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On the Making of Robinson's Stylistic "Fast Ones" Through the Banks Series' Early Years

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ABSTRACT

This paper is one of a series investigating clue-burying and misdirection (re)strategising through an examination of Leeds University special collection archive material pertaining to Peter Robinson's Inspector Banks crime novels, material inclusive of annotated early novel drafts, notebooks, and correspondence with editors/early readers (1987–2018). Though the earlier academic series papers separately identified stylistic strategies employed in three specific Inspector Banks novels, what the present paper does is instead identify the strategies Robinson has come to favour through the years, with reference to previously analysed but also newly explored books from this large set of 25 novels.

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Misdirection; Peter Robinson; crime fiction; clues; burying; stylistics

1. Introduction

This paper is the fourth in a series[1] investigating crime fiction clue-burying and misdirection (re)strategising, and alludes to the idiomatic expression "to pull a fast one", with which to signal that the author has tricked and deceived the reader. I engage in an analysis of author trickery through an examination of University of Leeds special collection archive material pertaining to Peter Robinson's Inspector Banks crime novels (1987–2018), and specifically material inclusive of annotated early novel drafts, notebooks, and correspondence with editors/early readers, all coupled with analysis of the relevant published novels.

Robinson's long-standing Banks series has proven popular; it features 27 novels to date, and is still on-going. In the aforementioned/earlier three papers, I identify stylistic misdirection strategies employed in the writing of three specific Banks novels separately, two of which featured early on in the Banks series (i.e., the series 1st and 2nd novels[2]), and one which featured late (i.e., the 23rd Banks novel[3]). What the present paper does is scrutinise Robinson's misdirection (re)strategising diachronically through showcasing

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[1]Gregoriou, "Rewriting Misdirection"; Gregoriou (forthcoming), "Misdirection (Re)strategizing"; Gregoriou, "Clue-burying".

[2]Robinson, *Gallows View* and *A Dedicated Man*, analysed respectively in Gregoriou, "Rewriting Misdirection" and (forthcoming) "Misdirection (Re)strategizing".

[3]Robinson, *When the Music's Over*, analysed in Gregoriou, "Clue-burying".

the strategies Robinson has come to favour particularly through the series' early years. I undertake such analysis with close reference to newly explored books, and the series' 3rd, 4th and 5th novels[4] to be exact, relating findings to my earlier studies where relevant.

In Section 2, I define "clues" and "misdirection" whilst giving an overview of the theoretical and methodological approach in use. In Section 3, I showcase Robinson's misdirection strategies through analysis of selected extracts from Robinson's 3rd, 4th and 5th Banks novels in turn, for which reason engaging with plot specifics is necessary. It is in the concluding Section 4 where I identify, discuss, and reflect on Robinson's linguistic "fast ones" as favoured through the series' early years.

2. Clue-Burying and Misdirection Strategising

The crime fiction genre, and specifically the whodunit, is often defined as having the "clue-puzzle"[5] formula. To elaborate on this analogy, whodunit novels can be read as puzzles the pieces of which readers play with in their attempt to generate an image revealing who the murderer of the story is. Certain prose aspects can be read as useful pieces or *clues*, through which one can generate the image needed. Contrastingly, other prose aspects end up being classifiable as unused pieces, or red herrings, given that they do not prove relevant to the solving of this puzzle. Instead then, spare pieces are only used to mislead the player away from those pieces which did ultimately prove relevant. Clues and red herrings are equally useful and characteristic features of the crime fiction genre and its puzzle formula. For even though red herring aspects prove spare pieces to the whodunit puzzle in retrospect, they are crucial for *misdirection* purposes regardless. And yet these clues and red herrings are "textual elements that are in fact indistinguishable until the detective separates them by selecting those pieces of information on which the solution will be based, thereby writing off all other information as either irrelevant or deliberately misleading".[6] In fact, one can argue that the pleasure of reading such fiction lies with the challenge of being able, or rather unable even, to separate which textual aspects are clues and which red herrings. As Bayard[7] puts it, a clue "is less a sign already present than a sign *that is constituted after the fact in the movement of interpretation*", and the same can be said of red herrings. Even more so, authors *could* well be initially employing such textual elements not knowing whether these are clues or red herrings to start with, deciding on the appropriate interpretation of these elements when writing a novel's ending, or when redrafting a novel in fact. Bayard's[8] work bears relevance to this argument. Though arguing that the classic detective story writers go to extreme lengths to conceal the truth from the reader, he also engages with "detective criticism" and psychoanalysis through which he playfully offers alternative solutions to famous crime fictional mysteries based on textual evidence and supposed clues the actual fictional detective appears to have disregarded. To return to the puzzle analogy, Bayard proposes alternative images made up of pieces readers took to be spare. I similarly draw attention to such alternative endings in my analysis of the interactive murder

[4]Robinson, *A Necessary End, The Hanging Valley, Past Reason Hated* respectively.
[5]Plain, 103.
[6]Gulddal, 195.
[7]Bayard, *Who Killed Roger Ackroyd?*, 69.
[8]Bayard, *Who Killed Roger Ackroyd?* and *Sherlock Holmes Was Wrong.*

mystery play *Shear Madness* in Gregoriou[9]; half-way through this play, viewers are given four murder culprits to choose from, culprits put to an audience vote, "the relevant play ending being ultimately performed by the cast so it coincides with the culprit whom the audience majority chose". With there being four variant endings, while one ending deems certain elements to have been clues, another deems them to have been red herrings, and vice versa. In the puzzle-solving sense, this play can here generate four different images, depending on how a given night's audience comes to read the pieces in it during that very play performance.

To return to the present study, I here inspect the nature of textual elements that come to be read as clues and red herrings to the solving of the whodunit puzzle with particular focus on those characters who do turn out to be the criminals the investigators pursue. I use stylistic theory with which to shed light on the ways in which readers are misdirected away from classifying clues as such at first encounter, until such novels' solution stage. Like Andrews' work,[10] mine too

> relies on an understanding of the stylistic mechanism of foregrounding, which is the act of making a feature or element within a text more prominent, and then considering that there may then be an opposing method by which features may be obscured, namely, burying.

For readers to be misdirected away from textual elements that later prove plot-relevant and crucial, the importance of these clues needs to be diminished and backgrounded through "burying", so that they carry low prominence (see Emmott and Alexander[11]), and all whilst other foregrounded/prominent aspects instead take misleading focus. And yet for authors to "play fair", as in "ensur[e] that the reader is adequately prepared for the final twist",[12] such clues need to be evident at second read. The clue-burying technique in question can also been referred to as "foreshadowing", defined as "the narrative method by which clues about the events of a story are placed throughout the narrative leading up to the foreshadowed outcome".[13] Such elements prime the reader to later experience the story's "rug-pull" with hindsight bias, through which "the revelation appears to fit naturally with the information otherwise presented", and the "good-enough fit feel[s] exactly right",[14] even if it is not so. Such rug-pulls Emmott[15] discusses along the lines of frame replacements and repairs, concepts which prove relevant in conceptual frame theory analysis of such texts. "In this balancing act of burying hints or fracturing evidence on the one hand, and complying with the fair play rules, repetition plays an important role",[16] to name just one relevant linguistic technique of many. Emmott and Alexander[17] list the following 11 burying techniques:

- Mention the item as little as possible.

[9]Gregoriou, *Crime Fiction Migration,* 143.
[10]Andrews, 23.
[11]Emmott and Alexander, "Detective Fiction"; "Foregrounding"; "Reliability"; "Manipulation".
[12]Edwards, 189.
[13]Andrews, 12.
[14]Tobin, 168–9.
[15]Emmott.
[16]Seago, 217.
[17]Emmott and Alexander, "Foregrounding", 332.

- Use linguistic structures which have been shown empirically to reduce prominence (e.g., embed a mention of the item within a subordinate clause).
- Under-specify the item, describing it in a way that is sufficiently imprecise that it draws little attention to it or detracts from features of an item that are relevant to the plot.
- Place the item next to an item that is more prominent, so that the focus is on the more prominent item […]
- Make the item apparently unimportant in the narrative world […]
- Make it difficult for the reader to make inferences by splitting up information needed to make inferences.
- Place information in positions where a reader is distracted or not yet interested.
- Stress one specific aspect of the item so that another aspect (which will eventually prove important for the solution) becomes less prominent. This may also be done *after* the original description […]
- Give the item a false significance, so that the real significance is buried.
- Get the narrator or characters in the story to say that the item is uninteresting.
- Discredit the characters reporting certain information, thereby making them appear unreliable and giving less salience to the information they report.

I further elaborate on the nature of such misdirection in the following section, which draws on the strategising Robinson particularly favoured in the aforementioned Banks novels, bringing in further terms and definitions where necessary. In terms of the methodology I adopted, I first analysed the published novels' misdirection strategising, looking for the techniques Robinson favoured. I then compared the early novel drafts to the final versions, seeing if there is evidence of such, and also other, techniques having been perhaps consciously employed.

3. Robinson's Misdirection Strategising Through the Early Banks Series Years

3.1. A Necessary End

Robinson's *A Necessary End* is the third in his Banks series. When police officer Gill gets murdered during an anti-nuclear demonstration, officers initially assume the killing was incidental only to later discover it was instead vengeful. Notebook entries show Robinson toying around with various "tragic reasons" behind separate grudge killing plotlines, with one notebook entry describing "a cop who was killed but turns out to be corrupt". It is this entry which seems compatible with the novel's published version (henceforth PV). PV shows Gill to have been an aggressive crowd control officer who, several years prior to the demonstration incident during which he died, caused an injury to demonstrator Seth's then-pregnant wife Alison. Alison's brain injury later proved fatal, so Seth used the demonstration as cover for his revenge over his wife's (and unborn child's) deaths, these being deaths he held Gill solely responsible for. I inspect the special collection's early novel drafts and annotations alongside excerpts from Robinson's notebooks for evidence of Seth having been "buried" in the narrative discourse. Demonstrator Paul, who shares a room in the house Seth owns, proves to be a distracting red

herring so references to him are of interest also. In comparing the various novel versions, I maintain focus on the early references to Paul and Seth, despite the drafts having been revised significantly. Among other notable changes, Seth kills himself in PV, but instead confesses to the murder when arrested in the early draft version (henceforth DV) p. 370. As for Paul, several chapters given from his viewpoint in DV are removed from PV; allowing access to Paul's perspective would have jeopardised his red herring-ness. This assumption is corroborated in a notebook entry of Robinson's in which he self-instructs to "cut [Paul's] p[oint] of v[iew] to give more suspicion and suspense". Robinson implements a viewpoint "switch to 'Home Mother' instead" (elsewhere referred to in notebooks as a "'hippie' girl"), which I turn to next.

In a list of guidelines on how to manipulate readers in a whodunit novel, Emmott and Alexander[18] list the strategies of "[keeping] the main murderer in the background, presenting him/her as a minor character" along with that of "using supposedly reliable characters to vouch for the reliability of other characters". Where this novel is concerned, the character of Seth needs to be backgrounded, with their reliability vouched for. As Robinson says in one of his notebooks, "some of story [needed to be] told from [the] P[oint] of V[iew] of girl who lives there – a bit spaced out but basically good" [*sic*]. For this reason, Seth's first mention in PV appears in a chapter focalised through his partner Mara's viewpoint, in which she ponders over the house they live in. As the author himself acknowledges in a piece written for the *Cloak and Dagger* newspaper,[19] in all of his Banks books, he likes to "introduce a strong female point-of-view […] I can't explain why I do this, but I feel comfortable with all of them, and I have a strong sense of empathy with their needs, their sacrifices, their struggles and their fears". Interestingly, Robinson does not explain his viewpoint choice but here relates it to a sense of female vulnerability (see reference to these women's struggles, for instance), in spite of his assertion as to these women's viewpoint being "strong". Most importantly for my analysis though, I argue that such focalisation is useful for misdirection purposes as it manipulates readers' understanding of circumstances, and – in the case of *A Necessary End* – helps generate an impression of Seth as "good". Focaliser Mara being Seth's partner invites readers to view Seth sympathetically when we first encounter him in "She had met Seth Cotton a year after he had bought the place near Relton […]" (PV p. 18–19). Even more so, Seth here features in the grammatical object position. As one strategy listed in Emmott and Alexander's[20] aforementioned guideline list (as to whodunit reader manipulation), one could "bury key information by grammatical embedding, by surrounding it with more interesting material, and by manipulating the overall focus of the discourse so that the buried information is not the main rhetorical point". In this novel, Seth's first mention backgrounds him; the narration is focused not so much on him but on Mara meeting him, and on the property he owns, the inhabitants of which then take prominence. Though DV makes no mention of the other characters living in the house with Seth and Mara at this stage, PV includes an extract in which the other residents and demonstrators, namely Rick, Zoe and Paul, also come to feature. In so doing, PV effectively offers the narrative's full suspect list, not to

[18]Emmott and Alexander, "Detective Fiction", 345.
[19]Robinson, "People, Music, Murder", 2.
[20]Emmott and Alexander, "Detective Fiction", 345.

mention "buries" commune leader Seth in it at this killer's first mention. When Mara lists all other residents of the property in PV, she lists red herring Paul last: "Paul, their most recent tenant had a room in the main house" (p. 18). Further to the remaining characters being not properly introduced in DV, in an updated version of this early draft (henceforth UDV), in which Rick and Zoe do get a mention as residents, Paul does not. In other words, not only was Paul ordered last to the list, but the reference to him as resident was added at final draft stage, perhaps somewhat consciously giving him red herring prominence. Further to the scene's PV Mara focalisation proving useful in backgrounding Seth's involvement in the crime then, it directs attention toward Paul who readers are meant to suspect of the officer's murder. Mara later being described as smart and educated ("She had a good brain, she had got a first in English Literature at the University of Essex", on PV p. 49) is helpful in building the impression of someone who is not naïve, and is instead credible, for which reason her take on things readers should trust. Put differently, her trustiness for Seth, consistent with Emmott and Alexander's[21] character reliability strategy, is one that readers are invited to share. And getting access to Mara's consciousness whilst suggesting she is smart is what might encourage readers to share her (mistaken) beliefs. References to Seth and Mara having a joint found in DV are removed from PV, possibly as taking drugs would jeopardise Mara's reliability. As one notebook entry says, "the drugs can go". Schema theory proposes that our reaction to texts depends on our schemata, meaning the prior and relevant subject-specific knowledge we have as readers, and knowledge we have come to have on the basis of our prior experiences or familiarities. The theory can be of use here, in its suggesting that reading activates our previously created schemata of "bundles of information", which are "reinforced" if confirmed or "disrupted" if challenged.[22] The descriptor of Mara as an "earth mother" in one of Robinson's notebooks is telling of his intention to trigger the schema of a caring and protective woman, whose judgement is well-intended. And as Robinson himself scribbles in a notebook, this "[w]oman gives an insight into life in commune + how little she <u>really</u> knows Seth + others".

The day after Seth returns to the house in PV, Mara describes him as follows:

> In bed, Mara had tried to cheer Seth up, but he had been difficult to reach. Finally, he said he was tired and went to sleep. Mara had stayed awake listening to the rain for a long time and thinking just how often Seth seemed remote. She'd been living with him for two years now, but she hardly felt she knew him. She didn't even know if he was asleep now or just pretending. He was a man of deep silences, as if he were carrying a great weight of sadness about him. Mara knew that his wife, Alison, had died tragically just before he bought the farm, but really she knew nothing else of his past.
>
> How different from Rick he was, she thought. Rick has tragedy in his life, too […] but he was open and he let his feelings show, whereas Seth never said much. But Seth was strong, Mara thought – the kind of person everyone else looked up to as being really in command. And he loved her. She knew she had been foolish to feel such jealousy when Liz Dale […] had come to stay […] She had Seth – a solid dependable man, however distant he could be […] She had come home. (pp. 48–49)

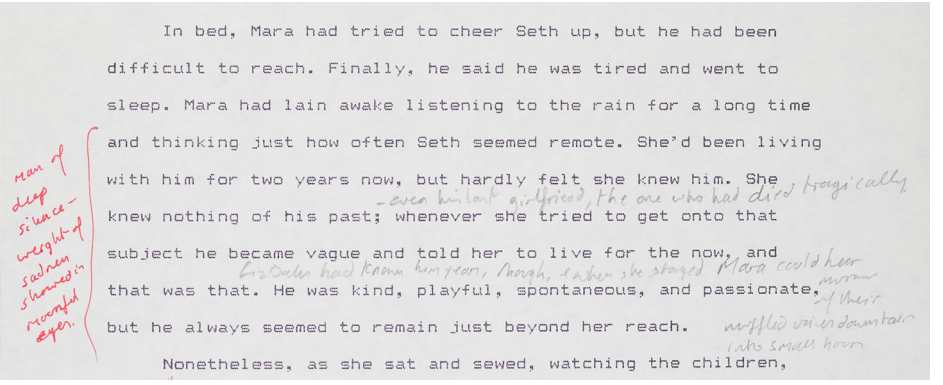
[21]Ibid., 345.
[22]Stockwell, 106.

Seth is described here as being remote and quiet, but also as strong, solid, commanding and dependable. Important here is juxtaposition[23] as Seth gets compared to Rick who is instead said to be open about his feelings and even weak, as implied by the use of "but" in "But Seth was strong". In a notebook entry, Robinson self-instructs to "[m]ake Seth less a live for the now person, more a strong silent [one], the one who always seems so together to everyone else". For this reason, missing from PV are DV references to Mara initiating conversations with Seth about his past in response to which he "became vague" and "told her to live for the now", along with a long list of descriptors of Seth as "kind, playful, spontaneous, and passionate" if "just beyond her reach" (DV p. 54 – see annotated version in Figure 1, from the special collection's "1 out of 4" file).

Further to omissions, the PV features additions. Added later is the reference to Mara not being sure that Seth was asleep or "just pretending", which hints at his dishonesty. Other DV annotations invite the author to later paint Seth as a "man of deep silence – weight of sadness in mournful eyes". Seeing that such references were added later, they help build the impression of a character carrying weight, sadness and hence, by implication, regret, for what he came to do the previous day. And though Seth apologises to Mara for being quiet in DV p. 67, he does not do so in PV pp. 61–62, possibly as doing so would generate prominence around this silence, a silence that needs to stay somewhat buried. Annotations to DV self-instruct Robinson (as seen in Figure 1) to add the references to "his last girlfriend, the one who had died tragically" and to his old friend Liz who came to visit, and who readers later discover sheds light on how Alison died, which are clues to the puzzle's solving that Robinson came to add, in-keeping with the fair play rule perhaps. In other words, references to Alison and Liz were added later and are important, given that Liz proves to be key to the solving of Gill's murder later, and Alison's involvement in it. Note that the PV references to Alison and Liz are buried through grammatical subordination; in "Mara knew that his wife, Alison, had died tragically […]", Alison is the subject of the "that his wife […]" clause, which itself is the object of the "Mara knew" main clause, while Liz features in the "when Liz Dale" adverbial subordinate clause, which is subordinated in not one but three clauses (the "She knew […]", "she had been foolish" and "to feel such jealousy" clauses). As previously noted, grammatical embedding backgrounds key information whilst allowing it to still be evident in the discourse in retrospect.

Paul's return to the property after the demonstration is tainted with suspicion as far as Mara is concerned, and she is left pondering over the significance of his trembling, and the blood she notices on his hand, blood that she later realises was not his. DV paints Paul as more suspicious than PV. Some references to his tattoos, scars, and aura "strong as a force-field" (DV p. 21) are removed from PV, his "shaved skull" in DV (p. 70) is reworked into a "softened […] hairstyle" in PV (p. 62), while Paul's reference to policemen as "pigs" in DV (p. 23) is reworked into "police" in PV (p. 21), all of which ultimately make him a little more innocent-looking, though maintaining suspicion around this character's early depiction still. Other amendments help victimise him. Annotations Robinson himself jotted on DV self-instruct the writer to clarify that Paul has not said

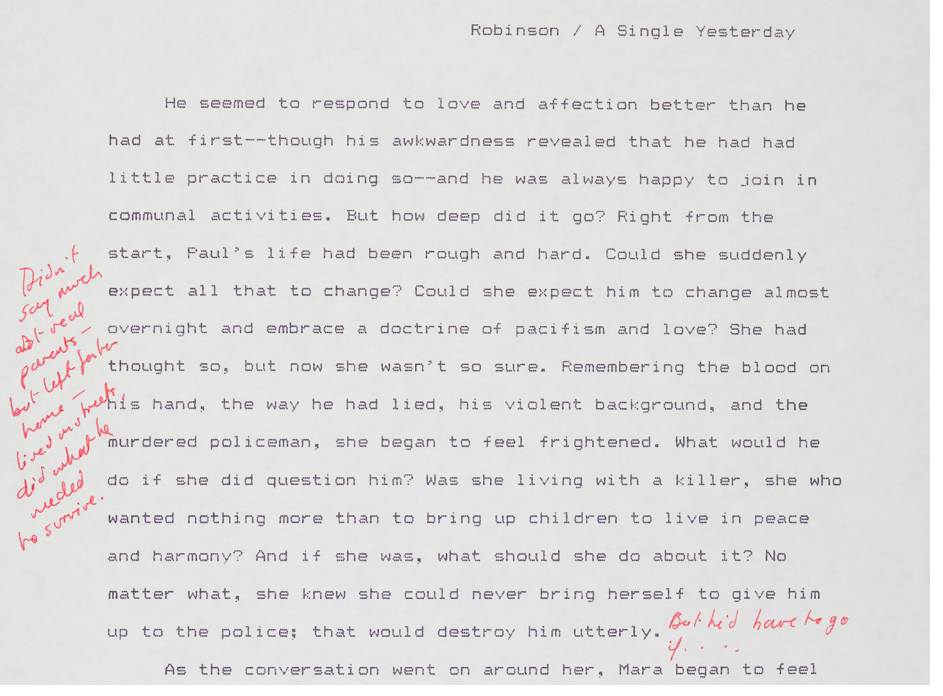
[23]This juxtaposition is not unlike that identified in the series' 23rd novel *When the Music's over*, where (a different) Paul gets contrasted with Albert there (see Gregoriou, "Clue-burying"). Note also that "Paul" is a name that attracted red herring significance in the series' third novel but in the series' 23rd novel was attached to one who was a criminal.



In bed, Mara had tried to cheer Seth up, but he had been difficult to reach. Finally, he said he was tired and went to sleep. Mara had lain awake listening to the rain for a long time and thinking just how often Seth seemed remote. She'd been living with him for two years now, but hardly felt she knew him. She knew nothing of his past; whenever she tried to get onto that subject he became vague and told her to live for the now, and that was that. He was kind, playful, spontaneous, and passionate, but he always seemed to remain just beyond her reach.

Nonetheless, as she sat and sewed, watching the children,

Figure 1. In bed, Mara had tried.



Robinson / A Single Yesterday

He seemed to respond to love and affection better than he had at first--though his awkwardness revealed that he had had little practice in doing so--and he was always happy to join in communal activities. But how deep did it go? Right from the start, Paul's life had been rough and hard. Could she suddenly expect all that to change? Could she expect him to change almost overnight and embrace a doctrine of pacifism and love? She had thought so, but now she wasn't so sure. Remembering the blood on his hand, the way he had lied, his violent background, and the murdered policeman, she began to feel frightened. What would he do if she did question him? Was she living with a killer, she who wanted nothing more than to bring up children to live in peace and harmony? And if she was, what should she do about it? No matter what, she knew she could never bring herself to give him up to the police; that would destroy him utterly.

As the conversation went on around her, Mara began to feel

Figure 2. He seemed to respond.

much about his parents to Mara, left his foster home, lived on the streets, and "did what he needed to survive" (p. 71 – see Figure 2, from "1 out of 4" book version), that is, stress the impression of him lacking a home which Seth and Mara provided.

Similarly, notebook entries describe Paul as a "stray" who "needed a place to live", alongside others describing him as unemployed, having no skills and drifting. In UDV, the editor asks Robinson to rethink Mara's pondering of Paul killing the policeman so as to hurt her and Seth ("doesn't ring true", the editor annotates on p. 99), and crosses out references to Paul having been angry when she tried to tend to his hand (p. 72),

perhaps as the latter suggests he was aggressive to Mara. But though inviting sympathy for Paul and downplaying his red herring-ness a little, all book versions build an impression of Paul's character as frightening, having had a rough and violent past, and having been jailed for some time (see PV p. 62–63). Altogether, PV readers encounter references with which to activate the schema of a rough-looking dangerous man with a criminal past,[24] which substantiate Paul's red herring-ness when it comes to Gill's murder, even if less obviously so than the early drafts. Robinson appears to rely on this schema activation for the purposes of misleading readers as to Paul's involvement in Grill's murder; arguably, it is in revealing Paul's innocence at the novel's end that readers find this schema the writing led them to activate, to be disrupted.

3.2. The Hanging Valley

Though *Hanging Valley* appears to initially revolve around the murder of hiker and Greenock Guesthouse resident Bernard Allen in the quiet village of Swainshead, this crime turns out to be connected to a series of other murders, some of which follow Allen's and some of which take place in a time period 5–6 years prior to his. The killings end up being linked to two murderers: wealthy and powerful local brothers Stephen and Nicholas Collier. Contrary to the expectation of there being a sole killer responsible for one murder alone as is often the case in crime fiction then, the novel's opening circumstances function as a misleading strategy in that they can "lead the reader astray",[25] and away from the realisation of numerous killings and killers being involved in the story's opening murder case. When Nicholas' involvement in the murder of Cheryl Duggan is uncovered by Private Investigator Raymond Addison, Stephen kills the PI to retain his family's good name. Similarly, Bernard's attempt to blackmail Nicholas results in him being killed by the brothers too. When Stephen "was getting too jittery" (p. 308) though, Nicholas kills his own brother, making the event look like an accidental death or suicide, wanting to ensure his brother's silence and his own survival. Having said that, the very end of the book is met with Nicholas being killed by long-suffering guesthouse landlord Katie Greenock, while Nicholas was in the process of attacking her at the time. Banks' Allen's murder suspect list is initially inclusive of not only the Collier brothers, but also local farmer John Fletcher and Katie's husband Sam Greenock. The text's reference to Katie having slept with Bernard (which PV features much later and more gradually than early novel drafts) and Sam's portrayal as a cruel/violent husband/man invite the reader to view him as a red herring. As one "Revised Outline" indicates (dated July 1986), "Sam is a suspect", as is Katie herself, given her involvement with Bernard. It is for this reason that I next inspect the misdirection (re)strategising surrounding the portrayal of Nicholas, Stephen as well as Sam.

Much like with other novels in the series, *Hanging Valley* is not focalised through Banks alone. Excerpts mediating other perspectives are on offer, including another officer's, those of the fell-walker who discovered Allen's dead body, and, most

[24]In analysis of *When the Music's Over* (Gregoriou, "Clue-burying"), we again encounter a rough-looking man who turns out to be innocent – Albert.
[25]Emmott, Sanford and Alexander, 385.

importantly and consistently throughout, Katie's. Not unlike *A Necessary End*'s Mara, and as previously highlighted in a piece published by the author himself, Robinson favours giving access to women's perspectives,[26] particularly where the women in question are weak, or otherwise vulnerable, the reader not knowing whether to trust those viewpoints or not in return. In one notebook entry, Robinson notes how the addition of a scene from Katie's viewpoint would help generate suspense: "[We need o]ne section in Swainshead pub from Katie's point of view [… and] make sure it furthers [the] mystery of Katie knowing something." Even more so, as the author notes in the same notebook elsewhere, "[p]art of [the] story is Katie's development – she must learn to act and feel – to free herself from Methodist inhibitions" in order for her to end up killing Nicholas; "it's taken something cathartic to make her [kill him]", Robinson scribbles here. Katie is portrayed as a "pathologically repressed young woman"[27]; she had an overly religious upbringing, suffers in the hands of an unloving husband, and endures constant unwanted sexual advances from most men she meets. What is important here is for readers to activate the schema of one such suffering woman through focalisation; allowing the reader access to her viewpoint gives an insight into these men's behaviour toward her and sets up Sam as a red herring of sorts. Such behaviour is also linked to the Collier bothers' criminal acts, but also prepares the reader for what she will come to do to Nicholas at the book's end. Much like with Robinson's other work, shifting narrators and focalisers here is a strategy that proves usefully "unsettling".[28]

As for Nicholas, the author is conscious of this man needing to be portrayed as prone to attacking "low class" women, for which reason notebook entries self-instruct him to prepare readers accordingly;

> [P]lant early on an idea of Nick in trouble over servant-girl. Hint he goes below his class for women, but push Stephen as Romeo, heartbreaker of family. That […] will confuse the issue, but reader should pick up the truth when Banks visits dead girl's parents in Oxford.

The relevant clue is "planted" in a conversation Banks has with bartender Metcalfe (prompted by some annotations noted in version "2 out of 5's" p. 56), a man whose Yorkshire accent and dialect are portrayed through non-standard lexis and spelling;

> 'What are they like, Stephen and Nicholas?' Banks asked.
>
> Metcalfe sniffed and lowered his voice. […] 'Right bloody useless pair if y'ask me. At least yon Nicholas is. Mr Stephen's not so bad. Teks after old Walter, 'e does. Bit of a ladies' man. Not that t' other's queer, or owt'. Metcalfe laughed. 'There were a bit o' trouble wi' a servant lass a few years back, when 'e were still a young lad, living at 'ome like. Got 'er up t' spout, Master Nicholas did. Old Walter 'ad to see 'er right, o' course, and I've no doubt 'e gave t' lad a right good thrashing. But it's Mr Stephen that's t' ladies man. One after t' other.' (p. 54)

The information alluding to euphemistic "trouble" is here buried through the use of dialect; the text relies on the reader's familiarity with the "up the spout" idiom meaning "pregnant". Further to this, readers might be invited to "under-believe"[29]

[26]This technique is reminiscent of the portrayal of Sally in *Dedicated Man*, who the readers also get consistent access to the viewpoint of. In that novel, readers are encouraged to distrust Sally because of her interests in appearance and dramatics, but she turns out to be trustworthy after all (see Gregoriou forthcoming, "Misdirection (Re)strategizing").
[27]Johnson, 8.
[28]Seago.
[29]Emmott and Alexander, "Reliability".

Metcalfe given that his non-standard language can be (problematically, of course) read as evidence of a lack of ability.[30] Put differently, the text's Yorkshire and working-class speaker might have been opted for so as to generate the impression of one with supposedly limited intellectual abilities, seeing that this is an ideology that non-standard speakers are often prejudiced with. Even more so, the text's reference to a woman getting pregnant might hint of ill-doing (see reference to Nicholas getting a "thrashing"), but is nevertheless still open to interpretation; pragmatically speaking, theirs might be read as a consensual sexual relationship, but in retrospect relates to rape in terms of inference.[31] The "servant lass" can be said to be "under-specified" as she is described in a "sufficiently imprecise"[32] way, this leading readers to later recategorise this girl from Nicholas' former sexual partner into a victim of sexual violence. The discourse in question can also be described as "double-edged" as it offers "two possible but completely contrary, or at least distinctly different, readings",[33] helped by a strategy Bayard refers to as "lie of omission".[34] "[T]he function of double-edged discourse is above all to disguise the gaps left by the lie by omission, especially at moments when it is impossible to make whole swathes of reality disappear completely without attracting the reader's attention".[35] PV p.105–6 also features a conversational exchange extract not found in the early drafts, and one featuring Banks quizzing Nicholas over his relationship with this and other "working class" girls. Banks comes to the realisation of these girls' importance at the end of the book:

> At last it made sense to Banks. Nicholas couldn't keep away from women of a lower class […] [T]hey were all beneath him socially. Although the term has lost a lot of its meaning over the past few years, they might still be called working-class women. Obviously it didn't matter who they were as individuals; that didn't interest Collier. He probably had some Victorian image of the working class as a seething, gin-drinking, fornicating, procreating mass. He thrust himself on them and became violent when they objected. No doubt like most perverse sexual practices, his compulsion had a lot to do with power and humiliation. (p. 316–17)

Note that an early version of this page (p. 353 in "3 out of 5", see Figure 3) shows the editor annotating the draft and asking for an addition of the "It made sense though" reference, important as it is for the clarification that follows to appear here, with prompts for the "servant" girl to appear both here and "earlier" on in the book.

For Robinson to highlight Nicholas' preference of women of a "low" social class which he takes the time to trigger a certain schema of (see references to a dehumanised and stereotyped "seething, gin-drinking, fornicating, procreating mass"), he relies upon

[30]Snell and Lefstein.

[31]For more evidence of Robinson's manipulation of inference/under-specification, see the analysis of *Dedicated Man* in Gregoriou forthcoming, "Misdirection (Re)strategizing". Here, an added reference to a character's eyes looking "fishy" behind the magnification of her glasses is later interpretable not so much in terms of her eyes' overly large appearance behind her spectacles, but in terms of her overall behaviour being suspicious. The "fishy" word's polysemy proves of use here and, what is more, is likely to be untranslatable at least in some languages.

[32]Emmott and Alexander, "Foregrounding", 332.

[33]Bayard, *Who Killed Roger Ackroyd?*, 34.

[34]Ibid., 49. For more evidence of Robinson's use of double-edged discourse, see analysis of *When the Music's Over* in Gregoriou "Clue-burying". In this novel, the reference to one's "athletic" built can be interpreted as indicative of their good-looks but also physical strength with which they prove capable of overpowering victims.

[35]Ibid., 49.

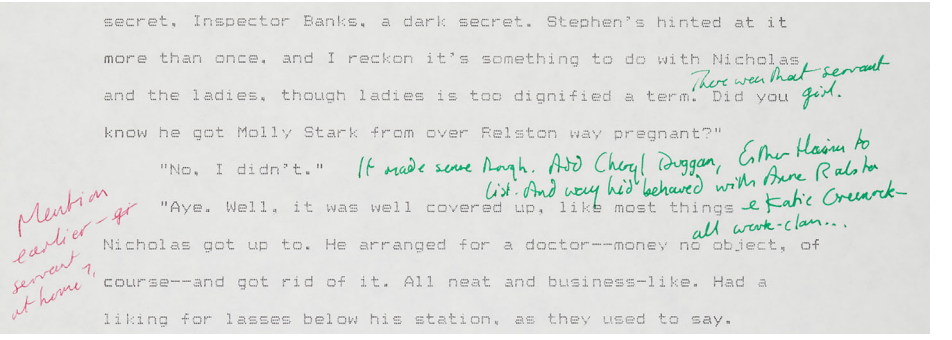


Figure 3. It made sense though.

readers supposedly finding such cross-class relationships[36] to be abnormal and suspicious, which also taps into reader prejudice.

Close inspection of the special collection material is indicative of various other manuscript changes whilst redrafting. Among others, Nicholas and Stephen were not brothers originally ("Make Stephen and Nick real brothers", a notebook entry says), Sam's part in Bernard's murder gets clarified (in that he alerted the brothers to the PI's questioning), the suspect Hibbotson gets removed altogether from the novel's character list, Nicholas attacking Katie comes to be more explicit, and Katie's "heavy wooden cross" on her mantelpiece, which later is her murder weapon, gets foreshadowed in the form of an earlier mention. Much like Katie's religious upbringing is meant to prepare the reader for the means, i.e., the cross, through which she kills Nicholas herself at the end, similarly foreshadowing are the numerous references to Nicholas "baring" his "prominent" teeth throughout: "Nicholas's […] prominent front teeth made him appear a bit horsy" (p. 24); "Nicholas smiled his horsy yellow smile and held out his hand" (p. 102); "Nicholas bared his teeth in a particularly unpleasant smile" (p. 106). Further to such depiction being dehumanising (see animalistic "horsy") and unpleasant, for which repetition[37] is key, it can also be described as ominous of what is to come; Nicholas' face gets palped by Katie, but remains instantly recognisable only because of his yellow teeth; "He wouldn't even have been recognizable if it hadn't been for the prominent yellowish teeth splintered and bared in agony and shock" (p. 324).

I stay with depictions of the Collier brothers, inspecting the redrafting process of selected extracts in some detail. The novel's first reference to the Collier brothers is given from Katie's perspective. P.7 of an early version of the novel (marked as "3 out of 5" in the collection) details this description as follows (see Figure 4).

Note the burying of the brothers' very first mention through their placing in an adverbial prepositional phrase ("with his upper-class chums"), itself buried within an adverbial subordinate clause (starting with "where Sam"), grammatical subordination being a technique previously discussed as one that Robinson favours. In fact, Robinson keeps the ironically described "chums" buried by opting not to name the men at first mention, and revealing only one of their names at this segment's end. This backgrounds them

[36]Robinson relies on such prejudice in *When the Music's Over*, where Albert and Paul's cross-class friendship is also suspicious and indicative of ill-doing too (see Gregoriou, "Clue-burying").
[37]Seago, 217.

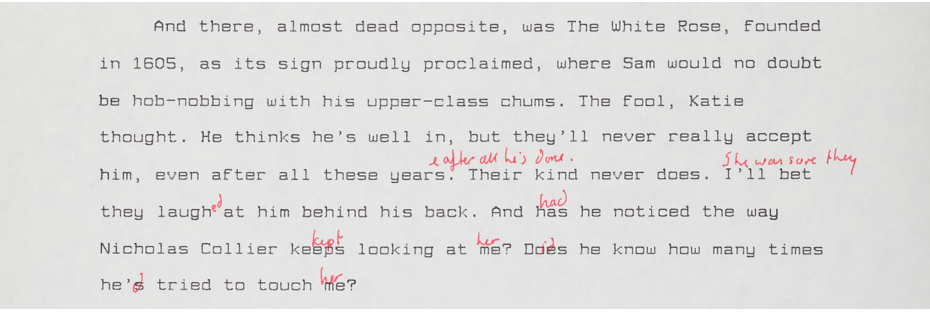


Figure 4. And there, almost dead opposite.

further, keeping Sam at the narrative's foreground as the "fool" ish husband that Katie focuses on here instead. PV p. 9 is accepting of the editor's annotations, the paragraph's ending being reworked accordingly:

> He thinks he's well in, but they'll never really accept him, even after all these years and all he's done for them. Their kind never does. She was sure they laughed at him behind his back. And had he noticed the way Nicholas Collier kept looking at her? Did Sam know about the times Nicholas had tried to touch her?

The addition of "all [Sam's'] done" for the Colliers is needed so as to hint at her husband's involvement with the murders (in that he alerted the Collier brothers of the PI's questioning, we later realise), placing him in red herring focus perhaps. At the same time, the annotations inviting a pronoun shift (from "I"/"me" to "she"/"her") and a tense shift (from the present to the past) is what changes the text's mode of thought presentation toward the end. The text ending gets transformed from free direct thought mode (notice the characterological directness and immediacy given through the present tense and first person pronoun) into free indirect thought (see pronoun and tense shift coupled with the actual questions). The revised version of this reference not only allows the narrator's interference into Katie's thoughts at the end, but laces these thoughts with sympathy. As Leech and Short[38] argue when discussing this free indirect form of thought presentation, "it [puts] us directly inside the character's mind". Interestingly, p.7 of the "1 out of 5" version of this novel features a reference to "Stephen" rather than Nicholas looking at her, and does not feature the last sentence referring to anyone trying to touch Katie. It is p.7 of the "2 out of 5" version that features the change from Stephen to Nicholas doing the looking, "touching?" being noted on the side to flag the need for Katie to render – specifically – Nicholas' advances threatening.

What is also worth inspecting is the (re)working of the brothers' early description, as featuring in PV p. 24 from Bank's viewpoint this time. Whereas the p. 22 version of this scene (in version "2 out of 5") refers to Stephen having "the blond, clean-cut good looks of an all-American boy", PV instead refers to him as having "the elegant, world-weary look of a *fin-de-siecle* decadent" (p. 24), giving him the air of a "saturnine – English artist" (as the annotations here prescribe) instead. It seems important for Robinson to trigger the schema of a character who is English- than American-looking, but also

[38]Leech and Short, 276.

gloomy and even maybe amoral ("decadent"). Similarly, p. 114 of version "3 out of 5" describes Stephen as having a "slender figure and blonde hair", a description removed from PV p. 103, though both book versions contrast the two brothers, Stephen looking like a dressed in white "cricketer" and Nicholas like an "ageing umpire" given his "slight stoop". There appears to be a focus on Stephen looking younger than his brother even though he is the eldest in fact. This contrast is noteworthy and potentially helpful for misdirection purposes, given that Stephen was acting criminally only to protect his younger – yet older-looking – brother, and who he ended up being killed by in return. Put differently, "young" age being an indicator of "innocence" schematically speaking is what renders Nicholas' youth misleading. Nicholas' older-looks, compared to his brother, is what could be read as a hint to his lack of age-related innocence. Early references to Stephen from Katie's perspective show him to go from smiling at her in a way that made her blush ("1 out of 5's" p. 27), to annotations inviting the author to adjust the text so that he comes across "as much more pleasant than his brother" ("2 out of 5's" p. 27) to the PV p. 28 reference of him merely smiling at her "apologetically" instead at this early stage, and a reference to her liking Stephen, and preferring him over his brother coming up later when the text was redrafted (PV p. 62). One notebook entry addresses this change explicitly; "Make it clear earlier that Katie "quite likes" Stephen and they are friends and remarkably comfortable with one another before first meeting in book". References to Katie finding Stephen pleasant ("She liked Stephen. He seemed kind and thoughtful" on PV 62), much like the replacing of his name with that of Nicholas' at the mention of someone staring at her somewhat threateningly (at first mention, given from her viewpoint) in PV can be described as similarly misleading, particularly given that these reflect changes at a later drafting stage; Katie is a "supposedly reliable character" who here vouches for Stephen, i.e., a character who turns out to be unreliable[39] and unpleasant, if less so than his brother. PV is more certainly, whilst gradually, peppered with anticipations of the ending to come.

3.3. Past Reason Hated

Robinson's *Past Reason Hated* details Caroline Hartley's murder investigation, instigated after the woman is found stabbed to death in the house she shares with her lesbian lover Veronica Shildon. Compared to the earlier novels in this series, this one features not only more plentiful but also rather unconnected suspects, including Veronica, her ex Claude, who is a famous musical performer and composer, Caroline's former partner Ruth, their neighbour Charles, and Caroline's struggling brother Gary, to name but a few of many. Veronica can be described as the novel's most prominent red herring given her closeness to the victim, though the killer turns out to be James Conrad, the director of an amateur play production Caroline was appearing in at the time. In line with looking at the strategising around descriptions of killers and prominent red herrings as in the previous books considered, it is the depiction and reworkings of James, whose sexual advances Caroline rejected, and red herring Veronica, that I am concerned with next and in turn.

Unlike the earlier novels examined, all three characters that this novel is focalised through – Allan Banks, Philip Richmond, and Susan Gay – are police-officers, and all

[39]Emmott and Alexander, "Detective Fiction", 345.

are involved in the given case's investigation. Having said that, much like *A Necessary End*'s Mara and *Hanging Valley*'s Katie, Susan turns out be a strategic female character choice, and – in line with Robinson's preference of showcasing women's perspectives – yet another vulnerable woman taken in by the killer's deception. James' romantic interest in her turns out to be insincere and hence faked only so that he could keep track of the case's development and protect himself from police detection.

Notable manuscript changes identified through consultation with the special collection's material include that of the writer "cutting Veronica's P[oint] of V[iew] to make her a suspect", as a notebook entry says. Much like Robinson cut Paul's viewpoint from an early draft of *A Necessary End*'s, doing so with Veronica in *Past Reason Hated* similarly helped generate suspicion and solidifies her character's red herringness. Just as importantly, notebook references to James having paid Caroline several visits when she was younger and "on the game", followed her up north and blackmailed her about her sex worker past do not materialise in PV. Instead, PV shows James to have met Caroline later in life. It also shows him to be impotent, gay, and suggests he killed Caroline when unable to rape her, and because of his "highly strung, egotistical" nature. What PV also mentions is his "deep-rooted fear of his own latent homosexuality" (p. 397), a description which, like the others noted here, does not feature in early drafts and was evidently added at a late drafting stage. I note also the addition, reworking, and moving-about of various scenes. Respective examples of such scenes include Susan and James having dinner together at a restaurant, the leading up to James attacking Susan at the novel's end, and Banks' consultation with a vicar who was called on to help explain the significance of a song that was left playing in Caroline's record-player after she died. This sacred song is associated with a "burial service for very young children" (PV p. 103), which the vicar confirms as being in common knowledge, before adding that Veronica's ex Claude, being a musician, would know so too, implicating him in her murder. Even more so, Banks discovers that Caroline gave away/aborted a child when younger, which possibly suggests that the killer knew of this too, and played the piece when she died to hint at the child's loss somewhat, this urging Banks to go looking for the child's father. And yet what transpires is that though it was Claude who brought the record into the women's house as a present to Veronica, James played the record he found after killing Caroline as "the music felt right. What he'd done wasn't real for him any more, it was part of a drama, and it needed the appropriate soundtrack" (PV p. 393). Interestingly, this musical piece is referred to as a "clue" used for reader "misdirection" in one of the writer's own notebooks; Robinson writes of the "[m]isdirection of musical clue – believed ironic, cruel ref[erence] to abortion (or abandoned child). Turns out to be killer's compassion, a genuine requiem for person he'd always thought of as a child (but she wouldn't grow up)". Elsewhere in the same notebook, Robinson notes that the "killer was aware of [the record's] irony + how it may implicate someone else [Claude, who brought it], so [James] contrived "artistic" murder after hitting her and realising how much he/she wanted to kill her". This misdirection strategy is one that Emmott and Alexander[40] refer to as Strategy 1-2-ALT,[41] which invites writers to attach displaced

[40]Emmott and Alexander, "Foregrounding", 334.

[41]Strategy 1-2-ALT is utilised in Robinson's *Gallows View* and *When the Music's over* also. In the former, Robinson draws attention to the character of Robin on the basis of his knowing the murder victim, but this is not the aspect that later proves "relevant to solving the crime he proved guilty of (his peeping on women)" (Gregoriou, "Rewriting Misdirection",

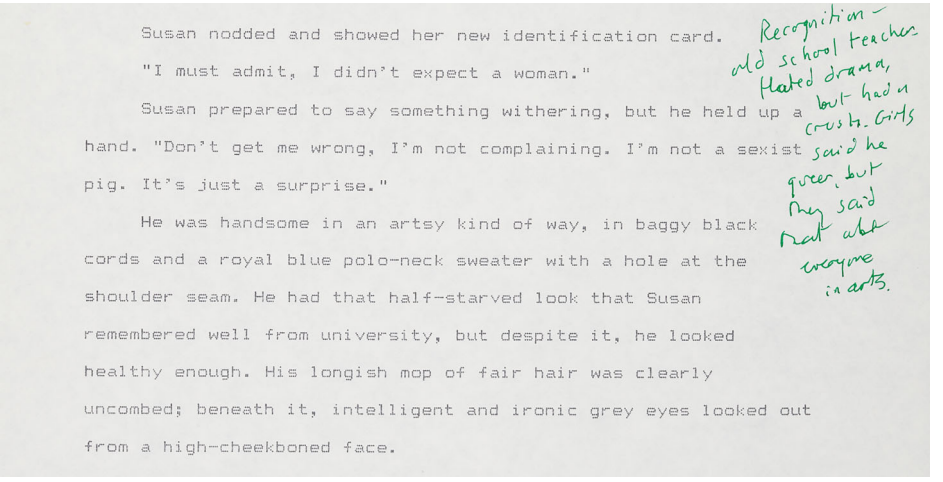


Figure 5. He was handsome in an artsy kind of way.

or false significance to a plot-significant item. Robinson here combines Emmott and Alexander's strategy 1 (of foregrounding something unimportant) with strategy 2 (of backgrounding something important), and hence draws attention to this musical storyline aspect, even though it does not prove to be the aspect that has the kind of criminally-specific significance that the solution requires. Put differently, though the "child"-link is significant, it turns out to have a significance displaced; readers are first invited to think of the "child" the song is for to be Caroline's when the "child" turns out to be Caroline herself.

The music's "artistic" aspect is particularly important in relation to art-loving James' burying in the storyline, as the song hints at an unplanned murder by an artist. When Susan first meets James in a novel draft version (see Figure 5 from "2 out of 4's" p. 43), she does not mention having met him before, the annotations on the side inviting the writer to add references to this recognition, highlighting that she once was taught by, fancied and also was aware of his reputation as perhaps gay.

As a result, this initial conversation between the two is reworked in PV p. 43–4 so as to indicate this mutual recognition and also, as a notebook entry says, James' "boyish vulnerability and shyness":

> He peered at her in the poor light. 'Wait a minute, aren't you … ?'
>
> 'Susan Gay,' she said recognising him now that her eyes had adjusted to the light. 'And you're Mr Conran.' She blushed. 'I'm surprised you remember me. I was hardly one of your best students.'
>
> Mr Conrad hadn't changed much in the ten years since he had taught the sixteen-year-old Susan drama at Eastvale Comprehensive. About ten years older than her, he was still handsome in an artsy kind of way, in baggy cords and a dark polo-neck sweater with the stitching coming away at the shoulder seam. He still had that vulnerable, skinny, half-starved look

104). In the latter, the writer keeps the reader focus on the character of Paul given that Paul gives another suspect character, Albert, an alibi. In doing so though, Paul cleverly alibies himself, hence deflecting attention away from his own killing of the novel's murder victim (see Gregoriou, "Clue-burying").

> that Susan remembered so well, but despite it he looked healthy enough. His short fair hair was combed forward, flat against his skull; beneath it, intelligent and ironic grey eyes looked out from a pale, hollow-cheeked face. Susan had hated drama, but she had had a crush on Mr Conran. The other girls said he was a queer, but they said that about everyone in the literature and arts departments. Susan hadn't believed them.

Among other changes, note DV's "half-starved look" is additionally "vulnerable" and "skinny" in PV, while his "high-cheekboned face" becomes "pale and hollow-cheeked" in PV instead, all contributing to an impression of a man that is perhaps weaker-looking and hence more victim- rather than killer-like schematically speaking, which helps "bury" him in significance a little in PV. The addition of references to speculations around James' queerness, if doubted by Susan ("The other girls said he was a queer […] Susan hadn't believed them"), also proves useful here, and helps trigger the schema of the supposed "unmanly/non-hetero art-lover", one's sexuality being (strangely and problematically) linked with one's interests/profession. Though it is important for Susan to firmly believe in James' heterosexuality for her to be taken in by his romantic advances, James' "queerness" is later argued to be true by Banks, and gets linked not only to his deception of Susan but also his own failed attempt at raping Caroline for which reason he kills her instead. Elsewhere, the early novel draft annotations invite the writer to tone down ("Too much?", the editor says) the impression of James over-reacting to police questioning as to his relationship with Caroline; where DV's James "gripped the arms of his chair and his cheeks blazed red" ("2 out of 4's" p. 81), the PV shows him to be merely frowning (p. 82) here instead, his reaction less indicative of his guilt in PV. Elsewhere still, references to Banks pondering over James having been "upset" at this same question ("2 out of 4's" p. 94) gets reworded into him getting "tetchy" in PV (p. 96), the opted for adjective hinting at his bad temper and hence potential for violence. Early draft annotations to a conversation that Banks has with his wife Sandra about James – whom she knew – invite additions of James drinking ("Drinks a fair bit" in PV p. 95) and practical joking ("And he's a bit of a practical joker" again on PV p. 95). This last theatrical addition proves important, as James plays a practical joke on Caroline by dressing up as a high-heeled-wearing woman when visiting her the night he killed her, and it is her reaction to his joke that infuriated him enough to attack her at the time. This revelation is hinted at through references to the sighting of a disguised James entering Caroline's house the night she died, which a notebook entry invites the author to introduce more slowly: "Slower with info [regarding] woman [who] 'walked funny'". James was unused to wearing women's high heels, and it is his funny walk in these heels that foreshadows the subsequent revelation of this "woman" having been a man dressed in women's clothes instead. Interestingly, too, an early draft's reference to James picking up Susan for a date ends with "He told her she looked wonderful. She felt wonderful too as they got into his car […]" ("2 out of 4's" p. 179 – see Figure 6).

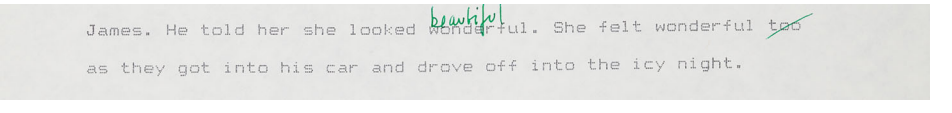


Figure 6. He told her she looked […].

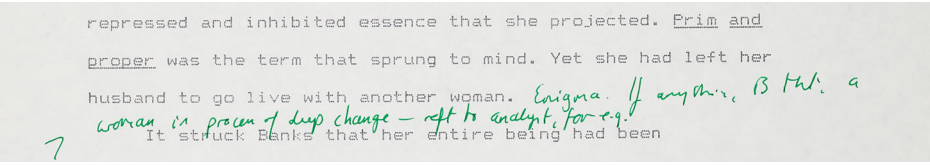


Figure 7. Prim and Proper.

As the annotations signal, this excerpt was later reworded into "He told her she was beautiful. She didn't believe him, but she felt wonderful as they got into his car […]" (PV p. 204). Seeing that the reference to her not believing him was added later, it carries significance. Though this could at first be read as a reference to Susan lacking in confidence in her own good looks, it could in retrospect be read as an inkling she had as to the interest he shows her not being genuine/honest. Put differently, much like with analysis of the *Hanging* Valley's reference to the servant girl getting pregnant there, the reader is driven toward triggering the wrong inference here, too. All in all, the manuscript's redrafting seems to draw attention to James' deceptiveness and theatricality more so than the early drafts, hence better linking this character with what he proved capable of doing to others by the PV end.

As for the depiction of red herring Veronica, some notable changes include additions of her bearing "speaking of severity" in PV p. 15 (a reference not evident in '2 out of 4's p. 15), which gives her a character intensity that can be read negatively potentially. Of most interest is the reworking of a slightly later reference though (see '2 out of 4's p. 40 – Figure 7). Figure 7 annotations invite additions of references to Veronica as an "enigma", and a person "in process of deep change" with the help of an "analyst", for which reason PV p. 40 features the addition of the following paragraph: "All in all, she was an enigma. If anything, Banks thought, she seemed like a woman in the process of great change. Her reference to the analyst indicated that she was at least concerned with self-examination", a paragraph that again hints at Veronica's unknowingness and hence potential guilt.

4. Linguistic Fast-ones: Discussion and Concluding Remarks

In this paper, I closely inspected special collection material in consultation with finalised novel drafts and found Robinson to have peppered his narratives with more whodunit clues when redrafting his early draft into the final published version. It is whilst engaging in such redrafting that references to red herring characters instead got reworked; the author tainted them with a moderate amount of suspicion so that readers over-focus on them instead. Analysis of Robinson's novel reworking shows him to favour such misdirection techniques as that of shifting narrators and focalisers, important as it is to manipulate readers' sympathies toward certain reliable/unreliable characters through the viewpoint one narrates stories through. Katie vouches for killer Stephen in *Hanging Valley* much like Susan is proven to over-trust killer James in *Past Reason Hated*. Robinson opts to focalise each of his narratives at least partly through a vulnerable female perspective. Such focalisation is used to misdirect readers away from crucial

aspects reported through those characters they discredit/under-believe; see, for instance, suffering Katie who proves to know, and be capable of, more than she lets on in *Hanging Valley*. Conversely, such focalisation can help align unimportant aspects with characters readers over-credit/believe. Smart and loving Mara is over-believed in *A Necessary End* in that her suspicion of red herring Paul steers readers' focus away from her own partner Seth being the killer instead. Just as importantly, Robinson comes to decide against using those viewpoints that would be associated with red herring characters; the author consciously scrapping/doing away with such perspectives as that of Veronica's in *Past Reason Hated* and Paul's in *A Necessary End* ensures the retaining of much-needed suspicion and suspense around such characters. Readers' schematic expectations are also importantly relied upon, as stereotypes (in relation to dialect speakers in *Hanging Valley*, for instance) and prejudices (such as that toward cross-class relationships in the same novel) prove crucial in readers' treating of certain innocent/credible characters with suspicion, and all whilst leaving those who need pondering over free of such concern. Other favoured Robinson "fast ones" identified mostly through study of the series' early novels include: repetition; juxtaposition; under-specification; giving items false significance; opting for wording with which readers can be led to draw on misleading inferences[42] which a rereading can appear to fix; and the use of grammatical subordination, most particularly where criminally important characters get first, or otherwise early, mentions.

The availability, and large amount, of Robinson's work in progress in the form of notebooks and drafts (among other material, such as correspondence and reviews) allows an exploration of his misdirection strategising in action, particularly given that his novels feature as part of a series, and were well-received. Besides, though originating from, and writing novels set in, Yorkshire, his name is one of the most recognisable ones in Canadian crime fiction given his English-Canadian nationality. Though I argue that crime writers manipulate readers' expectations for the purpose of generating plot rethinking at the novel solution stage, what needs recognising is that real individual readers admittedly do not come to the crime fiction genre with the same attention span and focus, and certainly not so at all times. Further to one's reading practice and care varying considerably, so could various readers' schemata, stereotypes and, ultimately, prejudices. Even more so, reader expectations are also framed by their own experience and familiarity with the wider crime fiction genre. Bae et al.,[43] for instance, distinguish between sentimental and unsentimental readers, the former being ones whose "reading process is modified by an awareness of aesthetic narrative techniques, and who are therefore able to grasp underlying story elements" and the latter being ones who are less likely to consider superficial information at great length. A reader's expectation might also be linked to their own knowledge of the relevant author's work, which is inclusive of the given series, but could also extend to the series' migration into other languages, cultures and media. Readers' knowingness of, and familiarity with, such "migration" (a term I introduce in Gregoriou[44]) texts needs taking into account. In fact, such migration could also be considered for further research into this area.

[42]Bayard also discusses such inferences, but along the lines of "double edged discourse" and "lie by omission".
[43]Bae et al., 2.
[44]Gregoriou, *Crime Fiction Migration.*

Robinson's Banks books form the basis of the British ITV network televisual show *DCI Banks* (2010–2016) and one could explore misdirection strategising in the process of the novels' televisual adaptation, again utilising the author archive for reference. The same goes for translation, these novels having been published in translation all over the world and, according to the author's official website, in as many as twenty languages. Speaking of cross-cultural adaptation, given that schemata tend to be culturally specific, it would be worth inspecting whether Robinson's reliance on some proved untranslatable. In addition, though studying author archives proves important, misdirection strategising exploration could extend to interviews with the author in order to further delve into author intention. And one could engage in study of related reader response; they could employ the use of focus/reading groups, and even study individual book reviews, many of which are even bound to be available online. Finally, since a study of this kind sheds light on the makings of this much-loved genre, it can be utilised in the creative writing classroom also, teaching those who want to contribute to the genre themselves misdirection strategies with which to do so.

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No potential conflict of interest was reported by the author(s).

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