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What You Cannot Avoid: Thomas Pynchon's *Inherent Vice* as a Pastiche of Hard-boiled Detective Fiction

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Abstract

In this paper I will discuss *Inherent Vice* by Thomas Pynchon as a pastiche of hard-boiled detective fiction. After dealing with the specifics of the hard-boiled genre, I will continue with a discussion of literary pastiche and pastiche of hard-boiled detective fiction. Then the occurrence of the features of a pastiche of hard-boiled detective fiction in Thomas Pynchon's *Inherent Vice* will be investigated. First the imitation of hard-boiled elements will be discussed. Next I will take a closer look at intertextual references to other crime fiction and cinema. Then I will continue with a discussion of the subversion of the hard-boiled detective genre, both by the exaggeration of the typical features and the critique of the traditional family.

1. Introduction

When Sauncho Smilax, Doc Sportello's lawyer, explains to Doc what "inherent vice" means in maritime insurance, he explains it as "what you can't avoid" (*IV* 351). In this paper I will investigate how *Inherent Vice* by Thomas Pynchon functions as a pastiche of the hard-boiled genre. What cannot be avoided when dealing with pastiche is the seemingly contradictory aspects of the simultaneous imitation and subversion of the model text. The imitation of the hard-boiled detective genre is impossible to avoid in *Inherent Vice*, but the subversion of this model is just as unavoidable. I will start by introducing the hard-boiled detective genre, its development and its most prominent features and authors. I will then focus on pastiche, first as a literary genre in general, based on the theory developed by Margaret A. Rose, and next specifically applied to crime fiction, where I will refer to Simon Kemp's article "Crime Fiction Pastiche in the Novels of Jean Echenoz" and his book *Defective Inspectors: Crime Fiction Pastiche in Late-Twentieth-Century French Literature.* After familiarizing with the necessary theoretical material, I will apply this to Thomas Pynchon's *Inherent Vice*. I will investigate the occurrence of typical features of the hard-boiled detective genre and intertextual references to both literary and cinematic sources. For this section I used the articles collected in *Pynchon's California* edited by Scott McClintock and John Miller and *Thomas Pynchon and the (De-) Vices of Global (Post)Modernity* edited by Zofia Kolbuszewska as a starting point. Then I will focus on the subversive aspect of pastiche by discussing how Pynchon employs exaggeration of the typical elements of the hard-boiled detective genre. Even more important as a subversive element is Pynchon's critique of the idealized family in the hard-boiled detective novel. This section is based on Leonard Cassuto's book *Hard-Boiled Sentimentality: The Secret History of American Crime Stories.*

2. Hard-boiled detective fiction

2.1. Development of hard-boiled detective fiction

Hard-boiled detective fiction first developed in the United States during the interwar period in pulp magazines. These magazines, printed on cheap paper, were published weekly (Scaggs 55-56) and thrived because the number of readers interested in escapist entertainment rose due to compulsory education in most states (Gray 537). The "pulps" had evolved from "dime novels," which had first appeared during the American Civil War and which were filled with sensational stories (Scaggs 56), such as the Nick Carter-series by John Russell Coryell (1848-1924) about the adventures of a New York detective. Such stories anticipated the urban setting into which the frontier hero would be transferred in the hard-boiled detective genre (Scaggs 56, Gray 540). Because pulp magazines were aiming at a mainly male mass audience, they consisted mostly of adventure stories which contained much action (Kenney 338).

The most important of these pulps was *Black Mask*, founded in 1920 by Mencken and Nathan. In this magazine, that also offered adventure stories and westerns (Horsley 2005: 76), the private eye was developed, first by Carroll John Daly (1889-1958) with Race Williams, who, like Nick Carter, evolved from the frontier hero (Horsley 2005: 77). Unlike Carter, Williams was an unreflecting and aggressive investigator (Horsley 2010: 33) who lived by a simple moral code that did not necessarily agree with the law (Steinbrunner 422). Later the private detective was further developed by Dashiell Hammett and Raymond Chandler.

As mentioned before, hard-boiled detective fiction was influenced immensely by the American literary genre of the western. Several striking similarities between both genres can be discovered, such as the movement from place to place (Mandel, quoted by Scaggs 59), the professional skills, the moral strength, the physical courage, a strong desire for justice, the social marginality and the anti-intellectualism (Willet, quoted by Scaggs 64) of the protagonist. Hamilton also mentions the emphasis on the individual as the central theme, the lawlessness of the setting, the chase-element in the plot and the colloquial style (Hamilton 2). This colloquial style was a further development of American literary realism of writers such as Ernest Hemingway (Gray 541), which allowed ordinary people to "tell it like it is" in spoken language (Porter 97). As a result of the influence of the western genre, according to Hilfer, the actual function of American detective stories is the validation of the American myth of "personal integrity, absolute individualism, and stoic self-control" (Hilfer 7).

Hard-boiled detective fiction is generally considered to be an American reaction against the cozy detective fiction written by mainly British authors, such as Agatha Christie, in which an amateur detective solves light-hearted puzzle-like murder mysteries that usually

occur in a rural setting (Stevenson 257, Baldick 143). However, the socio-economic conditions of the 1920s and 1930s in America were significant for the development of hard-boiled detective fiction as well (Pepper 2010: 140). Prohibition, which started in 1919 and lasted until 1933, and the stock market crash of 1929, which resulted in the Great Depression (Rzepka 185), gave rise to bootlegging, prostitution and gambling being taken over systematically by organized crime (Scaggs 57). Writers of the hard-boiled genre explicitly addressed the problems the American society, especially in cities, was faced with on a daily basis (Horsley 2005: 68).

The political corruption related to this organized crime was one of the favorite themes of Dashiell Hammett (1894-1961), who began his writing career at *Black Mask* (Scaggs 56). His experience as a detective for the Pinkerton National Detective Agency gave his writing a sense of authenticity, which other writers lacked (Madden 606, Rzepka 190). Hammett created a private detective who did not have a permanent social context because he had no friends and family (Parker 725). Hammett was also responsible for the use of colloquial language. In *Red Harvest* (1929) a nameless Continental Op attempts to restore order in a corrupted mining city. The use of the first-person narrator in this and other stories about the Continental Op is a novelty in the detective genre (Ousby 99). However, in his best-known novel, *The Maltese Falcon* (1930), in which he introduces the morally ambiguous Sam Spade (Horsley 2005: 77), Hammett applies third-person narration. Spade's individualism results from his distrust of conventional arrangements (Horsley 2010: 32-33). His toughness lies not so much in beating up other people, but mostly in being able to take a beating (Ousby 99).

Another writer who started out at *Black Mask* was Raymond Chandler (1888-1959). His approach was more repetitive: he used the same narrator and similar plots (Horsley 2005: 81). Chandler established several of the conventions of hard-boiled writing, such as twentieth-century Los Angeles as its location (Scaggs 71) and a protagonist that is a private detective with a low bank account, an unreliable car (Ousby 112) and cheap and rented housing (Scaggs 59), who shares the values and attitudes of ordinary people towards the ones in power (Porter 106). However, his detective, Philip Marlowe, is less of a typical detective because he is rather refined, since Chandler modeled Marlowe on the Arthurian knight (Madden 493). Chandler made significant changes in the language use, which became more descriptive and figurative (Messent 2013: 147), and which contained more metaphors and allusions (Gray 541). His tone is witty and combined with an underlying sentimentality. Chandler puts more emphasis on the *femme fatale*, by frequently making her the center of the plot. He also criticizes the institutionalized corruption of Los Angeles. However, this is not his main focus.

He intertwines personal and public crimes, because personal crimes are inescapably connected to wider socio-political corruption (Horsley 2005: 81-85). Mistaken, disguised and altered identities occur often in his novels (Babener, quoted by Scaggs 65), as in *Farewell, My Lovely*. Marlowe is the moral authority of the stories, which Chandler highlights through the use of the first person narration. His best-known novel, *The Big Sleep* (1939), deals with the corruption of the wealthy in Los Angeles (Madden 493) and by the end of the novel, Marlowe has become "part of the nastiness" (Chandler [1939] 2000: 164). The main theme of *The Long Goodbye* (1954) is the loss of innocence. The novel deals with the alienation of modern man, in the characters of Philip Marlowe himself, who undertakes a search "into himself" (Porter 108), his friend Terry Lennox and the alcoholic writer Roger Wade (Marling 116).

2.2. Features of hard-boiled detective fiction

After this brief historical overview of the most relevant authors and sub-genres, I will now discuss the characteristic elements of hard-boiled detective fiction. The narrative method, which appears to be neutral, relies mostly on vernacular dialogue (Scaggs 58), which, as mentioned before, has been borrowed from Hemingway. Its narrative tempo is fast-paced (Scaggs 56). The plot is a complex quest and consists of the progressive tracing of an ongoing chain of violent crimes (Messent 144). The main focus lies with the private investigator (Scaggs 58), which is generally, but not always, emphasized by first-person narration. The hard-boiled detective is alienated, because he has no permanent social context, few friends and no family (Scaggs 59). He attempts to maintain his personal integrity in his fight with civic corruption (Rzepka 180). Being tough is interpreted as stirring up trouble and being able to take a beating (Ousby 91). However, the private detective is an ambiguous character, because he is usually implicated in the corruption he investigates (Horsley 2005: 75). Another essential element in hard-boiled detective fiction is the client, who requires the detective's help. However, the detective generally does not trust the client (Scaggs 58).

Corruption is state-sponsored and the corruption of the police (Scaggs 58) has become an absolute given in the genre. Alcohol is also an important element of the genre. Its depiction helps define the protagonist's character (Rippletoe ii). The alcoholic protagonist had become a cliché even before Chandler created Philip Marlowe and later writers consciously tried to change this (Rippletoe 26). However, in Hammett's *The Maltese Falcon* alcohol does not play a prominent part (Rippletoe i). The femme fatale uses men to reach her goal (Messent 138). Because she reverses the tough surface and the sensitive depth which are characteristic of the

hard-boiled detective, she challenges patriarchal stereotypes (Scaggs 76). Other stock attributes of the genre are smoking, music and clothes (Bertens 8).

The urban setting is essential for the genre as well. This is emphasized by the continual movement by car through the city (Bertens 2, Messent 73). The car itself is another important element of the genre. Besides its usual purpose of getting from one place to another, the car can also facilitate escape, intimidation, homicide and its concealment, the smuggling of objects and people or the tailing of individuals (Smoak 40-46). The ideal setting for hard-boiled detective fiction is California. It offers the possibility to start a new life or escape the past (Babener, quoted by Scaggs 68). This idealized image of the state is caused by the California myth, which is a variation of the American Dream. This myth was fueled by the historically migratory nature of the state, its seemingly open class structure and what appear to be endless opportunities for advancement (Skenazy, quoted by Scaggs 68). Many Americans, who believe they can become stars, are lured to California by the fame and fortune of Hollywood (Scaggs 69). This Californian myth is subverted by the hard-boiled detective genre, because where the fulfilment of the dream seemed most likely, its collapse is even more painful (Fine 34).

3. Pastiche

3.1. Pastiche as literary device

Literary pastiche has generally been described in a vague manner. This vagueness has caused most scholars to avoid a thorough investigation into pastiche. As a result, definitions vary enormously: Roger Fowler describes pastiche eloquently, but vaguely, as "literature frankly inspired by literature" (Fowler 174). Some critics consider it the imitation of the work of one single author: "work of a generally revered author is appropriated by a later writer" (Hoesterey 81) or "literary work composed from elements borrowed either from various other works or from a particular earlier author" (Baldick 249). However, Fowler refers to the possibility to imitate several authors: "phrases, motifs, images, episodes, etc. borrowed more or less unchanged from the work(s) of other author(s)" (Fowler 173). Other critics emphasize the conscious aspect of imitation: "imitation as a form of flattery," "deliberate and playfully imitative tribute" (Baldick 249) or "straightforward homage or self-conscious compliment" (Sage 975). Some critics, such as Victor Sage, refer to style as the most important aspect to imitate: he calls pastiche "a form of allusion – a quotation from, or a reference to, the style of one or more originals, without necessarily comic, satirical, mocking, or even cynical implications" (Sage 975), to which he adds that "[p]astiche tends to operate exclusively at the level of style, rather than text or content" (Sage 975). However, "style" is another vague notion. A closer look at the evolution of literary pastiche will help to clarify its specific characteristics.

In the eighteenth century the word was introduced in Italian, as "pasticcio," to refer to the use of various techniques and styles in painting. In the eighteenth century it moved into the terminology of the visual arts. Next it was accepted into French as "pastiche" and it moved into English from French. Then its definition broadened into all forms of art, where the term was used to refer to mixed styles or materials and imitations of the style of another artist or period (Hoesterey 1, Kemp 2006: 38). Pastiche held an extraordinary position in nineteenth- and early-twentieth-century France, where "pastiche [was] superior to parody and caricature because its subtlety does not rely on coarse effects" (Hoesterey 81). As a result pastiche has been discussed extensively in French scholarship (Hoesterey 1). Gérard Genette considers pastiche a playful imitation of the textual model. He calls its dominant function "pure entertainment" (Genette, quoted by Kemp 2006: 18). Genette argues that pastiche is less closely linked to its textual model than parody (which sticks as closely as possible to the original to subvert it more efficiently), so that "one cannot pastiche (or otherwise "imitate") a single text, [but] only a style" (Gennette, quoted by Kemp 2006: 18). However, Genette's

typology is flawed, because he claims that "any hypertext based around an entire genre (such as crime fiction), rather than a single author or text, must necessarily be a pastiche and not a parody," because he believes that genres cannot be transformed hypertextually, which implies that pastiche is the only possibility (Kemp 2006: 22), instead of a conscious decision on the part of the author.

In his discussion of intertextuality, Frederic Jameson connects the movement from modernism to postmodernism with a shift from parody to pastiche (Rose 1988: 50). Jameson calls pastiche "blank parody," because:

> [p]astiche is, like parody, the imitation of a peculiar or unique style, the wearing of a stylistic mask, speech in a dead language: but it is a neutral practice of such mimicry, without parody's ulterior motive, without the satirical impulse, without laughter, without that still latent feeling that there exists something *normal* compared to which what is being imitated is rather comic (Jameson 114).

The end of the individual subject, personal style and self-expression results, according to Jameson, in impersonal art that draws on other styles from the past to fill its own lack thereof (Kemp 2002: 180). Without a stable reference point of what can be considered normal, parody becomes impossible (Childers 221) and only pastiche is left.

The first one to challenge Jameson's definition was the Australian philosophy scholar Margaret A. Rose (Hoesterey 121). She points out that pastiche exists longer than postmodernism (Rose 1991: 37) and she argues that pastiche co-existed with parody in modernism (Rose 1988: 55). Rose also does away with the negative value judgement of it as false (Rose 1991: 37). She claims that "not the devices themselves […] are either modern or post-modern, but the uses of them which may be described as such" (Rose 1991: 29). Rose emphasizes several important aspects of pastiche: it is made up of "different styles or images from one or more works in another [work]" (Rose 1991: 37). It consciously exaggerates the most typical elements of the original (Rose 1991: 36) and Rose mentions Leif Ludwig Albertsen's argument that pastiche imitates both the content and the form of the original (Rose 1993: 73).

Simon Kemp applies a more positive judgement value to pastiche: he sees it as "criticism in action" (Kemp 2006: 19). According to Kemp, "textual play and implicit critique [are] inherent in pastiche" (Kemp 2002: 179). This creates a conscious dialogue of either imitation or subversion between the earlier text or style and the new text (Kemp 2002: 179).

Kemp notes that pastiche usually imitates older forms of a genre (Kemp 2002: 26). The temporal gap between the model and the pastiche makes it possible to distinguish characteristics, themes and techniques on which to focus in the imitation. The culturally influential aspect of the classics may also be an important element in the choice of a model to imitate. Fiction read in the first literary experiences of the pasticheurs' formative years may be remembered with affection (Kemp 2006: 26), which Rose confirms: "reviving things from the past […] indicates the presence of some sympathy for the elements borrowed" (Rose 1993: 75). The choice of outmoded models also implies that satire is not the major motivation for the pastiche (Kemp 2006: 26), which allows pastiche to differ from parody in this aspect.

Kemp turns to Michael Riffaterre's definition of "obligatory intertextuality," which he describes as an "intentionally implanted link between one text and another, which forms an integral part of the work and must be understood if the work is to be adequately deciphered" (Kemp 2006: 27). Intertextual elements incorporated into the writing must be recognized by the readers, along with the conventions and ideologies of the source, so that the intertextual link can be properly understood in its new setting. Occasionally, this link can be explicit (Kemp 2006: 27). The important component of this type of intertextuality is its self-consciousness, an awareness with which the author points out to the readers that they are reading an imitation of an original (Kemp 2006: 22).

The following characteristics of pastiche have been distinguished in my discussion: it imitates the content and form of older models, satire is not its main goal and it exaggerates typical elements of the original. Furthermore, the link between the original and the imitation is intentional. However, as my investigation will focus on a particular type of pastiche, namely that of the hard-boiled detective genre, a more specific definition is necessary.

3.2. Crime fiction pastiche

Because the hard-boiled detective genre is a subgenre of crime fiction, I will apply Simon Kemp's definition of crime fiction pastiche in my investigation of Thomas Pynchon's *Inherent Vice* as a pastiche of the hard-boiled detective novel. Kemp states that crime fiction and its pastiche do not form a neat opposition (Kemp 2006: 16). This ambiguous position consists of an imitation that is a refusal to align itself completely with the genre model, but which, at the same time, subverts that very model. This allows pastiche to combine both the celebration and subversion of the original model (Kemp 2006: 4). So, a pastiche of crime fiction is constructed from typical elements, such as themes, plot devices and characters, but the resulting text is not part of the original genre (Kemp 2006: 22). As mentioned before,

pastiche requires a certain familiarity with the source genre on the part of the reader, which is why the imitation of the most typical characteristics of the form heightens the recognition of the model (Kemp 2006: 16).

Because Kemp's goal is similar to what I will do in this paper, I will elaborate on his findings, in order to apply the same techniques in my investigation of *Inherent Vice* as a pastiche of hard-boiled detective fiction. Kemp discusses *Cherokee* by Jean Echenoz as a pastiche of crime fiction. Echenoz's novels, although they draw heavily on popular genre fiction, neither align themselves completely with their influences, nor give free rein to the satire and oppositional stance associated with parody (Kemp 2002: 180). Echenoz's novel contains characters and a plot typical of classic noir (Kemp 2002: 181). He subverts the familiar tropes of crime fiction by unexpected twists, which enables him to lay bare both the possibilities and the limitations of the conventions of the genre (Kemp 2002: 188). His subversion of the text happens consciously: he undercuts the atmosphere by banal everyday experiences and he adds metaphysical elements that emphasize the subversion. Furthermore, he does not take the story in the expected direction and he lets the story switch genres within the space of a sentence, for example, from the thriller to the romance. The substitution of formulas exposes the rigid expectations that are implied by the genre and confronts readers with their subconscious expectations. Echenoz considers these appropriations homages, because exaggeration of the crime fiction topos can bring it closer to the reader's experience or push it further away (Kemp 2002: 181-186).

Kemp's specific definition of crime fiction pastiche, as both aligning itself with the model and at the same time subverting it, combined with the elements of literary pastiche (the imitation of content and form of older models, the exaggeration of typical features and an (explicit) link between the original and the imitation) form a suitable definition to investigate Thomas Pynchon's *Inherent Vice* as a pastiche of the hard-boiled detective genre.

4. Thomas Pynchon's *Inherent Vice* as a pastiche of hard-boiled detective fiction

As the definition of Simon Kemp about crime fiction pastiche emphasizes, the essence of pastiche is that it works within the genre conventions, but at the same time it subverts these very conventions as well. Scott Macleod claims that detection is blurred in Thomas Pynchon's *Inherent Vice*, exactly because of this combination of traditional genre elements and subversive elements (Macleod 116). Therefore, I will first investigate the occurrence of the typical features of the hard-boiled detective genre in *Inherent Vice*[1], and then I will discuss the different instances of intertextuality in the text. Next, I will continue with a closer look at how Pynchon subverts the hard-boiled conventions in his novel, especially through the use of exaggeration on the one hand, and his critique of the traditional family on the other hand.

4.1. Imitation of hard-boiled detective fiction

I will discuss the imitation of certain elements, based on the list of features I have composed in the section on the hard-boiled detective genre. The narrative technique makes use of vernacular language, such as "all's 'at 'll do's just burn my lip" (*IV* 10), "Whoa easy there Jolly Rancher, ain't looking for no drawdown 'th no bobwire collector, man's own business what he puts in his pickup ain't it" (*IV* 24), "You still don't know me any better'n 'at?" (*IV* 32), "[t]hat's 'at Japonica, ain't it" (*IV* 171) and "if it's there, ol' Sparky'll find it, he loves 'at shit" (*IV* 195). Doc uses "groovy" very often: "groovy with Doc" (*IV* 2), "Doc's general policy was to try to be groovy about most everything" (*IV* 31), "[l]ike something else was going on – something … *not groovy*" (*IV* 170), "[l]ike it would be so groovy, Japonica, really, to have some lights working is all" (*IV* 176) and "Then something here is ungroovy" (*IV* 268). Slang is used, such as "a stiff" for a dead body (IV 23,139, 313, 323) and "to ice someone," which means to kill someone (*IV* 96, 149, 272, 325, 329). "Says" is written as "sez" several times (*IV* 10, 26, 34, 69, 77, 169, 247, 313, 318) and "suppose" becomes "spoze" (*IV* 24, 290, 352). Pynchon takes the use of slang to a next level when he lets Michael "Mickey" Wolfmann "take a mickey," which is a slang expression and means "to run off, disappear" (Ousby 107).

The protagonist, Larry "Doc" Sportello, is a private detective, and like most other private investigators, such as Sam Spade or Philip Marlowe, Doc has no fixed context: he lives in a rented house, which is emphasized by Crocker Fenway's comment about paying rent (*IV* 346). Several clients require Doc's help: Shasta Fay Hepworth, Doc's ex-girlfriend,

[1] References to specific pages in *Inherent Vice* will be cited parenthetically, this way: (*IV* 1)

needs help to prevent her boyfriend, Mickey Wolfmann, from being kidnapped by his wife and her boyfriend, Riggs (*IV* 2-5). They intend to have Mickey brainwashed, because he wants to give away his money by building a free housing project (*IV* 244). Tariq Khalil wants Doc to approach Glen Charlock, a friend he was in jail with and who still owes him money (*IV* 15-18). Hope Harlingen doesn't believe that Coy, her husband, died from a drug overdose (*IV* 35-42). Clancy Charlock, Glen's sister, needs Doc to help her locate her brother (IV 146) while Trillium Fortnight is looking for her boyfriend, Puck Beaverton (*IV* 216-217). Doc also mistrusts certain clients, such as Crocker Fenway who is connected to the L.A underworld. Doc has returned Fenway's daughter, Japonica, in the past and runs into her again (*IV* 171). As in other hard-boiled detective fiction, Doc has access to sources of information in essential places, such as his Aunt Reet, who is a real estate broker (*IV* 6), his girlfriend Penny Kimball, who is a deputy district attorney (*IV* 4) and Fritz Drybeam, his former partner, who has access to the ARPAnet (*IV* 53) (McClintock 94).

The state is corrupt, because, as Wallhead claims, it takes advantage of substance abuse to manipulate and dominate people, such as Coy, who is lured into becoming an informant in return for help to kick his drug habit (*IV* 299-300) (Wallhead 72). The police are also corrupt: Doc is approached to work as an informant for the LAPD (*IV* 32-33, 333) and the FBI (*IV* 75). Adrian Prussia is a hit-man hired by the LAPD (*IV* 285, 321-323), as are the participants of Vigilant California (*IV* 200). Doc meets more than one femme fatale as he tries to find answers. His ex-girlfriend, Shasta, draws him into the investigation, but then she vanishes. Mickey's wife, Sloane, is even more of a femme fatale: she consciously uses the effects she has on men to manipulate them (*IV* 57-63). Luz, the Wolfmann family's housekeeper, could also be considered as a femme fatale, because during her sexual encounter with Doc, Luz sheds some light on the situation at home with Mickey and Sloane Wolfmann (*IV* 144).

Alcohol is consumed, especially beer (*IV* 2, 10, 116, 200, 226, 303) and the band of Doc's cousin is called Beer (*IV* 43). Smoking has become a symbol of one's social position, as Doc's choice indicates: to adapt to the situation, he chooses between Kools (*IV* 21, 46, 59, 81, 139, 149, 203, 215, 247, 260, 283, 367), which imply street credibility (*IV* 21) and Benson & Hedges menthol, for higher-class visits (*IV* 59). Music forms a significant part of life and songs are referred to at several points in the novel (*IV* 3, 55, 75, 124-125, 153, 360). Song lyrics are also part of the narrative *(IV* 43-44, 51, 78-79, 155, 198-199, 229-230, 241-242, 337-338) and quotations from lyrics are even used, such as when Doc sees Sloane and Riggs ""exchanging glances" as Frank might put it" (*IV* 61), which refers to Frank Sinatra's

"Strangers in the Night" or "as Fats Domino always sez, "never to be" (*IV* 77), which is a quote from "Blueberry Hill." The outfits Doc uses are described in detail: he intends to look "pathetically hip" (*IV* 56) and pretends to be a music reporter (*IV* 124). He also disguises himself as "a sleazy and vaguely anxious go-between" (*IV* 186) or as "a lobby in the state assembly for junkie civil rights" (*IV* 265). He also poses as a representative of non-existing companies (*IV* 55, 197-199).

The setting is almost entirely urban and Doc continuously moves from one place to another throughout Southern California, especially by car. As in *The Big Sleep*, cars are also used to commit murder, when Doc is seemingly involved in the murder of Glen Charlock, and Doc's car is found at the crime scene (*IV* 24). Doc uses his car to smuggle heroin to Crocker Fenway (*IV* 349). Cars are also used by pimps and prostitutes who use them to solicit customers (Smoak 41), as Jason Valveeta intends to do (*IV* 156-159). Throughout the novel, cars, along with their make and model, are frequently referred to (*IV* 19, 31, 52, 78, 83, 113, 143, 149, 181, 184, 193, 218, 228, 236, 298, 328-330, 338, 364): Shasta's car is a "Cadillac ragtop […] '59 Eldorado Biarritz" *(IV* 5) and Bigfoot's El Camino is "dinged-up" (*IV* 13), "battered" (*IV* 24) and "beat up" (*IV* 350). Sauncho drives "a maroon 289 Mustang with a black vinyl interior and a low, slow throb to its exhaust" (*IV* 117) and the "family" at the handoff are in "a '53 Buick Estate Wagon" (*IV* 349). Doc is one of the devotees of the "Californian car culture" (Hock 206) and "when it was his ride in question, California reflexes kicked in. […] "Nobody calls my car a murderer, man." […] "we found it almost on top of Charlock's body"" (*IV* 31). Personification of cars is another aspect of this car culture: when Doc takes his car to the shop, he hopes it will have a good time with the other cars (*IV* 180) and Japonica's ten-year-old Mercedes even has a name: "Wolfgang" (*IV* 175). Like so many others chasing the California Myth, Shasta is trying to become a movie star in Hollywood (*IV* 11). The Santa Ana winds are described in an typical hard-boiled way (*IV* 98) (Simonetti 291). The temporal setting is 1970, when the psychedelic sixties and the accompanying hippie movement pretty much came to an end with the Manson trial (Wallhead 70).

Several references to westerns, which were the origin of the hard-boiled genre, can also be found in *Inherent Vice*, especially in scenes with Bigfoot Bjornsen, who collects western memorabilia (*IV* 24, 28, 219-220, 263, 335). Even the name of the casino in Las Vegas refers to America's western past: the Nine of Diamonds is named after "Wild Bill Hickok's last poker hand" (*IV* 228). Western TV-shows, such as *The Big Valley* (*IV* 43-44), are mentioned and Clint Eastwood's best known western film, *The Good, The Bad and The*

Ugly, and his western TV-show debut, *Rawhide*, are discussed (*IV* 204). These references to popular culture connect to the next section's subject: intertextuality.

4.2. Intertextuality in *Inherent Vice*

4.2.1. Intertextual references to other crime fiction

Intertextuality with other writers of crime fiction emphasizes the link between the model and the imitation. As mentioned before, pastiche usually imitates the older forms of a genre, which is why I will focus on the imitation of the work of Hammett and Chandler. The plot, which consists of a complex quest, shows the most interesting similarities between *Inherent Vice* and earlier hard-boiled detective fiction, in particular the work of Raymond Chandler. Doc is, like Marlowe, "a man who, though he must go "down mean street," is "not himself mean" (Chandler, quoted by Simonetti 294). Carmen Sternwood, the mentally unstable daughter in *The Big Sleep* (Chandler [1939] 2000: 162), is clearly referred to in Japonica Fenway, who has been institutionalized several times in the past (*IV* 171). "Dope doctors," who distribute drugs to their patients, such as Dr. Tubeside (*IV* 13), or doctors who own shady clinics, such as Dr. Threeply's Chryskylodon (*IV* 187), are important both in *Farewell, My Lovely* (Dr. Amthor and Dr. Sonderberg's clinic) (Chandler [1940] 2000: 268, 279) and *The Long Goodbye* (Dr. Vukanich's morphine and Dr Verringer's clinic) (Chandler [1953] 2000: 456) (Richter 34). Another recurring motif is the protagonist getting knocked unconscious, only to wake up next to someone who has been murdered, for which the detective is held responsible. Doc gets knocked unconscious at the Chick Planet Massage Parlor and when he comes to, Bigfoot Bjornsen accuses him of Glen Charlock's murder (*IV* 22-23). This also happens to Marlowe in *The Little Sister* (Chandler [1949] 2001: 425). Altered identities also occur in *Inherent Vice*, in the character of Coy Harlingen (*IV* 299). This echoes *Farewell, My Lovely* (Chandler [1940] 2000: 359-360) and *The Long Goodbye* (Chandler [1953] 2000: 656) and even Hammett's *The Maltese Falcon*, in which Brigid O'Shaughnessy first presents herself to Sam Spade as Miss Wonderly (Hammett 5), next as Miss Leblanc (Hammett 33) and finally admits her real name to him (Hammett 35). Certain elements in *Inherent Vice* echo specific scenes in Chandler's work. When Marlowe is in a private hospital in *Farewell, My Lovely*, he sees Moose Malloy, the man he has been looking for and who is being held captive (Chandler [1940] 2000: 285). This scene is very similar to the one in *Inherent Vice*, where Doc spots Mickey in the Kismet Lounge (*IV* 243). *Inherent Vice*'s first scene, when Shasta comes to Doc's house to ask for his help (*IV* 1), is similar to

the opening scene of *The Maltese Falcon*, in which Brigid O'Shaughnessy comes to Sam Spade's office to ask for his help (Hammett 5).

However, the clearest similarities between *Inherent Vice* and another crime fiction novel can be found in James Ellroy's *L.A. Confidential.*[2] Bigfoot Bjornsen's reference to "The Black Dahlia" as one of "those good old-time L.A. murder mysteries" (*IV* 209), with which the first of Ellroy's L.A. Quartet deals, emphasizes this intertextual link between both novels. Bigfoot Bjornsen is a television actor (*IV* 9, 32), not unlike Jack Vincennes, who works as a technical adviser for *Badge of Honor* (Ellroy 21, 38) (McClintock 97, Marling 120). McClintock also considers Bigfoot (*IV* 46) to resemble Wendell "Bud" White (Ellroy 27) (McClintock 97). The most striking similarity between both novels is the shootout at the Chick Planet Massage Parlor (*IV* 22) and the Nite Owl Café (Ellroy 108-110). These scenes are not only similar in direct content, but also form the central part of the conspiracy with which the rest of the novels deal (McClintock 97). The name of Bigfoot's partner, Vincent Indelicato (*IV* 283), also reminds the reader of the name of Johnny Stompanato (Ellroy 9). An interesting idea was pitched by Zofia Kolbuszewska, who notices that Bigfoot Bjornsen's last name is "Scandinavian-sounding" (Kolbuszewska 20), which might indicate that Pynchon is well aware of the contemporary hype of Scandinavian crime fiction.[3]

4.2.2. Intertextual references to cinema

The most obvious reference in the context of intertextual references to cinema, is Roman Polanski's *Chinatown*, which is emphasized by the novel's temporal setting: 1970, more specifically the months leading up to the start of the Manson trial (*IV* 29, 38, 48, 53, 107, 119, 135, 138, 208). Similarities in the content of both *Inherent Vice* and *Chinatown* are the conspiracies in real estate development and land speculation and the resulting environmental assault (McClintock 104, Wilson 219). Robert Altman's *The Long Goodbye*, the film version of Chandler's novel, is quoted frequently as an important influence as well. In this film Altman meant to emphasize that in the seventies Marlowe's outdated code of honor

[2] James Ellroy (1948-), who situates himself explicitly in the tradition of Dashiell Hammett (Horsley 2005: 79), incorporates hard-boiled elements into his police procedurals (Porter 111), which, unlike detective fiction which focuses on the individual, are concerned with the collaborative processes of police investigation (Horsley (2010) 35). Ellroy's style is built up of short, declarative sentences (Allamand 544) and plots that resemble labyrinths (Pepper 2000: 30). He subverts the "heroic LAPD procedural" (Marling 119) in his "L.A. Quartet," which is made up of *The Black Dahlia* (1987), *The Big Nowhere* (1988), *L.A. Confidential* (1990) and *White Jazz* (1992). *L.A. Confidential* deals with a public bribery and extortion scandal, which is concealed by the building project of a Disney-style theme park (Pepper 2000: 31).

[3] I noticed another interesting similarity: Bigfoot Bjornsen's real name is Christian F. Bjornsen (*IV* 284), which reminds (European) readers of the German novel *Wir Kinder von Bahnhof Zoo* by Christiane F., which deals with her personal experiences as a drug addict in the late 1970s in Berlin.

has become his fatal flaw (Ferncase 88). However, as Altman pointed out in an interview, people who were offended by Gould's portrayal "were talking about Humphrey Bogart [as] Marlowe" (Altman, quoted by Wilmington 136). In the film, Elliot Gould imitates Humphrey Bogart (Herman 465), whose portrayal of both Sam Spade and Philip Marlowe had been essential in establishing the image people have of private detectives (Abbot 305-306, Horsley 2005: 77). Marlowe's "laissez-faire mantra:" "It's OK with me," which he repeats nine times throughout the film, becomes "Cool with me, man" (*IV* 67) (Carvill) or simply "Groovy" in *Inherent Vice*. What is striking here is the fact that Gould's expression is a seventies paraphrase of Bogart's "It's alright with me," which is one of his lines in *The Maltese Falcon*, in which he portrays Sam Spade and not Philip Marlowe. Nevertheless, striking similarities between Altman's *The Long Goodbye* and Pynchon's *Inherent Vice* can be found. Carvill mentions the glamorous woman who is looking for a famous person (Mickey Wolfmann/Roger Wade), an unreliable doctor who disperses "vitamin shots" which are actually amphetamines (Dr. Tubeside/Dr. Vakunich) and the beach setting of both stories (Carvill). Another interesting intertextual element related to cinema could be found in character names. I noticed that the name of Shasta Fay Hepworth seems to be taken from the 1941 film version of *The Maltese Falcon*, in which the list of names of arriving ships in Spade's newspaper differs from the list in the novel. One of those ships in the film is called the "Shasta King." The film version of *L.A. Confidential* also contains some interesting differences from the novel by Ellroy and it is striking that exactly those changes are referred to in *Inherent Vice*, such as the scene in which Bud White watches *Roman Holiday* with Lynn Bracken. This scene is similar to that in *Inherent Vice* when Doc and Penny watch the same film (*IV* 281).

4.3. Exaggeration as subversion

Typical elements of the hardboiled detective novel are exaggerated in pastiche. When Coy informs about his family with Doc, "carification" occurs in the coded speech:

> "You were asking about a [sic] older-type VW, flowers and bluebirds and hearts and shit all over it?"
> "That's the one I was interested in all right. No, uhm …" Coy paused, improvising, "no new replacement parts, nothin [sic] like that?"
> "None I could see."
> "Street legal, no hassles with the registration?"

"Seemed that way." (*IV* 131)

In this fragment Coy and Doc deploy car-related vocabulary to discuss the situation of Coy's family. This happens again when Doc thinks Penny is treating him badly (*IV* 275). The things Doc takes notes on, such as a paper bag (*IV* 2), origami paper (*IV* 15), a match cover (*IV* 42) and a shopping list (*IV* 217), diminish his professionalism. So does his running nose (*IV* 56, 202, 212, 217, 273), which functions as an exaggeration of the detective's "gut feeling." The LSD Investigations logo is not a mere allusion to (Macleod 126), but an exaggeration of the Pinkerton's Detective Agency's unblinking eye (*IV* 14). The motif of Doc falling asleep at different moments in the novel (*IV* 12, 25, 203, 261) exaggerates the Pinkerton motto "We Never Sleep." Related to falling asleep and not remembering what happened, is the fact that Doc is almost constantly stoned which prevents him from remembering things (Simonetti 292) (*IV* 69-70, 281, 283). He refers to this as his "Doper's Memory," which becomes a motif in the novel (Gourley 170): "Doc had a moment of faintheadedness, drug-induced no doubt" (*IV* 15), "he had one of those brief lapses where you forget how to pick up the receiver" (*IV* 35) and he refers to his memory as a "permanent smog alert" (*IV* 66) and a "city dump" (*IV* 163). Doc admits he is aware of this problem: "Sometimes I forget if I did or not?" (*IV* 362)

Doc considers himself a hard-boiled detective, even though Bigfoot advices him to "drag [his] consciousness out of that old-time hard-boiled dick era" (*IV* 33) (Gourley 170). Doc's idea of what constitutes a private investigator, is based solely on fictional characters:

> "PIs should really stay away from drugs, all 'em alternative universes just make the job that much more complicated."
> "But what about Sherlock Holmes, he did coke all the time, man, it helped him solve cases."
> "Yeah but he … was not real?"
> "What. Sherlock Holmes was – "
> "He's a *made up character* in a bunch of stories, Doc."
> "Wh- Naw. No, he's real. He lives at this real address in London. Well, maybe not anymore, it was years ago, he has to be dead by now." (*IV* 96, my emphasis)

and

> "PIs are doomed, man," Doc continuing his earlier thought, "you could've seen it coming for years, *in the movies, on the tube.* Once there was [sic] all these great old PIs- Philip Marlowe, Sam Spade, the schamus of schamuses Johnny Staccato, always smarter and more professional than the cops" *(IV* 97, my emphasis)

In this discussion Doc seems to imply that he actually believes these characters to be real people. Yet Philip Marlowe and Sam Spade are fictional inventions by Raymond Chandler and Dashiell Hammett respectively. Johnny Staccato, to whom Doc refers as "the schamus of schamuses," is a character from the television series that went by the same name, in which a pianist in a nightclub would be approached to solve problems (Silver 70). Doc also believes Sherlock Holmes is real, because he has a real address. Another fictional character that functions as an example for Doc is comic book detective Dick Tracy (*IV* 277). The fact that Doc easily believes things that seem impossible or unrealistic is emphasized by the scene in which Doc describes a suit he bought at a Hollywood sale: "A note pinned to it said that John Garfield had worn it in *The Postman Always Rings Twice* (1946)" (*IV* 344).

4.4. Representation of the family as subversion

Towards the end of *Inherent Vice,* the different endings of the novel and film version of James M. Cain's *Mildred Pierce*[4] are mentioned (*IV* 360). This novel is a "symbiosis of the hard-boiled detective genre and the sentimental expression of feeling" (McClintock 101). Cain's story brings together domesticity, business, crime and punishment and in doing so emphasizes how the sentimental novels of the nineteenth century connect the family ideal and the modern crime story (Cassuto 91). McClintock claims that Doc's embrace of the sentimental expression of feelings embodies a "feminization" of the hard-boiled detective figure, which McClintock connects to the feminization of American culture in general during the hippie era (McClintock 101).

Leonard Cassuto discusses the similarities between the hard-boiled detective genre and the sentimental novel in *The Hard-Boiled Sentimental: The Secret History of American Crime*

[4] James M. Cain (1892-1977) felt that murder had "always been written from its most uninteresting angle, which was whether the police would catch the murderer" (Cain, quoted by Reck 376). He uses first-person narration to tell the story from the criminal's point of view (Steinbrunner 58) in the colloquial speech (Messent 51) of commonplace characters (Madden 481). His "L.A. Novels" consist of *The Postman Always Rings Twice* (1934), *Mildred Pierce* (1941) and *Double Indemnity* (1943) and deal with the lower socio-economic classes of Anglo-Saxon whites who had a background of economic, educational and moral poverty (Reck 381).

Stories. Even though the hard-boiled genre is known for its "lack of emotional affect" (Cassuto 26), he claims that "[c]rime fiction […] has been profoundly shaped by the idealized image of the middle-class family. This ideal […] was originally propagated by the domestic literature of the nineteenth century, especially sentimental novels" (Cassuto 2). He therefore claims that "[s]tereotypically masculine hard-boiled crime fiction and stereotypically feminine, evangelical, and domestic sentimental fiction are two branches of the same middle-class tree" (Cassuto 2). The similarities in both genres revolve around the treatment of the concept of family: both genres are preoccupied with how Americans think about the value and place of the family in our postindustrial world. According to Cassuto, the American understanding of the concept "family" is based upon dated sentimental images, which become less relevant every day (Cassuto 2-3).

Cassuto claims that, from the 1930s onwards, hard-boiled detective fiction became more sentimental in tone and paid more attention to emotions (Cassuto 16).[5] Dashiell Hammett is the first writer who integrated sentimental content into crime fiction (Cassuto 4), because *Red Harvest* revolves around a family crisis (Moore 67) and *The Maltese Falcon* is considered as the "ur-text" of the hard-boiled sentimental, because of the Flitcraft story. This tells the story of a man who walks out on his young family, only to start a similar family in another city (Hammett 63-66) (Cassuto 48). This story shows interesting similarities to Coy's situation. Coy also leaves his family behind, well-cared for, but, unlike Flitcraft, he feels guilty for leaving his family behind and longs to be reunited with them (IV 302). Philip Marlowe's desire for family implies a departure from hardboiled individualism (Beal 16). With *The Big Sleep* Chandler drew the blueprint for one of the "ur-plots" of hard-boiled crime fiction, namely that in which the detective tries to fix the broken family (Cassuto 82), which is what Doc intends to do for the Harlingen family. Chandler's *The High Window* in particular emphasizes Marlowe's support of traditional domesticity, which becomes clear through his bond with the damaged Merle Davis. Instead of pursuing Leslie Murdock and his family, who are guilty of murder, Marlowe focuses his attention on getting Merle back home (Chandler [1943] 2001: 185) (Cassuto 85-86). This story line is also similar to *Inherent Vice*: Doc's main concern is not finding out about the Golden Fang and Mickey's disappearance, but helping Coy Harlingen. Due to these striking similarities between these novels and *Inherent Vice*, I will examine how Pynchon subverts the idealized family in *Inherent Vice*.

[5] Although family crises have played an increasing role in the hard-boiled detective novel since the 1970s, when the detective's own family was introduced, this is not yet the case in the earliest hard-boiled texts by Hammett and Chandler, who created detectives who do not have a family (Moore 67).

Even though the importance of families in Pynchon's novels has not been acknowledged in Pynchon criticism (Rohland 46), family stories are one of the emergent narrative patterns in Pynchon's writing, especially in his "California novels"[6] (McClintock 91). As Cassuto points out, "[t]he family ideal received particularly harsh scrutiny from different groups in the emerging counterculture" (Cassuto 157) and Pynchon's portrayal of marriages and families forms a critique of the traditional and patriarchal, nuclear family of postwar America (McClintock 94). The fact that the novel is set in the months leading up to the Manson trial emphasizes Pynchon's critique of the notion of the idealized family, since Manson and his followers were referred to as "the Manson family" (*IV* 199), especially because, as Wallhead points out, "family values became a priority, if only for a time" after the Manson case (Wallhead 75).

Doc considers marriage as "something traumatic" (IV 187) and it is not portrayed very positively. The marriage of Mickey and Sloane Wolfmann is based on mere lies, since both of them are seeing someone else (*IV* 2, 61, 64, 143-144). The story Sloane tells about their meeting emphasizes this: "I was one of those notorious Vegas showgirls [and Mickey] picked me out the minute I walked on. […] Romantic isn't it, yes, certainly unexpected" (*IV* 58). Yet, at the beginning of the novel Sloane is plotting with her boyfriend, Riggs, "to make off with hubby's fortune" (*IV* 2), but later "the happy couple [are] together again" (*IV* 252). Crocker Fenway might be extremely wealthy (*IV* 171) and he may care enough about his daughter Japonica to want to protect her from Dr. Blatnoyd (*IV* 345), but his description of his wife does not seem very respectful (*IV* 344) and he has peculiar ideas about childcare: "The Fenways had had Japonica in and out of Chryskylodon on a sort of maintenance-contract basis" (*IV* 172). Even though they live in a seemingly pleasant neighborhood (*IV* 199), Art and Cindi Tweedle teach their children to handle guns (*IV* 200). Bigfoot Bjornsen went into therapy (*IV* 139) because his wife asked him to do so (*IV* 206), but Doc considers her to be "unbalanced" (*IV* 270). The "wholesome blond California family" which is sent to the meeting with Doc to obtain the heroin ridicules this family ideal as well: according to Doc, the six-year-old son looks like a Marine and the daughter has "a possible future in drug abuse" (*IV* 349). Petunia Leeway and her husband may be expecting a baby near the end of the novel, but the bruise Doc sees on Petunia's leg (*IV* 197) might hint at domestic violence, especially since her husband seems rather possessive (*IV* 361). Related to this is the marriage of Puck Beaverton and Trillium Fortnight. Puck claims that Trillium, who is madly in love

[6] *The Crying of Lot 49* (1966), *Vineland* (1990) and *Inherent Vice* (2009)

with him (*IV* 222, 248), can save him (*IV* 247), yet he treats her so badly she ends up in hospital (*IV* 319).

The way in which Hope and Coy met (*IV* 37-38) and their reasons for getting married were based on "the interesting theory that two can score as cheaply as one" (*IV* 38) contrast with the idealized family. Seeing a girl that reminds him of Amethyst reminds Coy of his own family, and only then does he realize how much he misses them (*IV* 302). Nevertheless, the reunion of the Harlingen family is mostly a reunion between Coy and his daughter, but it is not so certain whether Coy and Hope will also reunite:

> I don't think she's really made any connections about Coy yet. But the one thing at the concert she keeps going back to is when Coy picked up a baritone sax, took the mike off the mike stand, and put it down on the bell of the sax and started just blasting. She loved that. He scored all kinds of points with that."
> "So … you guys are …"
> "Oh, we'll see."
> (*IV* 362-363)

Doc's concern is not so much a family reunion of Coy and Hope either, but he worries about Amethyst: "[i]t wasn't so much Coy he kept cycling back to as Hope, who believed, with no proof, that her husband hadn't died, and Amethyst, who ought to have something more than fading Polaroids to go to when she got them little kid-blues" (*IV* 162).

Family ties are treated as well: Clancy Charlock considers the death of her brother, Glen, as something he had coming (*IV* 146). Doc's cousin Scott Oof lives with his mother, Aunt Reet, but they are never in a scene together. Doc's own family does not function as an ideal family either: Doc's brother, Gilroy, may be a successful businessman (*IV* 112), but his marriage is failing (*IV* 352) (McClintock 93). Doc's parents seem fairly normal, although they are smoking marihuana by the end of the novel (*IV* 353) and they like to pretend they're cheating on each other (*IV* 112). Doc's Aunt Reet runs a successful real estate business, but she is divorced (*IV* 6). Doc's relationship with Penny is not very serious (*IV* 4, 6, 68): "If you're thinking of dating outside the legal profession, I can sure fix you up. If you're really desperate, there's always me" (*IV* 71).

When Doc is explaining to Denis that he has been able to secure everyone's safety: "I'm getting their word they won't hurt anybody. My friends, my family— me, you [Denis], a couple others" (*IV* 349), the word order is important. It is significant that he mentions his

friends first and then his family. The only bonds in which people truly seem to care for each other are strong friendships, such as those between Jade and Bambi (*IV* 130, 136, 154), Tariq and Glen ("Tariq was talking like a man whose heart had been broken" (*IV* 15)) and Pepe and Leonard ("Doc saw the pain he [Pepe] must have been in all this time, how much Leonard must have meant to him" (*IV* 266)). The references to the concept of family throughout the novel (*IV* 7, 14, 16, 17, 22, 31, 49, 122, 128, 183, 197, 240, 262, 290, 358) make a strong case for Pynchon's actual focus, which consists of a critique of the traditional family.

5. Conclusion

In this paper I have read Thomas Pynchon's *Inherent Vice* as a pastiche of the hard-boiled detective novel. After the introduction of the hard-boiled genre and its typical features, literary pastiche and particularly crime fiction pastiche were introduced. This section was based particularly on material developed by Margaret A. Rose on literary pastiche and Simon Kemp on crime fiction pastiche. Pastiche is constituted by a simultaneous imitation and subversion of the model text. *Inherent Vice* imitates the model texts in the occurrence of typical hard-boiled elements, such as the complex plot, the importance of cars, California as a setting and the use of the vernacular. Intertextual references, not only to crime fiction, such as that of Raymond Chandler and James Ellroy, but also to its cinematic component are made. Subversion of the genre model in *Inherent Vice* focuses on exaggeration of typical elements of the hard-boiled genre, such as the LSD logo which refers to the unblinking eye of the Pinkerton National Detective Agency. Subversion occurs even more importantly through Pynchon's critique of the traditional family. This section on the representation of the family in hard-boiled detective novels was based on Leonard Cassuto's book on what he calls "hard-boiled sentimentality." Pynchon subverts the traditional family by drawing the attention to the dysfunctional aspects of the traditional family. I conclude that Thomas Pynchon's *Inherent Vice* functions as a pastiche of the hard-boiled detective novel in that it both imitates and subverts its model. The model is imitated by using typical elements and intertextual references. At the same time this model is also subverted by way of exaggeration of certain typical features and the critique of the traditional family.

I am aware of the fact that I, as a European reader, am not as familiar as American readers are with certain references to American culture which Pynchon uses, such as comic books and television shows. An interesting angle that might be further explored is the connection Scott McClintock makes between *Mildred Pierce* and *Inherent Vice*. He considers Doc to be a reversal of the female heroine of *Mildred Pierce*, which was itself a reversal of the usually male protagonist in crime fiction. Another interesting concept I have not referred to in this paper, but which deserves further attention, is the use of the concept of fog (and related to this mist and haze). It may be interesting to take a closer look at how this blurred vision works the same way as, but on a different level than Doc's Doper's Memory. Connections to other crime fiction might be further explored as well, since I focused mostly on Hammett, Chandler and Ellroy.

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