

Case closed

1841	Poe, "Murders in the Rue Morgue"
1891	Conan Doyle, "Scandal in Bohemia"
1904	Conan Doyle, "Golden Pince-Nez"
1893	Pirkis, "Redhill Sisterhood"
1901	[Jenks], "The Mysterious Highwayman"
1917	Smith, "The 'Snitch' "
1923	Sayers, <i>Whose Body?</i>
1923	Daly, "Knights of the Open Palm"
1923	Hammett, "Crooked Souls"
1939	Chandler, <i>The Big Sleep</i>
1942	Borges, "Death and the Compass"
1977	Ngũgĩ, <i>Petals of Blood</i>
1990	Mosley, <i>Devil in a Blue Dress</i>

Crime fiction has qualities that make it well-suited to the tasks of critique and protest: it deals with acts of violence, with devious methods of securing the subordination of others, and with the process of subduing them to your will; its plots turn on the revelation of hidden criminality; its protagonists are marginalized, outsiders forced into awareness of the failings of established power structures....

The message embedded in the crime fiction medium can be transformed in numerous ways.

Lee Horsley, *Twentieth-Century Crime Fiction* (Oxford: Oxford University Press, 2005), 5–6.

IDEAS FOR FURTHER READING

Syllabus casualty: Kalpana Swaminathan, "The Sixth Pandava" (on Canvas!)

My favorite Sherlock Holmes: Arthur Conan Doyle, *The Sign of Four*

Peter Wimsey love story: Dorothy Sayers, *Gaudy Night*

A great hard-boiled novel: Dashiell Hammett, *The Maltese Falcon*

Really a trip: Jorge Luis Borges, "The Garden of Forking Paths"

Harlem Detectives: Chester Himes, *Cotton Comes to Harlem*

Crime family (novelists): Mũkoma wa Ngũgĩ, *Nairobi Heat*

Blow your mind: Percival Everett, *Assumption*

Puzzles: Agatha Christie, *The Murder of Roger Ackroyd*

Sort-of feminist: P.D. James, *An Unsuitable Job for a Woman*

Feminist PI: Sara Paretsky, *Indemnity Only*

Before Scandi-noir was cool: Henning Mankell, *Faceless Killers*

Or anything you can find! Capers, thrillers, procedurals, cozy mysteries, literary experiments, hybrids, classics....