



Wikipedia – History of crime fiction

Crime is a typically 19th-, 20th- and 21st-century genre, dominated by **British** and **American** writers. This article explores its historical development as a genre.

Crime Fiction came to be recognized as a distinct **literary genre**, with specialist writers and a devoted readership, in the 19th century. Earlier novels and stories were typically devoid of systematic attempts at detection: There was no **detective**, whether **amateur** or **professional**, trying to figure out how and by whom a particular crime was committed; there were no **police** trying to solve a case; neither was there any discussion of **motives**, **alibis**, the ***modus operandi***, or any of the other elements which make up the modern crime writing.

...Forerunners of today's crime fiction include the ghost story, the horror story, and the revenge story.

An example of an early crime/revenge story is the American poet and short story writer **Edgar Allan Poe's** (1809–1849) tale "**The Cask of Amontillado**", published in 1846. Poe created the first fictional detective (a word unknown at the time) in the character of C. Auguste Dupin, as the central character of some of his short stories (which he called "tales of ratiocination"). In the words of **William L. De Andrea** (*Encyclopedia Mysterosa*, 1994), he was the first to create a character whose interest for the reader lay primarily (even solely) on his ability to find hidden truths.

[...] Poe seems to have anticipated virtually every important development to follow in the genre, from the idea of a lesser side-kick to the detective as narrator (later epitomised in the **Dr. Watson** of the **Sherlock Holmes** stories) to the concept of an **armchair detective** to the prototype of the secret service story.

One of the early developments started by Poe was the so-called ***locked-room mystery*** in "**The Murders in the Rue Morgue**". Here, the reader is presented with a puzzle and encouraged to solve it before finishing the story and being told the solution.

In 1887, Scotsman Sir **Arthur Conan Doyle** (1859–1930) gave fresh impetus to the emerging form of the detective story by creating **Sherlock Holmes**, resident at 221B Baker Street, **London**—probably the most famous of fictional detectives and the first one to have clients, to be hired to solve a case. Holmes's art of detection consists in logical **deduction** based on minute details that escape everyone else's notice, and the careful and systematic elimination of all clues that in the course of his investigation turn out to lead nowhere. Conan Doyle also introduced **Dr. John H. Watson**, a **physician** who acts as Holmes's assistant and who also shares Holmes's flat in Baker Street with him. In the words of William L De Andrea, Watson also serves the important function of catalyst for Holmes's mental processes. [...] From the writer's point of view, Conan Doyle knew the importance of having someone to whom the detective can make enigmatic remarks, a consciousness that's privy to facts in the case without being in on the conclusions drawn from them until the proper time. Any character who performs these functions in a mystery story has come to be known as a "Watson". Many of the great fictional detectives have their Watson: **Agatha Christie's Hercule Poirot**, for example, is often accompanied by Captain Arthur Hastings.

The 1920s and 30s are commonly known as the "**Golden Age**" of **detective fiction**. Most of its authors were British: **Agatha Christie** (1890–1976), **Dorothy L. Sayers** (1893–1957), and many more. Some of them were American, but with a British touch. By that time certain conventions and clichés had been established which limited any surprises on the part of the reader to the twists and turns within the plot and of course to the identity of the murderer. The majority of novels of that era were **whodunnits**, and several authors excelled, after successfully leading their readers on the wrong track, in convincingly revealing to them the least likely suspect as the real villain of the story. What is more, they had a predilection for certain casts of characters and certain settings, with the secluded **English country house** at the top of the list.

A typical plot of the Golden Age mystery followed these lines:

- A body, preferably that of a stranger, is found in the library by a maid who has just come in to dust the furniture.
- As it happens, a few guests have just arrived for a weekend in the country—people who may or may not know each other. They typically include such **stock characters** as a handsome young gentleman and his beautiful and rich fiancée, an actress with past glory and an alcoholic husband, a clumsy aspiring young author, a retired colonel, a quiet middle-aged man no one knows anything about who is supposedly the host's old friend, but behaves suspiciously and a famous detective.
- The police are either unavailable or incompetent to lead the investigation for the time being.

An American reaction to the cozy convention of British murder mysteries was the American **hardboiled** school of crime writing (certain works in the field are also referred to as **noir fiction**). Writers like **Dashiell Hammett** (1894–1961), **Raymond Chandler** (1888–1959), **Jonathan Latimer** (1906–1983), **Mickey Spillane** (1918–2006), and many others decided on an altogether different, innovative approach to crime fiction.

This created whole new stereotypes of crime fiction writing. The typical American investigator in these novels, was modeled thus:

He works alone. He is between 35 and 45 years or so, and both a loner and a tough guy. His usual diet consists of fried eggs, black coffee, and [cigarettes](#). He hangs out at shady all-night bars. He is a heavy drinker but always aware of his surroundings and able to fight back when attacked. He always "wears" a gun. He shoots criminals or takes a beating if it helps him solve a case. He is always poor. Cases that at first seem straightforward often turn out to be quite complicated, forcing him to embark on an [odyssey](#) through the urban landscape. He is involved with organized crime and other lowlifes on the "mean streets" of, preferably, [Los Angeles](#), [San Francisco](#), [New York](#), or [Chicago](#). A hard-boiled private eye has an ambivalent attitude towards the police. It is his ambition to save America and rid it of its mean elements all by himself.

The impetus [for hard-boiled American crime writing] came from the conditions of American life and the opportunities available to the American writer in the 1920s. The economic boom following the First World War combined with the introduction of [Prohibition](#) in 1920 to encourage the rise of the gangster. The familiar issues of law and lawlessness in a society determined to judge itself by the most ideal standards took on a new urgency. At the same time, the [pulp magazines](#) were already exploiting a ready market for adventure stories—what Ronald Knox would have called "shockers"—which made heroes of cowboys, soldiers, explorers and masked avengers. It took no great leap of imagination for them to tackle modern crime and detection, fresh from the newspaper headlines of the day, and create heroes with the same vigour [...].

Over the decades, the detective story metamorphosed into the crime novel (see also the title of [Julian Symons'](#) history of the genre). Starting with writers like [Francis Iles](#), who has been described as "the father of the [psychological suspense novel](#) as we know it today," more and more authors laid the emphasis on character rather than plot. Up to the present, lots of authors have tried their hand at writing novels where the identity of the criminal is known to the reader right from the start. The suspense is created by the author having the reader share the perpetrator's thoughts—up to a point, that is—and having them guess what is going to happen next (for example, another murder, or a potential victim making a fatal mistake), and if the criminal will be brought to justice in the end.

Apart from the emergence of the psychological thriller and the continuation of older traditions such as the [whodunnit](#) and the private eye novel, several new trends can be recognized. One of the first masters of the [spy novel](#) was [Eric Ambler](#), whose unsuspecting and innocent protagonists are often caught in a network of [espionage](#), betrayal and violence and whose only wish is to get home safely as soon as possible. Spy thrillers continue to fascinate readers even if the [Cold War](#) period is over now. Another development is the courtroom novel, which, as opposed to courtroom drama, also includes many scenes which are not set in the courtroom itself but which basically revolves around the [trial](#) of the protagonist, who claims to be innocent but cannot (yet) prove it. Quite a number of U.S. lawyers have given up their jobs and started writing novels full-time, among them [Scott Turow](#), who began his career with the publication of *Presumed Innocent* (1987) (the phrase in the title having been taken from the age-old legal principle that any defendant must be considered as not guilty until s/he is finally convicted). But there are also authors who specialize in historical mysteries—novels which are set in the days of the Roman Empire, in medieval England, the United States of the 1930s and 40s, or whenever (see [historical whodunnit](#)) — and even in mysteries set in the future. Remarkable examples can be found in any number of [Philip K. Dick's](#) stories or novels.

By far the richest field of activity though has been the police novel. U.S. (male) writer [Hillary Waugh's](#) (1920–2008) [police procedural](#) *Last Seen Wearing ...* (1952) is an early example of this type of crime fiction. As opposed to hard-boiled crime writing, which is set in the mean streets of a big city, *Last Seen Wearing ...* carefully and minutely chronicles the work of the police, including all the boring but necessary legwork,

Ronald Knox: 10 Commandments of Detective Fiction

Ronald Knox was a mystery writer in the early part of the 20th century who belonged to the Detection Club, a society peopled by such legendary mystery writers as Agatha Christie, Dorothy Sayers, G. K. Chesterson, and E. C. Bentley. Among his novels: *The Viaduct Murder*, *Double Cross Purposes*, *Still Dead*.

Knox was also a Catholic priest, which is perhaps why he was tempted to write a 10 Commandments of detective fiction. If you write such stories, thou shalt obey these laws:

1. The criminal must be someone mentioned in the early part of the story, but must not be anyone whose thoughts the reader has been allowed to follow.
2. All supernatural or preternatural agencies are ruled out as a matter of course.
3. Not more than one secret room or passage is allowable.
4. No hitherto undiscovered poisons may be used, nor any appliance which will need a long scientific explanation at the end.
5. No Chinaman must figure in the story.
6. No accident must ever help the detective, nor must he ever have an unaccountable intuition which proves to be right.
7. The detective must not himself commit the crime.
8. The detective must not light on any clues which are not instantly produced for the inspection of the reader.
9. The stupid friend of the detective, the Watson, must not conceal any thoughts which pass through his mind; his intelligence must be slightly, but very slightly, below that of the average reader.
10. Twin brothers, and doubles generally, must not appear unless we have been duly prepared for them.

In truth, most of these rules have become outdated in current mystery fiction.

Wikipedia Notes for The Bat, Jo Nesbo

The Bat (Norwegian: *Flaggermusmannen*, "Bat Men") is a 1997 [crime novel](#) by Norwegian writer [Jo Nesbø](#), the first in the [Harry Hole](#) series.

Plot (edited)

The Norwegian police officer [Harry Hole](#) is sent to [Sydney, Australia](#) to serve as an [attaché](#) for the Australian police's investigation into the murder of a young female minor Norwegian celebrity, Inger Holter. Her boyfriend, Evans White, is initially investigated as a suspect. Hole is befriended by his [Aboriginal](#) colleague Andrew Kensington. They soon conclude they are dealing with a [serial killer](#) who strangles blonde women. Hole befriends a red haired [Swede](#), Birgitta, a colleague of Ingrid's. The circle of victims expands, Harry misses his scheduled flight back to Norway, succumbs to his alcoholism, and then re-surfaces to finalize the search for the killer or killers. Harry's background is revealed through his interactions with the characters. Australian history is also similarly revealed.

Critical notes

[Kirkus Reviews](#) states that "It's an unusual debut since the very first page finds Harry clearing passport control in Sydney, half a world away from his native Oslo... Harry is already every bit as volcanic as in his later cases. The big difference is Australia, which Nesbø, seeing it through the eyes of both a tourist and a cultural pathologist, makes you wonder how much different it is from Norway after all."

Andy Hoban of [Sunday Express](#) noted "Nesbo's principal characters are both credible and well-drawn and it is fantastic to see a younger Harry, a more loquacious Harry. *The Bat* explains some of what burdens and drives him in the later books. So for anyone new to Nesbo, you are in for a treat if you follow Harry's career beginning with this book. For me, the biggest insult to Nesbo was to see him advertised as "the next Stieg Larsson" when in fact *The Bat* was written eight years before [The Girl With The Dragon Tattoo](#). Still, now I can dig out the rest of the series and read them again, in order. Verdict: 5/5"

'The Bat' Deconstructed**CONTENTS: 3 parts/57 chapters**

WALLA (young warrior – p89 Harry to Birgitta: Yes, I've found my niche in life. I'm the best copper you can imagine. ...I would rather catch bad boys than dig the soil—or go to gala dinners and stand on a balcony waving to the masses. And, yes, I know it's perverse.)

- 1 Sydney
- 2 Gap Park
- 3 A Tasmanian Devil
- 4 A Clown – Andrew introduces Harry to Otto Rechnagel
- 5 A Swede
- 6 A Bishop
- 7 Lithgow
- 8 A Boxer – Andrew introduces Harry to Toowoomba
- 9 A Sea Nettle Jellyfish
- 10 A Town Called Nimbin
- 11 A Dealer
- 12 Quite a Big Spider
- 13 Bubbur

MOORA (beautiful young woman)

- 14 A Dressing Gown
- 15 Statistical Significance
- 16 A Fish
- 17 Terra Nullius
- 18 A Pimp
- 19 A Pleasant Prostitute
- 20 Cricket
- 21 A Drunk
- 22 Two Flashers
- 23 Black Snake – Harry meets Toowoomba at the Albury
- 24 The Great White – Harry and Birgitta visit the Aquarium at night and Harry sees the Great White Shark
- 25 Mr. Bean
- 26 Another Patient
- 27 An Execution
- 28 The Hunter – Otto is killed at the St. George's Theatre
- 29 Birgitta Undresses
- 30 Genghis Khan
- 31 A Fat Lady – Harry and Lebie find Andrew dead in Otto's apartment
- 32 Chatwick
- 33 A Pathologist
- 34 Frogner Lido's Top Board
- P226 - Harry orders a Black Snake, Jim Beam and a Coke. The dogs went wild down below. Fine, A double Black Snake without any Coke.
- 35 An Old Enemy Awakes
- 36 Room Service – Birgitta catches Harry with Sandra. Harry misses his plane home.

BUBBUR (giant yellow and brown snake – p82 Mark my words, Bubbur can only be defeated in one way, and that is with bravery and cunning. And I think this young warrior – Walla – has these attributes.)

- 37 Two Bouncers
- 38 A Bloke Called Speedy
- 39 The Lucky Country – "Another girl (Barbara) raped and strangled. They found her this afternoon in Centennial Park."
- 40 Skydiving
- 41 A Baroque Sofa
- 42 A Visitor – Harry is convinced Andrew was murdered. Lebie re-engages Harry in the case.
- 43 A Big Fish
- 44 A Box Jellyfish
 - Harry talks with Toowoomba about Andrew's soul (at Andrew's funeral) Toowoomba agrees that Andrew was murdered.
 - P289 T to Harry: If [Andrew] was going to check out there would have been plenty of opportunities—and reasons—before. Then we agree, said Harry. You can usually reach me on this number T said scribbling on a matchbox. It's a mobile phone number.
- 45 Payback
- 46 Bait – Birgitta calls Evans White to arrange meeting – drugs for 'what you like'
- 47 Data
 - Harry to Yong Sue: P307 When it comes to the crunch, perhaps Evans White is our man after all. But if I really believed that, I would never have asked Birgitta to take part in this.
- 48 The Plan
- 49 A Walk in the Park

50 The Rooster Factor
 51 A Kookaburra
 52 A Computer
 53 The Lizards are Singing
 54 A Good Ear

55 A Straight Left and Three Shots – T is killed in the Aquarium tank by Harry's shots and the Great White shark

56 The Tattoo

57 Four thousand feet and an End – Harry sky dives with Joseph

CHARACTERS: 8 Character groupings

1. The detective Harry Hole and his family

Harry Hole – Detective protagonist

Olav Hole – insisted his boy should be called after his grandfather who had been a seaman and apparently a fine fellow

Harry's mother who called him Harald after his uncle

Sis – with a touch of Down's Syndrome

Kristin – his ex girlfriend

Terje – Harry's best friend and Kristin's first boyfriend

2. Andrew Kensington and the friends to whom he makes a point of introducing Harry

Andrew Kensington ('Tuka') – Sydney policeman – Aboriginal – former boxer with the Chivers camp – Harry's 'Watson' (?) – Harry learns from Toowoomba that Andrew belongs to the family-less generation of Aboriginals, the Stolen Generation (p155)

Otto Reichtnagel – Gay clown – calls Andrew 'Tuka' – Harry asks how they know one another. P22 "It's a long story," Andrew said. "I suppose you could say we grew up together."

Robin "The Murri" Toowoomba – Boxer with the Chivers camp – "an erect, unusually black and good-looking man" – Murri means aboriginal from Queensland – moved his body during the fight "like a hooded snake...like a Cobra!" (Bubbur) – mentored into boxing by Andrew 'Tuka'

Teddy Mongabi – p109 "the baddest pimp in Sydney" – proprietor of the Bourbon & Beef (?)

Sandra – prostitute who wears a blond wig – a Morphine addict supplied by "only one person in King's Cross able to supply it in sufficient quantity. And he takes his payment through a kind of role play. "I make myself up and don a white wig. ...There are bigger sickos than those who want you to dress up as their mother. "

Jim and Claudia Connelly – Drive Harry and Birgitta into the city after Andrew's funeral. Jim used to box with Andrew on the Jim Chivers roadshows. Tells Harry the story of Andrew's life going into a siding after the row with Campbell over his girlfriend who, after being rejected by Andrew, lied to Campbell that Andrew had groped her.

Barbara – stripper for Teddy murdered in Centennial Park

Melissa – the new stripper at Teddy's club

Joseph Walter Roderigue (Ngardagha) – the grey man in Green Park who knows Andrew and who knows Hunter Robertson – p266 Joseph to Harry: You know how it is when you know a place inside out, you switch off the light automatically, you don't even think about it. And then you can't bloody remember whether you've done it or not...isn't that crazy Harry?

3. The rest of the Australian police unit

Neil McCormack – Head of Crime Squad for Surry Hills

Larry Watkins – Detective - leader of the investigative unit in Sydney

Sergey Lebie – Watkin's right-hand man – Mephisto in a suit

Yong Sue – youngest member of the team

Larsen – Chief of Lithgow Police

Dr. Engelsohn – the drunken pathologist who does the autopsy on Andrew

Jesus Marguez – the best ears in the force – helps identify background noise in H's call to Toowoomba as coming from the Sydney Aquarium. (Noise of fan in police station helps T identify Harry as the caller.)

4. Norwegian police unit

Chief Constable Oslo

Ronny Stiansen – Harry's colleague killed in police chase in which Harry was driving impaired

5. First Victim and her contacts

Inger Holter – 23 yr old blonde good-looking Norwegian girl working in Australia — murder victim – body found in Gap Park

Hunter Robertson – Inger's landlord – indecent exposure offenses

Evans White – Inger's 'boyfriend' and father of Tom-Tom, 18 months

Alex Tomaros aka 'Mr. Bean' aka Fiddler Ray – the manager of the Albury bar where Inger worked as a barmaid.

Birgitta Enquist – Swedish barmaid who worked with Inger at the Albury – Harry's love interest – worked for the last two summers as a spare hand at the aquarium – the bait in the trap – the sea nettle jellyfish

Margaret Dawson – Evans White's mother and owner of the Crystal Palace

6. Drug-Dealers in Nimbin

Mother Kindheart

The Kinski Clone

Madam Rousseau

7. The Cricket 'gang'

Burroughs

Genghis Khan

Speedy

8. **Gene Binoche** – tattooist – tattoos a rose on drunken Harry at Harry's request.

SETTING: Sydney and the Australian east coast



TIMELINE: 1991

- 1 – Walla – January
- 2 – Moora
- 3 – Bubbur

200 years ago

1770 – English Lieutenant James Cook's expedition in HMS *Endeavour* charted the eastern coast, and claimed it for the British Crown. Australia was dubbed "terra nullius"¹ i.e., according to the European legal precepts of the era, it was "owned" by no-one.

Jan 26, 1788 – Early in the morning, Captain Phillip took a party ashore at Sydney Cove, raised the British colours and formally proclaimed British sovereignty over New South Wales. This day is now celebrated as Australia Day. In a ceremony at sunset Phillip and the officers drank to the health of the king and the royal family, and success to the new colony. In the meantime, La Perouse entered Botany Bay as the remaining British ships prepared to leave.

p22 Otto: The Louise Seize number? Unusual? On the contrary. It's an old classic. The first time it was done was by the Jandaschewsky clown family just two weeks after the real execution in **January 1793**.

Wikipedia: Jim Beam is a brand of [bourbon whiskey](#) produced in [Clermont, Kentucky](#). It is one of the best-selling brands of bourbon in the world. **Since 1795** (interrupted by [Prohibition](#)), seven generations of the Beam family have been involved in whiskey production for the company that produces the brand, which was given the name "Jim Beam" in 1933 in honor of James B. Beam, who rebuilt the business after Prohibition ended.

9 THEMES

In contemporary literary studies, **a theme is the central topic a text treats**. **Themes** can be divided into two categories: a work's thematic concept is what readers "think the work is about" and its thematic statement being "what the work says about the subject". ... A **story** may have several **themes**.

Plot is the events of story; theme is the meaning behind or revealed by story. **Theme** is sometimes defined as the moral of a story, though **theme** doesn't have to be a moral. Morals that double as **theme** include these: cheaters never win, honesty wins the day, and good guys finish first.

Avenge and revenge both imply to inflict pain or harm in return for pain or harm inflicted on oneself or those persons or causes to which one feels loyalty. The two words were formerly interchangeable, but have been differentiated until they now convey widely diverse ideas. Avenge is now restricted to inflicting punishment as an act of retributive justice or as a vindication of propriety: to avenge a murder by bringing the criminal to trial. Revenge implies inflicting pain or harm to retaliate for real or fancied wrongs; a reflexive pronoun is often used with this verb: Iago wished to revenge himself upon Othello.

1. Australian history and culture — Modern multiculturalism**Geography – the physical beauty of the place**

P12 Andrew to Harry: Ridiculously beautiful, isn't it? Andrew said. "Picture postcard."

P35 A: Australia is perfect for those who want to travel around, do a bit of surfing and enjoy life at the taxpayer's expense. Ace social network and ace climate. We live in a wonderful country.

National Character – 'fair dinkim'

P114 Harry: Australians boast that they're a liberal nation Perhaps they are as well. But my understanding is that their ideal is the honest, uncomplicated, hard-working A with a good sense of humour and a touch of patriotism...Birgitta: They call it being true blue. Or fair dinkum. It means someone or something is genuine, decent. Harry: And behind the façade of jovial decency it's easy to hide so much bloody crap. Otto, on the other hand, with all his outlandish garb, representing seduction, illusion and falsity, strikes me as the best example of sincerity I've met here. Naked, vulnerable and genuine.

Racism

P13 Andrew: Aboriginal people don't have very high status in this country, as you may perhaps appreciate. Years ago the English wrote home that the natives had a weakness for alcohol and property crime. ...They thought it was in our genes. 'All they were good for was making a hell of a racket blowing through long pieces of hollow wood, which they call didgeridoos,' one of them wrote. Well, this country boasts that it's managed to integrate several cultures into one cohesive society. But cohesive for who? The problem, or the advantage, according to your perspective, is that the natives aren't seen anymore. Aboriginal folks are as good as totally absent from social life in Australia, apart from political debates that affect Indigenous interests and culture. Australians pay lipservice by having Aboriginal art hanging on the walls of their houses. However, we Blackfellas are well represented in the dole queues, suicide statistics and prisons. ...And yet Australia's no more racist than any other country. After all, we're a multicultural nation with people from all over the world living here. It just means that dressing in a suit whenever you go to a restaurant is worth the trouble.

P43 Australians are used to living with different cultures and races, but there's always some friction. And then it's better to have a scrap in the ring than in the streets.

P153 – Harry asks Toowoomba what tribe he belongs to. T says: I'm just teasing you Harry...You react like most whities. What else can you expect? It goes without saying that you're full of prejudice...You imagine you've said something wrong, and it doesn't occur to you that I'm intelligent enough to take into account that you're a foreigner. I don't suppose you would be personally offended if Japanese tourists in Norway didn't know everything about your country? Such as your king being called Harald....It's not just you, Harry. Even white Australians are hysterically cautious about saying something wrong. That's what's so paradoxical. First of all, they take our people's pride, and when it's gone they're scared to death of treading on it.

Terra Nullius p106 – "According to the Terra Nullius principle the English could just issue property deeds to the new settlers without taking any account of what the Aboriginal people might have to say. They hadn't laid claim to their own land." Eddy Mabo challenged the principle and won – new Native Title laws

6 Aboriginal myths/stories

1. P51 Imagine a place where people have been isolated for forty thousand years. In other words, they haven't experienced Judaism, never mind Christianity and Islam. Because a whole ocean has separated them from the closest continent. Nevertheless they come up with their own history of creation, the Dreaming. The first man was Ber-rook-boorn. He was made by Baiame the uncreated who was the beginning of everything, and who loved and took care of all living things. In other words, a good man, this Baiame. Friends called him the great fatherly spirit. [Ber-rook-boorn's wife takes honey from Baiame's tree—the forbidden tree—]...At that moment a cold wind came from above and a sinister figure with enormous black wings enveloped her. It was Narahdarn, the bat, whom Baiame had entrusted with guarding the holy tree. The woman fell to the ground and ran back to her cave where she hid. But it was too late. She had released death into the world symbolized by the bat Narahdarn and all of the Ber-rook-boorn descendants
2. P 80-81 Ancient Australian legend about the slaying of the giant snake Bubbur by Walla after Bubbur killed Walla's beloved fiancé Moora – The moral according to Andrew: Love is a greater mystery than death. And you have to watch out for snakes.

P363 Harry killing T in the aquarium tank: As Harry ran he remembered Andrew's words about love being a greater mystery than death. And he remembered the old story. Blood rushed in his ears...and Harry was the young warrior Walla, and T was the snake Bubbur who had taken the life of his beloved Moora. And now Bubbur had to be killed. By love.

3. Toowoomba's story of the Black Snake: As long as I have this poison you will never be able to come near me again. None of the other animals will know I still have the poison. They will think that I, Ouyoubooloey, am their savior and protector while I avenge myself on them one by one in my own good time. ...He slithered back into the bushes ...And that's where you'll find him today. In the bushes.
4. P261 Joseph's story about why the emu can't fly.
5. P325 Joseph's story about the three tests an Aboriginal woman had to pass before she could marry.
6. P345 Andrew's story about the lizards singing creating rain and storms.... Almost all the platypuses died. But a few survived. Do you know what they did? They taught themselves to breathe underwater. ...I'm the only link we have with T and now you're wondering whether I can handle it. Well what can I say. I think I loved the girl. ... But I'm going to breathe underwater... (shape-shifting)

2. Truth vs. Lies and deceitfulness

P74 Andrew: In traditional crime fiction every detective with any self-respect has an unfailing nose for when people are lying. It's bullshit! Human nature is a vast impenetrable forest which no one can know in its entirety. Not even a mother knows her child's deepest secrets.

Intuition – p112 Harry to Andrew: "Intuition is just the sum of all your experience. The way I see it, everything you've experienced, everything, you know, you think you know and didn't know you knew is there in your subconscious lying dormant, as it were... now and then it ...tells you, hey, I've seen this picture before."

P180 – Harry to Andrew in hospital still recovering from their bar fight: I'm at best a man of middling intelligence, Andrew, But I know there's something you're trying to tell me. I just don't know why you can't say it straight out. Or why you need me. Has someone got a hold on you, Andrew?

3. Harry's character and motivation

The 'Good man'

P55 "—somewhere inside you age all too quickly, But I hope I'm not so disillusioned and jaded that I can't feel alive now and then. ...You're a tiny bit damaged every time you unravel another murder case. Unfortunately, as a rule there are more human wrecks and sadder stories, and fewer ingenious motives, than you would imagine from reading Agatha Christie. At first I saw myself as a kind of knight dispensing justice, but at times I feel more like a refuse collector. "

P58 " I'm a normal man who wouldn't harm a flea."

P71 Harry while interviewing Evans White: Was Evans White ...suffering from...an inadequately developed soul, a typically Norwegian concept?... Did courts anywhere else in the world judge the quality of a soul?

Yes, I've found my niche in life. I'm the best copper you can imagine. ...I would rather catch bad boys than dig the soil—or go to gala dinners and stand on a balcony waving to the masses. And, yes, I know it's perverse.

P220 McCormack to Harry: We get shot to pieces, we're obliterated, and one day we jump into the sea, but in the meantime, in our endless stupidity, we believe someone needs us. And if one day you should still see through the illusion, it's already too late because we've become police officers, we're in the trenches and there's no way back. We can just wonder what the hell happened, when it was exactly that we made the wrong decision. We're doomed to be do-gooders for the rest of our lives and doomed to fail...Now and then catching a villain is enough to gain some peace of mind. But everyone knows it's not

healthy to deal with the extinction of vermin for any length of time. You get to taste your own poison....So, what is the point, Holy? ...The truth is that no one lives off the truth and that's why no one cares about the truth. The truth we make for ourselves is just the sum of what is in someone's interest, balanced by the power they hold. ...So who cares about the truth with regard to Andrew Kensington? ...No one. Or am I wrong? —Harry felt like answering that Inger Holter's parents would, but refrained.

Harry Hole as St. George, the humanist:

The American Humanist Association approved definition of Humanism: —a progressive lifestance that, without theism or other supernatural beliefs, affirms our ability and responsibility to lead meaningful, ethical lives capable of adding to the greater good of humanity.

Americanhumanist.org

Humanism is a philosophy, world view, or lifestance [*belief system*] based on naturalism—the conviction that the universe or nature is all that exists or is real. Humanism serves, for many humanists, some of the psychological and social functions of a religion, but without belief in deities, transcendental entities, miracles, life after death, and the supernatural. Humanists seek to understand the universe by using science and its methods of critical inquiry—logical reasoning, empirical evidence, and skeptical evaluation of conjectures and conclusions—to obtain reliable knowledge. Humanists affirm that humans have the freedom to give meaning, value, and purpose to their lives by their own independent thought, free inquiry, and responsible, creative activity. Humanists stand for the building of a more humane, just, compassionate, and democratic society using a pragmatic ethics based on human reason, experience, and reliable knowledge—an ethics that judges the consequences of human actions by the well-being of all life on Earth.

— *Steven Schafersman*

P52 Harry —commenting to Andrew on the similarities between the Adam & Eve story and the Baiaame's holy tree story —“Perhaps it's just that people, wherever they live on the globe, somehow share the same visions or fantasies. It's in our nature, wired into the hard drive, so to speak. Despite all the differences, sooner or later, we still come up with the same answers.”

P73 Harry interviewing Evans White in Nimbin: White – As I said she was a stupid, romantic chick, there was no evil in her...Evans voice faltered. The kitchen fell silent. Either he's a good actor or he does have human emotions after all, Harry thought.

P201 Harry on finding Andrew's body hanged in Otto's apartment: Harry begged his Maker to put another man at the end of the cable before he got to his feet again. He promised not to say a word to anyone about the miracle. He would even pray, if it would help.

P278 Lebie to Harry: You're the one who's come closest to him, Harry. You've had your ear to the ground...There will always be a hundred good reasons to get drunk but if you're chucking up in a hotel room, you're no use to anyone. He isn't human. So we can't be human. We have to show our powers of endurance...resistance.

P286 Andrew's funeral: Harry had been told that Andrew had belonged to the Anglican Church, which alongside the Catholic Church, was by far the biggest in Australia, but Harry, who had been to only a few funerals, couldn't see that this service was much different from those in Norway. Even the weather was the same.

P321 Harry to McCormack: Even though he would never admit he had strong feelings for his own people, I think Andrew loved Toowoomba more than anyone else precisely because they were from the same people. That was why Andrew couldn't arrest him himself. His innate moral concepts clashed with his

loyalty to his people and love for Toowoomba. It's hard to imagine what a brutal conflict this must have been for him. That was why **he needed me, an outsider he could steer toward the target.**

P344 On recovering Birgitta's body: ...when they turned her onto her back, Harry felt it again. It was the expression for that summer. Dimmed eyes with a surprised, accusatory final questions: Is this all there is? Is the purpose really that it should all end like this? **Is life, and death, really so banal?**

Harry connects the dots – Aboriginal dot painting — Harry's mother was a Sami – Harry identifies with the Aboriginals – his close connection with Andrew and Joseph

The 'Batman'

P50 – *after seeing Toowoomba's boxing match and while returning to Sydney*: "Andrew drew in at Circular Quay, not far from the Opera House. A bat whirled in and out of the car headlights at great speed. Andrew lit a cigar ..." "The bat is the Aboriginal symbol of death. Did you know that?" Harry did not.

P51 Narahdarn the bat, guardian of Baiame's holy tree – Aboriginal Adam & Eve story – bat = snake

P185 "The executioner also had a new costume: a tight-fitting black outfit with large ears and webbing under his arms, which made him look like a devil" ...then p192 McCormack to Watkins: The only person the officers in the car saw coming out of the back door was this black executioner figure, is that right?" ...p194 Harry: I think we can forget the other actors in the troupe (despite Yong's patterning correlating the murders with the Circus appearances) ...listen to your feelings! You can feel it can't you? The guy in the bat costume is our man. **Narahdarn!**

P368 skydiving with Joseph at the end of the story: Harry twisted his upper torso and held his arms out to make a half-turn. Jeez, he was Superman! ...Joseph let go of him as they'd agreed. ...Then Harry was alone. As we always are. ...one day it would have to end anyway; one day it would be time. The need to leave this world with a certain style bore testimony, of course, to a vanity—a weakness—only a few people had. ...Others just had a weakness for living. Simple and uncomplicated.

The Puzzler

Clues that lead Harry to identifying Toowoomba as the killer

From the very beginning Harry is provided with clues that identify the murderer:

p.23 Andrew to Otto: Harry and I are going up to the Albury tonight. Would you like to join us? You know very well I don't go there anymore, Tuka. A: You should be over that by now, Otto. Life goes on, you know. O: Everyone else's life goes on, you mean. **Mine stops here, right here. When love dies, I die."**

P32 Harry studied the bruising on (Inger 's) neck with a magnifying glass. Whoever strangled her used his bare hands. It's difficult to kill someone with that method. The murderer must be either very strong or very motivated. A: **Or have done it several times before.** Harry looked at Andrew. H: What do you mean by that? ...Does this remind you of anything you've seen before? A shrugged. When you've worked here long enough all murders remind you of something you've seen before. No, Harry thought. It's the other way round. Work long enough and you see the tiny nuances each murder has, the details that distinguish one from another and make each one unique.

P41 Harry to Andrew re the rape of the Koori: Shit Andrew, we don't have time to waste on such long shots. A: Yes we do. And we have time for something which will put you in a better mood as well. Where are we going? To an Australian agricultural show, the real thing. (where Andrew makes a point of introducing Harry to Toowoomba)

Harry learns about the closeness of Andrew and Toowoomba's relationship – like father and son

P51-52 A to Harry: Gives Adam and Eve a run for their money, doesn't it. Harry nodded and conceded there were a number of parallels. "Perhaps it's just that people, wherever they live on the globe, somehow share the same visions or fantasies. It's in our nature, wired into the hard drive, so to speak. **Despite all the differences, sooner or later, we still come up with the same answers. Let's hope so, Andrew said.**

P77 *Margaret Dawson*: The big [spiders] aren't dangerous...However we do have a lethal little creature called a redback. It likes towns best, though, where it can hide in the crowd, so to speak. In dark cellars and damp corners. *Andrew* – Sounds like someone I know.

P167 Harry to Birgitta: Sometimes I think I've got something, only in the next minute to be thrown into confusion once again. I don't like being confused; I have no tolerance for it. That's why I wish either I didn't have this ability to capture details, or I had a greater ability to assemble them into a picture that made some sense. ...It's a bad job on God's part to give a man with so little intelligence such a good eye for detail...Everyone's trying to point my attention to something I don't understand.

Harry figures out that Otto and Toowoomba were lovers and that Otto knew about Toowoomba's having murdered the blond girls.

Harry visits Andrew in hospital after the fight – Andrew tries to tell him something about the murderer's identity

P 93 Yong Sue's research 'statistical significance' and 'demographics' – p95 In summary there is no pattern here except that the victims are blonde, have been strangled and no one has been able to give the police a description of the man. ...When he carries out the murder he's extremely clean. Alas. ...there are none of the things we generally associate with a serial killer.

Toowoomba is a boxer with the Chivers camp – from Jim Connolly Harry learns that the Chivers camp traveled with the Circus – all deaths occurred in location in which the Circus performed – Harry connects the two.

Toowoomba gives Harry his phone number – seems innocent enough but Harry figures out the underlying alternative purpose once Birgitta has been kidnapped.

P338 T's location: Harry cast about for some matches and struck one. He sat staring at the box. And found his interest engaged. Do you know what's special about this box? ...It says it's waterproof. ...Watkins scrutinized the box closely. I think my brother-in-law had boxes like that on board his boat. ...H: I was given this box by T...There's a picture of a yacht in the hall.

The romantic and lustful man

P56 Birgitta describing her former relationship with her Swedish boyfriend with whom she came to Australia: "We lost something on the way that had been there and we'd taken for granted."

P62 Andrew— Slogans like peace and love may be cliches now, but back then we meant it. With all our hearts.

P 80-81 Ancient Australian legend about the slaying of the giant snake Bubbur by Walla after Bubbur killed Walla's beloved fiancé Moora – The moral according to Andrew: **Love is a greater mystery than death. And you have to watch out for snakes.**

P90 Harry to Birgitta: **Sharing secrets binds people together though ...And that's not always what people want.**

P148 Harry describing to Hunter Robertson the lady in the bedsit across from his apartment: ...soon I realized she changed partners without changing the timetable. And then it dawned on me...once you have an audience with a fixed slot its very damaging if you change the time of the broadcast. And it was the audience that spiced up her sex life.

P196 Harry watching Birgitta undress: But gradually he had realized that it wasn't about revealing herself. It was about first building up time and feelings, building a little nest of security, it was the only way that would give him the right. ...There was something ritualistic about the undressing, as though with her nakedness she wanted to show him how vulnerable she was. Show him that she dared because she trusted him. Harry could feel his heart pounding ...because he felt that all he thought and felt was on the outside, for all to see in the glow of the neon sign, red then blue then green. **By undressing she was also undressing him."**

P294 Harry telling Birgitta about Kristin: The ideal girl was gone ...I had a girl who left a boy for his best friend. ...Don't get me wrong, I think our common sins in many ways bound us closer together. I think we really did love each other for a while. Some days were...perfect. Like drops of water. Like a beautiful painting.

P303 Harry to Birgitta: ...the more I go into details about my romantic past the more you seem to like it. ...I like finding out that my macho cop has had an emotional life. ...Some time ago? What do you call this then? She laughed. This is the mature carefully considered holiday romance which doesn't become too intense but has enough sex for it to be worth the effort.

P363 Harry killing T in the aquarium tank: As Harry ran he remembered **Andrew's words about love being a greater mystery than death.** And he remembered the old story. Blood rushed in his ears...and Harry was the young warrior Walla, and T was the snake Bubbur who had taken the life of his beloved Moora. And now Bubbur had to be killed. By love.

The man at the mercy of his own demons — Alcoholism and Guilt

("Alcohol is certainly a fast release from the grip of obsessiveness.")

P90 All my life I've been surrounded by people who love me. I've been given everything I asked for. In short, I have no explanation for why I've turned out as I have. ...Why I have become an alcoholic. **...I had killed a man and destroyed someone else's life (impaired driving police chase) yet I was lying cocooned in love and attentive devotion.** And the first thing I did when I was moved to a ward was bribe the man in the next bed to get his brother to buy me a bottle of whiskey.

P123 Harry: I think people feel a kind of need for punishment when they can no longer accept their own actions. At any rate I yearned for it: to be punished, to be whipped, to be tortured, to be humiliated. Anything so long as I felt accounts were settled. **...So I punished myself ...: I decided to live and I decided to stop drinking.**

p229 Harry to Sandra: Did you see *Leaving Las Vegas* with Nicolas Cage? ...It was supposed to be about an alkie who decided to drink himself to death. ...The problem was that the guy drank anything. Gin, vodka, whiskey, bourbon, brandy ... the whole shebang. Fair enough if there are no alternatives...I have never met an alkie who doesn't care what he drinks. **Once you've found your poison you stick to it, don't you?** ... Take Richard Manuel, musician with the Band. He had serious problems, not just with drinking but with ... well, life. In the end he couldn't hack it, hanged himself in a hotel room. In his house they found two thousand bottles, all the same brand—Grand Marnier. That was all. D'you see? Fucking orange liqueur. There you have a man who had found his poison. Nicolas Cage—pah! It's a strange universe we live in..."

p232 "Harry closed his eyes, listened to the rhythmic creak of the bed and thought that it wasn't exactly true. **Booze does paralyze everything.** ...Harry's thoughts slipped out from under the sheets, out of the bed and out of the window."

Setting the trap using Birgitta as bait goes wrong

- Evans White comes in a white car instead of a black car so he will not be recognized when he circles the block first
- Pure chance? T doesn't know a trap has been set. Apprehends her as he has all the others.
- Birgitta is Moora

4. Toowoomba's character and motivation — A 'serial killer'

P97 That's not correct, Andrew answered. To have survived for so long there's nothing random about it. There is a pattern. There's always a pattern. Not because you plan it, but because all humans are creatures of habit, there's no difference between you and me and the rapist. It's just a question of finding what this particular creature's habits are.

P98 Andrew: For a serial killer the sexual act comes second to killing. Raping without killing has no meaning. But for our man raping is paramount. In cases where he kills there is consequently a practical reason...Perhaps the victim can expose him—she's seen his face. Andrew paused. Or they know who he is.

Why did Toowoomba kill ... Otto?

P321 Andrew had found out he(T) was behind all the murders. Perhaps the desperate, rejected lover, Otto Rechnagel, told Andrew after T left him. Perhaps Andrew made Otto promise he would never go to the police by saying he would solve the case without involving either of them. But I think Otto was close to spilling the beans. With good reason—he had begun to be frightened for his own life as he realized T would hardly want an ex-lover wandering around who could give him away. T knew Otto had met me and it wouldn't be long before the game was up. So he planned to murder Otto during the show. Since they'd traveled together with an almost identical show before, **T knew exactly when to strike. ...T isn't only a psychopath, he's also a rooster. And you can't underestimate a rooster's vanity. While his sexually motivated murders follow a pattern akin to compulsive acts, the Clown Murder is something quite different, it's a rationally necessary murder, you see.** With that murder he suddenly had a free hand, he was uninhibited by the psychoses that had set the pace in the other murders. A chance to do something really spectacular, to crown his life's work. The Clown Murder will be remembered long after the girls he killed have been forgotten

... Andrew?

P322 Harry: ...something went wrong. I have no idea what. But I'm convinced it was T who in the end saw off Andrew...You don't visit someone (Andrew) you know isn't there (in hospital), sir.

... Inger and Barbara and Birgitta?

- sexually motivated murders following a pattern akin to compulsive acts

P330 Harry to Toowoomba – What do you mean by you had to punish them?... Yes, as I'm sure you know, psychopaths are often paranoid, or they suffer from other delusions. **My delusion is that my mission in life is to avenge my people. H: By raping white women? T: Childless white women.** ...that was a feature the investigation hadn't picked up...your childless women are now my terra nullius, Harry. No one has fertilized them, therefore no one owns them. I'm only following the white man's logic and doing as he does. ...Of course it's sick. **But sickness is normal, Harry.** It's the absence of sickness that's dangerous, for then the organism stops fighting and it soon falls apart. **But delusions, Harry, don't underestimate them. They're worth having in every culture. Take your own for example. In Christianity there is open discussion about how difficult it is to have faith, how doubts can nag at even the cleverest, the most devout priest. But isn't the very acknowledgment of doubt the same as admitting that the faith you choose to live by is a**

delusion? You shouldn't renounce your delusions so easily, Harry. At the other end of the rainbow there may be a reward.

Serial killers leave calling cards? – Conscious desire to be caught' – Watkins p96 – **Unfortunately most serial killers are like most people; they don't want to get caught.**

In this case: no pattern apart from fact victims are blonde and he throttles them. Sudden inactivity means...**a smart, calculating murderer whom we're unlikely to catch until he's unleashed a veritable bloodbath.** If we ever do.

OTHER THEMES

5. Different states of consciousness and unconsciousness – Dreams – Aboriginal dreamworld

P123 Harry: I think people feel a kind of need for punishment when they can no longer accept their own actions. At any rate I yearned for it: to be punished, to be whipped, to be tortured, to be humiliated. Anything so long as I felt accounts were settled. ...So I punished myself ...: I decided to live and I decided to stop drinking.

P232 – Harry's drunken dream about traveling beneath an upside-down starry sky across the sea until he reached a white stripe of sand on the coast. ...a girl he knew lying on the sand. She was asleep...[he] was about to go into the water when he saw it was full of sea nettles. They lay on the surface stretching out long, red threads, and in the soft, jelly-like mirror reflection he could make out contours of faces.

6. Drug culture – locations, prevalence

P296 Teddy describes how and why strippers often become drug addicts

7. Homosexuality

P25 Andrew to Harry: After San Francisco, Sydney has the biggest gay population in the world...The Australian outback is not exactly known for its tolerance of sexual diversity, so it's not surprising that all the queer farmer boys in Australia want to come to Sydney. Not just from Australia, by the way, there are gay people from all over the world pouring into town every day."

P37 "If their lovers are bi they always end up with a woman"

8. Marine Life

P59 She looked like a **sea nettle jellyfish**. He didn't know a jellyfish could be so beautiful.

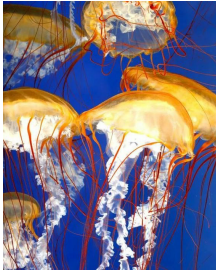
P101 Re Mr. Robertson: R had gone pale around the gills and his mouth had opened and shut a couple of times without emitting a sound. **He resembled a fish in a tank** that had just realized that it wasn't going to be fed, it was the food.

P153 Toowoomba opens his large white palms: **Like turning a flounder**, Harry thought.

Catching the murderer = catching **'the big fish'**. P284 McCormack: The problem is that if we make too much of a splash we risk frightening off the big fish. We have to have stomachs of steel and stand quite still, until we can see the big fish clearly beneath us, so clear it's unmistakable and so close we can't miss. ...And to do this we need to work defensively, quietly, and systemically. Disagree, said Harry. There is, you see another way to catch fish without making a splash...A piece of string and a hook with some bait we know he'll go for.

P314 The plan to use Birgitta as bait for catching Evans White has gone bad: Harry 'felt as though he were sitting in a submarine at the bottom of a very deep ocean. The sea was pressing in; around him the creaks and bangs had already started. He could only hope the hull would hold, that a lifetime's training in self-

discipline would finally reveal its worth. Harry thought of the souls that became stars (Aboriginal myth) when their earthly shells died.



9. Circus performance/Boxing matches/ Current cultural references

Inger has a poster of **Braveheart with Mel Gibson** – p17 “Bad taste, as far as films go Harry thought. And men. Harry was one of those who felt personally let down when Mad Max made a Hollywood star out of him”

Otto – The Louise seize number...an old classic. The first time it was done was by the **Jandaschewsky clown family** just two weeks after the real execution in January 1793. People loved it. People have always loved public executions. Do you know how many reruns there are of the Kennedy assassination on American TV stations every year? ...Otto sees himself as the heir of **the great Jandy Jandaschewsky,**

P24 Showgirls at the Albury cavorting about to Gloria Gaynor’s “**I Will Survive**”

P27 Who’s Mr. Bean? Harry asks Birgitta...**Mr. Bean?** Someone who looked like the English comedian...er, Rowan Atkinson, isn’t that his name? Oh, him! That’s Alex, the bar manager.

...and more

Crime thrillers have a basic plot: the protagonist is a detective tasked with avenging a murder—a homicide or series of homicides. His essential motivation, therefore, is reactionary. The murder has been committed by the (proactive) antagonist *with illegal and immoral* intent. The plot involves, first the murder, and then the detective's effort to identify and apprehend the murderer. Clues in the external world are puzzle pieces that the detective connects to solve the 'whodunit' mystery. Motive and method and ability to execute the method help solve the puzzle. So the murderer's motive and methodology are revealed. And so too is the internal world of the detective, not unusually flawed but also steadfast in his dedication to overcoming the forces of chaos and lawlessness unleashed by the murderer. [p321 Harry puts the pieces together for McCormack: Toowoomba isn't only a psychopath, he's also a rooster.]

While the detective is engaged in the hunt, and the murderer in eluding his hunter, all the other characters in the story, whether or not they fully understand and appreciate the gravity of their situation, are at risk in what has become an unsafe world. Essentially, until the detective prevails, chaos reigns. The more brutal and grotesque the nature of the killings, and the greater the cunning and deceitfulness of the murderer, the greater the detective's challenge, and the greater the suspense for the reader.

The experience of reading the story is a compound of confusion, anxiety, and fear intensified by our degree of engagement with the characters. The experience of reading the story provides insight into what it is like to live in a world in which the rule of law has been suspended, safe havens are nowhere to be found, and people we care about are at risk from forces beyond the bounds of the suffering already inherent in the human condition—mankind's vulnerability to natural forces beyond his control, and mankind's finiteness in an infinite universe.

Edgar Allan Poe, often credited as the inventor of the form termed it a "tale of ratiocination"; (Edward Davidson's *Introduction to Selected Writings of Edgar Allan Poe*) "but it is an exercise in ratiocination not only for the clever detective, ...but for the reader as well. In fact, the tale becomes a method, almost a philosophy, whereby the reader is himself forced at every turn to apply his own powers to the solution of the question in human logic." P.xviii

These are some of the questions raised in my mind by this book:

What motivates Harry?

What qualities enable him to prevail?

Why is he at the mercy of such powerful inner demons?

Are there limits to our tolerance for Harry's self-destructiveness?

What motivates Toowoomba?

The story provides us with insights into Toowoomba's background. What is the effect of this background knowledge on our thinking about his criminal behaviour?

If we have some sympathy for his plight/some understanding of his 'delusional' take on the world, what causes our sympathies to remain with the detective protagonist?

What is the significance of the aboriginal stories told to Harry by Andrew and Toowoomba and Joseph?

What is the significance of the many references to current cultural expressions e.g. songs, movies, RayBans, etc.?

— cultural expressions explain and reinforce a culture's underlying morals and values ...or vice versa?

Is humanism the source for the definition of illegality and immorality in the novel?

If so, what are we to make of the many demons that nevertheless exist?

What empowers us to overcome them?

The Bat suggests these answers:

God may be dead but demons are alive and living amongst us:

1. Demons of the natural world – without animous but nevertheless deadly

– the **Great White** ...watching him with cold, lifeless eyes
 – p165 Many so-called dangerous predators attack humans only when they feel threatened, are afraid or you've encroached on their territory. A **saltie**, however, is a simple, uncomplicated soul. It just wants your body.

Symbolism: The Great White/The Saltie

The natural world red in tooth and claw

www.phrases.org.uk/meanings/red-in-tooth-and-claw.html

A reference to the sometimes violent natural world, in which predatory animals unsentimentally cover their teeth and claws with the blood of their prey as they kill and devour them. Search the Bible for 'tooth' and you'll find little other than 'an eye for an eye, a tooth for a tooth'. Shakespeare comes a little closer and refers to 'an adders' tooth', 'a serpent's tooth' and even to an animal with claws - 'a mad dog's tooth'. The line is in fact much more recent than either of those sources and comes from Alfred Lord Tennyson's *In Memoriam A. H. H.*, 1850. The quotation comes in Canto 56 (it is a very long poem) and refers to man:

Who trusted God was love indeed
 And love Creation's final law
 Tho' Nature, red in tooth and claw
 With ravine, shriek'd against his creed'

A.H.H. was Tennyson's friend Arthur Henry Hallam and the poet used the elegy to pose questions about the apparent conflict between love as the basis of the Christian religion and the callousness of nature. If nature is purposeless and heartless, how can we believe in creation's final law? But, as a Christian, how could he not? The wide-ranging poem didn't attempt to provide an answer, but did become part of the debate over the major scientific and theological concern of Victorian thinkers - Charles Darwin's theories on natural selection, as expressed in *The Origin of Species*, 1859. On into the 20th century, the enthusiastic Darwinist Richard Dawkins used 'red in tooth and claw' in *The Selfish Gene*, to summarize the behaviour of all living things which arises out of the survival of the fittest doctrine.

2. Demons disguised as fellow humans

– Toowoomba at the apex of the demonic world in *The Bat*, the world of pimps, prostitutes, drug-dealers, sexual perverts and predators, and colonialists and racists.

- P220 Harry to McCormack – Human nature is a vast, dark forest, sir.

Symbolism: The Snake

In Christianity and Judaism, the snake makes its infamous appearance in the first book of the Bible when a serpent appears before the first couple Adam and Eve and tempts them with the forbidden fruit from the Tree of Knowledge. The snake returns in Exodus when Moses, as a sign of God's power, turns his staff into a snake and when Moses made the Nehushtan, a bronze snake on a pole that when looked at cured the people of bites from the snakes that plagued them in the desert. The serpent makes its final appearance symbolizing Satan in the Book of Revelation: "And he laid hold on the dragon **the old serpent, which is the devil and Satan**, and bound him for a thousand years."

Quotations re the recent mass murder in Toronto **Klindar (Comment in the National Post)**

We will never eliminate the possibility that some individuals will attempt exorcizing their inner demons through acts of violence. It's impossible. We already have a highly supportive society and education system on which we spend a fortune. Apart from that, keep alert for the nutters and hope the cops can put the bag on them before they do too much damage.

Jonathan Kay, National Post, Truth and tragedy

Tribalism is encoded in the human brain. It's a useful reflex when leaders are rallying the masses to fight foreign invaders, or root out a real force of fifth columnists. But it can misfire badly when spasms of carnage are authored by random loons — because there's no foe to fight, just bodies to bury. The perverse result is a tendency to artificially inflate the historical importance of emotionally disturbed killers — reimagining them as supervillains, or as disciples of an insidious exterminationist force lurking in every nook and cranny of our society. ... So how should we react to mass murder? In many cases, by doing nothing. Human beings are social creatures who always will coalesce geographically in a way that makes them vulnerable to their neighbours' violent tendencies. And those tendencies always will remain somewhat obscure until they are acted upon, since no one knows with certainty what lurks within the minds of others

3. Interior demons (alcoholism) powerful enough to rock the souls of even the most stalwart (Harry).**Symbolism: The Bat**

Wikipedia: In many cultures, including in Europe, bats are associated with darkness, death, witchcraft, and malevolence. **Because bats are mammals, yet can fly, they are liminal beings** in many traditions. Among Native Americans such as the Creek, Cherokee and Apache, the bat is a trickster spirit. In Tanzania, a winged batlike creature known as Popobawa is believed to be a shapeshifting evil spirit that assaults and sodomises its victims. In Aztec mythology, bats symbolised the land of the dead, destruction, and decay. **An East Nigerian tale tells that the bat developed its nocturnal habits after causing the death of his partner**, the bush-rat, and now hides by day to avoid arrest. More positive depictions of bats exist in some cultures. **In China, bats have been associated with happiness, joy and good fortune. Five bats are used to symbolise the "Five Blessings": longevity, wealth, health, love of virtue and peaceful death.** The bat is sacred in Tonga and is often considered the physical manifestation of a separable soul. In the Zapotec civilisation of Mesoamerica, the bat god presided over corn and fertility.

The Bat is a complex, multi-layered work, more than what you might expect from a crime novel/crime thriller/detective story. Summing it up as a moral or didactic tale seems inappropriately reductive. But if I were to do so, I would suggest it offers this:

Defenders against the demons live within and amongst us, exemplified by Harry Hole and his team of family, colleagues, and friends. Flawed but loved, loving in return, ultimately life affirming in their thoughts and feelings, and thereby willing and able to harness the classical heroic qualities required for the contest: intelligence, persistence, and bravery.

Rush Limbaugh 02 May 2018: Godlessness in today's world

There is a new survey by the Pew Research Center. It says most Americans still believe in God, but not as many Millennials do. Only 43% of Millennials say they believe in the God of the Bible. Only 17% of them regularly attend church. Almost two-thirds of Americans over 50 believe in the biblical God. And 52% of them attend church services regularly. In addition to this age divide, when it comes to belief in God there is also a political and racial divide. White Republicans and non-white Democrats are far more likely to believe in God than the white liberal Democrats who run the Democrat party. ... The bottom line is that an overwhelming number of young adults in America have been raised to be godless. And white liberal Democrats, for the most part, are still godless. If you've tried to figure out the root cause of hopelessness, despair, anger, and intolerance coming from Millennials and top Democrats, you might have just found the answer. Absence of God in their lives.