Trauma in Mystery: American Mystery Novels through the Lens of Trauma Theory

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Alone, bitter, violent, complicated, emotional, broken, traumatized. There is a way of looking at these terms as describing the very people society looks to solve crimes, the hardboiled detective. The detective, in modern literature, is stereotyped into the role of the outsider. Being a man and white, the detective embodies all of the attributes that equate to power in American society. However, as the hardboiled detective, he does not fit in the cookie cutter mold of the police officer, nor is he an average member of society. The hardboiled detective lingers outside all areas of community and only attempts to integrate himself on his own terms. More often than not the detective will be a male, and in this project all the studies focus on male protagonists. He inhabits a liminal space somewhere between those who protect the greater population and those who cannot understand the way members of society act. The detectives in mystery novels often live surrounded by thousands of people, and yet because of the work they do, and the intense emotional output attributed to that work, they have very few people with whom to connect. For this project, the detectives run as all "lone wolves" working in the most highly populated areas in the United States, Southern California.

The three detectives that will be the focus of this study troll up and down the same few hundred miles of densely populated yet picturesque landscape. Philip Marlowe, Lew Archer, and Harry Bosch have deep connections to the landmarks and living spaces in Southern California and have spent most of their lives and careers digging into the deep and traumatic underworld of crime. These men have a layered relationship to trauma, death, and solitude.

Not only have they lived through military service, they also constantly provoke old memories and re-invigorate psychological injuries they have spent years working through. The progression of the novels shows a greater societal consciousness about wartime trauma, and the willingness of "the other" to also interrogate within him those societal concerns. This progression towards on openness about psychological injury and away stigma draws attention to the story of the traumatized individual. He comes to terms with his dual role as victim, and complicit participant. Often the detective emerges from military service, other types of employment, or experience where he carried out acts against others that lead to his own trauma. The ever-present internal voice of conscience can only be quieted for so long. Eventually the hard-boiled detective must deal with his complicity in carrying out the orders of superiors against human beings. These activities, at the time, were not morally reprehensible they were a means of survival, but that does not change their outcome. He was a complicit participant in activities that forever altered the life of another, and sent him on a trajectory toward tremendous psychological injury and questioning of character. This complicity highlights that the detective is not a purely innocent victim dealing with trauma, yet is does not negate the fact that he suffered irreparable damage. His trauma melds as a hybrid of emotions that complicates his ability to successfully integrate his life story.

The project will be broken down into three major themes; social isolation, trauma, and redemption that can be seen throughout the passage of time. These themes will be traced through a linear passage of time from the oldest to the most current. Showing the way these themes are dealt with both as the society and individual become more aware of psychology as a medical field, and highlights war as repeatable traumatic events that will forever change the psyche of the

individual. Through these themes one will see the detective as a vessel of trauma who works to connect the pain of violent crime with the need for redemption.

Part One: Trauma Definitions

Trauma Theory has emerged to delve into the questions of how individuals affected by trauma relate themselves to the rest of the mostly untraumatized world. Cathy Caruth, in her book *Trauma: Explorations in Memory* seeks to explain the realities of living with trauma. For Caruth, people suffering through traumas, like the detective, have an understanding of the world that the rest of society cannot even begin to comprehend. Caruth writes, "Psychic trauma involves intense personal suffering, but also involves the recognition of realities that most of us have not begun to face," (Caruth, vii). The hardboiled detective fits into this notion of a changed reality without difficulty. For the three men that will be focused on, their personal suffering consistently creates issues that spill over into the larger themes of crime, danger, and violence while living with the very real concern that there are very few other individuals who will ever be able to understand the world in their terms. Caruth not only describes a definition of trauma, she also explores its effects on individuals in the form of Post Traumatic Stress Disorder (PTSD). Psychology's relationship to PTSD, especially in relation to combat trauma, has been very tenuous, and has evolved from "shell shock, combat stress, delayed stress syndrome, and traumatic neurosis, and referred to responses to both human and natural catastrophes," (3). Caruth makes clear that not all PTSD stems from combat trauma, and while all the detectives do have that background; other underlying issues contribute to the overall traumatic makeup of the character.

In her writings on trauma for this book, Caruth notes the major themes that this paper will be working through in relationship to trauma. Looking at the issue of self isolation, for Caruth it aligns itself with the fact that trauma becomes the event that defines a person's existence. She writes, "The phenomenon of trauma has seemed to become all inclusive, but it has done so precisely because it brings us to the limits of our understanding," (4). When a limited number of individuals experience the kinds of events, combat or otherwise, that evoke the emotionally damaging effects of PTSD the feeling of exclusion becomes heightened by the fact that our society's ability to comprehend trauma on a cognitive level is miniscule. We as individuals, and more generally a society, without traumatic experiences do not have the capability of taking our psyches to the dark place of catastrophe and loss. Those traumatized, the hardboiled detectives included, try to work through their feelings of pain, bitterness, guilt, fear which becomes "intimately bound up in a question of truth," (5). Throughout this project, the major theme of truth centers itself as a goal the detectives strive for. In many ways the reader can see their concern to find the truth for others intricately connects to the detectives' need to understand the truth of their own traumas and make sense of them in the greater context of their life. Using Caruth and the other authors contributing to her text, we will develop a more rounded understanding of the effects of social isolation, trauma, and redemption through recovery.

In addition to understanding the meaning of trauma for the detective, readers need to understand the two fold question of witnessing. According to Dori Laub, in his essay "Truth and Testimony: The Process and the Struggle" there are two levels at which a traumatized person needs to be a witness and needs to have another outside of themselves witness their stories. With the detective, the second level of witnessing is often times fulfilled by the reader. Laub demarcates the three types writing, "being a witness to oneself within the experience, the level of

being a witness to the testimonies of others, and the level of being a witness to the process of witnessing itself," (Laub, 61). In this depiction of the role of the witness, fluidity is paramount. At any one time, and for our purposes in this paper, the reader, the detective, and other characters in the novels can inhabit one or multiple roles. With the detective, the reader often fulfills second level of witnessing. Many times the detective works through his story of trauma, or his own personal history to the reader, the most external being to him and from whom he cannot receive a response or validation. Reliance on an emotional unavailable reader showcases how isolated the detective lives in his own society. In Laub's essay, he deals specifically with witnessing the stories of survivors of the Holocaust, but his methods of understanding the survivor as a witness and needing an external witness to survive a traumatic event can be translated to other instances of trauma. The Holocaust, the most dehumanizing and disturbing event the world has ever seen, has produced an understanding of psychological traumas that can be taken to other areas and used to make sense of various types of traumas that affect people on other psychological planes.

Witnessing, a complex process, requires the witness to tell his story. In this paper the linear progression of time highlights the complicated process of telling becomes easier. Laub notes, "The longer the story remains untold, the more distorted it becomes in the survivor's conception of it so that the survivor doubts the reality of actual events," (64). The oldest character Philip Marlowe, who comes from the same era as the survivors Laub works with, has to deal head on with the issue of the authenticity of his trauma. For Marlowe, trauma intensely binds itself to memory and gaining access to those memories is not often straightforward. As time progresses Lew Archer exists in a reality where trauma shadows has as an ever-present companion, but he has more access and control over his traumatic experiences. His reluctance to have other characters act as witnesses to his story has a life of its own, but the reader becomes privy to information within Archer's mind through his narration and Archer positions the reader as witness to his testimony. Archer's stories are not distorted or incoherent, that and have deep and dark feelings of guilt and pain at the same time, but Archer has been a witness to his own story in a way that Marlowe never would have been ready to accept. Finally, Harry Bosch lives in a world where psychological care and understanding has developed to a stage light years ahead of where Marlowe and Archer lived. In the case of Bosch, his story presents as an actual narrative he shares and integrates into his everyday life. The reader then becomes a witness to the process of witnessing. In this case the reader sees the narrative of a traumatized individual accepted back into society. Harry Bosch embodies the goal of telling the story of survival. Laub says, "The testimony is, therefore, the process by which the narrator (the survivor) reclaims his position as a witness or a listener inside himself," (70). Having a story to tell creates external witnesses, but also creates the possibility for the narrator to be a witness to his own experiences in a way that is fundamentally different from living the actual experience. In many ways, through his job, the detective internalizes the traumatic narratives of others and witnesses their stories. In being this witness, he learns to tell his own narrative and accept himself as a witness to the traumatic experiences of his life. The role of the detective acts as a prime examples for how isolation and trauma can lead to redemption from the education of society. The traumatized hardboiled detective constantly relives trauma through other lives and stories. He finds himself in a lonely world of pain, guilt, and anguish from which he cannot escape. However, in being a witness and a savior for many finds the strength isolated and traumatized individuals he is able to rewrite his own narrative and find some redemption in the solving of a case.

The traumatized figure shows up on many levels of the detective novel. The terminology of trauma and witnessing consistently present themselves throughout the texts being worked

with, and will help create meaning in situations that are bleak. While focusing on the detective and his traumas the terminology will also be employed by the detective when he witnesses for the dead or other characters in the texts. Readers must constantly be aware of the structures that have been laid out and when they are at work in the novel. These roles exist in a constant state of flux, which helps showcase the detective as isolated, traumatized and redeemed simultaneously.

Part Two: Social Isolation

Social isolation can present itself in varying degrees depending on the individual. Often an individual who is a bit socially awkward and tends to spend time on his own simply finds comfort alone. The notion of a person strategically sectioning himself off from the greater part of society tends to be viewed as an extreme lifestyle choice. The hardboiled detective presents himself as a character who finds comfort and independence in his isolation from the rest of society, and tends to seek solitude over human interaction. However, in addition to his strong tendencies toward solitude a level of camaraderie accumulates among those individuals working in the law enforcement community. The community that swore to serve and protect view themselves as a class within society that does not experience life in the same way as other citizens. Malcolm Hamilton, Vietnam veteran, describes the shrinking number of people which moves inversely to the bond built among the clan. He says, “In Vietnam his world was continually shrinking. It started as world, and became, Marine Corps, company, platoon, and squad. Everyone else was a problem, not necessarily the enemy, but a problem. The bond in the squad to stay alive and get out alive was very, very strong. I entrusted my life to those people,” (lecture RGST 155 2-2-09). Being a unit within a larger unit bonds people together and they identify as something different or better than the average Joe. The fiercely individual members that make up this unique community abide by very similar codes and rules. In the texts, isolation appears as the detectives attribute the job as part of their identity, they exist within an antagonistic framework where conflict arises between another entity or agency, and they find they cannot escape their unique status within the realm of society.

First, the detective sees his identity as a human being tied to his work as a steward of the law. For the detective there are character traits that define him internally, and also mark him to people outside the law enforcement community. The detective views the job as having chose him and without it he would not have the same identity. In addition, specific traits he presents to the world to alert them his identity as detective will not falter. Peter Wolfe, in his book *Something More than Night* describes Marlowe saying, “The chasm between his heroic ideal and the moral devastation around him accounts for the impression he sometimes gives of not having fought and suffered for the truth,” (Wolfe, 12). The detective strives toward presenting himself as a hero in a broken, disjointed world. However, he finds it devastating to live in the world he perceives around. He must fight to achieve his goals of truth, and that makes him separate and different. The notion that the job chose the individual runs throughout the genre and seems to give the detective a level of purpose in completing his work and securing justice. Philip Marlowe reflects on this idea in *Playback*. *Playback* tells the story of Marlowe hired by a mysterious business man to follow a young woman to San Diego without any explanation. Marlowe then gets wrapped up in a private detective turf war over this woman and finds himself cleaning up some of her deadly messes. Marlowe’s work makes him a fixer and seeks the answers to questions that seem the most obscure. Wolfe says, “incorruptible Marlowe is there to see the crooked record straight,” (58). When he hunts this young lady he finds himself musing about the different levels of private

detection and how this current job leaves him with a bad taste in his mouth. Marlowe says, "You can't run away from yourself. I was doing a cheap sneaky job for people I don't like, but- that's what you hire out for, chum. They pay the bills, you dig the dirt. Only this time I could taste it,"(Chandler, *P*, 27). For Marlowe, having the job as a private detective entails a level of respectability that does not exist for men who sneak around for money. In Marlowe's mind he works on a different level than the men who check backgrounds and follow cheating husbands. He honestly converses with the reader saying that he feels cheap taking this job and it highlights that he is not in this business to make a quick buck. Marlowe has no interest in being sneaky, and he makes that known through the rest of the novel. The private detective concerns himself with more than a person's sordid background; he works to solve a puzzle and bring answers or justice those paying him, his clients. In the genre clients actively seek the private detective and pay him an agreed up fee to either deal with a problem, or find some piece of information or object. In *The Blue Hammer*, protagonist Lew Archer finds himself thinking about what draws him to private detection. *The Blue Hammer* is a novel that starts with Archer tracking down a stolen painting for a rich man in a very small California town. The situation quickly escalates into a kidnapping and multiple murders and the uncovering of a long lost artist. Archer ponders how he views his job requirements as a private eye. He says, "My chosen study was other men, haunted men in rented rooms, aging boys clutching at manhood before night fell and they grew suddenly old. If you were a therapist, how could you need a theory? If you were a hunter, you couldn't be hunted. Or could you?" (Macdonald, *TBH,* 99). For Archer the profession is a study in his fellow man. Men, or women, that he detects are fundamentally different from him, and objects he must study to understand. He embodies the therapist and the hunter which puts him in a position of power and difference. Ross Macdonald, in his *Self Portrait* describes the "good private detective." He says, "A good private detective has an appetite for life which isn't satisfied by a single role or place. He likes to move through society both horizontally and vertically, studying people like an anthropologist," (*SP*, 20). For Macdonald society forms as somewhat rigid, yet the detective lives fluidly and can move among the many social classes. He gains a better understanding of society through his movements, and refuses to define himself based on one social class. By placing himself in the position of knowing and learning he does not have to play by the same rules as the objects. When he creates the subject-object relationship he facilitates a situation where both entities need one another, but he does not have the same emotions or reactions to certain events. He does not relate to the characters he detects, and yet they are his choice. In the mind of this private detective the possibility of enlightenment continues with the study of these strange individuals. The job of the private eye creates meaning for Archer and Marlowe and a sense that the job chose them for a specific purpose.

In addition to the idea that the job chose the man, the detective understands that there is a certain skill set required to perform the tasks of law enforcement. Detectives have the quality of being completely unafraid in the face of authority and the ability to conceal information to a degree that the average person would not comprehend. Philip Marlowe in *The Big Sleep* perfects the art of remaining an island in a sea of pressure to act in a way he does not agree with. In *The Big Sleep* a General Sternwood hires Marlowe to get rid of a man blackmailing him with information concerning his daughter. Marlowe's seemingly quick job becomes an investigation into the murders of members of a rare book forging ring and the murder of General Sternwood's beloved son-in-law. Marlowe cannot help but brutally honest about his past, and his behavior. He has no means of hiding who he is from others, especially when he respects them. He tells General Sternwood that he was fired from the police force for insubordination and has no plans

to change his work habits (Chandler, *TBS,* 20). He also reiterates his lack of concern for payment. Comparing himself to the Pinkertons, he understands honesty as his highest responsibility, the problem of telling the truth runs counter to those looking to make a substantial amount of money. (146). He goes on later to say, "'I'm a very smart guy. I haven't a feeling or scruple in the world. All I have the itch for is money. I am so money greedy that for twenty-five bucks a day and expenses, mostly gasoline and whisky, I do thinking myself,'" (299). His sarcasm bleeds through the page, and the reader cannot help but understand that in order to be good as a private eye one must have to leave behind the desires and values of society. Sigmund Freud in his *Standard Editions of the Complete Psychological Works of Sigmund Freud*, reflects that society reinforces the detective's style of demeanor and dress just as much as he does. He writes, "The influences of civilization cause an ever-increasing transformation of egotistic trends into altruistic and social ones by admixture of erotic elements," (Freud, 282). In Freud's terms the detective turns in on himself in such a way that his behaviors would seem self centered, yet they are directed outward. The detective turns himself in through his dress but that does not make him egotistical. He sections himself off in one way, however, his behaviors make him truly social, and good for the community. His goals of truth, knowledge, and justice would genuinely be considered valuable. Tending to make more of a positive impact on the community than a negative one, the detective can, in some ways, owe a debt of gratitude to the influences of society pushing him in a certain direction. He concerns himself with valuables that do not require visibility. Having a lot of money, driving fancy cars, and living in a nice house do not come from a private eye's salary. He ensures that he will get by, and his bills will be paid but those can only be the extent of his worries. Marlowe, not a part of the societal consumer culture, finds no temptation in the trappings of capitalism in California. In a place where technology and fortunes boom, Marlowe seeks the exact opposite ideal. Whisky becomes the only indulgence Marlowe allows. Isolation comes from the fact that he simply does not care about the same things most citizens strive so hard to achieve. Marlowe does not search for the American Dream in the single family home, or the new suits and cigars, he lives a life of simplicity. Marlowe makes no excuses for his identity and the kind of work he engages in. The ideal for Marlowe is protecting his clients, and bringing them the justice they deserve. This loyalty to his clients, when they are earnestly seeking his help, separates him from those who want to take information from him. Another police officer remarks to Marlowe, "'I love private dicks that play murders close to the waistcoat,' Cronjager said. 'You don't have to be so goddamned coy about it,'"(146). Marlowe isolates himself from other law enforcement in order to keep the bond with his important clients. He realizes that the men of law enforcement he engages with could not do the job he prides himself on being able to do, and therefore he cannot trust them and must separate. With such a strong emphasis on standing up for himself and holding onto his secrets, Marlowe creates a lot of enemies. Consequences do not concern him, and he seems to be quite used to enemies. He creates an inner circle for himself of perceived allegiance to his clients, and then separates from any and all superfluous characters. He interacts on a minimal, need to know basis, and shows no concern for by his lack of intimate connections.

To complicate even further the relationship between work and identity, many of the detective characters remark on how the loss of their job would in turn mean the loss of their identity. Harry Bosch reflects upon the complexity of continuing on in a job that demands so much of his person. In *City of Bones* Bosch deals with the discovery of a child's body buried in a shallow grave on a hill. It becomes obvious that the young boy had been in on the hillside for decades which further injures Bosch. The feelings of defeat and helplessness intensify with the

death of his love interest Julia Brasher in the strange foot pursuit of a suspect. Bosch feels himself losing his grasp on his job and his sanity. At the end of the novel the narrator says, “He had always known that he would be lost without his job and his badge and his mission. In that moment he came to realize that he could be just as lost with it all. In fact, he could be lost because of it. The very thing he thought he needed the most was the one thing that drew the shroud of futility around him,” (Connelly, *CoB*, 392). Bosch derives so much of his identity from helping people and fighting crime and evil. However, he reaches a point where he realizes that the isolation associated with his job has isolated him from himself. Bosch has lost his identity and why he does his job. Peter Wolfe notes, “if detection isn’t a job for rogues, it offers little besides loneliness and danger,” (Wolfe, 133). Bosch knows this reality all too well and has to come to a point in his life where those two ways of life cannot be enough. Bosch needs to know his own self without the loneliness and danger to continue to survive. The identity he had from the badge and the mission did not explain what how he would handle losing someone he loved, or how he would come to terms in a meaningful way with the totality of trauma out in the world. This job that he loves so deeply and gives him the identity he wants, also makes it impossible for him to relate to the rest of the world and connect with others on a personal level. Dori Laub writes, “The survivors did not only need to survive so that they could tell their stories; they also needed to tell their stories to survive,” (Laub, 63). Laub suggests for Bosch to hold onto himself, understanding his life story and telling it to others becomes just as important as the act of surviving. Bosch must come to terms with his trauma through telling others to understand his role in the world as a detective. Consumed by a part of his identity, the detective part, it comes to define all of him which readers can see as an unrealistic lifestyle. For Bosch isolation and finding identity in a specific culture started out bringing him meaning, but over time he handicapped his ability to truly know who himself away from the badge. Bosch now lives in a place where he cannot live with his job, but he also knows he cannot live without it. He has invested so much of himself that he cannot escape the isolating barriers he has created.

Externally, the detectives take on styles of dress and personality to warn the public of who they are. The style of the detective garners remarks from other characters, but the detective takes great pride in presenting himself in his particular style he informs the reader. Philip Marlowe, in *The Big Sleep*, introduces the reader to his outfit before almost anything else saying, “I was everything the well-dressed private detective ought to be,” (Chandler,*TBS*, 11). Marlowe exhibits a kind of standard to which he feels a detective should conform to. He presents himself in a professional manner and yet somewhat different from the businessman of the time. He dresses as a figure of some authority and some power, while still wearing a functional outfit for his work. Marlowe does not brandish a badge in the way a police officer would, but he still represents a figure that can be identified by uniform. Marlowe almost hides in plain sight. He understands that those who recognize him either works as a part of the same community, or seek his help. Marlowe only consciously interacts with in any meaningful way with these few groups of people. The rest of the population he views as more work than they are worth and he finds greater comfort in his separation from them. Lew Archer on the other hand feels that he can be recognized too easily and feels burdened by the pains and traumas of others. He thinks about a new kind of uniform. Warren French, in his book *Ross Macdonald* sees the world of the hard-boiled detective as much smaller than it used to be. French says, “There is no longer a frontier to which he can be free…The detective must remain in contact with his society. He does so through work,” (French, 25). The detective cannot break away from society in the way the Lone Ranger could have. Instead, the detective must carry on with his work and shield himself in some other

way. He protects himself with the new fashioned uniform and hopes it does its duty. Archer says, "There were times when I almost wished I was a priest. I was growing weary of other people's pain and wondered if a black suit and white collar might serve as armor against it. I'd never know," (Macdonald, *TBH*, 47). In his pursuit for greater isolation and freedom from other people's pain Archer actively searches for a new kind of armor. He does not seek solace in the collar because he believes in any kind of religion, he thinks about it because a higher power might protect him in a different, more inclusive manner. Archer yearns for another layer of separation to be added to his lifestyle. Despite the fact that he earnestly desires to have some other means of dealing with all of the pain, he understands the priesthood to be an unrealistic solution. Having more layers of protection from the pain in the world is Archer's goal, but he will not sacrifice his identity completely to achieve it. Detective work still holds something he respects and finds fascinating, and therefore the armor of the collar becomes a fantasy. Deciding on an outfit carries so much psychological weight to the outside world. The uniforms of the detective can only do so much to designate them as different from the rest of society. However, the detectives seem content with the level of protection and anonymity their clothing provide and do not foresee a change in the fashions.

The grim and grizzly personality traits meld with the detective uniform to create the seemingly unapproachable hardboiled detective. Many other characters, including other members of law enforcement note characteristics of being overly morose, standoffish, brash, narrow-minded, and stubborn. These traits get reiterated throughout the texts but they are never taken by the detective as constructive criticism and needing to be changed. Needless to say, these infamous character traits do not improve over time. Philip Marlowe can be described with many of the same characteristics that Harry Bosch embodies and they are solving crimes more than fifty years apart. All three men live with the same level of intensity toward the job, and life more generally. They do not feel inhibited and own their identity even if it means sacrificing personal relationships. They experience more comfortable living out the harsh isolating character traits, than changing to accommodate more people into their lives. In *The Overlook*, a novel about the murder of a doctor hoping to cure cancer, which spirals into a threat to national security, Bosch finds a better reflection of his own identity on the empty dark streets of Los Angles than many other places. The narrator notes, "The marine layer was coming in gray and thick and was deepening the shadows in the streets. It made the city of ghosts and that was fine with Bosch. It matched his outlook," (Connelly, *TO,* 101). Bosch isolates himself with his manner of being to the point that he finds greater comfort in the perceived relations with the imagined dead than with real living people. Connecting with the dark and the bleak sets him apart from the average person and he finds validation in the dead and the painful. Bosch reflects outward the pain and anguish he holds internally, and then seeks out social situations that reflect him. He and the other detectives create a dark and lonely feedback loop where the lonely and traumatized only seek out the places and spaces that represent loneliness and trauma. The detective creates for himself an isolated world where his dress and demeanor work as weapons to keep others out.

Second, the detective partakes in an antagonistic relationship with some other force in the novel. He creates a "me against them" dynamic in each of the cases. Wolfe suggests, "society is a threat; its institutions are run by corrupt me," (French, 62). If society constantly threatens the detective, he takes on an identity that remains mostly combative. He sees society as being against him and so he must stand up to the opposing forces. Also, Jonathan Shay, in his novel *Achilles in Vietnam: Combat Trauma and the Undoing of Character* notes that the behavior begins with the detective's history as a soldier. He writes, "However, soldiers sometimes lose responsiveness to

the claims of *any* bonds, ideals, or loyalties, outside a tiny circle of immediate comrades. An us-against-them mentality severs all other attachments or commitments," (Shay, 23). His would starts small, and made only smaller by his antagonistic relationship to the rest of society. Their level of trust to outsiders shrinks after he experiences a trauma. The us-against-them mentality of the soldier shrinks to the me-against-them mindset when he enters private detection as a form of employment. With this aggressive framework built into the novel, the detective has to work twice as hard to come to the conclusion and justice. He isolates himself by intentionally combating those that would appear to be working on the same side. Philip Marlowe in *The Big Sleep* finds himself working an investigation against the police and solves cases the police were not investigating. Other detectives become frustrated with his compulsion to work counter to the police. Another police detective says, "'I love private dicks that play murders close to the waistcoat,' Cronjager said. 'You don't have to be so goddamned coy about it,'" (Chandler, *TBS,* 146). As noted earlier, Marlowe prides himself on being fiercely loyal to his clientele so he refuses to hand out information as a gift. His obligation lies with a private citizen which unfortunately stands against the police. The police, a government agency, work under the supervision of specific rules and guidelines that Marlowe does not need. He ascertains information in a way that may be considered less than legal, and when the police become interested in that information, Marlowe does not feel pressured to hand it over. He intentionally places himself on the side of the client which creates a rivalry between him and the police. When it would seem that the two groups should be playing for the same team, Marlowe plays the turncoat. Marlowe builds barriers between who he will associate with and who he will not saying, "'But strictly speaking, a loogan is on the wrong side of the fence,'" (198). For Marlowe, those not quick enough to keep up and do not deserve his aide. The label of the fool, a being separate from him, goes for both criminals and other law enforcement agencies. The reader finds Marlowe unwilling to slow down and allow anyone else access to what he already knows. He has an air of superiority that sets him apart from his fellow man. Also, for police, Marlowe represents the possibility of what they could be if they became completely consumed by the work. He stands apart from them as an ideal, and yet exists as a man who has entirely given himself over to harboring the others' pain. Part of the reason Marlowe comes off as so distinctive from the police and finds himself so often in opposition with them represents that he is the unfamiliar within the familiar. He lives as the uncanny. They recognize him as almost like them but not quite. In the same way Marlowe does not make any attempt to make himself more familiar and remains wholly separate from the police organizations.

Similarly to Philip Marlowe, Lew Archer another a private eye, has a tenuous relationship with the police force. Also Archer sometimes even opposes his clients. Archer often stands up for what he perceives to be right, and never feels fazed when it lands him in direct confrontation with others. Surprisingly, Archer becomes aggressive and gets confrontational with his clients more often than the police. In *The Blue Hammer* Archer diligently searches for, and brings home his client's daughter in a suspected kidnapping. However, when Archer's love interest Peggy Siddon goes missing his client stubbornly chooses not to repay Archer with necessary help. Archer, tremendously angry says, "'I got your daughter back. Now I want some help from you. And if I don't get it, and something happens to Miss Siddon, I'll fix you,'" (Macdonald, *TBH,* 136). Single-mindedly concerned with the return of his girlfriend, Archer loses a level of the detached quality he has had throughout the novel. He has no allies in this confrontation and finds himself isolated in a situation where he tries to reach out. The client reinforces the detective's notion that most people in society cannot be trusted and are useless.

French argues that the burden of Archer reaches a weight so heavy that he feels compelled to go on alone. He says, “He carries with him his own ghosts…and confronts his own loneliness, acts from his own compulsions, and makes his own mistakes,” (French, 16). With this mentality Archer readies himself to throw off those who refuse to give help. When he runs into a confrontation he sets out on a far more likely path to make his mistakes and head out alone because of his traumatic history. Lew Archer exists in an ambiguous space between law enforcement and civilian, and he uses that to his advantage with his client. This rich man from a small town does not comprehend where exactly Archer’s power comes from, but he realizes that he represents an inferior position. On this middle ground or in between state, Archer has no one to back him up, and finds himself deeply isolated in a way that the other dectives could not understand. When Archer takes on unstable clients he hinders his ability to do his job, and has no insurance for when things go wrong. With the police Archer realizes they operate under completely different guidelines, and his rules allow him more freedom. Archer says, “I lived at the intersection of two worlds. One was the actual world where danger was seldom far from people’s lives, where reality threatened them with cutting edge. The other was the world where Mackendrick [the police chief] had to operate in a maze of tradition and a grid of rules-a world where nothing officially happened until it was reported,” (Macdonlad, *TBH* 140). Archer notes to the audience his difficult position. He perceives danger constantly and works to help people through a situation of trauma, and yet at the same time he has to operate in a world that is official and almost not real. Archer harbors no palpable resentment toward the police lifestyle. Archer understands the bureaucracy necessary in police work and does not want to be a part of it all the time. He isolates himself from that kind of work so that he does not become lost in the idea that nothing happens until a report gets filed. Knowing the world to be a dangerous place and constantly feeling anxiety remind him of the finitude of life, and man’s temporal state on earth. In his isolation Archer thinks of himself as more alive. On the one hand he is aware of danger in a way the average citizen is not, and on the other is not tricked into believing he knows everything going on in the society. Archer’s isolation lends itself to the most self awareness, which makes him a more adept detective.

Harry Bosch finds conflict with the federal government and his anger toward them never relents. In *The Overlook* the FBI quickly finds out about the case and inserts themselves into the investigation trying to take it over completely. Bosch proves to be very aware of the federal government’s tactics and tries to protect his case from their clutches. Unlike the previous two detectives, Bosch’s employment comes from the government as a police officer, working in the state of California and therefore must abide by various restrictions, but that does not stop him from finding fault with the FBI. Very protective of his case, Bosch tells his partner, “’I told you no one is pushing us aside,’” (Connelly, *TO,* 114). Bosch feels personally attacked when the FBI, and particularly Agent Brenner, comes in to aide in the investigation. He plots ways to hide evidence and steer the investigation in his direction. He also tells his partner, “’When it comes to sharing information the FBI eats like an elephant and shits like a mouse. I mean don’t you get it?... The [witness] is ours and we don’t give him up. We trade him for access or information or we keep him to ourselves,’” (108). Bosch represents clearly to the reader aggressive tendencies toward the FBI that go much deeper than wanting to maintain control over this investigation. Bosch instigates the adversarial relationship and never backs down. So Bosch is so consumed by the fear that the FBI will take over the investigation Bosch turns his emotions into a self-fulfilling prophesy. Absorbed by his concerns, Bosch begins to alienate his partner and loses the possibility of an ally in the investigation. He single-mindedly isolates himself before he even

meets the FBI agents. For Bosch it would not matter who the agent was, he would have treated him or her with the same brutal welcome. Isolation and aggression toward the federal government acts as a learned defense mechanism Bosch employs. Freud states, "The state exacts the utmost degree of obedience and sacrifice form its citizens, but at the same time it treats them like children by an excess of secrecy and a censorship upon news and expressions of opinion which leaves the spirits of those whose intellects it thus suppresses defenseless against every unfavorable turn of events and sinister rumor," (Freud, 279). Relieving his own internal pressure Bosch separates himself from an organization he views as a threat exerting constant pressure. Bosch views the FBI as demanding more of him than he is willing to give. They take and take from Bosch, followed by a great deal of censorship and give nothing in return. To Bosch, pragmatism forces him to withdraw from the FBI rather than suffer at their hands. In order to maintain a comfortable level of self-preservation Bosch isolates himself from the investigation of the FBI and investigates individually. Agent Brenner even remarks to Bosch, "'Okay. The word I got is that you can be difficult to get along with-especially when it comes to working with the federal government,'" (Connelly, TO 53). Bosch's reputation precedes him, and it does not shake his identity. His isolation equals protection. Aggression and fierce loyalty to the victim is what motivates Bosch. He finds strength and support in the dead. All three men send feelings of frustration outward and project them onto another agency they view as the problem. The detective works the case better with more people in his way. He seems to find clarity when most pressure exerted.

Third, despite the fact that the detective eagerly to confront other agencies in the texts, it becomes clear to the reader camaraderie exists when searching for justice. French argues that the detective has a level of strength and commitment that most members of society could not comprehend. He says, "His characteristic toughness and his redeeming moral strength conflict with the values of his civilization and cause him, like Natty Bumppo or Huckleberry Finn, to flee the society which menaces his personal integrity and spiritual freedom," (French, 25). The detective flees society into a microcosm of individuals who actually understand him and can relate. The community of law enforcement shares the same qualities and flock together, toward a common center. Being a detective, as noted earlier, comes with a certain dress code. Wearing the badge or the uniform creates a separate entity within the larger group of society. Kai Erikson, in his essay "Notes on Trauma and Community," that "traumatized communities [are] something distinct form assemblies of traumatized persons." (Erikson, 185). Law enforcement is bonded by the same traumas and damaged by many of the same complicities. They seek each other because of their similar traumatic history and together take on the world. In law enforcement the reader can see that the traumatized person will not always be alone and "trauma, that is, has a social dimension." (185). Detectives quickly relate to the fact that they are an alien organization. The term elite often describes their training and the work they do, yet at the same time they are loathed and hated for doing their job. Ostracized for performing the tasks assigned to them, this level of isolation is not self-imposed. This level of isolation is a burden during the times when they would like to connect. However, the entire community feels the same degree of isolation from society so there is an interior bond. Harry Bosch notes,

> "Almost every day a John Q who still kept the faith brought doughnuts for the division. A little way of saying there were still those out there who knew or at least understood the difficulties of the job. Every day in every division cops put on the badge and tried to do their best in a place where the populace didn't understand them, didn't particularly like

> them and in many instances outright despised them. Bosch always thought it was amazing how far a box of doughnuts could go in undoing that." (Connelly, *CoB,* 162).

Integration by the greater societal unit ends up being minimal and controlled. The police do not feel supported or integrated into the society they have sworn to protect. Bosch notes how impactful a simple act of gratitude goes. Feeling as though the people you serve at the very least do not understand you, and at the very worst hate you must be an overwhelming feeling. The detective must learn to set his disrespected ego aside every morning and do a job that few people. Undoing the hurt with a box of doughnuts highlights the desire on the part of the police to be recognized by their civilian counterparts. They merely want to be accepted. Isolation very often comes about due to the detective's own choosing, however instances always arise where he needs outside contact. To be met with outright disdain limits the times he seeks comfort outside of his fellow detectives. Being in a bubble within society creates the possibility for the detective to truly study his fellow man. His fellow citizen lives in a manner fundamentally other. The citizen represents the detective's neighbor, and through his otherness the detective becomes aware of these differences and learns. In the separation and distance the detective can grow and learn about his own sense of being. Lew Archer runs into this situation in *The Blue Hammer*. Archer discovers that his client's daughter is holed up with a religious cult in the desert of Arizona. The leader of the sect says to Archer, "'You seem to be a man engaged in an endless battle, an endless search. Has it ever occurred to you that the search may be for yourself? And that the way to find yourself is to be still and silent, silent and still?'"(MacDonald, *TBH*, 94). Archer constantly searches to find solutions for others and which turns out to be an isolating task. The law enforcement community spends years of their lives searching for answers so they become isolated from their own identity. They relate to one another through the notion that they ultimately find themselves on the same mission, but no other member of society can understand that process. They isolate as a unit from society for their work, and in return become separated from themselves in their dogged search for justice.

Social isolation demands a level of commitment from the detective that the average citizen does not understand how to employ. The detective finds great comfort in isolating himself from the rest of the world, and finds ease in being alone. Fiercely protective of his own lifestyle and style of work, he fights off any person or agency that looks to stand in his way. The almost obsessive need to be alone society reinforces, and they often feel skeptical of the detective or the police officer. The line of origin for who instigated the isolation becomes blurred and results in a distinct class of people within the society serving the people for little or no respect. The social isolation and the manner in which the detective perpetually projects his separateness outward reflects that much deeper issues are at stake. The completely isolated man has a reason for continually and compulsively segregating himself from others. Trauma emerges to the audience as the larger issue influencing the distinct isolation.

Part Three: Trauma

In the texts trauma jumps out at the reader as a theme that is ever-present. The worlds of pain, death, and destruction these men live in grow more and more claustrophobic. detectives become inundated with emotions, concerns, and questions from society that they shoulder. In this paper violence and trauma become somewhat interchangeable. Each of the hard-boiled detectives must come to terms with a great deal of violence, on one level simply to survive the plot, and on another they have all experienced a higher degree of violence than most folks in society. The

detectives can withstand a high threshold for violent events which leads to the deep feelings of trauma for the individual. Trauma, as a feeling and as an event, becomes a web of complex causes and effects that cannot be whittled down to one trigger. A traumatized detective owes his feelings of guilt, remorse, anger, confusion, sorrow, and isolation to the totality of traumatic events in his life. Here we will be discovering how the violence of the plot combines with the trauma or violence the main character acts out on others, and how those others traumatize the detective in return. Here the reader witnesses a cyclical relationship to trauma; that the detective suffers trauma, then acts out his feelings on others, and finally becomes re-traumatized in the aftermath.

First, the violence of the plot drives the rest of the story. The initial crime, whether a murder, kidnapping, robbery, or blackmail, provides the vehicle for the story to be told and allows other questions of trauma and social relationships to grow for the reader. Across the genre the detective must be called in to do something, to answer some question, and from there the layers of trauma evolve. The detective comments that a single crime never represents an isolated event; there are an untold number of consequences that come out of a person's act against another. Harry Bosch says, "'In every murder is the tale of a city,'" (Connelly, *CoB,* 35). Crime highlights a microcosm of the relationships taking place all over the city. Also, the crime, in this case a murder, reflects the relationship the victim had with the city and its inhabitants. Victims rarely go unnoticed so a crime becomes an event in the city's history and comes to be a marker for the violation of the implied relationship between citizens. The city leaves its mark on the dead, but the dead exposes the darker parts of the city and the secrets of those connected to the victim.

In addition to the more decentralized effect Bosch notices, the hard-boiled detective remains constantly vigilant of his relationship to those affected by a felony and the stakes involve in solving the puzzle. Philip Marlowe and Harry Bosch work as two detectives in constant dialogue with crime. The crime becomes a possession, a part of them that they cannot let go of. Freud writes, "We cannot but feel that no event has ever destroyed so much that is precious in the common possession of humanity, confused so many of the clearest intelligences, or so thoroughly debased what is highest," (Freud, 275). Everything else passes away and the crime becomes the highest focus and the clearest presence. Knowing what happened during the crime would give Bosch and Marlowe the clearest understanding of the types of destruction of humanity trauma entails. They voice concerns that crime leaves a mark on the soul of the detective and it cannot be wiped away. In Marlowe's case, the notion that people treat each other as disposable continuously reappears. Marlowe realizes that death, especially death as a result of crime, signifies the ultimate waste and the highest form of loss. Marlowe says in the *Playback*, "'Sometimes a man kills the dearest thing he loves, they say. Couldn't it be himself?'" (Chandler, *P,* 66). For Marlowe, murder can be extremely intimate and personal even to the point of murdering oneself. The tone of Marlowe's voice implies a level of cynicism toward death in general. Clearly he knows how often men kill their dearest thing, but that does not negate the fact that Marlowe sees those actions as ironic and more importantly counterproductive. French states, "It isn't sorrow and trouble we can't stand, but meaningless sorrow, and trouble leads to nowhere." (French, 19). Trauma and man's complicity in acting out against another destroys relationships and identity. The acts of trauma that lead to such devastation create a kind of life where no answers exist and only more pain and death follows. When a man enters into a pact to destroy his dearest possession leads to he takes on a complicit role in creating the world of sorrow and grief without resolution. He sends others a course toward nothingness and Marlowe

notes the irony that a broken man must try to pick up the pieces and find the answers. His relationship to those who are murdered, and the traumatic mark they have left on him, outweigh his ability to understand the reasoning behind their actions. The ultimate trauma for Marlowe occurs where life gets disregarded, often a classic symptom of murder.

Like Marlowe, Harry Bosch feels deeply affected and traumatized by the kinds of crimes he comes into contact with in his profession. In the novel *City of Bones* Bosch expresses the pain and guilt that attaches itself to solving child cases. He says, "Child cases haunted you. They hallowed you out and scarred you. There was no bulletproof vest thick enough to stop you from being pierced. Child cases left you knowing the world was full of lost light," (Connelly, *CoB,* 24). Bosch is upfront with the reader that this will lead to psychological trauma for him despite the outcome. The mere fact that a child is involved escalates this crime to a place Bosch knows is hard to come back from. Erikson sees that trauma can manifest itself after prolonged exposure, but he also sees it can happen from one experience. For Bosch, with this child case, trauma comes "from a single searing assault from a period of sever attenuation and erosion as well as from a sudden flash of fear," (Erikson, 185). This one episode with the child has the same effects as his entire tour in Vietnam. Bosch alerts the reader of the consequences of this one event, knowing what will happen to him before it does, and knowing he will come out of the experience forever changed. Some crimes against society never leave him as a detective, and the murder of a child tops the list. One type of case affecting the detective more than any other, highlights the power of a single event. Of the novels dissected in this project this only one deals with a child, and only this novel directly references the preparation for a psychological trauma by a detective. Bosch describes his soul being hallowed out and scarred as a consequence of the actions of a third party. He has not harmed anyone, yet he will be the one working through the guilt, sadness, and anger associated with this crime. Additionally, the idea of lost light and the sadness and trauma associated with it reoccurs throughout the text. For Bosch death equates losing a level of goodness in the world and which represents itself in light. Light, and a world full of brightness and joy, garners desire from people want to live there, but for Bosch when he deals with cases such as the one in *City of Bones* he knows the truth about the world. Society lives in a state of reality which Bosch knows to be fascinating as a detective. Obvious to the reader, Bosch cannot exist as who he was before his traumas, Bosch lives as a shell. Aware of the cause of some of the trauma in his life, he expresses his desire to work through those traumatic feelings by reminding himself of the stakes involved in solving the case. In the novels he consciously announces to the reader that his external worries or cares arises as secondary to dealing with a case. Bessel van der Kolk, in his book, *Traumatic Stress* argues that "all traumatized people develop their own peculiar defenses to cope with the intrusive recollections and increased physiological arousal," (vander Kolk, 7) of trauma. This kind of detachment from the emotional, and the single-minded focus on the tasks at hand, solving the case, become Bosch's defense mechanisms. He stays present in the moment by pushing aside his own traumatic feelings. Bosch focuses himself on the task at hand, and to not become steered away from extraneous influences. In *The Overlook* Bosch says, "He knew that he needed to keep his focus on the overlook and not lose sight at any time of the fact that this was a murder investigation," (Connelly, *TO,* 67). Bosch detaches himself from himself and leave behind those concerns which would cloud his judgment. The manner in which Bosch attacks the case seems unsettling. He puts aside his concerns for the present and for his own life to focus on the most horrific aspects of the plot. Erikson sees this uncanny focus as the consequence of Bosch's traumatic complicity in the war. Erikson says, "once person who have been visited by trauma begin to look around them, evidence that the

world is a place of unremitting danger seems to appear everywhere," (Erikson, 195). The qualities attach themselves to the detective more deeply. Because of his early exposure, Bosch's senses stand heightened to trauma. Instead of trying to escape the unrelenting instances of trauma, Bosch dives in head first and tries to make a change. In this particular case, as we have seen earlier, Bosch comes up against the federal government, but his jurisdiction on solving the murder and promoting peace to the affected parties represent his primary goals in this job. He seems to find comfort and purpose in solving the murder. He has an achievable goal when it comes to putting the puzzle together whereas dealing with the structures of a society that does not understand him cannot allow for the same kind of success. Maintaining control over the murder investigation, a singular instance of trauma, Bosch feels more capable to handle his own issues with a traumatized identity. Focusing on the case allows Bosch a level of power he does not possess in everyday life and society. Trauma turns the detective inward, and towards a continued relationship with work that diminishes relationships in all areas of his life.

Second, driven by the violence of the plot, the detective comes into contact with a great deal of violence he directs outward. Violence steadily barrages the detective in the form of shootouts and physical altercations that endanger the detective's life expectancy on each case. Each detective finds himself on the wrong end of a fight, left bloodied and bruised, and often he uses the threat of guns and other kinds of violence to stave off future attacks. The detective hopes being in possession of a weapon as an adequate defense. Peter Wolfe says "often, it will suffice for the detective merely to hold weapons," (Wolfe, 17) and he will throw off any future assaults. Philip Marlowe, in *Playback* encounters both types of scenarios. He says,

> "I looked at it. 'Oh guns,' I said. 'Don't scare me with gun. I've lived with them all my life. I teethed on an old Derringer, single-shot, the kind the riverboat gamblers used to carry. As I got older I graduated to a lightweight sporting rifle, then a .303 target rifle and so on. I once made a bull at nine hundred yards with open sights. In case you don't know, the whole target looks the size of a postage stamp at nine hundred yards,'" (Chandler, *P,* 30).

He presents a persona akin to a gun slinger in the Wild West, a child with a handgun who has grown into an expert marksman not to be trifled with. In spite of the gruff, macho exterior Marlowe presents to his audience and to other characters, something feels unnatural about imagining the child version of Marlowe teething on an old Derringer. The reader can see the roots of the lifestyle he lives in the present, and the values of the gun imposed on him from birth. As a child, he was conditioned into a world of violence, fear, and the need for protection. He was also conditioned to be in a position to protect others from the harmful effects of violence. In his comfort with weaponry and his unique skills he embodies a force to be reckoned with. Clearly, his lifelong companion the firearm complicates his relationship to the rest of society. On the one hand he needs to fear society and to be protected from it, but on the other, educated in the right kind of skills he acts, in many ways, as a savior. This double-edged sword puts Marlowe at the eye of the storm of trauma. He constantly bumpes up against violence, and yet the ways he deals with that violence very differently from other members of society and likely to leave him lingering in a confused state. Van der Kolk argues that "after exposure to a trauma, most people become preoccupied with the event," (van der Kolk, 5). He was culturally reinforced with weapons as a child and now deals with weapons in an obsessive way. A way that many civilians would not understand. In addition, Marlowe gets into a physical altercation with another man hoping to harm the woman he has been paid to trail. Marlowe says, "'Oh, no. Just a hoodlum in my room waiting to kill me. Just another man beaten to pieces on my bed. Nothing the matter at

all. Quite normal around here, perhaps,'" (168). Capable of defending himself, Marlowe reacts to threats when necessary, but the tone of his voice suggests a level of sarcasm for the situation he finds himself in. His line of work opens him up to the possibility of threats and attacks but he still voices the rarity of the possibilities coming to fruition. He brushes off the concerned hotel manager saying the events that transpired were nothing at all and fairly common, however he means to highlight the opposite fact. His sarcasm acts as a shield to the events in his room. Audibly upset by the events that just transpired he tries to make those around him equally uncomfortable and disturbed. He turns the negative feelings toward another so he no longer stays isolated in his discomfort and pain. Henry Krystal notes in his article on "Trauma and Aging" that as traumatized individual seems "so bitter and disappointed with the world at large that they seem to have retreated into a sullen state." (Krystal, 92). In Marlowe's case acting so sullen and upset he brings others down to his level. He carries on in the tradition of complicity by bringing the average person into his sullen world with his comments. He cannot escape his feelings of guilt and pain so he cannot stop himself from forcing them on others. He also degrades San Diego and the area he works saying that the likelihood of crime remains higher there, than his hometown. Looking to segregate others with deeper feelings of discomfort or anxiety, Marlowe tries to bring himself back into society with more traumatized citizens.

Lew Archer finds himself in similar circumstances to Marlowe in the novel *Sleeping Beauty*. While Archer mostly avoids physically fighting another person instances arise throughout the texts where weapons discharge unexpectedly. In *Sleeping Beauty* a client hires Archer to find his wife, Laurel Russo, whom her family thinks has been kidnapped. While looking for Laurel very bizarre instances where guns are drawn and fired almost unnecessarily happen repeatedly. In one such instance at Laurel's grandparents' home Archer looks through a shed with a bodyguard. The men come across a rat. Archer describes the scene saying, "A bright-eyed rat was caught in the light. He ran for the drainage hole. Before he got there, the gun went off beside me. The rat fell in a red blur, twitched and lay still," (Macdonald, *SB*, 45). The way in which Archer narrates the scene makes the reader tremendously uncomfortable. This instance illustrates the definition of overkill. Macdonald says in his *Self Portrait* that Archer is "always working in crisis," (88) and this instance acts as a strange reminder that death and danger are never far away. The rat, nothing more than a nuisance which could be taken care of humanely and less abruptly with a trap, suffers a strange murder. Responding with a gun to a household pest prepares the reader for the way the family will go about handling Laurel's kidnapping, overkill. Archer cannot help but be uncomfortable with the situation. Practically caught in the crosshairs of a pistol Archer feels shaken. The flash of a pistol and the splatter of blood all over a very confined space would put most people on edge, Archer included. The bodyguard's irrational behavior shakes Archer. The family dynamic Archer stumbles upon becomes less than desirable and he finds himself at odds with them while they all should be working on the same side. In one tense instance with Laurel's father Archer narrates, "I laughed in his face. I would have liked to hit him," (250). He, like Marlowe, has no fear of violence and feels relatively comfortable in his abilities. However, Archer realizes that as much as he would like to knock some sense into a delirious father it would be counterproductive to his ultimate task, finding Laurel. Archer, again like Marlowe, inhabits a tremendously complicated space when it comes to violence and trauma. He has a quick temper and easily jumps to a place of aggression and yet he also embodies the sense of doing his best for the victims. Tension mounts between his initial reactions, his animal instincts, and foresight. In Sigmund Freud's *Outline of Psychoanalysis* "the id and the superego have only one thing in common: they both represent the influences of the past (the id the

influences of heredity, the superego essentially the influence of what is taken over from the other people), whereas the ego is principally determined by the individual's own experience, that is to say by accidental and current events," (Freud, 17). He must reconcile the two parts of his brain in order to be a successful individual, and more importantly, an adept detective.

Following in the rich tradition of Marlowe and Archer, Harry Bosch also finds himself dealing with physical violence. Describing his war experiences to his new love interest Julia Brasher in *City of Bones* Bosch remembers firing at the Viet Cong and the terror and horror of being a soldier in battle. Bosch, who worked as a tunnel rat describes traversing one tunnel in particular and finding an enemy ready to kill him. Bosch says, "'We sort of looked at each other for a split second and I guess instincts took over. We both raised up and fired at the same time. Simultaneous. And then we fucking ran in opposite directions. Both of us scared shitless, screaming in the dark,'" (Connelly, *CoB*, 117). Similar to Archer the immediate instinctual reaction of these traumatized men for protection is through violence. Bosch's reaction was to shoot, but the consequence of that reaction was utter fear. Freud argues that "there alone too the condition can be fulfilled which makes it possible for us to reconcile ourselves with death, namely, that behind all the vicissitudes of life we should still be able to preserve a life intact." (Freud, 291). He acknowledges his own death, and through telling Julia Brasher he works to move forward alive in his new normal. He encountered death head on, and through witnessing acknowledges his past and present states without as much guilt and anguish. A grown, disciplined, trained solider scared and running into the night screaming does not bode well for Bosch's state of mind. Looking back to Marlowe similar images reappear throughout the texts of a tough, rugged, fighting machine trained individual to go into battle, but acting in the way that he was trained leads him to a state of pure trauma. Living in this complicated setting remains unsettling from Marlowe to Bosch. On the one hand not acting in the ways of war will get Bosch or his fellow soldiers killed, and yet acting correctly in times of war leads to feelings of fear, guilt, terror and pain. He sense that he will be irreparably traumatized with either decision. He becomes complicit in the orders of another because he cannot risk the consequences. In order to save the small group he depends on orders force him into complicity, acting violently against another people. These life or death decisions he made in war carry over into his job as a detective. He has a level of familiarity with these kinds of decisions, and while they have dramatic consequences, he has been subconsciously aware of them for a large portion of his life. The understanding of his past traumas now becomes more important than the quantity of traumas he has accumulated. Krystal argues that the detective has two choices. He says, "The choices are of *integration* of one's self and one's past, or denial, self-acceptance or depression, and depletion," (Krystal, 88). At this point, the detective becomes more comfortable with the choice of self acceptance. Witnessing will only further aid in that choice.

In addition to the physical trauma of violence they perpetuate, the detectives gain an understanding about the world as a violent place filled with dangers. The detectives see the world as an abyss of violence that they must trudge through in order to try to save victims. At some points they must use violence on an opponent. According to Chandler from his letters collected in *Raymond Chandler Speaking*, the detective adapts himself to what society presents. Chandler says, "If being in revolt against corrupt society constitutes being immature, than Philip Marlowe is extremely immature. If seeing dirt constitutes and inadequate social adjustment, than Philip Marlowe has inadequate social adjustments," (Chandler, 232). He knows that he acts in reaction to society. In these reactions they becomes complicit in the world of violence that exists in society. He may seem a certain way, but he simply tries to make it through the life society has

presented. Both Lew Archer and Harry Bosch comment on the world as a harsh and cruel place that requires a special attitude. Archer interviews one of Laurel Russo's friends in *Sleeping Beauty,* when she says, "'All the violence and cruelty in the world, I guess.' She lifted her hands and made karate chops at the air, like a soft embodiment of the world's violence. 'Laurel used to talk about it all the time,'" (MacDonald, *SB*, 36). Interestingly one character expresses so much anxiety towards the violence in the world that she needs both her voice and her body to completely illuminate her point. She becomes the physical and verbal representation of many of the thoughts Archer only expresses internally to the reader. Refreshingly, another character finds the ability to verbally and physically witness the same kinds of behaviors Archer comes into contact with daily. She physically repels the air around her as the representation of all that is bad in the world. This woman is acts out against the air what Archer comes into contact with on a daily basis. She understands this degree of violence and trauma as a theoretical idea and fights the air, whereas Archer runs into the actual violence and trauma and needs to protect himself through more concrete weaponry.

Harry Bosch echoes the sentiment in *City of Bones* saying, "'The job, I guess…. Nothing big, nothing heroic. Just the chance to maybe make things right every now and then in a fucked-up world,'" (Connelly, *CoB*, 213). The detectives are only able to put a band-aid on the hemorrhaging wounds of violence in society. They hope that every now and then accomplish something right for one person, or a few people. They realize that despite every desire to help victims, however the world reminds the detective that desires rarely become fulfilled.. Bosch also says "Every cop went through the cesspool every day and soon it seems that that is all there is. An abyss. It was why he could never go back to working patrol. Patrol was a Band-Aid on a bullet hole," (69). For those seeking to solve the problems in society and heal the traumatic wounds of the citizens, they must first climb through the wreckage of endless destruction and despair. Society does not make it easy for the detective to do his job and receive any satisfaction. Constantly pummeled by hatred and despair the detective finds it hard to see the light at the end of the tunnel. Not only do many of these men come into the role of the detective highly traumatized by the events of their lives, but they also must slog through so many irreversible problems that they become traumatized trying to keep their head above water. Simply trying to stay afloat in the constant battle for justice emotionally drains the detective and acts as more of a defining force than the detective intended. The work, the pain, the sorrow, the hurt never stop and never seem get better they simply carry on so it feels as though no one can make a dent. Violence remains constantly present and for the most part inescapable. Lew Archer says, "Violence repeats itself like a tic, and the room was full of potential violence," (Macdonald, *SB* 204). Violence looms over the text like a black cloud that never goes away. Trauma in turn follows close behind. In Archer's the body feels irritated by the violence taking over, and violently reacts to the evil force in the world. Once the detective, or any person, feels the touch of violence and its traumatic effects, it constantly follows them. Once a person steps into the circle of violence, pain, and anguish it becomes that much harder to shake. The vast majority of society seems to avoid trauma and misery so there becomes this class of society bound together by trauma and anguish.

Third, surrounded by trauma and perpetuating the cycle of trauma against others, the detective must also come to terms with the traumas that he has suffered throughout his life. These traumas rarely come about as a consequence of the plot in any of the novels and are often reveled only to the reader or very specific characters as the story unfolds. The traumas that affect the detectives often come from their past and become more of a theme as the genre progresses

through time. Starting chronologically first, Philip Marlowe goes out of his way to avoid his past. He deals with his traumatic past in two ways, hinting at old memories that are murky at best, and by drinking. When remarking to the audience about his memories Marlowe takes on a far away tone that detaches him from the present. For example, in *The Big Sleep* Marlowe says, "The chuckle was something out of my own memories. I reached a pipe out of my pocket and held it like a gun," (Chandler, *TBS,* 191). The distance mounts between Marlowe and the past disturbs him and triggers a reaction in the present. Krystal argues, "Thus the post-traumatic state is characterized by an impoverishment of the areas of one's mind to which the 'I' feeling of self-sameness is extended, and a hypertrophy of the 'not-I' alienated areas," (Krystal, 85). He has to work through his identity and the alien identities. Dealing with his past memories forces Marlowe to be aware of what he considers to be a part of him and then reflects it outward in the present. He becomes inherently violent toward most of what is "not-I" or alien. The sound of the evil laugh signifies danger and prompts Marlowe to imagine the most everyday object into a weapon. The audience gets no further details about why the sound of the voice would be traumatic, Marlowe simply shifts towards protection and the gun slinger described earlier. This defensive feeling reinforces Marlowe's relationship to other law enforcement. Marlowe says, "I wasn't too used to cops who treated me as if I had a right to be alive,"(*P,* 162). Marlowe never gives specific quarrels or disputes from officers in the past, but it tremendously impacts his relationships with cops in the present. Marlowe's demeanor could be described at best as grizzly. He outwardly projects a façade described commonly as standoffish and would be happiest if left alone. Most of the memories from his past, such as these, are bits and pieces. He has not been able to come to terms with his traumas in a meaningful way, and therefore choose to ignore them. In this behavior of ignoring, Marlowe the man exhibits many of the same symptoms of other men returning from war. Thomas Childers writes in his novel *Soldiers from the War Return* about the character traits of the traumatized man, Marlowe is the man whose "patience seemed frayed, his language coarser, and, as they discovered, his fuse shorter." (Childers, 124). Witnessing would give him the possibility of dealing with his traumas in a meaningful way, yet he chooses to ignore them and bottle them up internally. He takes a very traditional stance to traumatic memories and never speaks of them. For him it would be easier if they went away all together, and hr drinks to try to make this fantasy a reality. Marlowe says, "So I got out my office bottle and took the drink and let my self-respect ride its own race," (Chandler,*TBS,* 172). His interests lie away from the way he is perceived by others, whether that be drunk or sober, and he seems to be more comfortable with himself alone and drunk. Drinking lends itself to the escape, a way to leave behind the strictures of society. In the bottle he feels no force of expectations. The alcohol allows him to truly forget about the memories that seem to follow him like a very long shadow. He later goes on to say, "You can have a hangover from other things than alcohol. I had one from women. Women made me sick,"(213). The theme of drunkenness pervades Philip Marlowe. His most intimate relationship bonds him with alcohol. He relates drinking to every other area of his life. He often needs to escape from many aspects of society, in this particular instance women present the problem. The drunk state, seems to make the most sense and the only way he deals with what makes him most uncomfortable. Marlowe does not have the coping mechanisms to deal with his traumatic experiences and integrate them into the story of his life. Doctor Sharon Rapp said on March 3, 2009 "Veterans try to nominalize their experience, meaning that these are normal human beings with amazing experiences," (Lecture RGST 155 3-4-09). He tries to make the experience more normal in his mind, but when he cannot he gives up. He cannot force himself to look outward and find others to tell about the

behaviors and actions that cause him so much pain. Divided between the public Marlowe, solving crime and interacting with the outside world, the private Marlowe drinks away the world. His mind and his society do not safe for him to fully admit to his traumatic life experiences.

Following in the tradition of Philip Marlowe, Lew Archer also has issues fully disclosing his traumatic history, but he confides in the audience his inner thought process more than other characters. Archer, the narrator of the novels allows the audience is privy to all of his thoughts, and when other characters trigger a traumatic feeling the audience becomes aware of Archer pulling away from them and deeper into his own mind. Ross Macdonald says that Archer narrates and acts "not [as] the person everything happens to. He observes what happens to [the] central figures who are always changing," (Macdonald, 89). In particular any reference to military service prompts an immediate negative reaction from Archer. Laurel Russo's grandfather begins reminiscing about the good old fighting days and Archer says, "He seemed ready to unload his war reminiscences. I warded them off," (MacDonald, *SB*, 43). Most think that those who served in the service prior to Vietnam were celebrated for their sacrifice, but Archer becomes uncomfortable with whatever happened to him overseas. Macdonald says that the detectives should "explore the deepest feelings and thoughts of his time through respective characters." (Macdonald, 87). That being said Archer does not feel comfortable handing out his own life experiences readily and backs away from the conversation. He forcefully wards off the invitation to "talk shop" and refuses to let himself be a witness to the story of a fellow comrade. Archer does not want to become the container for the traumas of yet another man. One can deduce from his visceral reaction to listening to an officer that he does not allow himself to unload his personal war on others. It seems clear that Archer contemplated his experiences in theater, but never wanted to burden another with his pain and grief. Archer goes on later to say about the very same grandfather, "I knew something about the power of their captains to create their own reality aboard ship-a power that sometimes could extend long past the event, and shape the record of official inquires," (Macdonald, *SB* 228).Laurel's grandfather puts Archer in an strange role, exerting his power as an officer. Every other soldier does not have this reality. At this point Archer decides not to question the truth of the stories this captain may have, however he knows he does not want to be connected to this man through his trauma. The two men are individuals dealing with intense traumatic memories, but Archer wants to make sure that they maintain their individuality. He does not want to be subjected to listening, and be put in a submissive position of holding onto another's traumatic story he does not feel secure in possessing. In addition to his experiences in the war Archer remarks in passing on an earthquake that had lasting effects on his psyche. Archer says, "My route took me through a working-class tract where I lived when the earthquake had hit Long Beach, back near the drop-off edge of memory,"(164). The earthquake marks an event that separates his life into before and after in his life. He describes the event as near the drop-off of memory suggesting that prior to the earthquake remembering who he was gets harder, and that person he lives as today, survives differently because of the earthquake. The earthquake triggered a type of reaction that makes his old way of being hard to remember.

Working along with these actual experiences of trauma Archer notes that confined spaces heighten his violent feelings associated with trauma. Being contained in a crowed space seems to escalate the feelings of anticipation Archer works through. Archer says, "I froze, half out of the car. The fear of death thrilled through me," (59). He acts like an Adeline junkie in some ways searching to recreate the feelings in previous experiences that exposed him to this traumatic lifestyle. He feels scared but at the same time he chooses feelings of excitement to guide him

through a tense situation. Archer describes a dramatic juxtaposition; frozen in place half way between some cover and out in the open, and he overflows with emotions of both fear and excitement. It becomes clear that traumatic feelings would sprout from the confusing space during a terrifying event. In a situation where the body decides whether to fight or flight the mind looses itself somewhere between desperately afraid and extremely exhilarated. Shortly after this instance Archer says, "I wanted to be inside the house, in the cell with the prisoners, waiting for the second telephone call,"(61). The image of the cell caging in prisoners and Archer wanting to put himself in that situation presents as an interesting contradiction. The cell would, to most people, be the ultimate symbol of defeat and trauma, and yet the already broken Archer desires to be inside and feed off the emotionally intense atmosphere. According to van der Kolk, Archer looks to reenact the traumas of his life. (van der Kolk, 11). He finds comfort in his ability to harm others and yet relive his own victimization. For Archer trauma can be a very complex world where he has been both the aggressor and the victim. He seeks out moments to be self destructive in order to feel most alive, to relive the days of his past. He perpetually puts himself in situations where emotions run high and the results are complex feelings that contradict each other and leave him with an uneasy recollection of what took place. Archer lives as a man of many contradictions, and his body as well as his mind takes the brunt of the beating trauma inflicts on his memory. He describes his appearance when he sees his basic reflection in another man, He says, "I caught a glimpse of his face. It wasn't so young after all. It was grooved by time and trouble, like my own,"(33). His appearance directly results from the repeated reliving of the traumatic feelings of his past. The reader can see that Archer feels comfortable in these emotionally intense situations and wants to be involved. He will not sit back and wait for trauma, a condition from his previous forays into terrorizing life experiences. He understands his limits in ways that the average citizen would never be able to actualize. He has tested himself, and punished his body, and yet he still finds the most life in those traumatic events. He finds himself most alive when these traumatic events take place and only then can he deal with trauma. He has grown from Philip Marlowe and uses the unseen audience as an outlet for his deeply personal feelings. His interior monologue becomes the basis for a life narrative that accepts traumatic events. He has not yet completely integrated his past, and does not make a concerted effort to share his stories with the characters in his society, but he represents a middle ground for the detective hero.

Finally, Harry Bosch shows a tremendous amount of growth from the two previous detective characters and finds some balance in his life between acceptance of trauma and still working through the pain. Bosch appears as the first character we deal with that vocalizes his pain, fear, guilt, and sorrow to other characters in his own world. He uses his memories and his stories of loss and pain to allow others to become closer. The idea that one individual can learn the darkest parts of another and accept him, or even like him, becomes an idea that Marlowe or Archer would have attempted. Their pain was their own and they would not have been allowed to come into contact with that person. As Laub described earlier, witnessing as a skill, maintains its importance to his ability to move forward with his survival. However, they cannot be a witness for others dealing with trauma so it would be difficult to allow someone to be a witness for their stories. Shay notes that a "trauma narrative imparts knowledge to the community that listens *and* responds to it emotionally. Emotion carries essential cognative elements; it is not separate from the knowledge," (Shay, 191). Bosch goes into detail on numerous occasions with Julia Brasher about his tour in Vietnam as a tunnel rat. For Bosch and many other soldiers the tunnels became holes haunted by the ghosts of men who never came out. Bosch says, "'Lost

light. We called it lost light. We never knew where it comes from. But it was down there. Like smoke hanging in the dark. Some people said it wasn't light, that it was the ghosts of everybody who died in those things. From both sides,'" (Connelly, *CoB*, 78). The idea that lost light directly relates to death has appeared with Bosch. The eerie quality to the light, and its ability to hang in the darkness gives the light agency and the feeling that it actually was a person. One can deduce the impact of going into a tunnel in a hostile foreign country and being surrounded by the ghostly representations of those who had died. Penny Coleman says in her novel *Flashback: Posttraumatic Stress Disorder, Suicide and Lessons of War*, "all that is known is that war is a disease that effects the minds of many who get close to its horrors," (Coleman, 20). The deaths of those he holds dear affects him and draws attention to his complicity in carrying on the work of the army. The weight of coming out of the tunnels each time and perpetually leaving behind the souls of his dead comrades must have been unbearable at times. This story form Bosch represents survivor's guilt. The trauma leaves the survivor psychologically damaged by the fact that he did survive and his fellow soldiers died. Bosch and the other "rats" felt so much guilt for continuing to come out of the tunnels alive that they began seeing the lost light of the dead. They needed some way to get through the pain of not having the dead with them, so their souls would exist with them only in the tunnels. In a way the souls were there to haunt, but also to keep alive the memory of the dead.

Bosch also describes an exceedingly violent incident when a captain was fragged by the men of lower rank. Fragging was a practice in Vietnam where men would kill a superior officer rather than follow orders they believed would get them killed. Bosch uses his life experience to scare a high ranking police officer with the same disregard for human life. Bosch says, "I was just thinking about a captain I once worked for. This was a long time ago and in another place. He kept making all the wrong moves and his fuck ups kept costing people their lives. Good people. So eventually that captain ended up getting fragged in the latrine by some of his own men. The story was that afterward they couldn't separate his parts from shit,'" (Connelly,*TO*,153). The tone of Bosch's voice remains calm and flat yet at the same time angry and bitter. It feels as though this type of event was not uncommon, and the real loss was the loss of the good men doing their job in war. Bosch has no sympathy for the captain nor for the police officer he speaks to because he sees them as the same person thirty years apart. The superior causes the problems and the one traumatizing the men. Bosch does not blame the enemy for killing his fellow soldiers, they are doing their job, the captain fails his men and there lies the real tragedy. The soldiers sentence the captain to death on the battlefield, and Bosch does not disagree with that choice. These emotions bubble over because clearly Bosch would choose the same action again, but he feels exceedingly traumatized by losing his friends, and for this action to be repeated more good people would have to die. Shay says, "But veterans are not unique among survivors of severe trauma. Tyrants in all spheres of life, whether domestic, political, or military, have discovered that the most powerful way to break the will of another person is to coerce participation in the victimization of others," (Shay, 189). They get hurt by losses of fellow comrades, but they are still used by others to carry out the same job. They remain complicit in the activities of war. They are used until they feel completely broken and then used up some more. He is a victim. Not a victim in the same way a rape victim would be, but a victim tricked into the further victimization of others. He has to deal with the consequences of his complicity later.

Bosch finally describes to Julia Brasher an instance in basic training that left him permanently scared physically and mentally. Bosch says, "'My sergeant's name was Rosser, he

took me out of the barracks and over to the back of the administration building. There was a brick wall. He made me punch it. Until every one of my knuckles was cut up. Then after they were scabbed up in about a week he made me do it again,'"(Connelly *CoB*, 75). The Army revolves around about uniformity and the breaking down the individual, which Bosch went through. Bosch was made to punch the wall because he had a tattoo on his hands that the sergeant wanted removed, and his solution was to disfigure Bosch. He will always look at his hands and remember the tattoo that was there, and the behavior that made the tattoo disappear. This event represents a physical manifestation of a psychological change. Bosch was one way and one person before he joined the Army, and the experiences in the Army forever changed him and the way he looked. Bosch harkens back to Archer and his change after the earthquake. At one stage the men were one way, and after a marking event the very core of who they were changed. Archer represents a man on the road to participating in the kind of witnessing Bosch acts out and finds some relief of his traumatic memories. He cannot go back to the person he was before the war, but he would also not change the new person of the present. The Army sparked many of the traumatic incidents in his life that will affect him forever, but the Army as an organization functions on a scale too large to blame for what happened to him. He must come to terms with the traumatic events he survived in Vietnam, and the man that grew out of those experiences. In many ways the possibility for Bosch to become a great detective came out of the training and experiences in trauma.

Outside of the Army Bosch feels the effect of the death of his mother which leads to his youth spent in group homes. He becomes visibly emotional about his mother in a way that Vietnam does not trigger. Vietnam represents traumas he learns to process, but his trauma with his mother recalls the event that inspired his life. He says, "It didn't matter that his own mother had faced the same hardship of having a child too soon under difficult circumstances but had clung to and protected him with a fierceness that inspired his life," (200). Bosch does not speak about this trauma in the way he spoke about Vietnam. He almost reverts back to the position of Lew Archer; he only tells the audience, but he does not allow anyone else into the experience. Trauma affects different people in different ways, but in the same person different traumas affect him in different ways. He narrates part of his traumatic history but not its totality. As a grown man he holds on fiercely to the events of the past in the way a child would hold a blanket. For Bosch comfort comes from his ability to hold this trauma deep within him, and to let no one close. Bosch represents a modern man, one who wants to be a part of something bigger than him, but often finds it difficult. He tries to create a balance, and ultimately finds comfort in what he knows and has always known. The broken man still has work to do coming to terms with his identity as a traumatized figure saving others.

The detective exists in a world surrounded by violence and trauma. Pain and intensity come constantly from all angles and seek to destroy the character who has already sacrificed the majority of his psychological well being. The genre, and readers of this type of fiction, expects a certain level of violence and escalation but these characters represent real people who have to come to terms with the consequences of such tragedy in their lives. The hardboiled detectives, despite their macho man façade, are not Terminator or Rambo and do not go through life as a machine. The authors of these texts act in a cognizant manner to include the deeply personal pain and guilt that often associates with these behaviors. The complexities of the narratives mirror the layers of pain these characters must work through. The most surface level, the violence of the plot, stands out to the detective showcasing the world as a dark place that leaves its mark. The two other levels of violence toward other characters and violence perpetuated against the

detective highlight that once the cycle of trauma has begun for a man never escapes. The traumatized man acts as a beacon for others newly minted into the cycle of trauma. As someone who has suffered through the process before, he becomes the upper classman that the freshmen can turn to. He finds himself seeking the same sorts of feelings and sensations that left him so traumatized in the first place. The detective seeks out trauma to make his own life make sense and to help others through their own pain, but he realizes how he constantly reopens his own traumatic wounds.

Part Four: Redemption

Redemption runs through the texts as the ultimate resolution to many of the concerns the detective encounters in the areas of isolation and trauma. Redemption becomes the means by which many of the painful experiences are integrated into the functional psyche. He seeks ways to make up for his behaviors that have caused pain, and attempts to correct his psychological pain by rewriting parts of his history, which requires his constant interaction with trauma and violence. While redemption is highly sought after by the detective, he also realizes that absolute redemption is impossible for him. He lives a deeply traumatized life and his identity tightly binds itself in his traumas. There is no absolution for his behaviors and his history, but relief becomes an escape from the burden at certain points in the novels. He knows he is not an innocent victim like many of the murders he is solving, but that does not mean he cannot be worthy of being saved or forgiven. Complicity in the cycle of trauma distances his relationship to redemption, but it does not cut him off completely. The detective wants to make amends for the traumas he has caused and has to deal with, and does so through his continued service to the victims and their families. In the course of the texts redemption works on different planes to help the detective create a more complete individual woven into the fabric of society. As a detective he encounters three models of redemption in his experiences as compensation, redefinition of religion, and witnessing.

The passage of time changes our society's perception of what it means to be redeemed, and more importantly what it means to *need* to be redeemed, which can be seen through the progression of the novels. Jonathan Shay notes this phenomenon of a *need* to be understood and accepted rationally as damaged, yet viable human beings. He says, "Because we have entered the realm of mortal danger, the experience of betrayal merits full respectful attention. Paradoxically, the reader must respond *emotionally* to the reality of combat danger in order to make *rational* sense of the injury inflicted when those in charge violate 'what's right.'" (Shay, 11). For Shay and the detective there needs to be an emotional connection with the story of trauma for it to really be heard. For those who are telling their story, they know they were active participants in behaviors that damaged fellow humans, but those behaviors left behind their own psychological scars. When they were complicit in the commands of superiors, some internalized value felt violated as well. The detective seeks redemption for those activities that left him permanently damaged. Malcolm Hamilton, a Vietnam veteran, said in his presentation on February 2, 2009, "In morality there is no clear cut good guy or bad guy. What I still carried from the events was that it was hard to stop blaming myself. I had to try to look at my failures maybe as successes." (RGST 155, 2-2-09). He had to come to terms with his failures and integrate them into his own identity the same as his successes. He participated in events that left people dead. He cannot take back those actions, and he pays the price for them daily. The detective constantly puts himself in the path of the speeding train of trauma in order to find redemption from the society with which

he now resides. He knows he will never be made completely whole again, but searching through the seedy worlds of crime and detection he finds that neither is he a complete failure. He learns that redemption means finding a way to accept himself today for what he did back then.

Philip Marlowe becomes the first character to receive compensation for his past in terms of the present plot. In *The Big Sleep.* Marlowe, one of the first detective characters in this genre, inverts his feelings toward trauma and its relationship to redemption. Marlowe seeks to isolate himself when he works through a problem or distressing emotion, and shuns others very quickly. Erikson argues "neighbors respond act to reassure the victims that there is still life among the wreckage, and they react with an outpouring of communal feeling, an urgent need to make contact with and even touch others by way of renewing old pledges of fellowship," (Erikson, 189). By working through the events of the plot and coming to terms with what happened in the past, it helps victims to see life after trauma. They make sense of their lives because he works through the old traumas of his life. Redemption becomes more meaningful. Marlowe says, "But this was the room I had to live in. It was all I had in the way of home. In it was everything that was mine, which had any association for me, any past, anything that took the place of a family. Not much; a few books, pictures, radio, chessmen, old letters, stuff like that. Nothing. Such as they were they had all my memories," (Chandler *TBS,* 210). Just prior to this quotation, Marlowe has a distressing encounter with the vixen Carmen Sternwood throwing her out of the house. His mind then retreats to the physical things around him representing a life and a past where the memories are bound up in the objects. Freud notes, "For the individual man to conform to the standards of morality and refrain from brutal and arbitrary conduct; and the state seldom proves able to indemnify him for his sacrifices it exacts. Nor should it be a matter of surprise that this relaxation of all moral ties between the collective individuals of mankind should have had repercussions on the morality of individuals," (Freud, 280). Here Freud suggests the kind of sacrifice required of the detective and knows his conscience. Marlowe finds relaxation from the pressures of society, coming through Carmen, in the objects of his small apartment. When people complicitly partake in behavior that hurts another and the anxiety this inflicts. Carmen acts in a complicit manner with the norms of society and becomes the voice of that society directed against Marlowe. Marlowe ends up on the receiving end of some of the traumatic complicit behavior he has participated in. The role reversal highlights a broken man's need to find society and forgiveness. Next Wolfe suggests that "little of his pain is redemptive." (Wolfe, 64). For Marlowe, he struggles to find an outlet for his pain and anguish related to his traumatic experiences. He cannot let his guard down and expose himself to a witness and retell his story to another. Unable to let another person into his world of pain and torment he diminishes his own chances at redemption. He holds on to his anguish, sorrow, and complicity and continues to shoulder the burden in an unhealthy way. His trauma, from his own behavior and those actions perpetrated against him never get out of his body. For Marlowe this place, which is "all [he] had in the way of a home" creates a barrier between him and the outside world that is trying to hurt him. These objects, the photos, chessmen, books, and letters replace the possibility of a family. The objects do not require anything emotionally from him, they represent place-markers of his life. The memories, and their physical manifestations, do not force Marlowe into dealing with his own trauma. They provide company to him in a way that other people could not act out. The things in Marlowe's house quiet his fears without imposing any demands, making them a safe space. He seeks to find safety and comfort through his things in a way that people, even his family, cannot provide. Marlowe's redemption comes through redefining his comfort zone and creating a space for his memories to have a home. Marlowe's deeply complicated relationship

with his traumatic memories tells the reader that his story does not come forward easily. Marlowe is over stimulated and has no way of coming down from the traumatic high. He pushes his feelings aside and tries to focus on the case, but when the subjects of the case act against him he seeks solace and redemption in the seemingly meaningless household knick-knacks. Because Marlowe does not let the reader into his memories, the reader can understand his idea of redemption as safety, providing safety and protection for himself and others. Trauma rips away of safety and identity so Marlowe seeks redemption in the opposite of that torn feeling. By providing protection to others he gives out something that no one can give him and it brings him comfort.

In addition to the solace his home provides, Marlowe seeks and understands redemption as the protection and order he can provide for others, especially his clients. In this sense Marlowe tries to give back the tenuous feeling of comfort he has created with his memories in his home. Marlowe says in a heated discussion with police officers, "What little guts and intelligence the Lord gave me and a willingness to get pushed around in order to protect my client…. And I'm not through. I'm still on the case. I'd do the same thing again if I had to" (Chandler, *TBS,* 155). He balks at the consequences of his actions as long as they are in line with protecting his client. The client, for Marlowe, represents the one figure of authority to whom he must answer. Doing a job above and beyond what the local law enforcement would do is how Marlowe ensures the safety of his client. He holds himself to a different set of standards that secure him the means to solve the case in ways that the law would not be able to. Jonathan Shay says, "the need for an intact moral world increases with every added coil of a soldier's mortal dependency on others. The vulnerability of the soldier's moral world has vastly increased in three millennia," (Shay, 15). According to Shay, Marlowe holding himself to this high moral standard increases with his dependence on serving his client. The very existence of his moral world rests on his ability to serve his client. They become his only ally in a world where he runs around vulnerable. In the relationship of the client-private eye, Marlowe depends on the client just as much as the reverse. His complicity in acts of trauma while on the case become an added layer for which he needs to find redemption. As a soldier he needed redemption from his complicit acts under the orders from superiors. In the civilian world he has carried over a similar relationship. He relies on a small number of individuals and acts as a complicit partner in many less than legal activities to put an end to a case. He re-aggravates trauma constantly and struggles to find an outlet that is not belligerent or harsh. Marlowe's redemption comes from doing his job right and proving that there are still pockets of safety he can provide. Marlowe makes one concession to the police force he wants to right the world of evil and wrongdoing. Police officer Captain Gregory says, "I'd like to believe that. Being a copper I like to see the law win. I'd like to see the flashy well-dressed mugs like Eddie Mars spoiling their manicures in the rock quarry at Folsom, alongside of the poor little slum-bred hard guys that got knocked over on their first caper and never had a break since. That's what I'd like…. We just don't run our country that way," (Chandler, *TBS,* 269). The flashy and the manicured are a symbol for those interested in themselves and their own greed. Wolfe echoes this sentiment saying, "The rich sicken Marlowe because they've been dulled to the finer things, they don't care about the problems facing the world, and they have no thoughts of man as a complex individual," (Wolfe, 41). Marlowe views the rich as the root of many problems because they do not adequately see the reality of the world. Their heads hover in the clouds, not in the problems of the world. Marlowe knows they should get what they deserve in the end, yet they often do not. Redemption does not exist for a society complicit in a desire to indulge the rich, and Marlowe refuses to be a part of their complicity. These flashy characters

embody the complete opposite of what Marlowe and in turn the police stand for. The phrase "That's what I'd like…. We just don't run our country that way," highlights the way in which the world of Southern California should run with the traditional moral standards. The actual ethics do not seem to match up what Marlowe desires. In the plot, Marlowe would like to find compensation for the bad events that have taken place. However, Southern California refuses to allow what Marlowe desires come to fruition. The greater community stands in the way of Marlowe's attempts at redemption. By refusing to witness his traumas Marlowe stunts his own redemption, but he is more upset about society standing in the way of his attempts at good acts. Despite the fact that the police and their private counterparts seek the same values of safety, honesty, hard work, and protection they are not the ones making the ultimate decisions. Marlowe and Captain Gregory realize that they can only ensure security on a case by case basis, a purely individualized level. Gregory hints at the fact that Marlowe can never be fully redeemed for any large scale traumas because he cannot ensure that level of security or protection. Penny Coleman says, "The central problem…seemed not to be coming from the men themselves, their heredities and their histories, but from the horrors they experienced," (Coleman, 34). These large scale traumas the detectives find themselves a part of rock the very core of their individuality. The stakes rise for Marlowe. He has to factor in other issues. The horrors he goes through in this case will shape his history. His traumatic work toward others in this case also has repercussions. However, again the complicity of society to favor the rich impedes Marlowe's ability to solve the case in the way he would want. In this case Marlowe's complicity does not require redemption. He needs redemption for the rest of society to break the spell of the rich and wake up to the state he lives in. His ideal cannot exist because of their complicity. Larger forces impede on their world that prevent his interpretation of redemption. He must slowly chip away at making up for his past one justified and satisfied client at a time. Redemption for the memories that posses the objects in his house depends on his abilities to help others.

Secondly, Lew Archer acts more directly towards his traumatic experience he had twenty years ago, which undergoes karmic balance when we are with him in *The Blue Hammer*. In the midst of a daring chase and capture, Archer reflects back to a time when the circumstances did not end on such satisfactory terms. Archer says, "As I marched Rico back to my car and got him safely inside of it, I understood one source of my satisfaction. Twenty odd years ago, near an oil stained pier like this, I had fought in the water with a man named Puddler and drowned him. Rico, whatever his sins, had served as an equalizer for one of mine," (MacDonald *TBH,* 142). The reader can see that psychologically Rico makes up for the day that the man named Puddler died. Archer does over what he calls a "sin" from his past. Archer realizes that his satisfaction does not come from the present. His mind conjures up traumatic events from the past so readily that his actions in the present have a direct corollary to what has already taken place in his past. Freud sees the power of the influence of the past on the present. He says, "There alone too the condition can be fulfilled which makes it possible for us to reconcile ourselves with death. Namely, that behind all the vicissitudes of life we should be able to preserve a life intact," (Freud, 291). Through this present act, Archer makes up for his traumatic behavior in the past. In addition to the fact that Archer preserves his life, he makes up for an event of equal value that ended in death. He reconciles his past, and settles a part of his debt to the traumatic bank he has accumulated. He receives momentary relief through the preservation of life. For Archer satisfaction and in turn redemption comes from the re-writing of the traumatic mistakes he made in his life before we as readers knew him. His complicity in older acts of violence gets a "re-do" in the present plot. Finally, Archer takes responsibility for killing the man named Puddler.

Archer blames no one else for what happened twenty years ago, but Rico's actions, most importantly allowing himself to be caught is what redeems Archer. The exact same physical location and behavior, but with a different perpetrator makes Archer's redemption possible in a way that consciously he never expected. Rico changing the outcome of the past does not mean that Rico was better, it means that Archer receives a new kind of compensation for his work. His new complicity in trying to save Rico equates to a new kind of redemption. Archer acts different and when placed in the same situations. He seeks a positive outcome, a redemptive one, where he can atone for his past and not be haunted. Cathy Carruth sees a similar phenomenon in her research. She says, "in this singular experience is that is insistence reenactments of the past do not simply serve as testimony to an event, but may also, paradoxically enough, bear witness to a past that was never fully experienced as it occurred," (Caruth, 151). The audience becomes a witness to the reenactments of Archer's past. He gives an honest testimony about the traumatic event of his past and registers the weight of the event. Archer feels so much guilt about his violent behavior toward Puddler that he must psychologically find a way to take back that day. Before this event and his testimony to the audience he did not know the extent of the psychological damage of the previous incident. He engaged in hand to hand combat and was complicit in the consequences that followed. In reliving this seemingly singular event, the testimony Archer gives allows him a unique kind od redemption. He feels that he has made up for the past and experiences relief through testimony.

The third understanding of redemption comes from the contemporary character of Harry Bosch in *City of Bones.* Bosch has experienced a number of harrowing events throughout his life and they come to represent a traumatized bond between other characters in the novel. Bosch unlike Philip Marlowe and Lew Archer before him has gained a great deal of conscious perspective on the events of his life and has tried to integrate them into the all important narrative of his life. In this process Bosch's redemption comes from telling his story to people in the present and the act of witnessing he requires for healing. There are two instances where the reader occupies Dori Laub's third level of witnessing, witnessing the process of witnessing.

In the first case Bosch talks with his current love interest Julia Brasher about his tour of duty in Vietnam and his job as a tunnel rat. He describes his overcoming of the desperate fear he had about going in the tunnels. He says, "'You know after that day, I wasn't afraid anymore when I was down in the darkness. I just knew that I was going to make it through. I can't explain why, I just knew. Which, of course, was stupid, because there are no guarantees of that-back then and there or anywhere else. It made me sort of reckless.'"(Connelly, *CoB*, 157). In this explanation there are two levels of storytelling at work. The first few sentences describe the emotions and state of mind Bosch had at that point in his life, while the concluding thoughts come from an older Bosch who has enough distance on the experience to include a logical commentary. In the experience itself Bosch achieves a level of redemption, his ability to go into the tunnels and darkness again and again. More importantly, in telling the story and having a witness to a fundamentally traumatic time period in his life, Bosch gains the ability to more thoughtfully weave his feelings into the fabric of his life story. Dori Laub suggests "The testimony is, therefore, the process by which the narrator (the survivor) reclaims his position as witness: reconstitutes the internal 'thou' and thus the possibility of a witness or listener inside himself," (Laub, 70). He takes ownership over the events that took place in Vietnam. He was a part of major combat in Vietnam and takes responsibility for his actions, telling the story to another and having a living breathing witness to share in that experience with will further enhance his redemption. He allows himself to really accept his "failures" as Malcolm Hamilton

did. His behavior in war does not make him evil. He realizes his need to be forgiven for actions he carried out against others, but through telling others he comes to see the worth of forgiveness for carrying out the orders of another. In telling the story, Bosch understands why he had those feelings of redemption and understand the person he has become through the rising and falling cycle of trauma and redemption. Also, the fact that Bosch's deepest understanding of redemption in his own life comes through the witnessing of this event integrates him more deeply into society. Jonathan Shay puts a great deal of agency on the witness in this scheme as well. Shay says "Trauma narrative imparts knowledge to the community that listens *and* responds to it emotionally. Emotion carries essential cognitive elements; it is not separable from the knowledge," (Shay, 191). The listener must relate emotionally to the veteran and detective in order for him to receive the kind of redemption he seeks. Through the emotional bond of teller and listener, the detectives finds there are others he can be dependent on in a healthy way. Knowledge on the part of the witness allows Bosch to escape some of his burden. His complicity comes out into the open and he does not need to be ashamed and he can find real forgiveness and redemption. Though his trauma was entirely isolating, the story makes sense through the witnessing of another. The woman grants the redemptive closure that Bosch needed on this event more than thirty years after the event took place.

The second traumatic event that Bosch is able to elucidate redemption and closure for comes through speaking with the foster parents of a criminal about his own experience. Bosch needs to hear the story of a possible killer, but through his own experience in foster homes knows some of what he has gone through. He says, "'So I know what these children were like because I was one myself, all right? And I know foster homes can be full of love and some can be just as bad or worse than the place you were taken from. I know that some foster parents are committed to the children and some are committed to the subsistence checks from Children's Services,'" (Connelly, *CoB,* 368). Again Bosch reaches out to a member of the community to commiserate with him in this early trauma and come to terms with it, and yet he already feels some integration of the experience in his life before he opens his mouth. Through the tone of voice and rise of the rhetorical question it becomes obvious that Bosch was not always lucky in his placements and was traumatized in those experiences. Also as an adult he has come to understand that there are two sides to every story and when they are looked at one can find a great deal of similarities. To gain the trust of a woman in the community Bosch uses his own experience of childhood trauma. He finds a common bind with members of the community outside of law enforcement in a way that the previous two detectives would never have been able to do. Robert Jay Lifton, in an interview with Cathy Caruth, notes this putting back together Bosch goes through. Lifton says, "And being shattered, one struggles to put together the pieces, so to speak, of the psyche, and to balance the need to reconstitute oneself with the capacity to take in the experience," (Lifton, 137). He must put himself back together again and searching out a member of the community that traumatized him leads to that unity. Bosch finds that using his own experience to gain access, just as much as help others. Bosch uses his own story in a way the other two men could not. He takes his life and uses it as an example. He leads to the education and forgiveness becomes a real possibility because he feels his past. He takes ownership of who he was and externalizes that for others ot forgive and learn from. Bosch still has a desire to become part of society even though he knows he is broken. His desires to relate to others and to redeem himself from the troubles of a life he has left behind out ways his need to trudge through his traumas alone as the previous two did. Bosch's idea of redemption does not isolate him, rather he acts as a witness and connects with others in a way that gives him power

over his own traumas and the ability to redeem himself enough to unburden himself of some of the guilt. He actively seeks redemption and knows what it is, he does not stumble upon it or have an individualized conception of it as we have seen previously.

In American culture often a very deep connection exists between religion and redemption. However, the detective redefines religion to fit his own needs which finds no roots in any present church. Redemption present in a way that the seeker needs religion in order to be redeemed. Jim Nolan in his lecture on January 28, 2009 asks a religious question of the audience that the detectives seem to be grappling with. He asks, "If I didn't do anything wrong, why do I need to be forgive? The need to be forgiven became my quest. It came down to a loss of character, I was judging myself for not being a stronger person than I was, for becoming a killer," (lecture RGST 155 1-28-09). The question feels religious and asks how a moral system works in one place and when abandoned in another. For Jim, war was the abandonment of his richly engrained moral system and coming back he had to come to terms with how to put his new moral framework back together with his old one. His complicity, like the detectives, was okay in the time of war. Coming back and trying to integrate those experiences into a religious and moral system appears vastly different makes redemption a necessity. They need to be forgiven on many levels for many activities, and often do not know where to turn. In the American moral system, religion seems to be the answer for questions of redemption, but the past for the detective, the rigidity of religion seems counterproductive. The detective must create his own conception of religion in order to make sense of the disjointed moral system. With society so focused on religion as salvation, the detective constantly bombarded with reasons why there is no religion or no god, must reconfigure his definition of religion and how to achieve salvation, or redemption, in this new religion. Harry Bosch most clearly sums up the feelings of the highly traumatized protagonists in *City of Bones.* Bosch tells a mortician, "' I have faith and I have a mission. Call it blue religion, call it whatever you like. It's the belief that this won't go by. That those bones came out of the ground for a reason. That they came out of the ground for me to find, and for me to do something about. And that's what holds me together and keeps me going,'" (Connelly,185). For Bosch religion does not mean a church, or priest, or sacred texts, religion revolves more around his actions and their impact on another human being on this earth to stop their suffering. Bosch's religion centers on orthopraxy, or right actions. The bones were predestined to find him, and his actions dictate whether or not he will achieve salvation. His actions became the only ones he can control and that push him to continue in his profession. Society always need for him, he must continue because the bones chose him and if he gives them to another he will not achieve redemption.

The final area that the detective characters seek redemption comes through the law and the actual solving of the crime. Solving the puzzle correctly and coming to a conclusion that brings closure, the ultimate goal for the detective. Philip Marlowe, in *The Big Sleep*, tells his employer, "'It means I have refused payment for an unsatisfactory job. That's all,'" (Chandler, *TBS,* 277). For Marlowe it would go against his personal code of conduct to take payment for a job that was not completed as it should have been. He would feel guilty for swindling a client if he could not provide the level of detection he knows he feels capable of. In essence, for Marlowe there would be more trauma on his psyche for taking the payment he did not deserve than whatever problems he might face for not having money. Money is not all that important to him, he views it as an entity that comes and goes. He finds himself willing to stake his reputation on payment. Marlowe exists in the quickly shrinking world of chivalry and honor, and a great deal of his redemption comes from being a man of his word and a man that can be trusted. Warren

French notes, "the hard boiled story concerns itself with the fate of the individual and is often oriented toward the tragic," (French, 27). Marlowe cannot escape tragedy even when he seeks out the right thing. The kind of man he wants to be rapidly diminishes. All he can hold onto is his reputation on his own. The process he chooses revolves around honor, valor, and trust which Marlowe sees less and less. Harry Bosch echoes a similar sentiment in that the right case can change elevate the way in which a detective is viewed among his peers. Bosch says, "' But then you get lucky and a case comes along and you say to yourself, this is the one. You just feel it. This is the one I can get back up with,'" (Connelly, *CoB*, 215). In Bosch's mind cases speak to the investigator and have the power to change him in positive ways. One would think that the lasting effects on an investigator would be wholly negative, but in Bosch's case there are special instances that pick a detective up. Some cases redeem the detective not only for himself but for those around him, and in a special way integrate him back into the community of law enforcement. Bosch realizes the process of redemption does not only affect him. He thinks that there are cases in which the individual can feel redeemed, but the community around him does not feel the same way. Redemption on a certain level requires proof of his ability. For Bosch the case in *City of Bones* represents one of those cases, which will forever change the way his peers view him. Again his desire to integrate back into the greater unit propels his actions, and his ability to be redeemed comes through the witnessing of others. His story cannot be complete without his story as the witness, and a person on the other side to witness his metamorphosis.

Redemption exists as the ultimate goal for the traumatized detective. Throughout the novels there is a constant searching and longing to be redeemed for the activities that have left him so troubled. The resolution of the novel does not always correspond to the psychological resolution for the detective. Redemption is also not the same as salvation. He does not search for some higher power, some other worldly being to wipe away any feelings of wrongdoing. For the detective, redemption is a complicated feeling, and a desire that many citizens do not understand. The detective is often simultaneously a victim of some act of trauma, and yet complicit in acts of war. He, as a soldier, was often told that these behaviors were his duty as a soldier. He is given orders and carries them out despite having feelings of concern. The detective deals with the fall out of having participated in activities that traumatically impact other human beings. He is left feeling, why do I need to be redeemed if I didn't do anything wrong? Redemption is the ultimate goal; he often sees glimmers of hope and moments of peace, but the idea of gaining complete relief from the trauma of his history. Redemption if the ideal he is constantly striving for, but by no means expectation of his role in police work.

Part Five: Conclusion

Within the detective genre a man is created. This archetype is not the novel version of the Terminator or Rambo who runs into battle destroys the enemy and then fits neatly into a box to wait for the next conflict. The detective is a man, a human being, who must deal with the consequences of his actions and the actions of others. The three men living and working in Southern California have been gravely impacted by some activity that created a level of stress the average citizen could not fathom. Simply because the activity, the war, the case ended does not mean that a wand can be waved and that level of stress, anxiety, and guilt can be wished away. The lives lead by the detectives after the instances of trauma in the novels and create for the reader a realistic impression of life after trauma. The detective finds himself completely alone. For most of them this fact is not regrettable, it is actually the preferable scenario in which

he has the most freedom to be himself. The isolation however projects outward deeper problems, and is reinforced by the society. It becomes clear that even if the detective grew an interest in reaching out society would not know what to do with him nor accept him as flawed. The root cause of the isolation is the trauma. Trauma, in the context of these novels is ever present and almost claustrophobic to the reader. The detective is re-stimulating himself day in and day out with his work in solving other people's problems. The detective burdens himself not only with his own personal traumas, but also the traumas of every client and victim. He carries a great weight with him that no other person could understand, and for that he soldiers on in his chosen profession. Finally, the detective seeks some kind of healing for the traumas he has perpetuated and those inflicted upon him. The detective, as the former soldier, has a unique relationship to trauma in that he simultaneously represents the participant in traumatizing others while becoming traumatized by those very same activities. He desires to have feelings of relief, while at the same time knowing that absolution and complete peace are outside reality. The detective comes to understand his life is a series of events for which he must settle. He finds himself in a world that is surrounded by death and violence which he cannot escape, and he must settle for the small box of doughnuts to remind him that he is a real person. Through the texts the reader becomes a witness to the story of the detective and is able to grant his or her own absolution, but it is a feeling the detective will never receive. The reader relates to his outlook on the world and through the process of listening to his story takes on some level of his traumatized burdensome story.