

FORMULAIC ANALYSIS OF SARA PARETSKY'S AND S. MARA GD'S DETECTIVE NOVELS: A COMPARATIVE STUDY

(Analisa Formula pada Novel Detektif Sara Paretsky dan S. Mara GD: Studi Komparatif)

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ABSTRACT

This thesis is a study of Sara Paretsky's and Mara Gd's popular novels in relation to the influence of economic and sociocultural factors which underlie the creation of Sara Paretsky's and Mara Gd's detective novels. The works of popular literature are chosen here because this thesis is also intended to argue that practically the works of popular culture are also interesting and even important to be analyzed.

This study covers, firstly, the discussion about detective novels as one of the popular culture's products which have a big number of readers, and secondly an analysis of the influence of economic and sociocultural conditions on the creation of both these American and Indonesian detective novels.

Applying an interdisciplinary approach, and assuming that Sara Paretsky's and Mara Gd's detective novels are the mental evidence in seeing the motif, variation, and the rate of crime in both Indonesia and America, this study particularly describes the difference in the obstacles and challenges which should be faced by the detectives. For this purpose, four novels of each are observed. The result is then compared to the realities of economic and sociocultural conditions in America and Indonesia during the times these popular detective novels were written.

The result of the observation shows that in the case of crime rate, America suffers higher crime rate than Indonesia because one of the factors is the advancement in using industrial technology.

Keywords: *Economic condition -- sociocultural condition -- the influence -- crime -- detective.*

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INTRODUCTION

It is widely known that popular culture can be in the form of popular literature, popular art, popular songs, and so forth. As one of the forms of popular culture, popular literature has been analyzed by many students from both the undergraduate and graduate programs. Nurgiyantoro (2000:2) in his *Teori Pengkajian Fiksi* points out: "*Banyak orang (baca: pakar) yang beranggapan bahwa sastra pop juga perlu diperhatikan (baca: diteliti) dan bahkan pantas diajarkan di sekolah. Apalagi jika kita mengingat tipisnya batas antara keduanya....*" [Many experts hold the view that popular literature also needs to be analyzed and even deserve to be taught in school. Moreover, there is a very fine dividing line or distinction between high literature and popular literature....].

Popular literature and popular art also have the right to exist and their existence must therefore be appreciated. Mass production of art and literature in society is not a garbage although usually their existence is intended only to be enjoyed and then substituted by other forms of popular art and popular literature that provide more entertainment needed by readers as the time passes.

In reality, whether in Indonesia or in other countries like America and England, the number of people who read popular literature are greater than those who read high literature. They become attracted to popular literature because popular novels such as detective novels deal with problems which occur in our daily life. This idea is supported by Jack Nachbar and Kevin Lause (1990:15):

Popular culture forms the vast majority of the artifacts and events which compose our daily lives, but it does not consist of our entire culture-it surrounds us but does not drown other opportunities for existence apart from it. All of us participate in at least two other kinds of culture which we need also to understand and identity as a means of illustrating several other significant characteristics of the popular culture which forms the bulk of our cultural existence.

From the idea above, it can be said that one of the identities of popular literature is reality. Since it deals mostly with reality it manages to attract a lot of readers. Moreover, its attraction becomes greater because of the existence of fantasy and suspense.

Detective stories are usually concerned with cases which are basically considered as social problems. These social problems can be in the form of murder, corruption and other evil actions which cause people to feel worried and unsafe. Everytime after the process of reading a detective story, the thesis writer realizes that actually these bad actions which

are found in detective stories also happen in reality. As long as human beings live in this world, the existence of crime is a persistent fact of life. Even worse, the techniques or methods of committing criminal acts are becoming increasingly sophisticated.

Authors of detective stories seem to be sensitive with this phenomenon. Everytime they launch their literary works, they always attract the readers because the story always reflects the condition of the time when they are written. Jacob Sumardjo in his book *Sastra Dan Massa* (1980:133): "*Karya sastra populer yang baik adalah karya yang tetap memikat perhatian pembaca zaman apa pun*" [A good popular literature is a work which invariably engages the attention of the readers of all times.]

A detective story always depicts criminality, and criminal acts are a representation of social problems. The statement from Cawelty (1976:57) below supports my idea:

A third major factor in nineteenth-century attitudes toward crime was the rise of scientific and social approach to the analysis of criminal deeds. The new scientific attitudes led to empirical investigations of the causes of crime and to the assumption that crime could be best understood and dealt with not as a moral or religious matter but in terms of its social psychological background. In this view, criminal acts were not evil deeds, but the result of defective of social arrangements or heredity.

I have chosen two authors from two different backgrounds which also give the readers a description of many cases of crime and motives which happened in each country. The participation of these two authors in the creation of popular literature is important because their productivity in launching literary works makes the readers not only attracted to read popular literature but also analyze it.

Cawelty (1976) give a statement related with formula literature that: Formula literature is, first of all, a kind of literary art. Therefore, it can be analyzed and evaluated like any other kind of literature. Two central aspects of formulaic structures have been generally condemned in the serious artistic thought of the last hundred years: their essential standardization and their primary relation to the needs of escape and relaxation. In order to consider formula literature in its own terms and not simply to condemn it out of hand, we must explore of these two basic characteristics (8).

The statements above encouraged me to choose popular literature as an object of analysis. In this research, the objects are represented by eight detective novels, four of which by S. Mara Gd and the other four by Sara Paretsky. The thesis writer has chosen Sara Paretsky and Agatha

Christie representing America and Europe based on Cawelty's statement (1976:106) as follows:

.....I defined the formulaic pattern of the classical detective story and offered some tentative explanations of the psychological and cultural forces that have made this genre fascinating to so many Europeans and Americans in the later nineteenth and twentieth centuries .

Moreover he also stated in (1976:110) that:

....George Simenon is certainly the best at developing and sustaining this fruitful balance of detection and other interests, and therefore he stands so far as the master of the longer classical detective formula just as Poe and Doyle remain the high points of the shorter format. Because Simenon's skill is so rich and subtle, I will attempt to give some specificity to these generalizations about the art of genre by examining first some examples of two excellent if not transcendent practitioners of the genre, Agatha Christie and Dorothy Sayers.

From the two quotations of Cawelty above, it can be understood that although Agatha Christie comes from England, her existence in this genre, especially in classical detective, is very important and has great influences both in England and America. That is why this phenomenon encouraged the thesis writer to choose her as the object of analysis.

I have chosen S. Mara Gd to represent Indonesia based on the statement in Jacob Sumardjo's book (19 :154) which stated that "*Novel S. Mara Gd merupakan novel lacak atau novel detective dengan pola klasik yang umum terdapat pada jenisnya*" [Mara Gd's detective novel is considered as a classical detective story).

METHOD OF RESEARCH

The method used in this thesis is library research. This research was done by gathering a collection of critical books and essays related to Sara Paretsky and her works and also S. Mara Gd and her works. The sources for this research are not only limited to printed media but also include electronic media. These sources providing many theories, rules, statements, principles ideas and many other things which can be used for the analysis and solve the problem being analyzed (Nawawi,1998).

This research was done in many libraries of Gadjah Mada University, namely the Pasca Sarjana Library, the Faculty of Letters Library, Unit I Library, Unit II Library, American Studies Library, and Djuherwati Imam Muhni's Private Library. In addition, some private universities' libraries served to supplement the sources for the research.

Reference books, articles and essays dealing with the backgrounds

of Sara Paretsky and S.Mara Gd are also used in this research. The sources that are considered as the primary sources are the novels of Sara Paretsky and S. Mara Gd. which the thesis writer obtained from book rentals, the bookstores in Malioboro Shopping Centre., and Gramedia Bookstore.

This study is written under the discipline of American Studies, which employs an interdisciplinary analysis as what suggested by Meredith who says that American Studies is an interdisciplinary studies where the discipline of science are related each other which use the social science, culture and literature, history, politic, economic structure, technology, religion and belief. Concerning with this idea, the main object will seen from many aspects of sociology, history, culture and literature, and comparative literature.

ANALYSIS

Mara GD's Detective Stories

The situation in the classical detective mystery story usually begins with an unsolved crime and moves toward the elucidation of its mystery (Cawelty 80). In four of S Mara Gd's detective story novels, the situation is presented at the beginning of the story that describes an unsolved crime before the detective comes to process the case. As found in *Misteri Rahasia Seorang Suami*; *Misteri Dian Yang Padam*; *Misteri Kolam Yang Dangkal*; and *Misteri Gadis Tak Bernama* all the victims are found in a dead condition and these events become more complex and confusing because the death seems to become a mystery. The people who caused this death are still in question.

Concerning the first main element, most of the victims in S.Mara Gd's classical detective stories come from a high social level as what happens in *Misteri Kolam Yang Dangkal*. In this story, the victim is Hadi, a widower without a son or daughter and the oldest son of the Sosros, a long established descendant family. The main cause of this murder is social jealousy. Hadi has been chosen to become the heir of some huge plantation and rice field.

Many criminals in Mara Gd's detective novels have a tendency to transfer their guilt to other people, especially those who are innocent. This is done in order to defend themselves from the police accusation. This is reflected in *Misteri Dian Yang Padam* (1985:239) in which Sumarsono, the criminal tries to prepare his alibi. He takes all the money and jewelry of the victim to give a clue that the murder has been committed by a group of hold up men. Another example is Siswoyo in *Misteri Kolam Yang Dangkal* (1986:407) which indicates that he is always looking

for someone to be scapegoated.

Dealing with the third element of the existence of detectives who make the investigation and try to solve a case, there are differences in their background. In Indonesia, there are no private detectives like those in America. In view of this condition, the author S. Mara Gd is smart enough to choose a police officer specialized in crime as a detective named Captain Kosasih. The description of Captain Kosasih as a detective is different from the American classical detective's tradition because generally a detective figure in the American classical detective novel is a private amateur who has something in excess of observation, reasoning, and knowledge. Generally, in a classical detective story a detective is accompanied by his or her friend. While in Agatha Christie's stories Sherlock Holmes is accompanied by Dr. Watson, Mara Gd chooses Gozali to accompany Captain Kosasih.

Sara Paretskys' Detective Stories

The difference between the classical and hard boiled detective stories lies on the setting. While the classical detective uses an isolated place as a setting, the hard boiled detective uses a city as the background. This is in line with William Marling's opinion that "Hard boiled fiction has always been related to the public's interest in the problem of modern, urban life, particularly in crime" (2001:par.1)

Like a classical detective story, there are also four main roles in the hard boiled detective story. As reflected in *Burn Marks*, *Blood Shot*, *Killing Orders*, and *Dead Lock*, it is found that the important thing that differentiates between classical and hard boiled detective criminal is the uncertain role of the criminal. In hard boiled detective story, they are often disguised as a friend or even as a lover for the detective or the victim.

Conflict in hard boiled detective is more complicated. This is clearly seen in detective confrontation with the criminal. While in classical detective story usually conflict take place between two side, a criminal against the victim. On the other hand, hard boiled detective present multi sides conflict. The conflict can happen not only between the victim and the criminal, but also between the detective against a policemen who often accuses him or her of committing crime and even caught and put the detective into jail.

The Influence of Socio Cultural and Economic Condition on The Creation of Detective Novels

Creation of crime as the main ingredient of detective stories can not be detached from the social condition that the author is familiar with. Sara Paretsky, for example, in her interview with Steve Moore (1998) says:

While I was in school, I did everything from washing bottles in a science lab to managing conferences on employment problems. After I received my degrees, I spent ten years as marketing manager with CNA Insurance in Chicago. I've found my experience in the financial world invaluable background for writing about the white collar crimes that VI is always uncovering.

S. Mara Gd, who lives in Surabaya, also often depicts crime events which happen in this city. These authors may see the crime when they are watching TV or listening to the radio about news of crime or even from the real criminal acts which have happened in their environments.

Sara Paretsky lives in Chicago while Mara Gd lives in Surabaya. These two different places of different countries certainly create different modes of representation. The difference lies not only in the setting of crime, the motive of crime, the scale of crime, and the type of criminals. The following shows how these elements are dramatized in the stories and how the economic, social, and cultural conditions influence the formation of the formula.

Chicago is an exemplar of the urban crisis in the United States in a number of respects-governmental, physical, social and economic, and political. (1977:21). This may bring about a conclusion that an increasing number of people can therefore means an increasing number of crime and a greater variety of crime. The existence of big factories and companies in this city also give a chance for the prevalence of the act of corruption. It is in this situation and environment that Paretsky's *Dead Lock*, *Killing Orders*, *Blood Shot*, and *Burn Marks* are created.

Chicago as the setting for Paretsky's detective novels is described as a city of industry the result of which is hard life among individuals. The hard life is, for example, illustrated clearly in *Blood Shot* (1988:18): "The story sounded depressingly familiar. People on the hip North Side went to the doctor every time they stubbed their toes, but in South Chicago you expected life to be tough. Dizziness and weight loss happened to lots of people; it was the kind of thing grown up kept to themselves."

The hard life causes the motive of crimes committed by individuals. One of the causes of the hard life is also illustrated clearly in Paretsky's

novels as a result of the closure of factories which caused a high rate of unemployment. This rate is strikingly becoming higher as the closed factories are big factories, such as the closed steel mill factory which dominated in Paretsky's stories.

Concerning the existence of industries in America especially in Chicago as a setting for Paretsky's novels, it is necessary to know that America became familiar with industry far earlier than Indonesia. This data below shows that America has been become familiar with industry since 1830's:

The industrialization of America began in the 1830's. The international preeminence of the United States was primarily established after the civil war, but it was especially during the 1840's and 1850's that percapita productivity really took off. During that time, it increased at a rate somewhat greater than that of the long range trend for entire nineteenth century (Ward,1971:23)

From Paretsky's novels being analyzed, written from 1984 to 1990, the crimes depicted in these novels shows a higher degree of sophistication, the advancement. The advancement is for example in the form of instruments used in committing the crimes. Compared with the condition of crimes in Mara Gd's novels, the crimes in Paretsky's are far more sophisticated. This condition is caused by their long familiarity with industries. During the period of 1830's until 1930's America had gone through the rise and decrease of their industries while Indonesia at that time was still long way from independence. The long experience with industry result in crime commonly known as "white collar crime". According to Edwin Sutherland, these criminal acts included consumer fraud, violation of regulations, violation of financial trust, bribery, and pension fraud. (Hunt,1987:268)

White collar crime, as presented in *Blood Shot* (1988) is about the existence of a chemical factory which produces a dangerous chemical effect on the people around it. In this novel, most of the victims who consist of the workers of the factory itself complain about diseases affecting their livers and kidneys. This kind of negligence is also found and often commented in America, for example in the case of Ford Motor Company.

White collar crime, on the other hand, is not found in four of Mara Gd's detective novels. Mara Gd's crimes, however, are committed by with a high class status. These people are represented by dr. Irwan (MRSS,1986), Sumarsono (MDYP,1986), and Siswoyo (MKYD,1985). These people can be categorized as people with good economic condi-

tion, but indeed, just because of their eagerness to own other people's properties they are willing to commit a crime. This shows that crime motivated by possession of wealth does not necessarily come from need. It can come from greed.

Mara Gd has succeeded in adapting the economic condition of Indonesian people into her story. Stories which are concerned with the conditions of the Indonesian people are found in novels such as *Misteri Kolam Yang Dangkal*. In this novel, Siswoyo, a son of Budi and Monica, has a strong reason why he killed Hadi. He thinks that by killing his uncle, all the inheritances will become his parents' possession.

In the same decade when both Mara.Gd's and Paretsky's detective novels were written, practically the economic conditions of the two countries had a big influence on their stories. Paretsky, who comes from America, actually has succeeded in creating detective novels which describe high crime rates and sophisticated motives of crimes. She also succeeds in making the conditions more alive in her novels and therefore attracting a big number of readers, which include not only American readers but also Indonesian readers.

Crimes, as presented in Paretskys detective novels, can be considered as big scale crimes, meaning that the crimes involve a big number of people as well as various kinds of profession, talents, and large amounts of capital. The multiplier effect of a crime results in bigger crimes as it involves different classes of people as shown below :

White collar criminals who are all persons coming from the high or middle class. In Paretsky's novels, these persons are represented by Niels Grafalk (SPDL,1984), Xavier O'Faolin (SPKO,1985), and Art Jurshak (SPBS,1988).

Crimes which are committed by low class people. Usually, these people have part-time jobs and it is because of such condition that they have a tendency to commit a crime. In Paretsky's novels these people are represented by many petty criminals involved in arson, vandalism, and assault. These people are willing to do this because they are tempted by money offered by high income people such as white collar criminals. In doing so, they are provided with the instruments needed such as bombs, paraffin, guns, and cars.

As described in the preceding section, the metropolitan city of Chicago used as the setting of place in Paretsky' novels is densely populated. The bigger the number of people who are involved in crime results in the high rate of crime. In addition, the wide relation of white collar criminals with the underworld and even members of the police department sup-

ports the wide scope of crime. The involvement of one or two members of the police department above shows that practically, crime does not exist only in the underworld, but also among those who should have fought the crime.

The level of crime, whether it is a big crime or minor crime, is influenced by the intelligence of the criminals themselves. This means both detectives and criminals, as depicted in Paretsky's detective novels, always show their strong ability to commit a crime. In *Dead Lock* (1984:154), for example, the criminals try to kill the detective by blowing up the ship. In *Burn Marks*, the detective makes an investigation in a building reconstruction where the victim's corpse is found in the middle of the night. In this investigation the detective has a felonious assault because there is someone who tries to kill her by throwing a torch to the building where she is in. The blowing of a ship and other sophisticated modes of both committing and fighting the crime can be called a sophisticated crime because it involves a method which is not familiar in ordinary life. Therefore, it is no wonder that in investigating the case, the detective often finds hard and risky situations.

Unlike Paretsky's novels, Mara Gd's detective novels only deal with crime categorized as unsophisticated since the motive of the crime operates within individual relationships in a limited social circle. Crime, as described in Mara Gd's detective novels, can be categorized as crime which happens in the same level of class. It means that when people who commit a crime come from the low class, the victim usually also comes from the low class. This, for example, can be seen in *Misteri Gadis Tak Bernama* (1986) in which both the criminal and the victim are low class people. They are both employees. Another example is in *Misteri Kolam Yang Dangkal* (1986) in which both the criminal and the victim are members of a rich family.

The detectives, therefore, do not need to use sophisticated instruments like those used in Paretsky's detective novels. They should rely on the capacity of their reasoning power. Kapten Kosasih and Gozali are, never described as having a bitter confrontation with the criminals because the investigation can be easily solved through the interrogation with all suspects.

The condition of investigation in Mara Gd's detective novels, which usually uses an interrogation system, often contributes to the appearance of hypocrites. The hypocritical side of human beings in Mara Gd's detective novels is clearly exposed. This, for example, can be seen in the way the criminals try to find a scapegoat for what they have done.

Siswoyo in *Misteri Kolam Yang Dangkal* (1986) represents the criminal who tries to find a scapegoat for what he has done. The bad relationship between Amelia and the victim becomes a good situation for him as a means to create an alibi that makes Amelia seem to be the criminal. Unlike in Mara Gd's detective novels, in Paretsky's detective novels there is no scapegoat. Paretsky, however, makes use of bribery. This can be seen through the action of Niels Grafalk in *Dead Lock* (1984) who bribes Mattingly in committing vandalism on the ship.

Another difference marking the characteristics of detective novels lies in the age of a criminal. Crime is not committed equally by all groups. Although in her detective novels Paretsky presents the criminals mostly under the age of 65, in one or two cases, she also presents the criminals over the age of 65. Mara Gd, on the other hand, does not present the criminals over the age of 65 in her detective novels. According to *Social Science* by Elgin Foundation Hunt (1984:259) it is stated that:

People over 65 commit almost no crimes whereas individuals between the ages of 16 and 21 commit the highest number of crimes as seen in the table below. In it you can see that over 50 percent of all arrests were individuals under 25. Most of these were males, although there has been a large increase in female crime

In Mara Gd's detective novels the arrested people are also male and they are under the age of 65. This can be seen in the investigation of Captain Kosasih and Gozali. Dr. Irwan, the murderer in *Misteri Rahasia Seorang Suami* is 33 years old; Siswoyo, the murderer in *Misteri Kolam Yang Dangkal* is 24 years old; Sutejo or Johan the murderer in *Misteri Gadis Tak Bernama* is 34 years old; and Sumarsono the murderer in *Misteri Dian Yang Padam* is 40 years old.

The life span of Indonesians and Americans is not the same. In Indonesia, the age of 60's is considered old. It is the age of grandfathers. Thus, with this condition it is almost impossible to commit a crime. Committing crime at this age is not effective although it may create tragic representation.

In America, however, men in their sixties can be regarded not as old as Indonesian men. Physically, in their sixties, Americans can still be strong and in good health. Paretsky's novels show that many old people still show their productivity. These people, for example, are represented by Dr. Curtis Chigwell, who is almost eighty, but is involved in crime. Different family backgrounds like the nuclear family and the extended family as a smallest unit of a social system practically bring different effects of socio cultural influence in the creation of Sara Paretsky and Mara

Gd's detective novels. The difference, may exist in the form of crime rate, scope of crime, and mode of investigation.

How crime is differently dramatized in American and Indonesian detective novels may also result from the difference between the smallest unit of society. Indonesian family can be categorized as the extended family. In Indonesia, a household may consist of many members such as the parents and their children, nieces, cousins, the grandfather, the grandmother, and even uncles and aunts. In Mara Gd's detective novels, this condition is described clearly in *Misteri Kolam Yang Dangkal* (1986). In this novel, Mrs. Cokro lives with her son who brings also with him a family. This condition is likely which can even happen in a most harmonious life. as pointed out by Hendropuspito (1989:246):

Peluang timbulnya kontravensi selalu ada di mana saja. Di tempat banyak orang atau golongan hidup bersama hampir selalu timbul kontravensi, bahkan di dalam kesatuan hidup yang paling mesra pun. Hal ini dapat dimengerti karena seperti yang diungkapkan oleh peribahasa asing "tot capita quot consilia" (dalam banyak hal kepala ada banyak pendapat), pendapat orang yang satu tidak tentu sama dengan pendapat orang lain. Keuntungan yang diperoleh seseorang tidak selalu menyenangkan hati orang lain, yang berbeda cita-citanya.

[A chance for the emergence of conflict always exists everywhere. In a place where a group of people or individuals live together, there is almost always a conflict, even in a most harmonious life. This is understandable because as the proverb says "tot capita quot consilia" (in many heads there are many opinions), the opinion of one person is not necessarily the same as the opinion of another person. (One success does not always please other people with different aims in life.)

Sara Paretsky, on the other hand, comes from the background of a nuclear family. The members of the family is usually limited only to father, mother, and children. It is common in America that when adults get married they create their own family and live separately from their parents. It also often happens that after the children reach the age of seventeen, they are usually independent. Many independent people, for example, are described as unmarried people. In Paretsky's detective novels, these person are represented by Dr. Lotty Herschel, Ms. Clio Chigwell, Elena, and the detective herself. They live alone without families.

CONCLUSION

As a product of social condition, the author gets some inspiration from social problems. Without the existence of social problems it seems impossible to create a detective story. Since the author is a member of a different society, he or she will bring a different representation in the

work of literature. In Indonesia, for example, in the eighties most people still commonly assumed that the responsibility to handle a criminal case is fully on the policemen's hands. This culture influences S.Mara Gd in creating a policeman as a detective in her novels. In America, on the other hand, not all detectives are policemen. This is the most striking difference between Mara Gd's and Sara Paretsky's works. Another important difference lies in the gender. By eighties and nineties both women and men had had the opportunities to take up the same occupations. This is also reflected in the emergence of television film series that feature a couple of detectives such as *Remington Steele* and *Hunter*. Thus, there is no wonder that an American woman author, Sara Paretsky, creates a woman character to be a detective in her novels.

Actually, there is also no variation in the creation of characters in Paretsky's and Mara Gd's detective stories. Like S. Mara. Gd who always invents the same person or detective, Sara Paretsky does the same. She invents Vicky Warshawski to be the detective for all her detective novels. Both come from an ordinary class. Another thing is that although Vicky Warshawski is not a police officer like Kosasih in Mara GD's novels, her father is a Chicago policeman. It seems that the spirit to defend the weak and to keep public order is inherited by Vicky Warshawski.

Chicago city is a suitable place for a setting of hard boiled detective stories like Paretsky's. Along with the development of this state, it also faces social problems in the form of a high rate of crime. The rapid growth of Chicago practically brings a negative impact on the people. As competition becomes harder among both individuals and groups, conflicts become unavoidable.

Chicago is one of the economic centers in US. The existence of many big industries which often become places where social problems arise is a main subject of Paretsky's works. These social problems, for example, are described clearly in the form of white collar crimes and high unemployment. Unlike Paretsky, S. Mara Gd as a detective writer who is categorized as a classical detective writer actually does not always use a rural area. Her detective novels also take a city as a setting. Most of her novels take Surabaya as the setting.

Although Surabaya is considered as a city, its condition was much different from Chicago at the time when Paretsky's and Mara Gd's detective novels were written. In Paretsky's detective novels, Chicago is described as a city with long established industries. The people who lived in this city are described as people with long experience especially in technology. This, for example, is noticeable in how familiar criminals are

in Paretsky's detective novels in using guns. Another example is the creation of multiplier crime in Paretsky's detective novels which involve two kinds of criminal : white collar criminals and low class criminals.

Mara Gd, on the other hand does not depict white collar crime but local and traditional crime which usually exists in the form of fighting for inheritance and misappropriation of other people's possession. Murders, in Mara Gd's detective novels are usually committed by stabbing, hitting, and strangulation.

The strikingly different modes of crime as described in Paretsky's and Mara Gd's detective novels also bring about different methods of detective investigation. Investigation in Paretsky's detective novels is far more difficult than in Mara Gd's. The detectives, in Mara Gd's detective novels are often vulnerable to attack and accusations. They often get involved in violent confrontation. Investigation in Mara Gd's detective novels, however, is simple. The detectives do not need sophisticated methods of investigation like those in Paretsky's detective novels. They rely on the capacity of their reasoning power.

America suffers a higher crime rate than Indonesia because one of the factors is the advancement in using industrial technology. Besides, America along with the better economic and sociocultural condition, practically has more variety of crime.

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