



UNIVERSITÀ DEGLI STUDI "G. D'ANNUNZIO" CHIETI-PESCARA
DIPARTIMENTO DI LINGUE, LETTERATURE E CULTURE MODERNE
INTERNATIONAL CRIME FICTION ASSOCIATION



INTERNATIONAL CONFERENCE CAPTIVATING CRIMINALITY 6 METAMORPHOSES OF CRIME: FACTS AND FICTIONS



PESCARA
12-15 JUNE
2019

SCIENTIFIC COMMITTEE

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Coordinator

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Conference Venue: Viale Pindaro, 42 – 65127 Pescara
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Registration: 14:00-15:00

Opening and welcome address. 15.00-15:30

Prof. Stefano Trinchese – Prorettore alle Relazioni Culturali. Università degli Studi “G. d’Annunzio”

Prof. Carlo Martinez – Direttore, Dipartimento di Lingue, Letterature e Culture Moderne

Keynote 1: 15:30-16:30

Chair: Mariaconcetta Costantini

A Taste for Death: Private Confessions and Public Executions from Street Literature to Yellow Journalism – **Maurizio Ascari** (Alma Mater Studiorum – Università di Bologna, Italy)

Coffee and refreshments: 16:30-17:00

Session 1: 17:00-18:50

Panel 1a: DETECTing *L’allieva*: Popular Crime Narratives and the Formation of a Transcultural European Identity

Chair: Matteo Brera

1. DETECTing *L’allieva*: Notes on Production and Distribution – **Valentina Re** (Università degli Studi Link Campus University, Italy)
2. *L’allieva*: The Use of Social Media between Promotion and Consumption – **Massimiliano Coviello** (Università degli Studi Link Campus University, Italy)
3. The News Media Coverage of *L’Allieva* – **Elisa Mandelli** (Università degli Studi Link Campus University, Italy)
4. From News to Views: Journalistic Insights about *L’Allieva* – **Marica Spalletta** (Università degli Studi Link Campus University, Italy)

Panel 1b: Linguistics and Crime

Chair: Sara Piccioni

1. The Linguistic (Re)Invention of the ‘Anti-Hero’: Fictionalising Lombroso in Diana Bretherick’s Writing – **Esterino Adami** (Università degli Studi di Torino, Italy)
2. A Linguistic Stylistic Approach to Crime and Culture: Megan Abbott’s *The End of Everything* – **Reshmi Dutta- Flanders** (University of Kent, UK)
3. Laura Palmer Revisited: A Corpus Linguistic Approach to Character Construction – **Carmen Gregori-Signes** (Universitat de València-IULMA, Spain)
4. *Twin Peaks*: A Multimodal Corpus Approach to Crime Solving – **Miguel Fuster-Márquez** (Universitat de València-IULMA, Spain)

Panel 1c: Rethinking Crime Classics

Chair: Rita Malenczyk

1. *Murder on the Orient Express* Beyond Orientalism – **Maurice N. Fadel** (New Bulgarian University, Bulgaria)
2. Panique in the Streets: Mob Justice and Simenology – **Andy Lawrence** (University of Nottingham, UK)
3. Is There Anyone Who Is Really Guilty? Maigret and Crime Fiction without Crime – **Adriano Ardivino** (Università degli Studi “G. d’Annunzio” di Chieti-Pescara, Italy)
4. Stephen King and the Crime of Plagiarism – **Lauren Fitzgerald** (Yeshiva University, USA)

Thursday 13th June 2019

Session 2: 9:00-10:50

Panel 2a: Gender and Crime (1)

Chair: Mara Mattoscio

1. “Down these Green Streets”: Pastoral Guilt and the Feminised Landscape in Raymond Chandler’s *The Big Sleep* – **Nathan Ashman** (The University of East Anglia, UK)
2. Angels or Aliens? Women in Russian Gangster Films – **Milla Fedorova** (Georgetown University, USA)
3. “A Woman Ahead of Her Time”: Representations of the Past in Nicola Upson’s *Josephine Tey Mysteries* – **Isabell Große** (Leipzig University, Germany)
4. The Portrait of a Lady Murderous in William Oldroyd’s *Lady Macbeth* (2017) – **Emilia Musap** (University of Zadar, Croatia)

Panel 2b: Comparative Readings of Crime Fiction Across Cultures

Chair: Maurice N. Fadel

1. The Crimes of the Count in Bram Stoker and Franz Kafka – **Ricardo Pérez Martínez** (Universidad de las Américas Puebla, Mexico)
2. Retail Rapacity and Ravishment in Emile Zola’s *The Ladies’ Paradise* and Barry Maitland’s *Silvermeadow* – **Susan Poznar** (Arkansas Tech University, USA)
3. Mass Hysteria in True Crime Fiction: Marie Belloc Lowndes’ *The Lodger* and Arthur Miller’s *The Crucible* – **Kerstin-Anja Münderlein** (University of Bamberg, Germany)
4. Holism and the Detective Story: Carlo Emilio Gadda and Douglas Adams Compared – **Emilio Gianotti** (Università degli Studi di Perugia, Italy)

Panel 2c: Crime Elements Across the Arts

Chair: Persida Lazarević Di Giacomo

1. Conan Doyle, Leblanc, and Belshazzar’s Feast: A Biblical Connection – **Rebecca Josephy** (Oakland University, USA)
2. “Justice is blind”: A Critical Analysis of the Queered, Blind Detective Hero – **Oliver James Robinson-Sivyer** (Bath Spa University, UK)
3. Textual and Body Mutilations in *I.Outside*, David Bowie’s Detective Story on Musical Scale – **Laura Tommaso** (Università degli Studi del Molise, Italy)
4. “Everything You’ve Heard Is True”: Gossip, Detection, and the Recollection of Historical Fact and Fiction in Antonio Salieri’s Literary Afterlives – **Kristin Franseen** (McGill University, Canada)

Coffee and refreshments: 10:50-11:20

Session 3: 11:20-13:10

Panel 3a: Crime and the Victorians: Facts, Fictions, Crossings (1)

Chair: Enrique Ajuria Ibarra

1. Poison and Pens: Bulwer Lytton’s *Lucretia* in Fiction and Real Life – **Marie Mulvey-Roberts** (University of the West of England, UK)
2. “Between Slum and Gaol”: Criminal Clerkenwell in Nineteenth-Century Fact and Fiction – **Minna Vuohelainen** (City, University of London, UK)
3. “Look for the Beast with a Man’s Face”: How the Victorian Press Rewrote Burkers – **Anna Gasperini** (Marie Skłodowska Curie Fellow at Università Ca’ Foscari di Venezia, Italy)
4. Reflections on Real-Life Criminal Cases in Mid-Victorian Literature – **Sercan Öztekin** (Kocaeli University, Turkey)

Panel 3b: Italy and Crime

Chair: Sophie Melissa Smith

1. Sensational Trials: Crime, Law, and the Printed Media in Post-Unification Italian Crime Fiction (1861–1914) – **Stefano Serafini** (Royal Holloway, University of London, UK)
2. Pier Paolo Pasolini and the Narration of the Crimes: *Il massacro del Circeo* – **Claudia Lisa Moeller** (Independent Scholar)
3. Prison Films and Penal Changes in 1970s Italy – **Matteo Brera** (University of Toronto, Canada)
4. Premeditated Imperfect Metamorphoses: Clues of Italianness in Contemporary Crime Novels Translated into English – **Paola Brusasco** (Università degli Studi “G. d’Annunzio” di Chieti-Pescara, Italy)

Panel 3c: Spatializing Crime: Psychogeography and Toxic Borders

Chair: Nicole Kenley

1. Ecological Crime Fiction and Toxic Borders: Imposed National Boundaries of Toxicity in Donna Leon’s *Death in a Strange Country* and Joseph Wambaugh’s *Finnegan’s Week* – **Anna Kirsch** (Durham University, UK)
2. Monstrous Places and Monstrous People: The Effect of Psychogeography in Tana French’s *Broken Harbour* – **Megan Avery** (Bath Spa University, UK)
3. Broken: Insanity and Economy in Tana French’s *Broken Harbour* – **Gaynor Baker** (Bath Spa University, UK)
4. The Effect of Tradition and Psychogeography in Tartan Noir Crime Fiction – **Alexandra Griffiths** (Bath Spa University, UK)

Lunch: 13:10-14:30

Session 4: 14:30-16:20

Panel 4a: Gender and Crime (2)

Chair: Manuela D’Amore

1. What’s Women’s Crime?: Margery Allingham’s and Josephine Tey’s Gender Agenda and the Golden Age of Detective Fiction – **Renata Zsamba** (Eszterházy Károly University, Hungary)
2. Keeping Her Quiet: Eliminating the Female Witness in the American Television Series *Columbo* – **Jennifer Schnabel** (The Ohio State University, USA)
3. Hard-Boiled Femininity in Contemporary Crime Fiction – **Ffion Davies** (Bath Spa University, UK)
4. On Some Neglected Aspects of Violence in Gender Violence – **Iren Boyarkina** (Independent Scholar)

Panel 4b: Generic Developments in Detective Fiction (1)

Chair: Linda Ledford-Miller

1. Victorian Tales of the Unexpected: Secular Magic and Narratives of Surprise in Nineteenth Century Detective Fiction – **Christopher Pittard** (University of Portsmouth, UK)
2. Crime and Literary Detection: The Epistemological Foundations of the Detective Story from Holmes to Spade – **Neil C. Sargent** (Carleton University, Canada)
3. “What justice?”: Cross-Examining the Narrator in *Caleb Williams* – **Bethany Johnsen** (University of California, USA)
4. Trains and Detective Stories: From Non-Place to Place – **Debora A. Sarnelli** (Università degli Studi di Salerno, Italy)

Panel 4c: France and Crime: Facts, Fictions, Interactions

Chair: Kerstin-Anja Munderlein

1. I Spy: Surveillance and Identity from Vidocq to Balzac – **Emma Bielecki** (King's College London, UK)
2. The Impact of Gaston Leroux's Early Journalistic Career upon the Interaction of Crime Fiction and Gothic – **Rebecca Davey** (Bath Spa University, UK)
3. Crime and Punishment in Borislav Pekić's *Man Who Ate Death* – **Persida Lazarević Di Giacomo** (Università degli Studi "G. d'Annunzio" di Chieti-Pescara, Italy)
4. "In which the choices we make in life do not determine everything": Investigating the Impact of Transition in the Marseilles Trilogy – **Amber Huckle** (Bath Spa University, UK)

Coffee and refreshments: 16:20-16:50

Keynote 2: 16:50-17:50

Chair: Fiona Peters

Waking from the Big Sleep: Crime Fiction, Cultural Prestige, and Contemporary Literary Production – **Eric Peter Sandberg** (City University of Hong Kong, China)

Session 5: 18:00-19:30

Panel 5a: Gender and Crime (3)

Chair: Francesco Marroni

1. "Murder or no Murder?" Generic Crossings and Victorian Psychology in James Redding Ware's Rewritings of the Road Hill Murder – **Raffaella Antinucci** (Università di Napoli "Parthenope", Italy)
2. Monopolizing the Female Image: Murderous Collectors in Vera Caspary's *Laura* and Gillian Flynn's *Gone Girl* – **Jean Gregorek** (Canisius College, USA)
3. Murderous Desire: Repression, Madness and Morality in the Detective Fiction of Gladys Mitchell – **Sophie Melissa Smith** (Independent Scholar)

Panel 5b: Newspaper, TV, Media in Spain

Chair: Ángel López Gutiérrez

1. Freedom of Expression and Honour Rights, Personal Privacy and Own Image Throughout the History of the Weekly Spanish Criminal Events Newspaper *El Caso* – **María-Julia Bordonado Bermejo & Julio Alard Josemaría** (Esic/Universidad Rey Juan Carlos, Spain)
2. The Evolution of Women's Role in the Spanish Society Through the Crime Fiction Television Series *Made in Spain* – **Maria Cristina Sanz Villegas** (Esic/Universidad Rey Juan Carlos, Spain)
3. New Type of Investigator in the Detective Novel: The Last Decade in Spain – **Ángel López Gutiérrez** (Esic/Universidad Rey Juan Carlos, Spain)

Panel 5c: Latin American Crime: Social Issues and Narrative Strategies

Chair: Mariapia D'Angelo

1. Forensic Narratology: Reading the Pseudo-Singulative in Ciudad Juárez – **Bede Scott** (Nanyang Technological University, Singapore)
2. True Crime Gothic: From Individual Horrors to Social Commentary in the Stories of Mariana Enríquez – **Mary Hood** (University of California, USA)
3. Drug Trafficking and Crime Fiction in Mexico – **Agustin Cadena** (University of Debrecen, Hungary)

Friday 14th June 2019

Session 6: 9:00-10:50

Panel 6a: Crime and the Victorians: Facts, Fictions, Crossings (2)

Chair: Anna Gasperini

1. From Reality to Fiction: Melodic Magnetism, Criminality and the Case of George du Maurier's *Trilby* – **Raffaella Sciarra** (Università di Napoli "Parthenope", Italy)
2. Sherlock Holmes and His Nemeses: Reshaping the Gothic Double Through Victorian Science and Anthropology – **Camilla Del Grazia** (Università degli Studi di Pisa, Italy)
3. The Sorrows of Modernity: Crime and Madness in Sensation Fiction – **Mathilde Vialard** (University of Nottingham, UK)
4. *The Newgate Calendar* – **Maria Giulia Salvioni** (Independent Scholar)

Panel 6b: Crime, Community and Social Allegories in TV Series and Film

Chair: Mona Raeisian

1. Reading the City Through the Lens of Crime Fiction – **Eduardo Obradò Mancholas** (Universidad de Cantabria, Spain)
2. World under Your Head: A Historical Detective Series as a Social and Political Allegory – **Luboš Ptáček** (Palacký University, Czech Republic)
3. "Uneasy lies the head that wears a crown": Metamorphosis of Fathers, Brothers and Sons in Kurt Sutter's *Sons of Anarchy* (2008-2014) – **Gabriele Basile** (Università di Napoli "Parthenope", Italy)
4. Crimes of Amnesia, Places of Memory: *L'Avventura* and *Sicilian Ghost Story* – **Annemarie Lopez** (Independent Scholar)

Panel 6c: Postcolonial Representations of Crime

Chair: Tania Zulli

1. When We Were Orphans: A Case of Arrested Development – **Kamil Emma Naicker** (Rhodes University, South Africa)
2. Sociocultural Reality and Factual Information: Reading Beyond the Fictional Deviant World in the *Adventures of Feluda* – **Anindita Dey** (Debraj Roy College, India)
3. Urban Fantasy and Crime Fiction: The Indispensable Knot – **Lobna Ben Salem** (University of Manouba, Tunisia)
4. Arctic Atrocities: A Post-colonial Reading of Scott Young's *Murder in a Cold Climate* (1988) and *The Shaman's Knife* (1993) – **Jana Nittel** (University of Bremen, Germany)

Coffee and refreshments: 10:50-11:20

Session 7: 11:20-13:10

Panel 7a: Dark Crime, Drama and Trauma in TV and Film

Chair: Jennifer Schnabel

1. Gothic Crimes and Family Secrets: Terror and Death in *Riverdale* – **Enrique Ajuria Ibarra** (Universidad de las Américas Puebla, Mexico)
2. Juxtaposing True Crime Docuseries & Fictional Movies to Understand Child Sexual Abuse by Priests: *The Keepers*, *El Club* and *Doubt* – **Eli Teram** (Wilfrid Laurier University, Canada)
3. Gaming Ripley – **Kate A. Laity** (College of Saint Rose, USA)
4. LIE TO ME: Claims for Superiority in Times of Post-Forensics and Medialization – **Annegret Scheibe** (Karlsruhe Institute of Technology, Germany)

Panel 7b: Factual Forensics and the Media: Forms of Interaction

Chair: Anindita Dey

1. Program Formats and Broadcasting Pattern of Crime Based Programs on Indian National Television Channels – **Rajeev B. Ghode** (MIT Art Design Technology University, India)
2. Sites of Forensic Drama: Scripts for the Enactment of the dr Ruxton Murder in the Courtroom, Newspapers and Radio Show – **Pauline Dirven** (Utrecht University, The Netherlands)
3. Selective & Objective Truth in True Crime Narratives – **Elizabeth Barrett** (Bath Spa University, UK)
4. Trial by Social Media: The Cyntoia Brown Case – **Olga Thierbach-McLean** (University of Hamburg, Germany)

Panel 7c: Reinterpreting Crime in Contemporary Fictions

Chair: Nathan Ashman

1. Reinventing Black Characters in English Black Crime Fiction from Mike Phillips to 2015 – **Peter Kalu** (Lancaster University, UK)
2. The Criminality Exhibition: J.G. Ballard's Late Crime Fiction – **Caleb Sivyier** (University of the West of England, UK)
3. "This thing of Darkness": Dystopian Realities in Bestselling and Web Thrillers – **Zenith Roy** (Dinabandhu Mahavidyalaya, India)
4. Investigating Crime in Virtual Reality: Bridging the Gaps between Fact and Fiction – **Heike Henderson** (Boise State University, USA)

Lunch:13:10-14:30

Session 8: 14:30-16:20

Panel 8a: Neo-Victorian Crimes: Reinterpretations, Remediations

Chair: Ruth Heholt

1. The Adventures of 'Unofficial' Gentlemen: Julian Barnes's *Arthur & George* – **Claudia Capancioni** (Bishop Grosseteste University, UK)
2. Aestheticism of Victorian Crime Revisited: Gyles Brandreth and the Oscar Wilde's Murders – **Raffaella Leproni** (Università degli Studi Roma Tre, Italy)
3. Of Whitechapel Fiends and Limehouse Golems: *Ripping* Through Boundaries between Fact and Fiction, Film and Literature – **Moritz Maier** (Technische Universität Dresden, Germany)
4. Portrayal of a Victorian Detective Now and Then: Peter Ackroyd's *Dan Leno and the Limehouse Golem* and Charles Dickens' *Bleak House* – **Magdalena Okulowicz** (University of Białystok, Poland)

Panel 8b: Generic Crossings and Adaptations in Crime Films

Chair: Milla Fedorova

1. "Solving" the Crime of Racial Culpability – **Deborah Barker** (University of Mississippi, USA)
2. Generic Crossings: Post-Western and the Crime Film – **Jesús Ángel González** (Universidad de Cantabria, Spain)
3. Four Cinematic Adaptations and Remakes of *The Postman Always Rings Twice* – **Gilles Menegaldo** (Université de Poitiers, France)
4. *The Secret Agent* and the Ghosts of Terrorism – **Saverio Tomaiuolo** (Università degli Studi di Cassino, Italy)

Panel 8c: Generic Developments in Detective Fiction (2)

Chair: Malcah Effron

1. American Public Memory and the City of the Dead – **Rita Malenczyk** (Eastern Connecticut State University, USA)
2. *Pierced by the Sun*: Laura Esquivel's Unusual Detective Novel – **Linda Ledford-Miller** (University of Scranton, USA)
3. "Sitting on Dynamite": Words of Power in *The Maltese Falcon* – **Keli Masten** (Western Michigan University, USA)
4. Home and Identity: The Tichborne Case in the Golden Age Mystery – **Chiho Nakagawa** (Nara Women's University, Japan)

Coffee and refreshments: 16:20-16:50

Session 9: 16:50-18:20

Panel 9a: Crime Problems and Police Procedures: Between Fact and Fiction

Chair: Armando Saponaro

1. Juvenile Delinquency. Causes, Consequences and Prevention – **Lucretia Dogaru** (University of Medicine, Pharmacy, Sciences and Technology, Romania)
2. The Absence of the Teen Voice in Adult Crime Fiction – **Liz Mistry** (Leeds Trinity University, UK)
3. Watch Me if You Can: Seeing, Identity and the Ideology of Capitalism in American Police Procedural Fiction – **Mona Raeisian** (Philipps-Universität Marburg, Germany)

Panel 9b: Crime and the Uncanny: Literary Uses of Ghosts and Haunted Spaces

Chair: Anna Enrichetta Soccio

1. Raising Crime from the Dead: Revenge and Retribution in 'Real' Ghost Stories – **Ruth Heholt** (Falmouth University, UK)
2. Law, Natural and Supernatural. The Idea of Justice in Ghost Stories – **Anastasia A. Lipinskaya** (SPbSU, Russia)
3. Haunted Houses: Manderley in *Rebecca* by Daphne du Maurier – **Nicoletta Brazzelli** (Università degli Studi di Milano, Italy)

Panel 9c: Gender and Crime (4)

Chair: Maria Luisa De Rinaldis

1. The Female Offender: Infanticide, Petty-Treason and Punishment in Early Modern Street Culture – **Manuela D'Amore** (Università degli Studi di Catania, Italy)
2. "Nothing but the truth": An Analysis of 'Authentic' Policing in Dorothy Uhnak's Autobiography and Crime Novels – **Diana Bianchi** (Università degli Studi di Perugia, Italy)
3. Exploring Differences in Gender Culpability in Twenty-First Century Fiction – **Emma Gardner** (Bath Spa University, UK)

20:30 Conference Dinner (Ristorante La Sirenetta, Pescara)

Saturday 15th June 2019

Session 10: 9:30-11:00

Panel 10a: Issues of Real Spaces in Crime Fiction

Chair: Emma Bielecki

1. Reshaping Reality: Narrative Consequences of Crime Fiction Literary Tourism – **Malcah Effron** (Massachusetts Institute of Technology, USA)

2. Criminality and Border Formation in Dave Hutchinson's Fractured Europe Series – **Nicole Kenley** (Baylor University, USA)
3. "White *Noir*" in Sápmi: Lars Petterson's Novels – **Lena Ahlin** (Kristianstad University Sweden)

Panel 10b: China and Crime: Tradition and Disseminations

Chair: Elvira Diana

1. Crime-Resolving Riddles and Conundrums in a 16th-Century Collection of Detective Fiction – **Luca Stirpe** (Università degli Studi "G. d'Annunzio" di Chieti-Pescara, Italy)
2. Serial Crime, Serious Threats? Replicating the "Yellow Peril" in British Popular Crime Fiction – **Marilena Parlati** (Università degli Studi di Padova, Italy)
3. The Image of China in Van Gulik's Novels: Between Fiction and Reality – **Lara Colangelo** (Università degli Studi "G. d'Annunzio" di Chieti-Pescara, Italy)

Panel 10c: New Developments in Crime TV Series

Chair: Miriam Sette

1. Too Human Inhuman: A Paradigm Shift in Contemporary Crime Fiction – **Armando Saponaro** (Università degli Studi di Bari Aldo Moro, Italy)
2. Subtitling the Criminal Mind: Adaptation and Text-Reduction Shifts in BBC Sherlock Holmes – **Eleonora Sasso** (Università degli Studi "G. d'Annunzio" di Chieti-Pescara, Italy)
3. Fictionalising True Crime: The Progression of Mindhunter – **Chloe Treharne** (Bath Spa University, UK)

Panel 10d: Social and Gender Critique in Crime Fiction and TV Series

Chair: Chiara Scarlato

1. The Woman Victim from Object to Subject: Voices Lost and Gained in Lars Gustafsson's *The American Girl's Sundays* – **Maria Freij** (Kristianstad University Sweden)
2. You've Got to Be Kidding! Translation and Analysis of Lesbian Dialogues in the TV Crime Fiction *I Bastardi di Pizzofalcone* – **Sonia Maria Melchiorre** (Università degli Studi della Tuscia, Italy)
3. Crime Fiction, Storytelling and Gender Roles in Students' Imaginary – **Mara Maretti** (Università degli Studi "G. d'Annunzio" di Chieti-Pescara, Italy)

Closing remarks: 11:10-11:30

Coffee and refreshments: 11:30-12:00

CAPTIVATING CRIMINALITY 6 CONFERENCE

BOOK OF ABSTRACTS

Esterino Adami (Università degli Studi di Torino, Italy)

The Linguistic (Re)Invention of the 'Anti-Hero': Fictionalising Lombroso in Diana Bretherick's Writing

Facts and fictions are the two main paradigms that dominate Diana Bretherick's *City of Devils* (2013), a novel that pivots around the controversial figure of Italian criminal anthropologist Cesare Lombroso (1835-1909). Mainly perspectivised through the gaze of a young Scottish doctor who assists the famous scientist, it is a crime story in which the gory actions of an *ante litteram* serial killer foregrounds the dark reputation and connotations of 1887 Turin. By using his debatable theories on criminality and society, Lombroso takes up the role of the 'anti-hero' to solve the mystery. On the one hand, the text exploits historical facts about the scholar and his complex sociocultural context, and, on the other, it dramatizes supernatural folklores and images of fear, in particular highlighting the uncanny and even satanic image of Turin. As part of the interdisciplinary research project "tutTO sotTO: Tracciati Urbani Tenebrosi nella Città SOTterranea", this presentation aims to examine the poetics of deviance with regard to culture, language, society and genre (Gregoriou 2007) and consider the narrative representation of Lombroso and his fictional world. Methodologically I will draw on different frameworks (Dutta-Flanders 2017; Palmer 2004; Ruggiero 2006; Simpson 1993) and will focus upon three main stylistic categories, namely modality (the linguistic strategies utilised to represent the character's attitude), schema theory (the employment of specific prototypes attached to entities) and deixis (e.g. the time and place coordinates of the narrative). The investigation of these, and other rhetorical devices, allow us to reach an insight into the way in which a contemporary English writer conceptualises historically defined and scientifically controversial figures, and challenges readers to deal with, and reimagine, metaphors of otherness, criminality and mystery.

Lena Ahlin (Kristianstad University, Sweden)

"White Noir" in Sápmi: Lars Pettersson's Novels

Lars Pettersson's three crime novels *Kautokeino, en blodig kniv* ("Kautokeino, a bloodied knife," 2012), *Slaktmånad* ("Slaughter month," 2014), and *Mörkertid* ("Time of darkness," 2016) are all set in the region of Sápmi, land originally inhabited by the Sami people, north of the Arctic Circle. The paper argues that Pettersson challenges the contemporary neo-romantic trend of Swedish crime fiction, which is generally constituted of works devoid of political or social critique, and set in isolated, idyllic rural landscapes (see Kerstin Bergman 2012, 2014). In contrast, Pettersson's novels deal with crimes taking place in a setting characterized by snow, ice and wind; and the harshness and inaccessibility of the environment echo in the behavior of the characters. The concept of "white noir" is proposed in order to explore the cynicism and alienation of the inhabitants of this snowy region, and to draw attention to Pettersson's representations of how the racialization of the Sami people continues to affect present-day relationships. Finally, the potential of fiction to serve as a complement to journalism when it comes to the documentation of sensitive social issues, such as the treatment of the Sami people in Sweden, is considered.

Enrique Ajuria Ibarra (Universidad de las Américas Puebla, Mexico)

Gothic Crimes and Family Secrets: Terror and Death in *Riverdale*

The TV series *Riverdale* initially re-imagines Archie's world as a teenage drama murder mystery, but it gradually takes on a more evident Gothic tone too. This re-imagination is plagued by secrets, obsessions, and the darkest side of humanity, with Archie and friends solving the deaths of friends and family. *Riverdale* fits well with other American murder mystery series that involve teenagers, such as *Twin Peaks* or *Bates Motel*. In true Gothic fashion, the gruesome murders in *Riverdale* are associated with the sins of parents transmitted on to haunt younger generations, as is the case of the Blossoms and the Coopers, two of the town's founding families. *Riverdale* manifests the fruitful connection between crime and Gothic in narrative: Archie Gothic heightens the dreadful terror elicited by the death of loved ones, as well as the uncanny revelations of the actual murderers, all closely related to

the victims and the protagonists. At the same time, these violent murders reveal that things are not well with the American middle class; *Riverdale* also deals with social injustice, gender inequality and entrepreneurial disaster for individuals. The purpose of this paper is to explore the intrinsic associations between crime and Gothic in *Riverdale* as narrative techniques that heighten the portrayal of a corrupt community. As Jughead Jones, the lead narrator of the TV series, claims: with death, the safe, decent, and innocent town of *Riverdale* has revealed the shadows that lurk underneath.

Raffaella Antinucci (Università di Napoli “Parthenope”, Italy)

‘Murder or no Murder?’ Generic Crossings and Victorian Psychology in James Redding Ware’s Rewritings of the Road Hill Murder

One of the most sensational cases in mid-Victorian England, the brutal murder of four-years-old Francis “Saville” Kent (1860), also known as the Road Hill tragedy, became the topic of much public debate, inspiring journalists and writers alike. If references and rewritings of the case have been traced in novels by Collins, Dickens, Braddon, Wood, Trevor and Francis King among others, very little attention has been paid to “A Child Found Dead – Murder or No Murder?”, one of the stories composing *The Female Detective* (1864), arguably the first book to feature a woman as a detective as well as the principal narrator. Since only recently has Andrew Forrester Jr., the author of the collection, turned out to be the pseudonym of editor and writer James Redding Ware (1832-1909), my paper aims to investigate the ways in which the case is fictionalised in the short story, first published in 1862, as compared to the pamphlet *The Road Murder. Analysis of This Persistent Mystery* that Ware wrote after the startling confession of Constance Kent, Francis’s stepsister (1865). In this connection, a particular focus will be devoted to Ware’s argument for a sleepwalking woman killer – as illustrated in detail by Hardal, the detective lawyer in the story – and his use of contemporary pre-Freudian theories on human psyche and dreams, further explored in a later work, *Wonderful Dreams of Remarkable Men and Women* (1884).

Adriano Ardo vino (Università degli Studi “G. d’Annunzio” di Chieti-Pescara, Italy)

Is There Anyone Who Is Really Guilty? Maigret and Crime Fiction without Crime

Crime fiction always takes place within the perimeter of a quadrilateral: crime and the criminal, motives and detection. It is of course not necessary that all four segments be manifest and operative in the time of narration. Crime can be alluded to, the criminal can remain unknown, the motive may not be discovered, the investigation may fail. However, what would become of a crime fiction in which the perpetrator is not simply unknown or absent, but is instead entirely manifest and intentionally responsible for the action, and at the same time paradoxically not guilty? Can a crime itself exist without a culprit? Through the analysis of some crucial moments of the Maigret cycle, I argue that Simenon’s most brilliant narrative strategy consists in the progressive emptying of crime fiction, which does not destroy it, but takes it to a higher level. Simenon allows the crime scene, its perpetrators and their actions (driven by intention and surely leading to consequences) to subsist, but the investigative experience of Commissioner Maigret, based on emptiness and compassion, reveals a more original scene, in which the infringement of the law and even murder itself are not in line with challenge detective fiction conventions.

Maurizio Ascari (Alma Mater Studiorum – Università di Bologna, Italy)

A Taste for Death: Private Confessions and Public Executions from Street Literature to Yellow Journalism

What we now label as ‘true crime’ has a long prehistory. Early modern street literature thrived on accounts of real murders, coherently with the new vogue of news that marked that period. ‘True stories’ have a special emotional impact and the early modern public was undoubtedly sensitive to the voyeuristic lure of highly sensational chronicles of both crime and punishment, which was routinely presented as inevitable, according to a providential logic that also sanctioned the morality of these narratives. The ‘confession and dying words’ of the criminal acquired the value of a topos within broadsheets and related publications. On the one hand, the public wanted to enter the walls of the iconic prison of Newgate – a darkly forbidden space of suffering, almost an anti-chamber of hell – and

listen to the murderer's confession through the mediation of the attendant Minister of God. On the other, they wanted to participate, albeit vicariously, in the public ritual of execution that took place first in Tyburn, then outside Newgate itself, once again coming into contact with the voice of criminals through their 'dying speeches'. My talk will follow the development of this topos until the late 19th century, when public executions lost their preventive, spectacular dimension – due to the Capital Punishment Amendment Act of 1868 – and were moved to within the walls of prisons across Great Britain. In the meantime, street literature had evolved into different forms of publications, including weeklies such as *The Illustrated Police News* and *The Illustrated Police Budget*, whose highly sensational criminal reports – still abundantly resting on the visual, like previous street literature – revived the topos of the confession and execution, concurring to the development of so-called yellow journalism.

Nathan Ashman (The University of East Anglia, UK)

"Down these Green Streets": Pastoral Guilt and the Feminised Landscape in Raymond Chandler's *The Big Sleep*

The American hardboiled novel has a long tradition of presenting warped families and abhorrent criminal acts as a symptom of a broader pattern of cultural and environmental decline. In the decaying urban setting, the hardboiled detective typically attempts to combat this entrenched and pernicious culture of corruption and waste, whilst simultaneously lamenting the destruction of the rural landscape at the hands of corrupt private and political enterprises. Focusing on Chandler's *The Big Sleep*, this paper argues that the text's representation of the adulterated, contaminated landscape becomes intricately bound up with its comparable configuration of an equally polluted and corrupt incarnation of femininity. These apprehensions about the destroyed or disappearing rural environment are central to the anxiety and guilt of the 'American pastoral', where the feminized landscape – codified as either virgin or mother – continually falls prey to the wilful violation of masculine activity. This is most obviously expressed, this paper will argue, via Marlowe's relationship with the Carmen Sternwood, whose 'corrupted' body not only becomes a metaphor for broader cultural anxieties about urban expansion, but a canvas onto which Marlowe projects his own sexual guilt.

Megan Avery (Bath Spa University, UK)

Monstrous Places and Monstrous People: The Effect of Psychogeography in Tana French's *Broken Harbour*

This paper will introduce the audience to Psychogeography, and the ways that it has been utilised within Tana French's novel *Broken Harbour*. Using this technique, French has seemingly cultivated two distinct personalities in the form of Broken Harbour, a quaint seaside resort, and Brianstown, the estate it becomes. The paper will explore the importance of memory in establishing relationships between the people and places within the novel, and how this cyclical, almost co-dependent relationship contributes to the idea of monstrous people, monstrous places, and their hand in crafting and encouraging one another. Alongside this, the paper will investigate the uniquely Irish aspects of the novel, and how French effectively employs her understanding of Irish society, and her history with the Irish economic boom. They are essential in her creation of not only the characters and their personalities, but the unnerving atmosphere that brings the novel to life. The key relationship between these two subjects, the ways in which they interact, and what they subsequently contribute to the novel and the reader, is also explored.

Gaynor Baker (Bath Spa University, UK)

Broken: Insanity and Economy in Tana French's *Broken Harbour*

The works of Tana French explore a variety of socially constructed themes which lie embedded in her text. This paper will explore some of Dublin's twenty-first century social issues using French's *Broken Harbour* as a guide of reference and focusing on a visible rise in mental health concerns accelerated by the economic crisis that followed the boom period known as The Celtic Tiger. *Broken Harbour* highlights this period and the crimes featured within the novel extend far deeper than is immediately

apparent. The fictional estate of Brianstown represents the ghost estates that appeared around Dublin following the financial boom which saw a rapid increase in construction and was unsustainable following the crash. Shirley Peterson writes that 'French links Pat's madness to the general madness of a hedonistic and superheated economy as the collapse of the predatory construction industry ushered in a horrifying reality check for those at its mercy'. Through examination of the mental health issues raised by French it will be possible to connect the fictional plot and characters to the very real crisis affecting society in Dublin and to determine that the title of the book is not the only thing which is broken.

Deborah Barker (University of Mississippi, USA)

"Solving" the Crime of Racial Culpability

Alan Parker's *Angel Heart* (1987) and Iain Softley's *Skeleton Key* (2005) employ a hybrid genre that combine elements of the detective narrative and horror film (in the form of Southern Gothic). In the US southern setting, the (skeleton) key to both genres is often the secret of racial identity and the crimes committed to maintain the secret. The structure of the detective/horror hybrid in these films problematically facilitates both "white fragility" and "abject racial ideology," by placing an occult crime of identity at the heart of the story. As in many white-centered US southern horror films that deal with issues of race, the legacy of slavery and its historical byproducts (racism, segregation, and vigilante violence) are occluded through the use of voodoo. Even as violence against African Americans is acknowledged, blame is transferred to the enslaved and their descendants who are seen as the source of evil: black magic. The protagonist detective in each film, as a white professional northerner, is positioned as a knowledgeable truth seeker, and thus is erroneously absolved or distanced not only from the knowledge of evil, in the form of voodoo, but also of (southern) racism.

Elizabeth Barrett (Bath Spa University, UK)

Selective & Objective Truth in True Crime Narratives

Whilst True Crime stories have been popular on and off for decades, over the past 5 years (approx.) there has been an explosion in the availability of true crime documentaries – both films and series, thanks in part to streaming services such as Netflix. Those offerings widely regarded as documentaries appearing in these formats have huge viewership figures and the resulting social media response create public awareness like never before. Many people, especially those involved or interested in the field are aware of the impact made by series such as *Making a Murderer*. But what is the significance of the untold story? The family of the victim Teresa Halbach have spoken out over what they consider unfairly biased content and prosecutors have come forward to say that much evidence against Steven Avery was omitted from the series. Are these programmes really offering the public the full truth? When non-experts attempt to influence the law or conduct trial by media, do they do so with appropriate knowledge? If an agenda is served by this type of visual media, how can audiences ensure that they are fully aware of how their access to these stories is or can be directed by the film-makers? In light of the power of public opinion, do film-makers have a responsibility to produce balanced content? Or does that hamper the freedom of the process? Example – Darlie Routier sits on death row for the murder of her infant sons. 20 years later, there are many criticisms of the way in which she was portrayed by the media, with accusations that selective truth was used to skew public opinion. Was she convicted due to the media portrayal of her as vacuous, shallow blonde who smiled vacantly on camera as she held a party on her children's graves? Unshown footage may reveal how unbalanced this version of events was. Can justice be pure when filtered through the power of media? Her defence team continue to search for evidence to prove her innocence.

Gabriele Basile (Università di Napoli "Parthenope", Italy)

"Uneasy lies the head that wears a crown": Metamorphosis of Fathers, Brothers and Sons in Kurt Sutter's *Sons of Anarchy* (2008-2014)

Set in the fictional town of Charming, California, TV series *Sons of Anarchy* follows Jackson "Jax" Teller as he raises to the highest ranks of the homonymous MC (Motorcycle Club). Although heavily involved in gun smuggling and other illegal activities, the bikers are regarded as local heroes and guardians of

the town's serenity. It is the purpose of this contribution to investigate the dynamics of power in which the main characters are entangled, and the economic forces in motion, as Charming faces a dilemma: looking towards a future of expansion and gentrification (with all that that entails), or staying anchored in a bucolic past threatened by recession? Halfway between a «Harley commune» and a criminal organization with its own codes and modes of representation, the MC becomes an obsession for Jax, as he struggles desperately to bring it into the limits of legitimacy. It is in this crux of opposite powers that he experiences a crisis of identity as he has to navigate through different paternal figures, trying at the same time to uphold his brothers (the other gang members), to protect his own two sons from a life of violence, and to create his legacy as the MC's President.

Diana Bianchi (Università degli Studi di Perugia, Italy)

“Nothing but the truth”: An Analysis of ‘Authentic’ Policing in Dorothy Uhnak’s Autobiography and Crime Novels

Dorothy Uhnak’s crime novels featuring New York police detective Christie Opara (1968-1970) are credited as being one of the first series featuring a female police officer as the main investigator. With this character, Uhnak not only helped to develop the emerging feminist oriented crime fiction of the time but she also contributed to the increasing ‘realism’ of the genre itself as her writing was based on her work as a policewoman in New York. This experience was recorded in another text, published a few years earlier and presented as a memoir (*Policewoman*, 1964). However the autobiographical status of this book has been questioned by Paquet (2018) who noted many similarities between the memoir and the novels. The hybrid nature of these texts raises questions about their claims of authenticity as well as highlighting the blurring of the line between fact and fiction. In this paper, I will investigate these issues by comparing Uhnak’s autobiography with her fiction, using theoretical and methodological tools drawn from the field of Translation Studies, with the aim of shedding light on how ‘authentic’ elements are dealt with as they are ‘translated’ from the memoir to the fictional texts.

Emma Bielecki (King’s College London, UK)

I Spy: Surveillance and Identity from Vidocq to Balzac

As the crime writer Mike Ashley has pointed out, Eugène-François Vidocq, founder of the Paris Sûreté, was both the first real detective and the first fictional one, his best-selling *Memoirs* turning him into a legend in his own lifetime. His influence on nineteenth-century fiction has long been recognized, with writers such as Dumas, Hugo and Wilkie Collins drawing inspiration from his improbable career. His most famous fictional avatar remains Balzac’s King of the Underworld, Vautrin, but Vidocq’s life and writing, as well as the extensive discourse that built up around him, informed Balzac’s works in other, more diffuse but no less important ways. This paper will explore the role and representation of spying in both Vidocq’s *Memoirs* and Balzac’s 1833 novella, *Ferragus*. It will argue that this text, through engaging with non-fictional representations of police work, interrogates the analogy between novelist and spy that nineteenth-century writers and their readers so often reach for, calling into question some of the assumptions that underpin the idea of the novel as a privileged vehicle for exploring identity, interiority and the private realm.

María-Julia Bordonado Bermejo and Julio Alard Josemaría (Eisc/Universidad Rey Juan Carlos, Spain)

Freedom of Expression and Honour Rights, Personal Privacy and Own Image Throughout the History of the Weekly Spanish Criminal Events Newspaper *El Caso*

El Caso was a newspaper about the different crimes that occurred in Spain during Franco's dictatorship. It was born in the decade of the 50s and was read by a large number of Spaniards, although many did not want to recognize such a thing. The most famous crimes of the era of the dictatorship were reflected in this newspaper, which for a long time was an inexhaustible source of information on the most gruesome crimes of the deep Spain. This newspaper is a faithful portrait of a society that had no future prospects and clung to everything that went out of normal day to day. So far, in the Spanish history of crime, *El Caso* has been the crucible and the sieve by which the Spanish people were portrayed in an era still closed in time. In this paper we want to give to know a weekly

newspaper that lived by giving tragic and bloody news and that was a "best seller" for many years for a vast majority of the Spanish people.

Iren Boyarkina (Independent Scholar)

On Some Neglected Aspects of Violence in Gender Violence

Violence against women is one of the world's global problems: according to the United Nations, about 35% of women in the world have experienced at least once in their life physical or sexual violence. Violence against women causes physical, sexual, reproductive and mental ill health and in some cases leads to the victim's death. However, while physical and sexual violence are better studied and are easier detected, such subtler forms of violence as psychological violence, economic violence, etc, are often disguised and not so easily detected in gender violence, domestic abuse and are less known by wide public and less studied by scholars. Nevertheless, the consequences of these types of violence (psychological, economic, etc.) for women (and children as well) can be no less devastating than those of physical and sexual violence and can even lead to the suicide of the victim. Very often, psychological and economic violence act as aggravating factors alongside with physical violence. Dame Sally Davies admits that "This violence impacts on the mental and physical health of women and also their children." The focus of this research is mainly on psychological and economic types of violence, which are usually given less attention but are no less important. This approach is combined with some case studies in Italy. The aim of this approach is to facilitate a better understanding of violence and strategies for dealing with it in our communities, as well as to sensitize the society to it. The paper will focus on the metamorphoses of this crime of psychological and economical violence, as well as on cultural and critical boundaries related to this phenomena.

Nicoletta Brazzelli (Università degli Studi di Milano, Italy)

Haunted houses: Manderley in *Rebecca* by Daphne du Maurier

Manderley, the fictional estate on the Cornish coast resembling Menabilly, where Daphne du Maurier lived and wrote, is at the heart of what became an enormously successful novel published in 1938 and adapted into a Hitchcock film in 1940. *Rebecca's* famous opening line: "Last night I dreamt I went to Manderley again" sets the scene for a story in which dreams become nightmares, obsessions take root in the mind of the characters and a lost mansion full of mysteries lives through its inhabitants, living or dead. The unnamed female narrator begins by telling us that "there would be no resurrection ... for Manderley was ours no longer. Manderley was no more". But it is by the power of her intense evocation that the house rises up before us with its serpentine drive, invaded by monstrous blood-red rhododendrons. Like Charlotte Brontë's *Jane Eyre*, it is a dark and romantic tale of second wives, detached husbands, and unnerving British estates that conceal secrets and lies. *Rebecca* is a novel including sentimental, gothic and crime narratives as well as cross-references to fairy tale and psychological thriller: all these genres contribute to enrich the trope of the haunted house, a powerful and imaginative construction through which du Maurier presents multiple layers of dissonant consciousness and explores the motif of female sexuality and transgression. Daphne du Maurier's psychic imagination reenacts shocks and traumas, and the readers are invited to look deeper and deeper into the dramatic story until the denouement which is also the beginning of the novel.

Matteo Brera (University of Toronto, Canada)

Prison Films and Penal Changes in 1970s Italy

Media discourse and representation of crime influence mainstream culture to the point of claiming their own place beside scholarly approaches to crime as a form of popular criminology able not only to study crime films but also to render a picture of the society they are screened for (Garland and Sparks 2001). In this respect, prison films are both capable of shaping popular culture and being receptacles of the sociological signs perceived by their directors in the current political discourse on crime. In this paper, I aim to focus on the Italian case to demonstrate that cinematic representations of incarceration – whether of dramatic or comic register – written in a specific historical context mirror the ongoing debates on crime and incarceration and propose themselves as a critique of the social and penal system of a country. I will concentrate my analysis on two films produced and screened before 1975,

when a significant reformation of the Italian carceral setup took place: *L'istruttoria è chiusa, dimentichi* [*The Case is Closed: Forget It*] (Damiano Damiani, 1971) and *Farfallon* [Farfallon] (Riccardo Pazzaglia, 1974).

Paola Brusasco (Università degli Studi "G. d'Annunzio" di Chieti-Pescara, Italy)

Premeditated Imperfect Metamorphoses: Clues of Italianness in Contemporary Crime Novels Translated into English

Italian crime fiction has been thriving over the last thirty years, with many writers – such as Camilleri, Carlotto, Lucarelli, Carofiglio, to name but a few – infusing a codified genre with social commentary and political issues, thus inclining towards social engagement and historical investigation (Pieri 2007). Such aspects are rooted in a strong sense of place which compounds the cultural specificities already inherent in national concepts of crime and law and order (Pieri 2007; Knight 1980). Maher (2013) also points out a link between travel writing and crime fiction in their emphasis on cultural background and setting, which again foreground situatedness. In the light of the popularity of contemporary Italian crime fiction in the English-speaking world, this paper is a study of the strategies used by L. Venuti and O. Stransky in their translations of Carlotto's *Arrivederci amore, ciao* and Lucarelli's *Almost Blue* respectively. Translation involves "metamorphosing practices and outcomes" (Cunningham 2005), but crime novels seem to require a deliberately incomplete metamorphosis, one that negotiates a conspicuous degree of cultural specificity within a narrative that is expected to afford wide readability. While borrowing Italian terms is clearly part of a foreignizing strategy meant to convey a sense of place, an analysis of both source texts and target texts may identify subtler or more articulate ways to retain cultural specificity.

Agustin Cadena (University of Debrecen, Hungary)

Drug Trafficking and Crime Fiction in Mexico

Since the so-called 'War on Drugs' was launched in 2006, Mexico has become the most violent country among those which are not officially at war. The Mexican government recently released data showing that between 2007 and 2014 – a period that accounts for some of the bloodiest years of the nation's war against drug cartels – more than 164,000 people were victims of homicide. The numbers seem to have decreased, but not substantially. This situation has produced an increasing number of books, mostly testimonial, nonfiction novels, crime fiction, and drug traffic stories, know internationally as *narconovelas*. This proliferation, extended to cinema, pop music, performance, and other artistic expressions, has made the genre borders blurry. My paper points at the most relevant differences between crime fiction and *narconovela*, as they so often seem to overlap. Perhaps the most visible of these differences is about fictional settings: crime fiction is traditionally urban, while *narconovelas* often take place in rural or semirural environments. But there are other differences as well: *narconovela* is supposed (and expected) to be critical and have an effect on society, while crime fiction, in Latin America in general, is known to be just too pessimistic to believe in the use of any form of criticism.

Claudia Capancioni (Bishop Grosseteste University, UK)

The Adventures of 'Unofficial' Gentlemen: Julian Barnes's *Arthur & George*

Among the many afterlives of Sherlock Holmes and Arthur Conan Doyle, Julian Barnes's *Arthur & George* (2005) remains an attractively multi-layered neo-Victorian fiction captivated by historical and fictional narrative of crime and justice. Aptly identified by Patricia Pulham as a 'neo-historical biofiction' (2013: 155), this novel narrates a real-life case through two historical figures, the author Arthur Conan Doyle and a solicitor, George Edalji, who, at the beginning of the twentieth century, asked Conan Doyle to investigate the crime of which he was accused. My contribution investigates this novel's complex metamorphoses of facts and fictions interweaving Victorian captivating criminality to neo-Victorian retelling of it, Conan Doyle to Sherlock Holmes, Julian Barnes to Arthur Conan Doyle, Dr John Watson, and Sherlock Holmes. It examines Barnes's captivation with Victorian detective fiction, a form Conan Doyle's adventures of Sherlock Holmes significantly influenced. Barnes's 'neo-historical' *Arthur & George* is indeed based on facts but preoccupied by Conan Doyle's detective fiction. Moreover,

my paper reflects on the constant, powerful appeal of the most famous British detective and his afterlives in contemporary literature and its adaptations.

Lara Colangelo (Università degli Studi “G. d’Annunzio” di Chieti-Pescara, Italy)

The Image of China in Van Gulik’s Novels: Between Fiction and Reality

In 1949, the Dutch diplomat and sinologist R. Van Gulik translated the novel *Dee Gong’an* (1870) into English, having the merit of introducing Chinese crime fiction to the West. His interest in this field later prompted him to compose detective novels with Chinese setting, featuring the Tang dynasty Judge Dee. This “hybrid” literature (Van Dover 2015), which incorporated characteristics of both traditional Chinese detective fiction and the Western one, has been the subject of a series of studies in the last decades. These studies are mainly focused on analysing the relationship that Van Gulik’s crime fiction has with both traditional Chinese detective literature and the Western one. With the exception of some interesting researches (e.g. Wang 2013, Rong 2012), there seem to be few studies specifically related to how Chinese society and culture are portrayed in the Dutch writer’s works. The purpose of this paper, therefore, is to shed light on the image of China emerging from these novels, investigating the complex relation between facts and fictions. Special attention will thus be paid to the real/realistic elements included in the depiction of the social background and in that of the characters, like the protagonist, who was inspired by the historical Judge Di Renjie (630-700).

Massimiliano Coviello (Università degli Studi Link Campus University, Italy)

L’allieva: The Use of Social Media between Promotion and Consumption - See Valentina Re

Manuela D’Amore (Università degli Studi di Catania, Italy)

The Female Offender: Infanticide, Petty-Treason and Punishment in Early Modern Street Culture

Starting from the notion of street culture (Wiltenberg 1992), and from the vast corpus of sensational crime news in early modern England (Dimmock, Headfield 2014; Sharpe 2014; Martin 2017), this paper will focus on specific representations of female agency in some anonymous writings – short narratives and ballads – circulating in London between 1580 and 1680. Invaluable sources of information about the English way of life in small provincial towns, they show that the cases of women killers in domestic contexts were always popular, and that gender was a central issue. In fact, *Sundrye strange and inhumaine Murthers* (1591), *Deeds against Nature and Monsters by kinde* (1614), *The Vnnaturall Wife* (1628), *The Lamentation of Mr Pages Wife* (1663-1665) and *Great and bloody News from Farthing Ally, Or the True and Faithful Relation of a Horrid and Barbarous Murther* (1680) are only some of the sensational accounts of women’s acts of violence against their husbands and children. Although they followed the strictest Christian precepts, and were traditionally “dependent and passive” (D’Amore and Lardy, 2012), their murders provided evidence that they were actually “caterpillar[s] of nature”, also “creature[s] more savage then a shée wolfe” (Anon. 1614: 3), and that crime news were proposed as vehicles of morality, godly order and doctrinal orthodoxy (Walker 2003). The format, (sensational) style and rationale of this genre did not change much throughout the seventeenth century. The above-mentioned texts will demonstrate that women’s domestic crimes were clearly the product of their position as victims in patriarchal England (Martin 2007: 40-41; 2017), and that public punishment was meant to weaken, possibly annihilate, deviant gendered behaviours (Classen and Scarborough 2012).

Rebecca Davey (Bath Spa University, UK)

The Impact of Gaston Leroux’s Early Journalistic Career upon the Interaction of Crime Fiction and Gothic

The paper would primarily examine Leroux’s *Le Mystère de la Chambre Jaune* (1907) and its sequel, *Le Parfum de la Dame en Noir* (1908). Particular analytic emphasis would be placed on the former’s genesis, and its status as a progenitor of the ‘locked room’ mystery, which would be contextualised beside Leroux’s international contemporaries Edgar Allen Poe and Arthur Conan Doyle – both of whom were also famous for their combination of Crime Fiction and Gothic tropes. My aim is to

interrogate Leroux's metatextual, semi-autobiographical representation of his journalist-turned-amateur-detective, Joseph Roulettabille, whose journalistic career is derided by legal authorities, but who often prevails over and humiliates them by solving the case himself. The paper would also draw upon Leroux's short fiction (some of which has been collected in *The Real Opera Ghost and Other Tales*) and his novel *Le Fantôme de l'Opéra* (1909). These fictions share with Leroux's 'Roulettabille' novels a synthesis of horrific, fantastic spectacle (inspired by Leroux's familiarity with the *Grand Guignol*) and complex and multi-faceted intellectual puzzles for the reader. Leroux's deceptively-simple metatextuality, his inclusion of real-life people, events, and locales, obscures the line between fact and fiction, drawing upon (sometimes 'true') Crime Writing and fantastical Gothic tropes alike.

Ffion Davies (Bath Spa University, UK)

Hard-Boiled Femininity in Contemporary Crime Fiction

The hard-boiled is a genre associated with pulp fiction of the twenties, and has been described, albeit rather reductively, as 'books about tough guys'. Pioneered in novel-form by Raymond Chandler, many critics argue that the hard-boiled is 'inflected with a particular straight, white, male way of seeing'. It is true that 'western pop culture... continue to celebrate the 'he-man'', however, 'certainly since the 1970s there has been a strong hint of parody, even dysfunction, in the portrayal'. It is said that 'genre fiction articulates cultural conflicts', therefore, it is no surprise that the Eighties, a decade heavily concerned with issues of gender, saw a spike in the introduction of female leads and detectives in hard-boiled crime fiction. The female sleuth, such as Paretsky's "Vic" Warshawski and Grafton's Kinsey Millhone, dominated the pages of crime fiction best sellers, and it seemed as though 'After generations of peeking through their knitting and over their pots and pans, the new female sleuths are more intellectually vital [and] more physically capable.' What is the function of the female hard-boiled detective in a genre which is considered 'traditionally masculinist'. What happens when a genre which is usually the 'preserve of straight, white, male writers' is appropriated by women? This paper seeks to examine the ways in which contemporary crime fiction has appropriated the hard-boiled aesthetic; repackaging and reinventing it as an oppositional 'hard-boiled' femininity in order to explore social and cultural issues of its day.

Camilla Del Grazia (Università degli Studi di Pisa, Italy)

Sherlock Holmes and His Nemeses: Reshaping the Gothic Double Through Victorian Science and Anthropology

In the long string of opponents faced by Sherlock Holmes, none is more central and evocative of the Gothic double than Professor Moriarty. Macroscopic correspondences between the detective and his sworn enemy are easily pointed out: both exert pervasive control over the city, relying on similar extraordinary mental capabilities and on equally comparable faithful associates to preserve or disrupt social order. Yet I wish to argue that this specularity runs deeper than what is immediately perceivable and is furthermore carefully constructed by Arthur Conan Doyle in keeping with the scientific theorisations of his time. Specifically, both men seem to be characterised according to 19th century (and particularly Lombrosian) studies of the "man of genius," presenting physical and psychological traits that conform to the anthropological stylisation of this figure. What is more, the subtype of the "alienated genius," strongly reminiscent of the melancholic intellectual, appears to be the prevalent model of reference not just for Moriarty but for Sherlock's other double, his brother Mycroft, and for the detective's fiercer opponents after the Professor's demise. Finally, Doyle often presents biological heredity as the main source for the almost inhuman powers of both Holmes brothers and their opponents. While this might likely be conceived as an attempt to rationalize said faculties, it also further blurs the already fine line separating good from evil, order from chaos.

Anindita Dey (Debraj Roy College, India)

Sociocultural Reality and Factual Information: Reading Beyond the Fictional Deviant World in the Adventures of Feluda

This paper aims to study select adventures of Feluda (Pradosh C. Mitter), Satyajit Ray's private detective created in 1965. Though lesser known in the field of mainstream crime writing, for over two

centuries, since the 1890s, the popular literature of Bengal (India) has been featuring detectives in the detective story called 'Goenda Kahini' in Bangla. An acclaimed Bengali litterateur and one of the world's greatest filmmakers, Ray penned 35 adventures on his detective between 1965 and 1990. Initially created for a children's magazine 'Sandesh', these adventures along with the magazine's transformation gradually followed a more serious tone. Written in postcolonial India, the time frame of the stories is the 1960s and the 70s. The texts that this paper proposes to study reflect the social milieu in the aftermath of India's independence – the latent conflicts dealing with stark reality embedded in the narratives that apparently appear innocently fictitious to the readers now. The paper attempts to study beyond the whodunnit crime-inquest-discovery pattern. It looks into the aspect of the adventures that goes beyond the genre of detective fiction per se. The stories are not just about crime and criminals; they are excellent travelogues, adventure stories, a source of interesting information and trivia about a diverse range of things – history, places, nature, literature, society and culture. The paper argues that these adventures of crime draw to a large extent from the realm of truth – social stigmas and the dark underworld of dons, narcotic mafias and smugglers of the times. Further, the stories based on the actual crises of the fast-fading old-world gentility of the educated Bengali middle-class of the 1960s and the 70s; the picture of old Calcutta rife with innumerable problems like regular power-cuts, dug up graves and streets etc. make the crime narratives of Feluda, an overwhelming metamorphic presentation of fact to fiction.

Pauline Dirven (Utrecht University, The Netherlands)

Sites of Forensic Drama: Scripts for the Enactment of the Dr Ruxton Murder in the Courtroom, Newspapers and Radio Show

At first sight, forensic knowledge seems to be the domain of the fact; an objective way to find incontrovertible evidence in a criminal case. However, various scholars have argued that this is an unrealistic image, created by contemporary fictional representations of forensics, such as the television series CSI. In this paper I argue that the image of 'factual forensics' already took shape in the first half of the twentieth century. It did not solely stem from portrayals in crime fictions; it came into being throughout multiple enactments of forensics at different sites in which crime became accessible for a lay audience. These sites were both fictional and non-fictional; they include courtroom performances by expert witnesses, newspaper reports, and crime fiction. I argue that these different sites had their own scripts for the enactment of crime. These scripts encompassed the weight given to forensic evidence and the way in which forensic science was represented. To illustrate this, I analyze a case study: the Dr Ruxton murders (1935, United Kingdom), a case of a doctor murdering his wife and servant and cutting up their bodies to make them unidentifiable. By analyzing the way this crime was enacted in court performances, newspapers reports, and a fictionalized radio play, I wish to show how the scripts of these different sites impacted the way in which they represented forensic science. In other words, I show how the crime metamorphosed when it travelled from one site to the other.

Lucretia Dogaru (University of Medicine, Pharmacy, Sciences and Technology, Romania)

Juvenile Delinquency. Causes, Consequences and Prevention

The problem of juvenile delinquency is an essential issue in the field of criminology, which has incited, over time, the interest of sociologists, psychologists, criminologists and law specialists. The extremely sensitive and complex character of this type of criminality requires a multidisciplinary study and approach. According to statistical data, in the last period, has been detected not only a general trend of growth but also a diversification of the serious crimes committed by minors. Taking into account the doctrinal guidelines in the field of research, in the present paper we will try to present and analyze the delinquent profiles, the causes and the conditions that generate juvenile crime, the circumstances of moral training of juvenile offenders, the factors of risk and their interdependence as well as the motivations of the deviant behaviors. Also, will be made a comparative analysis of the statute of the minor delinquent as it is found in the legislation of some European states in order to substantiate the need of prevention and fight this criminal phenomenon. Because the problem of juvenile delinquency is extremely complex both knowledge and its explanation must be the basis of social and criminal policy measures. Starting from the necessity of prevention and diminution juvenile delinquency, we emphasize that it implies the scientific approach, the improvement of the legal framework for

sanctioning the deviant behavior of minors in order to develop a unitary, coherent and effective prevention and sanctioning system.

Reshmi Dutta-Flanders (University of Kent, UK)

A Linguistic Stylistic Approach to Crime and Culture: Megan Abbott's *The End of Everything*

Why does *The End of Everything* by Megan Abbott read more as a story of 'sibling rivalry', than about the culture of high school competitive sports in America which affected academic performance over decades? 'Pay-to-play-all-star-teams' are popular for admittance into elite or popular universities in the US. For example, national pay-to-play organizations, such as Pop Warner Football came into being in 1929 (<https://www.theatlantic.com/education/archive/2013/09/when-did-competitive-sports-take-over-american-childhood/279868/>). What is the background to the criminal act in this novel? Why is it I found this to be a story of sexual curiosity and rivalry, where 'boy-girl' Evie is competing with her older sibling Dusty, who is a 'deeply glamorous seventeen' and their father's favourite? The way suspense is played out in lexical choices (such as the over use of pronoun *something*) leaves the cause inexplicit, while conceptualises the criminal intent. The question is whether crime is cultural, or simply an act of the individual. A sibling rivalry leads to a suicide in the story. The dichotomy of criminal acts and social factors influencing crime is investigated in the prospective narration that locates the narrator present with its role as a participant in the past, when anticipating the perpetrator intent in prospection. As a consequence, a 'counterfactual scenario' emerges when the crime-culture nexus is evident. Following the idea of 'double function' for participant position in crime, I show how the theme of sporting practices is a cultural phenomenon that influences the criminal act instead, which is initially understood as a story of sexual rivalry. This paper examines the way crime fiction incorporates social factors when telling a story of criminal activity.

Malcah Effron (Massachusetts Institute of Technology, USA)

Reshaping Reality: Narrative Consequences of Crime Fiction Literary Tourism

Nicole Kenley (Baylor University, USA)

Criminality and Border Formation in Dave Hutchinson's Fractured Europe Series

PANEL TITLE: Issues of Real Spaces in Crime Fiction

Contemporary culture is fraught with challenges to its understanding of geopolitical spaces, including but not limited to wars on terror, issues of migration, and the devolution of trade alliances. As these changes in the way the globe experiences crime disrupt the twentieth-century grand narratives of nationalism, crime fiction works to interrogate the relationships between cultures of crime and their associated locations. Despite its reputation as a conservative form, crime fiction has always engaged narratively with violations of borders, political, geographical, epistemological, and ontological. This panel opens up discussions of these boundary violations by addressing the fictionalization of real places, using such epistemological and ontological crossings to address issues of policing and investigation in environments where attitudes toward these questions are in flux.

The panel begins by exploring the geo-social effects of the popularity of crime fiction set in real cities by attending to the narratives created through literary tourism based on crime series in Malcah Effron's paper "Reshaping Reality: Narrative Consequences of Crime Fiction Literary Tourism." Literary tourism narratives reshape experiences of spaces so that the lived experience of an environment mirrors the one conceived from a particular (body of) text. This paper examines three forms of literary tourism associated with crime fiction – stories of literary tourism, such as in Mark Haddon's *The Curious Incident of the Dog in the Night-time* (2003); crime novels who serve as tourism, such as Donna Leon's Brunetti series, and tourism companies, such as the Stieg Larsson Millennium tour of Stockholm – through the lens of the realism effect. Loosely defined, the realism effect identifies moments of perceived local non-fictionality in global fictions and offers diagnostic axes for assessing the importance of this perception to narrative communication. This paper uses the apparatus of the *realism* effect to consider what happens when the mean streets represented in crime fiction become a commercially successful rebranding of international cities and the ethical importance of attending to such phenomena.

Next, the panel continues to examine the blending of real and fictional spaces produced by crime narratives via Nicole Kenley's paper "Criminality and Border Formation in Dave Hutchinson's Fractured Europe Series." The series in question imagines a speculative, Balkanized version of Europe with constantly shifting borders constructed and reconstructed based on ever-narrowing perceptions of individuality. Hutchinson extrapolates Anderson's imagined communities, positing a Europe in which nations fragment and re-formed from entities as corporations, religions, and even athletic fandoms. Hutchinson's novels suggest that as nations proliferate, their ability to contain criminal activity threatening their borders diminishes, increasing the creation of extralegal spaces and agents such as detectives, spies, and mercenaries whose actions may protect and threaten borders in equal measure. In exploring these geo-socio-political questions, Hutchinson questions not only international boundaries but also generic ones, as the novels in the Fractured Europe series blend genres like detective, spy, and speculative fiction in a manner that mirrors the fragmentation of the nation-states in the texts. Ultimately, Hutchinson's series indicates a growing unease over criminal transgression, both in its complicated manifestation in a globalized world and its ideological representation in crime fiction.

Maurice N. Fadel (New Bulgarian University, Bulgaria)

***Murder on the Orient Express* beyond Orientalism**

Agatha Christie's classic novel *Murder on the Orient Express* is seen as a product of the so-called "orientalism", ie, of the colonial treatment of the Orient by the West. The paper will try to change this perspective. It will analyze the presence of the Orient in the novel as diverging from the Western colonial politics, as a source of meanings for the overall message of the work. A special attention will be paid to the intertextual interactions between the oriental literature and the novel. Together with the concrete task of rethinking the relationship between the West and the Orient in Christie's work, the paper will also attempt at rethinking the liaisons between the West and Orient in the traditions of the crime fiction as a whole.

Milla Fedorova (Georgetown University, USA)

Angels or Aliens? Women in Russian Gangster Films

Female characters in the majority of Russian gangster films play secondary roles both in the stories and in the characters' lives. Patriarchal and masculine, the gangster societies either distance women (mothers and wives) or objectify them (girlfriends and, sometimes, wives). The female characters usually serve either as a background or plot devices. My paper will focus on a few noteworthy exceptions from these passive female roles: the women who managed to rise to high positions in mafia. In *Bandit Petersburg* (season 2) Ekaterina Zvantseva, a talented mafia lawyer, demonstrates that her romantic feelings define her loyalties: her female nature makes her irrational, sensitive, and vulnerable to the ones she loves. Eventually, she fails in competition with the tough men, but given the nature of competition within the mafia, it allows her to preserve humanity. Angela, the protagonist of Anton Bormatov's *Alien Girl*, is the opposite of Ekaterina: she manages to become a mafia boss because she entirely lacks such human quality as compassion. Devoid of emotions, she coldly calculates her behavior in all circumstances, steps over dead bodies and reaches the high position. Although the film demonstrates a powerful and successful woman, it is shockingly misogynistic since it portrays the female heroine as an alien species. Both Ekaterina and Angela possess sexual allure but the former succeeds due to her brain and professional skills of lawyer, while the latter manipulates men using her sexual charms. Her femininity manifests itself in seduction and deception.

Lauren Fitzgerald (Yeshiva University, USA)

Stephen King and the Crime of Plagiarism

Gothic authors have never been known as "original," Walpole winkingly revealing that *The Castle of Otranto* (1764) was a "forgery" and contemporaries accusing Lewis of producing "servile imitations" in *The Monk* (1796) and *The Castle Spectre* (1797). More than two centuries later, anxieties about deviant authorship continue to swirl around the Gothic's most popular and prolific heir, Stephen King – in his fiction (e.g., *The Shining*, *The Dark Half*, and *Finders Keepers*), his accounts of his authorial origins, and

in charges (in court and elsewhere) that the most horrifying of authorial crimes, plagiarism, was committed against him or that he committed it himself. In this presentation, I will examine King's most Gothic author, *Secret Window, Secret Garden's* (1990) Mort Rainy, in the context of late twentieth-century attitudes about the plagiarist as pathologized thief and King's own comments on and encounters with these attitudes. I will also argue that King's representation of the crime of plagiarism in this novella draws on the logic of Gothic authorship. Rainy's guilt over his plagiarism produces an alter ego that is his "greatest creation – a character so vivid that he actually did become real." King suggests that Gothic "creation" occurs not by originating something new but – as enacted most famously by Shelley's *Frankenstein* (1818) – by (mis)appropriating the past.

Kristin Franseen (McGill University, Canada)

"Everything You've Heard Is True": Gossip, Detection, and the Recollection of Historical Fact and Fiction in Antonio Salieri's Literary Afterlives

Citing positive reviews, advertisements for the theatrical and cinematic versions of Peter Shaffer's *Amadeus* proudly proclaimed "everything you've heard is true." While overtly referring to the play's success, the statement troubled many musicologists (Landon 1988, Braunbehrens 1989, Lang 1997, Rice 1999, Angermüller 2005), who saw in it misleading claims to historical accuracy. Moving beyond this debunking, my presentation examines the theme of musical gossip and evidence in crime fiction depictions of Antonio Salieri. These include the narrator's conviction that he is possessed by Salieri in Cedric Glover's *The Mysterious Barricades* (1964) and the "police interview"-style repetition of Salieri's (fictional) objections to Mozart's supposed political transgressions in David Weiss's *The Assassination of Mozart* (1970). Many post-*Amadeus* literary defenses of Salieri – including Dieter Kühn's postmodern *Ein Mozart in Galizien* (2008) and Ian Kyer's quasi-procedural *Damaging Winds* (2013) – also take on the quality of mysteries, with protagonists seeking historical truth and justice. Reframing history in this way simultaneously humanizes and sensationalizes the musicologist's evaluation of sources. The conclusions of these stories depict the uncovering of some musicological "verdict" (however apocryphal) as the unveiling of a guilty suspect, even when the true culprit turns out to be history itself.

Maria Freij (Kristianstad University Sweden)

The Woman Victim from Object to Subject: Voices Lost and Gained in Lars Gustafsson's *The American Girl's Sundays*

Lars Gustafsson's *The American Girl's Sundays* (2006) is a welcome change to tales based in true crime, which often focus on the predominantly male murderer or serial killer instead of the predominantly female victim. Gustafsson's prose poem, largely inspired by the real-life murder of Colleen Reed in Texas in 1999, is narrated by the victim herself, giving her a voice and an identity. The paper explores the construction of the narrative voice, which is interwoven with Gustafssonian elements, and contrasts the representation of the victim with that of TV series about her killer, such as "The Murders of Kenneth McDuff" and "Kenneth McDuff—Serial Killer Documentary". Popular culture's fascination with serial killers rather than with their victims means the killers' names are remembered and their victims' forgotten. The paper discusses how the voyeuristic gaze objectifies the victim, now literally just a body. An approach like Gustafsson's immortalises the 'American Girl' through the narrative choices made—a shift in focus from a woman's death to a focus on her life de-objectifies, de-fetishises, and de-mythologises her: literally and literarily promoting her from object to subject.

Miguel Fuster-Márquez (Universitat de València-IULMA, Spain)

***Twin Peaks*: A Multimodal Corpus Approach to Crime Solving**

Twin Peaks (ABC 1990-1991), one of the most influential series in the history of American television, is said to have dominated the TV screen in the 1990s. This interest in the series was recently brought back to public attention in May 21, 2017 when the promised sequel of *Twin Peaks: The Return* was premiered. However, out of the three, it is season one and two that draw more clearly on elements of murder mystery series, with FBI Special Agent Dale Cooper directing the investigation in charge of finding who killed Laura Palmer. *Twin Peaks* has been classified as a hybrid genre in which horror,

mystery and drama intertwine. In Parker's words (Atlantic 2017), it is an example of "unprecedented stew of occultism, irony, horror, deadpan, soap opera, canned narrative, dream logic, burningly beautiful young people, and postmodern diddling-about". This contribution follows the research initiated by Gregori-Signes & Fuster-Márquez (in press) and seeks to investigate what evidence about the crime is actually present in the series and how the event is constructed and distributed in order to ensure the suspense through both seasons. We will also pay attention to which characters contribute to provide crucial (or else misleading) evidence of Laura Palmer's murder. By looking at the textual and multimodal (images and other visual elements) cues and using corpus techniques, we will be able to answer these questions and reveal who or what offers the strongest evidence to solve the crime that was transmitted to more than 60 countries at the time it was first broadcast.

Emma Gardner (Bath Spa University, UK)

Exploring Differences in Gender Culpability in Twenty-First Century Fiction

This paper sets out to identify the way fictional female murderers transgress social codes and, in turn, highlight large discrepancies in regard to gender culpability in crime. Current research shows women who kill pose a threat to the patriarchal order that subordinates them, and this paper examines why that might be through studying fictional and factual texts that concur with this line of thought. Feminist theory plays a large role in the methodology of this thesis, bringing in contextual research to aid its argument. By incorporating both fictional and non-fictional matter, the paper aims to convey how this masquerade of hyper-femininity demonstrates the need for such violent actions as a form of patriarchal rebuttal. Commenting on how those who commit heinous and sexually aggressive crimes, as well as murder, represent a stringent retaliation against the oppressive patriarchal system. Concluding that although women who kill transgress their gender binary they should not be treated any differently to their male counterparts who commit similar, if not worse, crimes.

Anna Gasperini (Marie Skłodowska Curie Fellow at Università Ca' Foscari di Venezia, Italy)

"Look for the Beast with a Man's Face": How the Victorian Press Rewrote Burkers

Between 1829 and 1831, the crime of "burking", that is, killing someone to sell their bodies for dissection, shook Britain. Burke and Hare in Edinburgh and Londoners Bishop and Williams lured people into their houses with the promise of food and shelter, then drugged them, murdered them, and sold their corpses. The public perceived burking as peculiarly horrifying, an unprecedented, money-driven commodification of human life. Contemporary reporters appeared even disappointed to observe that burkers, instead of displaying an appropriate diabolical physiognomy, looked utterly common. Incapable to accept this evidence, the press circulated a suitably fiendish portrait of burkers, and represented burking as an act of brute force, rather than the disposal of a trusting, drugged victim. Contemporary working-class literature swiftly absorbed this alternative narrative: in G.W.M. Reynolds's massive penny blood series *The Mysteries of London*, the Resurrection Man, burker-bodysnatcher, is a monstrous brute. Recently, British TV drama *The Frankenstein Chronicles* (2015-) portrayed the London burkers as a clan of dirty, beastly, underground-dwelling creatures. Drawing from discourse theory and new historicism, in this paper I compare the plain physicality of real-life burkers and their fictional counterparts' monstrosity. I examine how facts and fiction about burking mingled in contemporary press and penny blood literature, and how these re-elaborations influenced twenty-first-century representation of the London burkers in *The Frankenstein Chronicles*.

Rajeev B. Ghode (MIT Art Design Technology University, India)

Program Formats and Broadcasting Pattern of Crime Based Programs on Indian National Television Channels

Indian TV Industry is dominated by women on screen especially after launch of private satellite channels. Women are portrayal with all dark and light shades of personalities and characters in typical 'Saas-Bahu' family dramas. Parallel to the family drama, crime and detective series are dominated by men actors are equally popular among all the ages and across all the classes of Indian audience. Crime and detective programs are hitting the Indian television market from the time Doordarshan being single broadcaster to till date with more than 850 private broadcasters. Crime and detective series like

Karamchand, CID, Savadhan India, Crime petrol and many more crime series made remarkable contribution in Indian television industry. Some of the crime based programs are always on the top chart of TRP/BARC rating. This paper explores two aspects of the crime based programs, one is the formats and another is the broadcasting pattern. To study both these aspects, content analysis research method is used to understand the nature and broadcasting pattern. For this study the researcher has chosen 25 popular crime based programs broadcast on Indian National Television from 1990 to 2017. To study the formats of the crime based program, the programs are coded and sub coded according to production and creative treatment. To understand the broadcasting pattern, the programs are coded on number of episodes, duration of programs, frequency of broadcasting, number of seasons, and special episodes.

Emilio Gianotti (Università degli Studi di Perugia, Italy)

Holism and the Detective Story: Carlo Emilio Gadda and Douglas Adams Compared

By comparing *Quel Pasticciaccio Brutto de Via Merulana* by Carlo Emilio Gadda and the *Dirk Gently* series by Douglas Adams, one comes across some remarkable convergences between them. Indeed, while they tell stories about detectives solving crimes, they dialectically engage the familiar “Aristotelian perfection” of detective fiction. However, neither of the two is easily included in the general overviews of the genre. This may be due to the vision of the world that the two detectives shared and that has to do with the notion of holism. It seems that the idea that “everything is connected”, as an ideological content, contrasts sharply with the rigid, linear, deterministic structure of the genre, notably leading to its truncation in Gadda and to the apparent ridicule of its logic in Adams. This has led critics to consider Gadda unique among detective fiction writers, and Adams as a parodist rather than a real representative of the genre. Re-Reading these novels, I argue that holism itself, whether conceived as a cyclonic tangle or as the ultra-harmonic coincidence of science and fantasy, cannot inform the detective story without mutating it radically from within, almost beyond critical recognition.

Jesús Ángel González (Universidad de Cantabria, Spain)

Generic Crossings: Post-Western and the Crime Film

The term Post-Western has been used since the 1970s to refer to books and films that are not Westerns but use conventions of the Western genre to analyze contemporary conflicts and issues. The definitive contribution to the establishment of this subgenre has been the book by Neil Campbell *Post-Westerns* (2013), in which they are defined as films that make references to the Western to establish a dialogue (usually critical) with the ideological and generic assumptions of the original genre. A particular characteristic of Post-Westerns is their hybrid character, because they frequently move from the Western to other genres. For example, Campbell includes in his analysis two films with obvious references to the myth of the West, but with generic features (plot, characters, narrative structure) belonging to the crime film: *Bad Day at Black Rock* (Sturges 1955) and *Lone Star* (Sayles 1996). Another more recent film in which similar hybridization processes occur is *Winter's Bone* (Granik 2010). This paper will analyze the interaction between the Post-Western and the Crime Film looking at these three films and two others: *No Peace for the Wicked* (Urbizu 2011) and *Once upon a time in Anatolia* (Ceylan 2011). These belong to a very important current of this new subgenre: transnational Post-Westerns, films that are located in countries away from the United States and use the conventions of the Western to investigate specific characteristics and myths of these new places.

Jean Gregorek (Canisius College, USA)

Monopolizing the Female Image: Murderous Collectors in Vera Caspary's *Laura* and Gillian Flynn's *Gone Girl*

The American novelist Vera Caspary's best-known work *Laura* (1943) explicitly addresses male resistance to the female urban professional. The novel's namesake is presented as a beautiful, vulnerable, but also menacing enigma to the men around her; Otto Preminger's 1944 film version interrogates the mystery of Laura Hunt via the striking portrait that visually dominates her apartment, and by implication, the three men in her life. Unlike Preminger's film, Caspary's novel is partly told

from the point of view of Laura herself, and highlights the plight of young working women in the 1940's. However both texts pit these women against a treacherous gay writer and aesthete who collects beautiful objects. This paper explores Caspary's staging of a narrative competition between the 'career gal' and the queer aesthete. The gay collector reappears in a contemporary text that shares a number of formal similarities to Laura, Gillian Flynn's 2012 *Gone Girl*; here too he is opposed, not only to the well-being of the female protagonist, but to the mass culture she manipulates to her own ends. In these homophobic novels, and in their film versions, the most egregious crime arguably becomes not murder, but the attempt to monopolize the image of the woman-as-victim, to prevent its circulation in a media economy that thrives on such sensational portraits.

Carmen Gregori-Signes (Universitat de València-IULMA, Spain)

Laura Palmer Revisited: A Corpus Linguistic Approach to Character Construction

Twin Peaks (ABC 1990-1991) is considered a cult ground-breaking TV serial, a forerunner of high quality television and a necessary referent for anyone interested in murder mystery series. As claimed by many critics, *Twin Peaks* revolutionised and opened up the 'golden age of television', and is thought to have influenced many TV series to this day. Its storyline revolves around the murder of homecoming queen Laura Palmer, with Special Agent Dale Cooper heading the investigation into the murder. A lot has been written and speculated about the victim; however, no systematic account has been given yet of how the verbal description of Laura Palmer is functionally integrated in the narrative flow. Using corpus linguistics methods (e.g., concordancing, n-grams, concordance plots, etc.) this talk analyses in detail the actual verbal cues that the audience gets from the dialogues. The objective is to find out and bring into debate who Laura Palmer 'really was' according to textual evidence, and whether it may justify the fact that, when it debuted on ABC, "her fate became material for newspapers, magazines, TV chat shows and radio programmes" (Alexander 1993: 128) surpassing the boundaries of fiction. The results of the analysis indicate that external elements also contributed to creating the myth of Laura Palmer.

Alexandra Griffiths (Bath Spa University, UK)

The Effect of Tradition and Psychogeography in Tartan Noir Crime Fiction

This paper aims to provide the audience with an overview of Psychogeography and Tartan Noir Crime Fiction, which will then further delve into the idea of the city within Ian Rankin's *Knots and Crosses* and William McIlvanney's *Laidlaw*. It will explore the idea of cultural traditions in Scotland, focusing in on Edinburgh and Glasgow – the two cities in which these novels are based. It will explore the notion of social mobility, the working class and modernisation in Edinburgh and Glasgow, and how the authors use psychogeography as a tool to foreground the culture within each city as they successfully show us that without psychogeography, they would not be able to show the reader an accurate and honest depiction of how different Glasgow and Edinburgh function as cities in their novels. In addition to this, it will demonstrate how an international readership may feel marginalised as both authors use a mixture of fictional and non-fictional places in their novels, and as well as this, use slang and descriptions of certain aspects of the city that only an insider may be aware of.

Isabell Große (Leipzig University, Germany)

"A Woman Ahead of Her Time": Representations of the Past in Nicola Upson's *Josephine Tey Mysteries*

With novels such as *The Franchise Affair* or *Miss Pym Disposes*, Elizabeth Mackintosh (aka Josephine Tey) earned her place amongst the Queens of Crime and, according to Val McDermid, paved the way for psychological crime writers like Patricia Highsmith or Ruth Rendell.¹ Regarding her as "a woman ahead of her time" – whose novels have "a modern feel and liberal outlook", Nicola Upson pays tribute to Mackintosh by turning her into the central character of her Josephine Tey series.² *An Expert in Murder* (2008), *Angel with Two Faces* (2009) or the most recent instalment, *Nine Lessons* (2017), explore relations between facts and fiction to the extent that they are all explicitly based on the life of Elizabeth Mackintosh. Apart from that, Upson also investigates themes such as sexual/emotional abuse of women, incest, and the stigmatization of homosexuals in interwar Britain. My paper intends

to investigate how Upson's third novel, *Two for Sorrow* (2010) intertwines these themes with the real-life crimes of Amelia Sach and Annie Walters (the so-called 'Finchely baby farmers') and, at the same time, explores emotional/psychological tensions arising in all-female communities – in this case, a women's prison and a private women's club in London.

Ruth Heholt (Falmouth University, UK)

Raising Crime from the Dead: Revenge and Retribution in 'Real' Ghost Stories

"I am thy father's spirit, / Doom'd for a certain term to walk the night, / And for the day confined to fast in fires, / Till the foul crimes done in my days of nature / Are burnt and purged away" (*Hamlet*: Act 1 Scene 5). Thus speaks Hamlet's father's ghost, demanding revenge and retribution for his murder. In an act of extreme emotional blackmail, the ghost appeals to Hamlet saying: 'If thou didst ever thy dear father love ... Revenge his foul and most unnatural murder'. This idea of crime returning, of 'no crime going unpunished' resonates throughout British literary history. Maurizio Ascari argues that Victorian ghost stories in which revenge for a crime is sought, present 'the supernatural as a form of psychological policing' (56). Crime will out; the murdered will never rest in peace; the damned spot will not wash out. This paper traces this traditional view of the inevitable unearthing of crime to the Victorian period and the ghost tales documented by Catherine Crowe. Concentrating on her lesser known 1859 volume: *Ghosts and Family Legends*, I will look at tales where the murdered come back to demand justice, seek peace and exact revenge. This paper concentrates on Crowe's 'true' ghost stories which trace a complicated web of narratives, whereby the crime has really happened, and the ghost has really returned to confront the living.

Heike Henderson (Boise State University, USA)

Investigating Crime in Virtual Reality: Bridging the Gaps between Fact and Fiction

Tom Hillenbrand's immensely successful dystopia *Drohnenland* (*Drone Land*, 2014) invites readers to imagine a future marked by constant surveillance and predictive technology. In a post-national Europe severely affected by climate change, drones monitor and record everything and everyone. Everyone wears specs, special eyeglasses, to permanently be online. Digital data trails inform decisions, trigger actions, and preclude any semblance of privacy – but of course these digital files can also be tampered with, thus blurring the distinction between fact and fiction. The ensuing elimination of boundaries between actual reality and the virtual world encompasses crime and detection: Police inspectors can travel in the so-called mirror space, an alternate reality that exists parallel to current time and space, which saves them the trouble of visiting actual crime scenes. In my investigation of Hillenbrand's dystopian crime narrative, I will consider the promise and pitfalls of employing these new technologies. I will analyze the effects of surveillance and predictive policing in a world ruled by powerful institutions and global mega-companies, and I will consider the implications of investigating crime in virtual reality and basing all decisions on digital data. I will also reflect on the possibilities for resistance, which despite and because of the global reach of digital surveillance, has to start at the local level.

Mary Hood (University of California, USA)

True Crime Gothic: From Individual Horrors to Social Commentary in the Stories of Mariana Enríquez

Through this project I will conduct a close-reading of Mariana Enríquez' collection of short stories, *Things We Lost in the Fire* (2016). I will explore how this Argentine writer combines the genres of crime fiction and the gothic to create horrifying fantasy based on true crimes and everyday occurrences. One of the reasons that her stories are so disturbing is due to their basis on real events and situation within the realm of possibility. Enríquez also works as a journalist and has confirmed in interviews that many of her stories are based off of true events that happened in Argentina. These terrifying individual crimes hypothesize larger, deep-seated crimes of society: "As happens so often in Latin America, a private crime becomes political. The body of one person becomes the body of the nation" (McSweeney's 2014). I will illustrate how Enríquez highlights societal ills and injustices of everyday life in Argentina by fictionalizing true crime stories. I will argue that by doing this, she

manages to draw attention to the institutional, political, and societal mechanisms in place that allow such horror to occur.

Amber Huckle (Bath Spa University, UK)

“In which the choices we make in life do not determine everything”: Investigating the Impact of Transition in the Marseilles Trilogy

This paper will explore the influence of transition on the fiction of Jean-Claude Izzo, with specific reference to the Marseilles trilogy. The trilogy, comprised of *Total Chaos* (1995), *Chourmo* (1996) and *Solea* (1998) is one of Izzo’s most influential pieces of work. The theme of transition asserts itself on the narrative in a host of ways. As such, it is pertinent to assess the various formations that transition takes before considering it at any great depth. Over the course of this paper, personal transition, demographical transition, transition in response to trauma, and the transitions accompanying the process of self-forgiveness will be pursued. These concepts will be explored with specific reference to the theories of Sigmund Freud. Specifically, his theories of psychoanalysis. Underpinned by psychological theory, this investigation will provide greater insight into the critical commentary cultivated by Izzo. Themes such as racial prejudice, the snatching of youth, police corruption, personal justice, and the repercussions of trauma will be explored. This investigation utilises the psychoanalytic standpoint to engage directly with the text as critical commentary on the work of Izzo is sparse.

Bethany Johnsen (University of California, USA)

“What justice?”: Cross-Examining the Narrator in *Caleb Williams*

Sometimes said to be the first detective novel, William Godwin’s *Caleb Williams* (1794) introduces a protagonist persecuted for his detection of a crime. Caleb begins his first-person narrative by explaining that he has written it with the hope of vindicating himself to posterity, the only vindication left to him after being found guilty by his contemporaries. He relates a chilling tale: how he discovered that his former master, Ferdinando Falkland, committed murder; how Falkland became enraged that Caleb knew his secret; how Falkland framed Caleb for robbery. Unusually, the drama over the adjudication of guilt does not center on questions of evidence, but comes down to Caleb’s word against Falkland’s. Wealthy and powerful, Falkland is implicitly believed by the other characters. But for readers and critics, including Pamela Clemit, Ian Ousby, and Julian Symons, Caleb’s innocence has been taken for granted. An innocent Caleb facilitates a reading of the novel as an indictment of an unjust legal system, as we know Godwin intended. There is also, perhaps, an unwillingness to entertain the idea that our narrator is lying to us. This paper explores the possibilities that open up when we entertain just that idea, questioning Caleb’s veracity and admitting the impossibility of determining the truth. I argue that *Caleb Williams* positions the reader as a frustrated detective, and in so doing, troubles the usual assurance of detective fiction that crimes will be solved. The novel interrogates not only our access to truth, but ultimately, its value in a justice system that doesn’t always seem to seek it.

Rebecca Josephy (Oakland University, USA)

Conan Doyle, Leblanc, and Belshazzar’s Feast: A Biblical Connection

In 1821, the British artist, John Martin, comes out with the second painting of a trilogy he calls the Babylonian Years. In it, he depicts an episode in the Book of Daniel known colloquially as Belshazzar’s Feast or “The Writing is on the Wall” scene. The painting generates wide and sustained public interest. Artists and writers debate the large canvas at length, refer to it in their works, and hang mezzotint reproductions of the painting in their parlours. The painting travels throughout Europe and its popularity extends well beyond British borders and well into the 19th century. John Martin’s second Babylonian canvas and the biblical episode that it depicts – a scene where Daniel is called to a palace to decipher a cryptic message written on the wall – becomes especially prevalent in early detective fiction. Why is this episode so popular amongst mystery and detective fiction writers, and, in particular, early mystery and detective fiction writers? Why has this important biblical intertextuality been largely overlooked to date? And what can be learned from this intertextuality? These are some of the questions I would like to explore in my interdisciplinary talk, which will focus specifically on Arthur Conan Doyle and the popular French detective fiction writer, Maurice Leblanc.

Peter Kalu (Lancaster University, UK)

Reinventing Black Characters in English Black Crime Fiction from Mike Phillips to 2015

This paper explores reservations black crime writers have regarding crime fiction as a genre, drawing on discussions between and statements made by English black writers themselves. It then conducts an exploration of Stuart Hall's 'regimes of representation' in the context of black crime fiction and of what Peter Messent has described as the 'dead-end trap' that lies in wait for black writers of Investigator/Detective crime fiction. The crime fiction works of English black writers, Mike Phillips, Courttia Newland, Nicola Williams, Dreda Say Mitchell, Karline Smith, Pete Kalu, Donald Gorgon and Victor Headley among others will be referenced. The paper will make some brief speculations on areas of growth available to black writers of England via techniques such as stream of consciousness and the epistolary and via new fields of knowledge such as narrative criminology and critical race theory.

Nicole Kenley (Baylor University, USA)

Criminality and Border Formation in Dave Hutchinson's Fractured Europe Series - See Malcah Effron

Anna Kirsch (Durham University, UK)

Ecological Crime Fiction and Toxic Borders: Imposed National Boundaries of Toxicity in Donna Leon's *Death in a Strange Country* and Joseph Wambaugh's *Finnegan's Week*

This paper questions what happens when toxic waste is moved across borders and how national discourses of toxicity are affected by the inability of imposed national boundaries to contain toxicity both physically and metaphorically. Further, it examines how the fear of toxicity is represented fictionally. Combining a close reading of Donna Leon's *Death in a Strange Country* and Joseph Wambaugh's *Finnegan's Week* with the visualization of the environment as an interconnected entity the paper traces the fear of toxicity in popular culture. Despite Leon's and Wambaugh's styles varying dramatically, both novels underscore the problem toxicity presents to narrative closure. Wambaugh takes a satirical tone with the crime remaining unsolved by the investigators and cosmic justice being imposed when criminals choose to kill themselves while Leon's detective solves the individual murder, but is left with the lingering question of what powerful network set the murder into motion and both fail to resolve the threat of toxicity. Both Leon's *Death in a Strange Country* and Wambaugh's *Finnegan's Week* raise the question of how justice can be achieved when toxic substances cross imposed national borders with impunity frequently transversing the boundary between the global north and the global south.

Kate A. Laity (College of Saint Rose, USA)

Gaming Ripley

Patricia Highsmith's *Ripley* has proved irresistible to the film industry. The appeal is easy to see: crime pays off with the high life of wealth, art and luxury. But the crown never rests easily. Won with blood, it demands ever more sacrifice. In *Ripley's Game* Tom seems to have achieved his bourgeois ideal when the criminal Reeves Minot pesters him to carry out a hit. Ripley suggests instead framer Jonathan Trevanny, who insulted him at a party. The situation embodies the essential ambivalence of Ripley's life, both seeking and despising the sort of wealthy comfort he builds on shifting sands. He condemns Trevanny to a violent death, yet also feels unexpected remorse. The leverage comes from the framer's need to provide for his wife and child, a conventional desire Ripley despises, yet he's stung when the wife Simone spits in his face later. The two film adaptations have difficulty dealing with this central ambivalence. *Der amerikanische Freund* (1977) offers a cool Ripley in Dennis Hopper, whose motives remain obscure. In *Ripley's Game* (2002) John Malkovich embodies the titular character as a moody sensualist, petulant at his neighbour's snub. Neither film quite captures the novel, but each highlights striking characteristics.

Andy Lawrence (University of Nottingham, UK)

Panique in the Streets: Mob Justice and Simenology

This paper will analyse representations of the injustice in mob justice in Georges Simenon's Roman Durs. The prolific author was determined that his literary reputation would be based solely on these studies of aberrant behaviour and psychological torment. Injustice and mob rule is a theme that is present in several of Simenon's Roman Durs, most notably in *Mr. Hire's Engagement*, *Black Rain*, and *The Krull House*. The author's concerns about crowd justice and manhunts were sparked by an incident in 1919 when his newspaper editor instructed Simenon to report on a drunken brawl. A minor fight escalated into a witch-hunt. One of the men fled from the scene and was chased onto the roof of a nearby hotel. Stumbling, the man clung onto the roof edge while a crowd shouted racist abuse and bayed for his death. Representations of the incident recur throughout Simenon's output, the most obvious example being *Mr. Hire's Engagement*. This study will demonstrate that Roman Durs and Maigret novels incorporate details from incidents and cases Simenon wrote about during his early career as a junior reporter.

Persida Lazarević Di Giacomo (Università degli Studi "G. d'Annunzio" di Chieti-Pescara, Italy)

Crime and Punishment in Borislav Pekić's *Man Who Ate Death*

This paper will analyze the relationship between crime and punishment in one of the most beautiful short stories of 20th century Yugoslav and Serbian literature, *The Man Who Ate Death* (*Čovek koji je jeo smrt*, in: *Novi Jerusalem: gotska hronika [The New Jerusalem. Gothic Short Stories]*, Belgrade 1988) by Borislav Pekić (1930-1992). Pekić, Yugoslav and Serbian writer (*The Time of Miracles*, 1965; *The Pilgrimage of Arsenije Njegovan*, 1970; *How to Quiet a Vampire*, 1977; *The Golden Fleece*, 1978-86; *Atlantis*, 1988; *Sentimental History of the British Empire*, 1992) and political activist (sentenced to 15 years of prison) who emigrated to London in 1971, saw the death penalty as some kind of collective suicide because the penalty cannot be repealed, i.e. when the death penalty is used, law is not law but becomes a sort of destiny which society should not be entitled to take into its own hands (*Književna reč* 229/1984: 24). The story of *The Man Who Ate Death* is set in Paris during the French Revolution and centers around a confrontation between Robespierre and an unknown official of the registry office over their respective approach to crime and penalty.

Linda Ledford-Miller (University of Scranton, USA)

***Pierced by the Sun*: Laura Esquivel's Unusual Detective Novel**

Though the author of several novels, the Mexican Laura Esquivel remains known primarily for her breakout success, *Like Water for Chocolate* (1989). In 2014, Esquivel published *A Lupita le gusta planchar* [Lupita Likes to Iron] – published in English in 2016 as *Pierced by the Sun* by AmazonCrossing, translated by her nephew. Lupita is a mess: an alcoholic (sometimes recovering), victim of abuse as a child and from her husband, the cause of her son's death, a loyal yet untrustworthy friend, and an unreliable lover. But Lupita is also a cop, and while on protective duty for a rising politician, she witnesses his assassination. His murder takes place in public, and right in front of Lupita, yet no one knows how he was killed, why, or by whom. Despite her many failings and her nearly complete lack of moral compass, Lupita is determined to solve the mystery of the congressman's death. *Pierced by the Sun* follows Lupita's progress (and regression) as she stubbornly investigates a murder that no one wants her to solve, least of all the corrupt government of her town. Esquivel mixes the conventions of the hard-boiled detective with vignettes of pre-Columbian history and folklore to critique the corruption of the state and suggest a solution for Lupita and for Mexico.

Raffaella Leproni (Università degli Studi Roma Tre, Italy)

Aestheticism of Victorian Crime revisited: Gyles Brandreth and the Oscar Wilde's Murders

"I want you to believe all of it. I don't want you to be looking for the moment when fact meets fiction." The series of Gyles Brandreth's murder stories portraying Wilde as Sherlock Holmes is fascinating in many respects: Brandreth renders Wilde's character in his aesthetic attitude and reshapes his figure hijacking the literary motif of the detective paradigm set by Doyle with Sherlock Holmes, while adhering to historic facts and events; language, style, characters, and themes plunge the XXI century

reader into the Victorian fictional crime plots and environment, creating a bridge between contemporary fiction and fin-de-siècle stylistic features. Brandreth's Wilde creates an entangling – and disturbing – interest for crime through an ironic perspective. Against the advice of the author himself, this paper aims to peek through the cracks which highlight the writer's work of art in Brandreth's (u)crimestories.

Anastasia A. Lipinskaya (SPbSU, Russia)

Law, Natural and Supernatural. The Idea of Justice in Ghost Stories

There is considerable likeness between detective stories and ghost stories (which is why, among other reasons, they so easily combine). Both genres deal with transgressions, though while in detective stories the transgressor is human and the plot ends with his (her) exposure, ghost stories feature supernatural forces, and there is no clear-cut solution, at least, the situation cannot be easily understood from the rational point of view. Another feature linking ghost stories to crime fiction is the idea of justice – but it is also quite ambiguous. From its very beginning Gothic fiction exploits the notion of the higher justice – violations of law and sacrileges are punished not by legal institutions but by supernatural agents. In classic ghost stories written since the mid-19 c) the situation is more complex due to the intricacies of the narrative structure and to the ambiguous worldview allowing the coexistence of the natural and the supernatural. These tendencies are clearly seen in J. Sheridan Le Fanu's story "Mr Justice Harbottle" where crime and punishment are both shown simultaneously in medical, juridical and supernatural context; the situation of a judge as the accused implies the idea of discrepancy between human legal institutions and the non-bureaucratic, preternatural idea of justice.

Annemarie Lopez (Independent Scholar)

Crimes of Amnesia, Places of Memory: *L'Avventura* and *Sicilian Ghost Story*

L'Avventura (1960) and *Sicilian Ghost Story* (2017) are two films about disappearances set in Sicily. While radically different in visual style and narrative strategy, they both draw on the historical and cultural resonances of criminality, murder and violence in the Sicilian landscape and reframe it in ways that allow them to explore themes of individual and societal amnesia, moral disengagement and the possibility of resistance. Critics often discuss Michelangelo Antonioni's *L'Avventura* in terms of how it explores abstract notions of space and time, yet it's central mystery involving a woman who goes missing on a sailing trip, is located around the isolated, volcanic Aeolian Islands. These islands were used to 'disappear' and confine left-wing prisoners during Mussolini's Fascist regime, less than twenty years earlier, and the location perhaps consciously or unconsciously evokes Antonioni's ambivalent relationship to both his own experience of WWII, and Italian society's struggle to confront and process its war experiences. Meanwhile, Fabio Grassadonia and Antonio Piazza's crime fable, *Sicilian Ghost Story*, is based on an actual Mafia kidnapping case, but uses fantasy elements to tell the story of how the abducted boy's teenage girlfriend tries to keep his memory alive. The movie depicts the landscape in and around the Nebrodi National Park to conjure the duality of nature as both a hostile and magical realm. A mysterious lake acts as doorway between the girl's apathetic community and the place where she can remember and mourn her boyfriend. In this way *Sicilian Ghost Story* also undermines the conventions of the Mafia crime genre, challenging its fascination with the spectacle of criminal violence and power, and replacing it with the haunting and resonant image of landscape as both witness and memorial for the victims of crime.

Ángel López Gutiérrez (Eisc/Universidad Rey Juan Carlos, Spain)

New Type of Investigator in the Detective Novel: The Last Decade in Spain

The proposal of this work consists of the investigation of the evolution of the figure of the Investigator in the Spanish detective novel. This evolution has given rise to innovation in a new type of Investigator that responds to the evolution of Spanish society. At the moment, it has appeared in two novels and everything points to that it will remain. The approval of new laws that recognize the rights of people belonging to the LGBTI collective, as well as the legalization of same-sex marriage, is achieving in Spain that this recognition is not only legal but also a normalization within society and for that reason they begin to appear in the TV, in the cinema and, of course, in the novel being the Spanish police novel a

new showcase for a collective until recently forbidden, hidden and ignored. Once again the criminal novel is not only the story of some crimes, but serves as a mirror where society is reflected with its good and bad things at the moment in which each book is written.

Moritz Maier (Technische Universität Dresden, Germany)

Of Whitechapel Fiends and Limehouse Golems: *Ripping* Through Boundaries between Fact and Fiction, Film and Literature

Peter Ackroyd's historiographic metafiction *Dan Leno & the Limehouse Golem* (1994), a thinly-veiled allusion to the Jack the Ripper case, deliberately blurs boundaries between fact and fiction. Precisely by *not* openly declaring itself as Ripper fiction, the text opens up a new perspective on the Ripper (as) myth, which is itself a fictional construct drawing upon elements from true crime as well as legend. Simultaneously Ackroyd's novel challenges the borders between historiography and literature, not to mention genre conventions, by superimposing a notoriously unsolved, and practically unsolvable true crime mystery with detective fiction. Curiously caught in between these boundaries, the text paradoxically repudiates and at the same time (re-)perpetuates the illusion that criminality is something that is ultimately meaningful and knowable. In addition to analysing the book with regard to its treatment of the fact/fiction conundrum, I will also consider its recent film adaptation (*The Limehouse Golem*, 2016), not just as a transposition of the story from one medium to another but also as a transformation in mode from postmodern literary puzzle to a (more or less) straight whodunit and into the realm of ordered, indeed often formulaic, storytelling.

Rita Malenczyk (Eastern Connecticut State University, USA)

American Public Memory and the City of the Dead

Can a detective novel memorialize a tragedy, and do so rhetorically? In this paper I explore how Sara Gran's *Claire DeWitt and the City of the Dead* calls on public memory of Hurricane Katrina to make the reader, in particular the American reader, recall the tragedy of how New Orleans--nearly obliterated in the storm--has become in some respects a "city of the dead" in which hopelessness and amorality are the norm. This tragedy is amplified in the novel by the first-person narration of private eye Claire DeWitt, whose recent personal losses (of her detective mentor and, to a lesser extent, her sometime lover) leave her displaced from the city she once called home; Claire's childhood history of loss, her best friend having disappeared when she was a child in New York with wealthy parents who essentially abandoned her, further emphasizes her ongoing sense of displacement. In this paper, then, I will call on rhetorical theories of place and memory to examine how the novel and its narrator draw on media accounts of Katrina to construct a memorial for a city that is always in danger, as the songwriter Randy Newman once said, of being washed away. I will also explore how the main character's sense of displacement contributes to the effect of that memorial.

Elisa Mandelli (Università degli Studi Link Campus University, Italy)

The News Media Coverage of *L'Allieva* - See Valentina Re

Mara Maretti (Università degli Studi "G. d'Annunzio" di Chieti-Pescara, Italy)

Crime Fiction, Storytelling and Gender Roles in Students' Imaginary

The phenomenon of narrative seriality within television storytelling represents a study area of great interest. In the context of "seriality media studies", American production has elaborated several narrative forms and exported them all over the World with great success (Innocenti, Pescatore, 2011). This is the case of crime fictions. Moreover, the narrative seriality allows structuring the characters in an extremely detailed manner from a psychological and behavioural point of view. For this reason, the characters of the TV series often become icons for the fans. In this context, through the characters of fictions, it is also possible to define specific gender roles (Domenici, Buonauro, 2015). In this framework, this contribution intends to investigate the collective imaginary of gender roles among Italian students' audience. The research focuses in particular on crime fiction. Together with Vanessa Russo and Elisa Claudia Talamo, I have structured and distributed a web survey addressed to Italian

Universities Students to ascertain: 1) their favourite crime TV series; 2) the name and gender of their favourite characters in the series; 3) what role and what gender relation those characters have in those series.

Keli Masten (Western Michigan University, USA)

“Sitting on Dynamite”: Words of Power in *The Maltese Falcon*

The notorious treatment of sexual minorities in American hard-boiled detective stories has drawn some criticism of their authors for their insensitive portrayals. This is particularly true in Dashiell Hammett's *The Maltese Falcon*. The verbal interactions between Sam Spade and the hired gun, Wilmer Cook, are rife with tension on matters of sexual preference. Spade seeks to manipulate Cook into losing his temper and revealing privileged information by skillfully deducing Cook's weaknesses, hyper-masculinity and homophobia, and exploiting them by labeling him gay. This marks a crisis point where Cook must assert his dominance (redeem his masculine heterosexuality), or cede his manhood to Spade. Whether he is straight or gay, the sexual ambiguity of Wilmer Cook adds another dimension of conflict to an already complex scenario involving a cast of characters as unlikely as the “dingus” that they seek. The choices made by Dashiell Hammett, including the repeated ridicule of Cook at the hands of Sam Spade, show that Hammett was interested in social constructs surrounding sexuality and the societal perceptions associated with them. By exploring those themes, in earnest or as satire, Hammett sought to provide a place for these social outliers and to explore their hostile environment.

Sonia Maria Melchiorre (Università degli Studi della Tuscia, Italy)

You've Got to Be Kidding! Translation and Analysis of Lesbian Dialogues in the TV Crime Fiction *I Bastardi di Pizzofalcone*

This contribution deals with the first season (2016-17) of the Italian TV show *I Bastardi di Pizzofalcone*. The show is based on the best-selling series of noir fictions by Maurizio De Giovanni and is set in contemporary Naples. This proposal focuses on the dialogues occurring between two characters of an investigation team, Agent Alex Di Nardo and doctor Rosaria Martone who start a complicated relationship, due to Alex's problems in openly dealing with her gender identity. Though hailed as heralding a new age for Italian television, the show highlights the difficulties in dealing with the issue of homosexuality in the Italian media. This contribution, along with a necessary cultural contextualization of the fictional production *I Bastardi di Pizzofalcone*, offers an in-depth analysis of the scripted dialogues between two lesbian characters. It finally moves further presenting a contrastive analysis of some interactions occurring between lesbian investigators in two foreign productions: the US show *Supergirl* and the Spanish TV show *Los Hombres de Paco*, in order to demonstrate how cultural differences impact the language of crime fiction productions on screen.

Gilles Menegaldo (Université de Poitiers, France)

Four Cinematic Adaptations and Remakes of *The Postman Always Rings Twice*

The Postman Always Rings Twice published in 1934 by James Cain is one of the most famous hard-boiled American novels. It is also an interesting example of multiple screen adaptations, thus involving the concept of remake. Theoretical approaches of the adaptation process (Hutcheon, Leitch, Stam etc.) will be used to analyze the four filmic versions this paper will focus on (there are others, including an opera and a TV film) are: Pierre Chenal, *Le dernier Tournant*, 1939, Luchino Visconti, *Ossessionne*, 1943, Tay Garnett, *The Postman always Rings Twice*, 1946, Bob Rafelson, *The Postman Always Rings Twice*, 1981. All four films are produced in different periods and varied geographical, cultural and linguistic contexts: France, Italy, the USA. The modes of production and distribution are also quite different. All versions share three main narrative events: an illegitimate love affair, the murder of the husband, the punishment of the lovers and the same kind of settings: a roadside gas station and diner place. They also follow the same sequence of events almost in the same order with some variations. However each film provides narrative, thematic and figurative transformations linked to various factors: the context of production, generic conventions, casting, censorship, directors' thematic and aesthetic choices. Through the examination of key sequences such as the opening scene, the attempted murder and the closing scene, stress will be laid on the representations of love and sexual desire, paranoia and violence, but also on the relationship between speech and body language. This may

enable to highlight the way in which the original story is submitted to an interpretive process which leads to a specific reading oriented by contextual and intertextual features.

Liz Mistry (Leeds Trinity University, UK)

The Absence of the Teen Voice in Adult Crime Fiction

As a crime fiction author, and a creative writing PhD candidate, I am researching the absence of the digital age teen voice in adult crime fiction. Crime fiction is the most influential literary form of our time. Dame Denise Mina (2018) states that crime fiction illuminates, informs and explores societal rupture. I argue that in light of this generation of teens being brought up in the digital age, it has never been more critical for crime fiction to embrace the 'teen story'. I argue that crime fiction should embrace expansive narratives in order to contribute to shaping and redirecting our understanding of world beyond the narrow confines of our 'imagined boundaries'. Whilst the Young Adult category fearlessly uses the teen voice amid the ongoing appropriation debate, the adult crime fiction genre fails to do so. My Research considers how narratives concerning teen or child characters are written in adult crime fiction in comparison to Young Adult crime fiction. It considers how my own practice-led PhD novel *Ungraven Image* will focus on creating authentic teen voices in an adult crime novel and where that sits in the appropriation discussion.

Claudia Lisa Moeller (Independent Scholar)

Pier Paolo Pasolini and the Narration of the Crimes: *Il massacro del Circeo*

Why are certain crimes more appealing compared to others? And why do certain crime cases become so popular that it is almost impossible to avoid them in the press? Pier Paolo Pasolini argued that some criminal cases become famous, because of the tropes embedded in these stories. Pasolini wrote specifically about the popularity of a crime happened in the '60s in Italy. *Il massacro del Circeo* is a (sadly) well-known crime case that has shocked Italy, and at the same time proved something. Pasolini believed that the criminals, who raped, tortured two young women and managed to kill one of them, embodied a certain stereotypical image of Fascists. Indeed, those criminals were from wealthy families from Rome, and they were Fascists. They also chose their victims, because they were two young and poor women. Even if similar cases were taking places in Rome and in other cities, *il massacro del Circeo* became one of the famous cases in Italy because of the tropes. In my paper, I will discuss Pasolini's theory and try to show how recent crime cases in the press follow these principles.

Marie Mulvey-Roberts (University of the West of England, UK)

Poison and Pens: Bulwer Lytton's *Lucretia* in Fiction and Real Life

Edward Bulwer Lytton was a key instigator of the Newgate novel, which drew on actual criminals from the true crime chronicle, the Newgate Calendar. His critics accused him of immortality for celebrating the careers of rogues and criminals, to which Bulwer responded: 'It is not immoral, it is moral, and of the most impressive and epic order of novels, to arouse and sustain interest in a criminal' (Mitchell 2003: 116). As demonstrated by his Newgate novels, he helped transport the Gothic novel from its sublime European settings into the realm of British domesticity. Besides bringing the Gothic nearer home, Bulwer also brought it up to date by drawing on contemporary concerns, such as the widespread fear of poisoners. This he exploited so successfully in *Lucretia, or, The Children of the Night* (1846) that his detractors regarded the novel as incitement for would-be and established poisoners. This paper will explore links to real-life poisoners in relation to *Lucretia* and its critical reception. It will draw on new research regarding the belief of Bulwer's estranged wife Rosina Bulwer Lytton that he had tried to poison her and analyse connections she made between notorious poisoning trials reported in the press and the novel.

Kerstin-Anja Münderlein (University of Bamberg, Germany)

Mass Hysteria in True Crime Fiction: Marie Belloc Lowndes' *The Lodger* and Arthur Miller's *The Crucible*

The genre true crime fiction often offers interesting fictionalisations of spectacular crimes or criminals that captivated the public's imagination. Besides these central characters, true crime can also provide

insight into an often-overlooked “character,” the public. Especially such sensational crimes as those committed by Jack the Ripper in 19th-century London stirred and scared the public to such a degree that the media hype generated through the constant news coverage of the case and its investigation led to a frenzy of fear, that is, to mass hysteria. In true crime fiction, this frenzy and the people’s reactions to the case are represented in a variety of ways, ranging from a concentration of mass hysteria on one character as a representative of the general public to allowing hysteria to take centre stage and thus influence the plot significantly. This paper will explore both of these approaches to representing the representation of mass hysteria in true crime with the help of Marie Belloc Lowndes’ *The Lodger*, a fictionalisation of the Jack the Ripper case, and Arthur Miller’s *The Crucible*, a play about the Salem Witch Trials written and presented before the background of the McCarthy era.

Emilia Musap (University of Zadar, Croatia)

The Portrait of a Lady Murderous in William Oldroyd’s *Lady Macbeth* (2017)

The “Lady” of William Oldroyd’s feature debut is the young mistress of a rural house in mid-19th century England, newly married to Mr. Alexander Lester. Upon her husband’s departure, the severely corseted Katherine begins to relish the temporary reprieve from patriarchal structures of oppression. She deliberately strikes up a passionate affair with the new groomsman, Sebastian, defying the subjugating role of the angel in the house. However, the fact that Katherine’s freedom is achieved at a cost, through the sacrifice of her lover and the silencing of another woman (after the murder of her father in law, her husband, and his illegitimate child), holds some undeniable subtext. When we first see Katherine, her face is chastely concealed by a white bridal veil; when last seen, she is deserted by her household staff, resuming her position on the velvet chaise lounge where she previously sat in boredom. Is her liberation as the mistress of the house, as the madwoman *outside* of the attic, a non-lasting illusion? What does Katherine’s recourse to violence tell us about different forms of female liberation? Accordingly, can her metamorphosis into the “Lady Murderous” constitute a feminist statement?

Kamil Emma Naicker (Rhodes University, South Africa)

When We Were Orphans: A Case of Arrested Development

This paper will discuss Kazuo Ishiguro’s *When We Were Orphans*. It will argue that in the course of the narrative, the Golden Age structure is subjected to the stresses of worldly engagement, resulting in the breakdown of both narrative arc and the protagonist’s psyche. By thwarting all of his protagonist’s attempts to explain and demarcate the world, Kazuo Ishiguro questions the founding myths upon which colonialism, detective fiction, and narrative are based, and highlights the implicit connections between them. Detective Banks loses his bearings in the midst of a conflict with multiple players, a form of disorientation which may be read as an invitation to look beyond the binaries of East and West; friend or foe. As such, *When We Were Orphans* provides a vantage point on the complexities of the decline of empire in the 20th Century. The paper further argues that the book’s paradoxical power lies in its renunciation of narrative authority, its unresolved structure suggesting the value of acknowledging history as a story that is complex, subjective and always incomplete.

Chiho Nakagawa (Nara Women’s University, Japan)

Home and Identity: The Tichborne Case in the Golden Age Mystery

The Tichborne case was a cause-célèbre of the nineteenth century. An impostor hailing from Australia, Arthur Orton, claimed that he was the heir to Tichborne Park, Sir Roger Tichborne, and went to trial just to be indicted for perjury. This incident, which indicates to a historian like Rohan William a class turmoil and agitation in the Victorian era, also involves at least two important elements for Golden Age mystery writers: the issue of identity and the ownership of estates. My paper discusses Golden Age mysteries that use the Tichborne case as its material, such as *The Crooked Hinge* by John Dickson Carr and *Brat Farrar* by Josephine Tey, in addition to the other works that might have been inspired by the case. My focus is on the ideas of home in relation to one’s self and identity, which has to be verified by various means in the course of a story. I will look closely into the significance of home in the sense of a

country estate that is to be inherited, and in the sense of one's home country as opposed to a foreign place, a colony or a former colony, in construction of one's self.

Jana Nittel (University of Bremen, Germany)

Arctic Atrocities: A Post-colonial Reading of Scott Young's *Murder in a Cold Climate* (1988) and *The Shaman's Knife* (1993)

Arthur Conan Doyle, one of the founding figures of the classical detective story embarked in 1880 on a six-month journey through the Arctic. Connecting Doyle's voyage to a critical re-reading of two crime fiction narratives by the Canadian writer Scott Young – *Murder in a Cold Climate* (1988) and *The Shaman's Knife* (1993) – both plots situated in the far North of Canada featuring the featuring the Inuit RCMP Inspector Matthew "Matteesie" Kitologitak, might seem a superficial gesture. All the more since Conan Doyle obviously did not travel to Northern Canada. And yet, in the context of a post-colonial framework, Conan Doyle's presence as surgeon on board of the British whaler "Hope" poses as a potent vantage point for further discussions on the emergence of 'ethnic' crime writing and the 'ethnic' detective, "interchangeably termed 'ethnic' and 'minority', 'multicultural', 'cross-cultural' and 'post-colonial'" (Peter Freese) in contemporary crime fiction. Both novels and additional fictions will be explored in light of the presumed superiority of the epistemological and scientific detective in contrast to indigenous approaches to knowledge production, the inclusion of transcultural perspectives to crime fiction, and the representation of a lived legacy of colonialism in the fictional Inuit communities of the Canadian North.

Eduardo Obradó Mancholas (Universidad de Cantabria, Spain)

Reading the City Through the Lens of Crime Fiction

Crime fiction offers a privileged insight into the current problems of the city-deindustrialisation and the resulting loss of employments; the conversion of a productive economy into one based on services and leisure; poverty, lack of opportunities and crime; gentrification, ghettoization, and the transformation of spaces; and other issues such as health care, housing or education. Highmore states that hard-boiled fiction provides one of the most robust genres for attending the complexity of the contemporary city and considers that crime novels are tours of the city, but tours that take you off the tourist map, thus making aspects of the city which are often neglected or forgotten visible for the reader. Porter uses the expression "the antipicturesque manner" to refer to Hammet's and Chandler's descriptions, focused on the dereliction and destitution of the city. For Jameson, even though detective fiction is not particularly concerned with the everydayness of the urban, it is remarkable its ability to capture the quality of the urban world, without having to focus on those aspects.

Magdalena Okułowicz (University of Białystok, Poland)

Portrayal of a Victorian Detective Now and Then: Peter Ackroyd's *Dan Leno and the Limehouse Golem* and Charles Dickens' *Bleak House*

Victorian times and the development of the Gothic fiction led to development of the detective fiction. The aim of this paper will be to portray the similarities and differences in the depiction of a detective in Peter Ackroyd's recreation of the Victorian London in *Dan Leno and the Limehouse Golem* and Charles Dickens' 19th-century *Bleak House*. Peter Ackroyd, a contemporary British novelist, uses Gothic motifs to reconstruct his Victorian London, the mysterious crime zeitgeist. Dickens, whose biography has been written by Ackroyd, on the contrary, set the novel in England of the day. Ackroyd's detective figure, Inspector Kildare, will be compared with Charles Dickens' Inspector Bucket, who is one of the first detectives in English fiction. Both novels will be also considered from the criminological perspective, as the 19th century was when the study of crime burgeoned.

Sercan Öztekin (Kocaeli University, Turkey)

Reflections on Real-Life Criminal Cases in Mid-Victorian Literature

Certain Victorian writers, having highly been influenced by their contemporary real-life criminal cases, strove to subvert conventional Victorian perceptions of criminal identity in the nineteenth-century.

Notably, Charles Dickens and Wilkie Collins, two of the most emblematic writers of the Victorian age, question the conventional and long-standing understanding of criminality in their works. In this paper, criminal identities and crimes as committed by Sir Percival Glyde and Count Fosco in Wilkie Collins's *The Woman in White* will be explored through drawing out various similarities between the novel's main plot and real-life cases like the famous Tichbourne Case. With similar attention, in *Bleak House*, Charles Dickens through the portrayal of French maid Hortense reflects on Maria Manning, who was a famous female criminal then. Additionally, Dickens subverts the notion of female criminal identity via Lady Dedlock, who can be deemed as the fictional likeness to figures like Madeleine Smith, since despite the strong evidence of her murder of her ex-fiancé, Madeleine Smith is not punished just like Lady Dedlock. Thus, Dickens and Collins employ real-life cases in order to emphasize and challenge Victorian social, ethnic, and gender perceptions of criminality. With this in mind, this paper unravels the conflicting social and legal dynamics of Victorian conventions as reflected in Dickens and Collins's works.

Marilena Parlati (Università degli Studi di Padova, Italy)

Serial Crime, Serious Threats? Replicating the 'Yellow Peril' in British Popular Crime Fiction

In ideological line with the invasion literature of the 1860s and with later Gothic renditions of anxieties of 'reverse colonization (Arata), in 1898 M. P. Shiel first lent his pen to the creation of a remarkable source of widespread fear, linked to the alleged mischievous interference into British public and private affairs of a vaguely described 'Yellow Peril'. From 1912 and for numerous decades, Sax Rohmer contributed to create, recreate, and misconstrue an archvillain of tremendous vigour, Fu Manchu, whose routing lives, appallingly magnetic powers, subterranean connections and skills for reorientation made him a global star. The many versions Fu Manchu has taken in the twentieth century, his platitudes and stereotypical inscrutability, his skills at going unnoticed, at blending, while allegedly racially overmarked make this figure a mutant, a replicant and a revenant whose main task was that of blurring the boundaries between the very marginal presence of real Chinese immigrants within the British cities, their actual growing numbers within the less easily patrolled colonial (not only Asian) cities and the outspoken suggestion that, by being 'invisible', the Chinese, – another, literal, version of the 'Oriental' –, could more successfully penetrate the darkest cores of 'Britishness' and threaten its very existence. In this paper I intend to peruse this multi-faceted serial icon, formulaic and yet also changing over time, and see its presence and apparent disappearance from the cultural panorama of the Anglophone world. While no more Fu Manchu novels or stories have recently been written, the figure has been let loose, like Frankenstein's creature, and its progeny may still be detected in film, cartoons and global popular culture.

Christopher Pittard (University of Portsmouth, UK)

Victorian Tales of the Unexpected: Secular Magic and Narratives of Surprise in Nineteenth Century Detective Fiction

Detective fiction frequently draws on performance magic (most notably in the work of Clayton Rawson and Peter Lovesey). This paper considers the Victorian roots of this connection in two texts: Grant Allen's *Strand Magazine* serial *An African Millionaire* (1897), and Antonio Blitz's *Fifty Years in the Magic Circle* (1871). The former presents an example of detective fiction which draws on conjuring (furthermore, in a magazine that also published explanations of popular magic acts); the latter is a magician autobiography which includes interludes of detective fiction, and crosses the border between fact and fiction. Although detective fiction and performance magic appear to share the same epistemological concerns of concealment, detective fiction's appeal rests on delayed revelation, while conjuring relies on the absence of explanation. It is more productive to consider the genres' relationship in terms of surprise, a concept which (as Mark Currie notes in *The Unexpected; Narrative Temporality and the Philosophy of Surprise*) is connected to questions of literary value. Both detective fiction and secular magic, as popular forms, are frequently described as occupying marginal cultural positions; I suggest that this is also due in part to the modalities of surprise employed by both (detective fiction often accused of reducing literature to puzzle or twist ending; magic as consisting solely of surprise).

Ricardo Pérez Martínez (Universidad de las Américas Puebla, Mexico)

The Crimes of the Count in Bram Stoker and Franz Kafka

The three novels of Franz Kafka can be considered as the very particular rewriting of already existing works. *The Process* inverts the plot of Fiódor Dostoyevski's *Crime and Punishment*: in Kafka's novel, there is no concrete crime but there is an infinite legal process. *America* inverts the narrative structure of a *Bildungsroman*, that of *David Copperfield* by Charles Dickens: in Kafka's novel, all the vicissitudes that the character lives are not destined to form his personal identity, but rather to make it disappear in the infinite machine of the "Great Theater of Oklahoma". Finally, *The Castle* reverses the structure of a Gothic novel, *Dracula*: unlike the novel by Bram Stoker where real estate agent Jonathan Harker cannot leave the castle of the Count, in the novel by Kafka, the surveyor K cannot enter in. If in the novel by Bram Stoker the reader gets to know the crimes of the Count, in the novel by Franz Kafka he will never be able to know them. In our paper we propose to make a comparative reading of the two novels to discover what are the unknown crimes of the Count in Kafka's novel. Crimes for which, according to a character, it is not convenient to speak of him in the "presence of innocent children".

Susan Poznar (Arkansas Tech University, USA)

Retail Rapacity and Ravishment in Emile Zola's *The Ladies' Paradise* and Barry Maitland's *Silvermeadow*

Australian crime-writer Barry Maitland's *Silvermeadow* (2000) finds Inspector David Brock perusing Emile Zola's 1883 *The Ladies' Paradise* (*Le Bonheur des Femmes*), which portrays the all-conquering department store as a "mechanism of modern commerce" that ravishes its female consumers and ravages their husbands' bank accounts. Maitland, who has written two surveys of 20th century mall construction, adapts Zola's central tropes to absorb their Gothic/satiric implications and resonance. My paper will argue, however, that, while *Silvermeadow* is an effective fifth entry in Maitland's Brock and Kolla series, the constraints of the police procedural, parameters established in his earlier novels, and the author's own professional fascination with mall culture vitiate the impact of Zola's critique of innovative mass retailing, a critique all the more powerful for being queasily ambivalent. After establishing both authors' expertise in the phenomenon of retail "giantism," I will explore how *Silvermeadow*, while adopting Zola's central symbolic tropes and premises, ultimately and necessarily limits them, localizing both the ever-expanding threat posed by Octave Mouret's brilliant capitalist experiment in rampant consumerism and conspicuous consumption, literalizing and circumscribing Zola's figure of the "drugged" consumer, herself paradoxically consumed, and containing the feral psychosexual energies of commercial predation that may have rocked Zola's contemporaries, but can no longer shock the 21st century reader.

Luboš Ptáček (Palacký University, Olomouc, Czech Republic)

World under Your Head: A Historical Detective Series as a Social and Political Allegory

The ten-episode criminal series *World under Your Head* (Svět pod hlavou 2017) was produced by the public Czech Television based on the English series *Life on Mars* (2006-2007) made by the BBC. The series, similarly to its original, confronts current police procedures and the cultural-political discourse of the era the protagonist finds themselves in. As opposed to the Great Britain, a political coup occurred in the Czech Republic, and the series confronts the lifestyle in totalitarian Czechoslovakia in 1982 with topical problems of the current era (corruption, unemployment, social problems, nostalgic desires for a past era). The plot of the series is placed in the industrial border region, which was occupied until 1945 by predominantly Germans; in the current time, it is an ecologically destroyed land with large social issues. The story from the present distinctly frames episodes which occur in the past. *World under Your Head* uses genre hybridisation (mixing genres of crime, comedy, and fantasy) and furthermore works with elements of complex narration, which simultaneously projects into the procedure of investigated cases. The contribution focuses on genre transformation in the way of police investigation, and its influence on the (allegorical) representation of history and the type of ideological argumentation. Methodologically, the contribution will arise from the interpretation of historical film of Robert Rosenstone, who perceives this genre as an allegorical representation of the present.

Mona Raeisian (Philipps-Universität Marburg, Germany)

Watch Me if You Can: Seeing, Identity and the Ideology of Capitalism in American Police Procedural Fiction

American police procedural fiction is a complex arena of gazes. From the voyeuristic gaze of the serial killer to the clinical gaze of the pathologist and the surveilling gaze of the law, the genre weaves a web of intricate relationships based on the dynamics of seeing (the subjects and objects of the act of seeing as well as the temporality and the purpose of the act). Within the capitalistic structure of the society depicted, these dynamics also represent simultaneously both the fear and the desire inherent in an ideology based on consumerism (the ideology being contingent upon consumers constantly seeing and instantly coveting products) in that they dichotomize and concurrently bring together the desire for being the observer and the fear of being the observed. This paper is an attempt to analyze the significance of various acts of surveillance within the genre and to highlight how they affirm/challenge constructed borders of self/other, normal/deviant, sanctioned/taboo, villain/victim/hero in a consumerist culture. In order to delineate the scope and depth of the paper, the focus will be on five novels written in the period 1995-2015.

Valentina Re (Università degli Studi Link Campus University, Italy)

DETECTing *L'allieva*: Notes on Production and Distribution

Massimiliano Coviello (Università degli Studi Link Campus University, Italy)

***L'allieva*: The Use of Social Media between Promotion and Consumption**

Elisa Mandelli (Università degli Studi Link Campus University, Italy)

The News Media Coverage of *L'Allieva*

Marica Spalletta (Università degli Studi Link Campus University, Italy)

From News to Views: Journalistic Insights about *L'Allieva*

PANEL TITLE: DETECTing *L'allieva*: Popular Crime Narratives and the Formation of a Transcultural European Identity

Combining expertise from both film studies and sociological research, the panel aims to illustrate the main objectives and research methodologies of the H2020 research project "DETECT - Detecting Transcultural Identity in European Popular Crime Narratives" (www.detect-project.eu) through a focus on the Italian TV series *L'allieva* (Endemol Italia / Rai Fiction, 2016-), inspired by the novels of Alessia Gazzola. *L'allieva* tells the sentimental and professional life of Alice Allevi, a resident in forensic medicine who is also an amateur detective, in tune with other traditional representations of female investigation: a talented, naïve and muddling student, with a good feminine intuition that helps police to solve complex cases. The DETECT project focuses on the notions of identity and popular culture and intends to show how the transnational production, circulation, and reception of crime narratives from the various European countries can contribute to the formation of a transcultural and shared European identity. Within this general, theoretical framework, a case study like *L'allieva* allows to point out and discuss the main research areas that will be developed by the Link Campus University research unit, and in particular:

- The tension between tradition and innovation displayed by recent crime TV shows produced by Rai Fiction, namely the Italian public broadcaster, in the wider context of the international audiovisual sector;
- The international distribution and circulation of Italian crime productions;
- The hybridization between different genres, and particularly (in the case of *L'allieva*) between crime and romantic comedy;
- Changes, innovation, and stereotypes in gender identities, with particular attention to female characters in the role of detective;
- The use of locations and the local/global dialectic with respect to cultural identities;
- The relationships between audiovisual narratives, literary narratives, and transmedia fictional worlds;
- Forms and practices of promotion, reception, and consumption between the press and social media.

Oliver James Robinson-Sivyer (Bath Spa University, UK)

“Justice is blind”: A Critical Analysis of the Queered, Blind Detective Hero

The paper proposed will investigate the queering of blindness, namely, the blind hero/detective in post-1960s crime literature. Specifically, the primary focus of this paper will be Marvel Comics' character Daredevil, and the queering of his blindness, despite granting him superhuman abilities. The societal convention of a person being defined by their impairment, and therefore encountering a barrier, will be challenged and scrutinised. Though Daredevil's career spans some 55 years, the works this paper will focus on will be those written by Frank Miller. Namely, his works credited as reinventing the character: His revised, noir origin story *The Man Without Fear* (1993-94) and another notable work *Born Again* (1986). Accompanying these will be the Netflix adaptation (2015-18), *Notes on Blindness* by John Hull - a recording of an academic's progression into blindness, and queer theory application, among others. It is through the analysis of Matt Murdock, a character famously from an even more visual medium than the written word, that the understanding of the power of the blind hero can be made clear.

Zenith Roy (Dinabandhu Mahavidyalaya, India)

‘This thing of Darkness’: Dystopian Realities in Bestselling and Web Thrillers

One of the remarkable aspects of the contemporary thriller, i.e. the thriller in the realm of books and on online platforms, is the projection of our everyday existence – actual as well as virtual – as a universe infested by dystopian realities. If the actual world threatens to maim us with sorts of criminal acts, the virtual subjects us to relentless surveillance, robbing privacy and making us vulnerable to unimaginable threats. We are, however, not safe in the inner world either. The domestic thriller shows us how secrets and harmful intent can make life even more precarious in the supposedly secure confines of our home. Even our tomorrow, founded upon today's gadget-centric lifestyle, is conceived as one of irretrievable doom in futuristic web series like Netflix's *Black Mirror*. The current paper attempts to focus on the shuddering realism of the appallingly beleaguered and infernal human existence that the current thrillers in books and the web envisage, ironically constituting the nub of their 'captivating' appeal.

Lobna Ben Salem (University of Manouba, Tunisia)

Urban Fantasy and Crime Fiction: The Indispensable Knot

In South Africa, urban fantasy has been getting steadily more popular in recent years, mingling the modern city with mystic magics and criminology. Sorcery and cities work well together, and in *Zoo City*, Lauren Beukes combines magic with urban violence, cyberpunk, drugs and crime in order to portray an apocalyptic vision of the post-Apartheid South African city. In Hillbrow, an inner city of Johannesburg, the chaotic and frightening mingle, and detectives and exorcists attempt to perform the same task: solve the trauma of violence and death and return reality to normal. This essay argues that one of urban fantasy's important contributions to crime fiction in South Africa is to offer a platform for social and political criticism. The function of urban fantasy elements in crime fiction – providing an arena for social commentary – will be discussed in relation to the historical and social context in which the post-Apartheid urban culture of violence thrives and proliferates.

Maria Giulia Salvioni (Independent Scholar)

The Newgate Calendar

As a crime fiction enthusiast, the contradictory aspect of the common attitude towards crime has always been of interest to me: we all are fascinated by madness, by the macabre, by killers and by the breach of law, but at the same time we intentionally ignore the naked facts, those deep realities which we might find behind an illicit action, behind a convict, a man who lives behind the prison walls or who is awaiting to be executed. Sad realities on which to reflect, social taboos we tend to ignore. This contradiction has pushed me to base my master's degree dissertation in Linguistics and Translation (which I discussed last November, 2018) on the translation of eight criminal biographies, taken from the famous book *Newgate Calendar, or Malefactor's Bloody Register*, a collection of biographies of

criminals who have been held, processed or executed in one of the most renowned and notorious prisons of London, Newgate Prison, demolished in 1902 for the construction of the Old Bailey. Originally born as confessions that the prisoners made to the ordinaries of Newgate, thanks to the interest they aroused, these biographies rapidly turned into those detailed and realistic accounts that have given birth to the true crime genre. Moreover, they are precious sources for cultural studies in many directions, since they touch a vast number of subjects, themes and fields of the society of which they tell.

Eric Peter Sandberg (City University of Hong Kong, China)

Waking from the Big Sleep: Crime Fiction, Cultural Prestige, and Contemporary Literary Production

Critics and scholars have proposed number of ways to distinguish contemporary literary production from its predecessors, pointing, for example, to its globalism, its obsession with history, or its fundamental liminality. Another persuasive approach emphasises contemporary literature's tendency to draw on 'low culture' genres in the creation of 'high culture' artefacts. Crime fiction in its many forms is one of the main contributors to this tendency, and this talk will examine a number of ways in which contemporary literature is being shaped by its traditions and tropes. It will also examine another pronounced shift in contemporary culture, which has seen works of crime fiction garner considerable cultural prestige. These trends represent a return of the genre to a central cultural position.

Armando Saponaro (Università degli Studi di Bari Aldo Moro, Italy)

Too Human Inhuman: A Paradigm Shift in Contemporary Crime Fiction

This paper focuses on the paradigm shift in contemporary crime fiction from the demonization of the monster to humanization of traditionally "inhuman" criminal, the serial killer, tracing a sharp dissonance between the crime fiction series *Dexter* and famous movie *Psycho* whose title itself would communicate the main character "inhumanity". It analyzes *Dexter* apparent paradox depicted by means of a truly effective fictional device: Dexter's introspective voice over. Dexter is the criminology handbook prototype of a serial killer, a really plastic and iconic representation of their debated psychopathy personality disorder features, lack of empathy and remorse, indifference to social relations, inability to feel emotions deeply. On the other hand he has caring attitudes towards his wife and son. Many times his internal dialogue reflects doubts, desires to make them happy and approaches to daily life problems any partner and father would have. It is different from a "normalization" of deviance because he shows clear awareness of good and evil distinction and his moral code, killing only proven killers, does not shake the rule against homicide, but only serves to channel his impulses in a more acceptable way. It resembles post-modern society at large deviance dissolution to moral pluralism more than moral relativism.

Maria Cristina Sanz Villegas (Eisc/Universidad Rey Juan Carlos, Spain)

The Evolution of Women's Role in the Spanish Society Through the Crime Fiction Television Series *Made in Spain*

Since the beginnings of television as a mean of entertainment, crime and mystery series have had the same or greater acceptance than detective literature. Spain is not an exception. From its origins, these type of programs have been very popular and soon enough series of detectives produced in Spain started to appear. It is noteworthy that among these series, the ones with the highest audience and acceptance are those that have a certain sense of humour into the main plot lines. Through this production we can check the evolution and changes produced in the Spanish society since the times of the dictatorship of Franco up to the present. The aim of this paper is to analyse the evolution of the role of women through the way that they are treated detective series. From the first genuine Spanish detectives series *Plinio* (1974) set in a rural area in the Castilian countryside, where the role of women were to be wives and mothers, to *Los misterios de Laura* (2009) set in Madrid and whose principal character is Laura a police officer who has to combine her professional duties with the problems that involve a single-parent family with two young children.

Neil C. Sargent (Carleton University, Canada)

Crime and Literary Detection: The Epistemological Foundations of the Detective Story from Holmes to Spade

The paper critically examines the ethical and epistemological connections between the literary universe inhabited by fictional detectives and the more practical world inhabited by lawyers. In the classical detective story, the law typically appears garbed in the clothes of beneficent rationality in which the method of detection and the authority of law's claims to justice are secured by a positivist epistemology in which the neutrality of the observer, the distinction between subject and object, and the possibility of obtaining unmediated access to truth are taken for granted and unquestioned. And yet, in the fictionalized world of *The Maltese Falcon* a very different set of epistemological assumptions about the nature of truth and the role of the detective is apparent. Here the positivist assumptions concerning the neutrality of the observer, and the possibility of adopting a standpoint outside of the mystery from which to observe the motives and actions of the protagonists, no longer hold sway, and the detective becomes immersed as an active protagonist in the mystery s/he is investigating. As a result, the subject – object distinction that is central to Holmes' whole method of investigation is turned on its head, and the detective has to rely on intuition and fast reflexes to solve the mystery, as much as deductive logic. At the same time, it is suggested that the detective's relation to law is also affected by the conditions of epistemological uncertainty under which s/he must now work, with the hard-boiled detective typically adopting a more skeptical attitude towards law than the analytical detective, often regarding the formal requirements of proof and evidence in the adversarial trial process as no more than a mechanism for allowing the guilty to walk free. The paper examines the ways in which positivist certainty has been replaced by narrative contingency in these two styles of detective fiction, and explores the implications of this shift in terms of the moral landscape of the mystery and the place of law in the narrative.

Debora A. Sarnelli (Università degli Studi di Salerno, Italy)

Trains and Detective Stories: From Non-Place to Place

This paper aims at investigating Agatha Christie's narratives set on the rails. I shall focus, chiefly, on her two novels where the railway motif finds its best expression: *Murder on the Orient Express* and *4.50 from Paddington*. While the first novel is set on the luxurious Orient Express train, the latter reproduces the experience of travelling by a commuter train departing from Paddington station in London. *Murder on the Orient Express* is one of the most famous murder cases solved by the cosmopolitan Hercule Poirot. *4.50 from Paddington*, on the contrary, sees an elderly Miss Marple struggling with her decaying health and the identity of a mysterious corpse. Whether the first is set on the train – with the only exception of the incipit scene – the latter shifts from the non-place of the train to the domestic space of a country house. Both crimes apparently seem to be public affairs, but eventually the detectives disclose their domestic nature. I shall analyse how both novels deal with the train as a space characterised by anonymity and mobility. Moreover, I shall present how Christie employs the train as a narrative device to better isolate her characters. Within the enclosed space of the compartment, she creates a small, isolated community that recalls the spatial structure of the bounded space of a drawing-room. As a matter of fact, the two trains – the luxurious Orient Express and the commuter train – circumscribe the space of the action to a small remote area as it usually happens in Christie's family dramas.

Eleonora Sasso (Università degli Studi "G. d'Annunzio" di Chieti-Pescara, Italy)

Subtitling the Criminal Mind: Adaptation and Text-Reduction Shifts in BBC Sherlock Holmes

This paper takes as its starting point the conceptual metaphor "crime is disease" as suggested by George Lakoff in order to advance a new reading of the BBC crime drama television series *Sherlock* (2010-) based on Sir Arthur Conan Doyle's Sherlock Holmes detective stories. Among over 200 film versions of Sherlock Holmes, the 2010 Masterpiece version, created by Steven Moffat and Mark Gatiss, remediated the Victorian detective stories "without ever undercutting the flair and dazzle of the original". Defined as "flagrantly unfaithful to the original in some respects" and "wonderfully loyal to [the original]", *Sherlock* appears to be the perfect depiction of Holmes for our times. I intend to track through these references and look at the issues – the remediation of Victorian crime from page to

screen, the metamorphosis of Holmes's character, adapting techniques in crime scenes, etc – which they raise. But my central purpose will be to re-read *Sherlock* from a subtitling perspective. I will analyse the linguistics of subtitling and text-reduction shifts in order to demonstrate that crime may be conceptualised in subtitling and that Doyle's detective stories are reproduced faithfully by audio-visual media. Through dialogues, I suggest, subtitling may be considered as a form of deduction in audio-visual crime fiction.

Annegret Scheibe (Karlsruhe Institute of Technology, Germany)

LIE TO ME: Claims for Superiority in Times of Post-forensics and Medialization

Lie to Me is the call of psychologist Dr. Cal Lightman and his team in the popular crime drama (Fox TV 2009-2011, 3 Seasons), telling the story of how to reveal lies and establish the truth with the help of the science of micro-expressions. In a broader scope, the series is part of a paradigm shift, as the 21st century is often claimed as new golden age for science as *sujet*, implying demands for "realism" in presentation, growth of scientific consulting in production and asserted display of scientific procedures in fictional garment, mediated through new type of experts respectively scientific detectives. "The evidence can't lie" is the core maxim of the influential series CSI, establishing a new subgenre of forensic crime investigation in the first place and a particular aesthetic of technological images within the narrative; entailing complex medial effects, better known as CSI-effect. Cinematic science television is also an essential part of the Quality TV-discourse. But what images do those (post)forensic crime series create about scientific methods and establishing truth? The paper concentrates on *Lie to Me* as case study, arguing that the series inherits core image strategies of the forensic archetype CSI and the forensic subgenre (although establishing different experts; here the one focussing on the mind of the perpetrator as crime scene and therefore asking *why* instead of *how* things took place) but showing a gesture of superiority regarding medialization as well presenting meta-comments on the subgenre itself, e.g. commenting on the medialization in American court proceedings (Court TV) and on witnessing strategies in post 9/11 era; therefore using the authority of popular images and presenting psychological evidence as superior in the narrative and also hinting to forensic pitfalls (eg. O.J. Simpson trial).

Jennifer Schnabel (The Ohio State University, USA)

Keeping Her Quiet: Eliminating the Female Witness in the American Television Series *Columbo*

In real life as well as in crime fiction, male perpetrators try to silence or discredit women who have observed their offenses, suffered as their victims, or even served as their accomplices. Recently, high-profile investigations of sexual harassment and assault have raised questions about the validity of women's claims while underscoring the threat of their collective gazes, voices, and memories to the existing power structure. Producers of television crime, detective, and police dramas, like *Law and Order: SVU* in the United States and *Line of Duty* in the United Kingdom, often draw upon the news media for storylines that reflect similar themes of silencing women; their predecessors, like the immensely popular detective series *Columbo* (1968; 1971-1978; 1989-2003), did the same. Episodes of *Columbo* from the 1970s – during which the women's movement was particularly active in the U.S. – often depict these attempts to silence women who have the power to expose their crimes. These villains, who viewers already know are guilty due to what Mareike Jenner labels the "two-story whodunnit" structure of the show, employ one or more of the following methods to keep female witnesses quiet: romancing, bribing, gaslighting, discrediting, and physical removal (63). My paper analyzes female witnesses in the *Columbo* series and discusses how this trope, appearing within the framework of a traditional detective narrative, grapples with the social, cultural, and political shifts instigated by women raising their voices during the period of second wave feminism.

Raffaella Sciarra (Università di Napoli "Parthenope", Italy)

From Reality to Fiction: Melodic Magnetism, Criminality and the Case of George du Maurier's *Trilby*

In early Victorian London conductor and harpist Charles Bochsa and singer Anna Rivee Bishop gave life to a notorious musical and sexual liaison. It was said that Bochsa had mentally manipulated the young singer who seemed to warble magnificently as under hypnosis and eventually abandoned her

husband and their children, following the conductor around the world. Quite likely, this and other similar sensational reports served as inspirational incidents for George du Maurier's novel *Trilby* (1894) and the mesmeric-based relationship between the criminal and satanic conductor Svengali and the young eponymous protagonist. The aim of this paper is to investigate the connection between real crimes perpetrated through mesmerism and music, and their fictional transposition. Criminal misdeeds resulting from mesmeric practices were in fact a common reality throughout the nineteenth-century century, the concern being that a subject placed under hypnotic influence could be inappropriately manipulated. Many of these Victorian misconducts were indeed linked to the musical world. The metaphor of the conductor, and the associations between music and power, are extremely effective in *Trilby*. Svengali's psychological manipulation of Trilby parallels the late-Victorian perception of music as a form of mesmerism. As this paper intends to show, the debate about the power of music to overcome self-control and leave the listener open to the felonious intents of the mesmerizing musician has proved highly influential in culture as well as in literature in a number of very different contexts. In particular, the erotic component that usually accompanies these stories is directly linked to the personification of Victorian phobias with a sexual background, created by the ambiguous and threatening figures of the mesmerizers who roamed the nineteenth-century landscape, as is evident in du Maurier's *Trilby*.

Bede Scott (Nanyang Technological University, Singapore)

Forensic Narratology: Reading the Pseudo-Singulative in Ciudad Juárez

This paper explores the representation of serial murder in Roberto Bolaño's *2666*, focusing in particular on Part Four, 'The Part About the Crimes,' which provides a thinly fictionalized account of the notorious femicides that have afflicted the Mexican city of Ciudad Juárez over the last two and a half decades. What impact does this extensive litany of dead bodies have on the novel's plot trajectory, its production of meaning, and its proairetic qualities? What, precisely, does the recitation of such atrocities *do* to the fictional discourse it generates? In this paper, I shall argue that the unrelenting seriality of 'The Part About the Crimes' induces what we might call a 'narrative necrosis,' whereby the tissue of the narrative itself undergoes a process of decomposition. More specifically, I would like to suggest that such repetition (which I describe as pseudo-singulative) serves to undermine the narrativity of the novel, and in so doing, emphasizes the collective, systemic, and interminable nature of these appalling crimes.

Stefano Serafini (Royal Holloway, University of London, UK)

Sensational Trials: Crime, Law, and the Printed Media in Post-Unification Italian Crime Fiction (1861–1914)

The period from national unification in 1861 to the beginning of the First World War represents a transformative one in Italian history. On the one hand, a vast body of penal laws, institutions, and reform initiatives took shape, while, on the other hand, there was the rise of the modern press, whose enormous success was principally due to the extent to which newspapers began to incorporate crime news and to narrate sensational public trials. Starting from this premise, this paper analyses a selected number of crime stories that variously explore the interaction between law, crime, and the printed media in post-unification Italy. I examine the way in which writers such as Francesco Mastriani, Giulio Piccini, Federico De Roberto, Edoardo Scarfoglio, and Salvatore Farina tackle the penal question and address issues such as the theatrical dimension of the criminal court, the role of the press and public opinion in the contamination of criminal trials, how justice is embodied in the Italian legal processes and how it is handled by those tasked with its administration, as well as by the wider community. Uncovering the key role that the media played in the development of the genre will help to discern those attitudes shown by contemporary society towards the problem of violent crime, its fascination and appeal that underlie both the production and the consumption of crime fiction.

Caleb Sivyer (University of the West of England, UK)

The Criminality Exhibition: J.G. Ballard's Late Crime Fiction

Although J. G. Ballard is most well known as a writer of science fiction, prophetic narratives and controversial works that fuse technology, violence and pornography, towards the end of his career he

published a series of novels that focused on “the nature of crime” (Ballard, *Extreme Metaphors*, p. 289). However, as Benjamin Noys observes, these works do not read like conventional crime narratives because “the element of mystery is often lacking” and Ballard “refuses to provide [readers] with the usual enjoyment of the detective form” in which order is restored after a temporary disruption (Noys, p. 402). Noys therefore argues that Ballard produced “a new form of work” centred on “criminality itself” (Noys, p. 403). In this paper, I will explore the idea that Ballard’s late works can indeed be read as crime fiction because, with reference to the CFP, crime fiction is a genre that challenges categorization and which can be used to interrogate as well as reinforce the notion of law and order. I will also explore in more detail Ballard’s lifelong fascination with the psychopathology of crime, from works such as *The Atrocity Exhibition* (which incorporate Ballard’s obsession with real-life cases such as the assassination of President Kennedy) to late works such as *Cocaine Nights*, in which crimes act as the problematic self-cure for boredom and the death of affect. I will also explore Ballard’s strange hypothesis that the hit television series *C.S.I: Crime Scene Investigation* is ultimately about “the crime of being alive” (Ballard, ‘In Cold Blood’), as well as his provocative definition of criminal science as “[t]he anatomizing of illicit desire, more exciting than desire itself” (Ballard, ‘Project for a Glossary’, p. 279).

Sophie Melissa Smith (Independent Scholar)

Murderous Desire: Repression, Madness and Morality in the Detective Fiction of Gladys Mitchell

Building upon Alison Light’s notion that the ‘middle classes are the murdering classes’ this paper will examine the psychological influence of class position and bourgeois codes of sexual morality on the female serial killer within the detective novels of Gladys Mitchell. As one of the few Golden Age authors to explicitly deal with sexuality, this paper will explore how Mitchell confounds the stereotypes of the genre to scrutinise the pathological implications silencing female sexuality. Tracing how conservative social norms fostered repression, this paper will explore how the festering of an inverted nymphomania develops into an explosive, sexually triggered homicidal madness. Analysing both the censure of victim and the perpetrator themselves, the paper will explore the cyclical nature of repression and psychological denial through expression, gratification and further acts of silencing, including the self-shielding of murder committed in a fugue state. In doing so, the paper ultimately aims to evaluate Mitchell’s conflation of the extremes of sexual purity with the mentally unstable and monstrous, challenging the restrictions of contemporary bourgeois social mores as inherently dangerous to the individual and wider society.

Marica Spalletta (Università degli Studi Link Campus University, Italy)

From News to Views: Journalistic Insights about *L’Allieva* - See Valentina Re

Luca Stirpe (Università degli Studi “G. d’Annunzio” di Chieti-Pescara, Italy)

Crime-Resolving Riddles and Conundrums in a 16th-Century Collection of Detective Fiction

Chinese crime literature has a very long and unabating tradition which can be dated back to the 13th century and includes diverse forms such as dramatic and operatic plays, novels and short stories, as well as accounts written by professionals, for example storytellers’ promptbooks and judgments written by imperial officials. Traditional Chinese detective fiction shows characteristics and peculiarities that differ conspicuously from its Western counterpart, especially from the 19th-century Western tradition. Among them, there is an extensive use of riddles and conundrums in the resolution of the criminal cases. What I intend to highlight is how the very characteristics of the Chinese language allow and foster this strategy, with examples taken from a late-Ming collection of detective short stories titled *Criminal Cases Brilliantly Judged and [Solved] with Perspicacity by the Officials of the August Ming Dynasty*, dated 1598.

Eli Teram (Wilfrid Laurier University, Canada)

Juxtaposing True Crime Docuseries & Fictional Movies to Understand Child Sexual Abuse by Priests: *The Keepers*, *El Club* and *Doubt*

The Netflix docuseries *The Keepers* (2017) documents the unsolved 1969 murder of a nun and its investigation by two of her former Catholic high school students. The series follows two interrelated

narratives: the pursuit of justice by women who were sexually abused in the school by one of the priests; and the possible link between the nun's murder and her plan to stop the abuse. While not solving the murder mystery, the series provides an effective forum for women survivors to speak about their painful school experiences, and revictimization by institutions and experts who questioned and mocked their memories of abuse. Their stories make important contributions to public and professional discourses about child sexual abuse. This paper suggests juxtaposing the viewing of *The Keepers* with that of two fictional movies: *Doubt* (2008) and *El Club* (2015). *Doubt* tells the story of a woman principal of a Catholic school and her attempts to remove a priest she suspects of sexual involvement with an African-American student. *El Club* is about a group of Chilean priests residing in a coastal village house established by the Church for priests involved in improper behaviours. The drama revolves around the priests' violent plot to silence a villager who disturbs their tranquility by speaking publicly and explicitly about the sexual abuse he experienced at the hand of one of the priests. Together, these true and fictional accounts of crime, advance a multidimensional and nuanced understanding of child sexual abuse by priests, its consequences for survivors, perpetrators, and society, and the complicity dilemmas experienced by individuals and officials.

Olga Thierbach-McLean (University of Hamburg, Germany)

Trial by Social Media: The Cyntoia Brown Case

In 2018, the case of Cyntoia Brown created an international media storm. After having been sentenced to 51-years-to-life for the murder of a 43-year-old man in 2004, the fate of the then 16-year-old was detailed in the documentary *Me Facing Life: Cyntoia's Story* (2011). As it came to the attention of celebrities like Rihanna, Kim Kardashian West, Drake and LeBron James, they rallied for Brown's release on social media. The fiercely polarized and politically explosive public debate that followed – it featured a black underage girl being in prison for the murder of a white middle-aged man who had solicited sex from her – ultimately resulted in Brown being granted clemency in 2019. This paper seeks to analyze this media event against the theoretical background of Neil Postman's seminal work *Amusing Ourselves to Death: Public Discourse in the Age of Show Business*. First published in 1985, the study explores the changing modes in which social and political issues are construed as society relies increasingly on electronic media. The Brown case is a prime example for how complex narratives are simplified and stereotyped as they are reduced to media-suitable sound bites and emotion-provoking images, and how considerations of criminal justice become more and more intertwined with the world of entertainment.

Saverio Tomaiuolo (Università degli Studi di Cassino, Italy)

***The Secret Agent* and the Ghosts of Terrorism**

Joseph Conrad's *The Secret Agent* (1907) is a novel that, although it is inspired by a specific historical event (the Greenwich Park bombing in 1894), reflects Conrad's ambivalent poetics and allusive style. In this text, psychological analysis does not simply represent the background of the story, but its narrative matrix. However, despite the fact that *The Secret Agent* would seem, apparently, to be unsuitable for visual adaptation, there have been various TV and cinema translations. Our investigation will start by analysing Alfred Hitchcock's *Sabotage* (1936), followed by an investigation of two BBC versions (respectively dated 1992 and 2016), and of Christopher Hampton's all-stars 1996 movie. We will also refer to an Italian television adaptation dated 1978, broadcast when the terrorist panic in Italy was at its highest. In this respect, we will prove that the unresolved complexity of Conrad's novel justifies the presence of manifold intersemiotic translations of this source text, which point to its ability to "adapt" its message and meaning to different geographical and historical realities. The capacity Conrad's story of terrorism has to speak to us proves that great literary works can raise issues that go well beyond the cultural context in which they were originally conceived.

Laura Tommaso (Università degli Studi del Molise, Italy)

Textual and Body Mutilations in *1.Outside*, David Bowie's Detective Story on Musical Scale

This paper considers how gothic and crime fiction motifs are used and transformed in David Bowie's *1.Outside* (1995), an ambitious and radical concept album which is punctuated by images of murder

and mutilation of bodies (Stark 2015) and features a “disjointed narrative” coupled with “jarring musical soundscapes” (Greco 2015: 2). Bowie’s artistic process will be discussed in relation to William S. Burroughs’ cut-up writing technique, aggressively distrustful of linguistic and fictional conventions. As in former Bowie’s musical ventures (*Hunky Dory*; *Diamond Dogs*, see Waldrep 2015:147-192), Burroughs’s method allows him to go beyond or *outside* traditional music composition and lyric writing in order to construct a disturbing, liminal space within which fragments of horror, depravity and death confusedly coexist. To join these parts together in a continuous succession of events, Bowie’s accompanying narrative “The diary of Nathan Adler or the art-ritual murder of Baby Grace Blue: A non-linear Gothic Drama Hyper-cycle” will be explored. Particular attention will be devoted to the origin and reinterpretation of the detective figure of Nathan Adler – a hardly human, “cadaverous aging creep” (O’Leary 2019: 8) who gasps and mutters about mysterious characters and blood things.

Chloe Treharne (Bath Spa University, UK)

Fictionalising True Crime: The Progression of *Mindhunter*

The topic of Facts and Fictions within the Metamorphoses of Crime is one which can be dealt with in almost innumerable ways, and the primary aim of this paper is to discern the strengths and limitations of literary and television portrayals of offender profiling as a viable technique in law-enforcement. In recent years, offender profiling as a method has become increasingly popular in television, creating new programmes and adaptations such as *Criminal Minds*, *Mindhunter* and *The Wire in the Blood*. Through the study of programmes such as these and their portrayals of both FBI profiling and British Investigative Psychology, the stories of true crime and the techniques used by law-enforcement to catch serial killers are adapted into fiction and promoted to wider audiences, thus creating much more dialogue around these methods.

Mathilde Vialard (University of Nottingham, UK)

The Sorrows of Modernity: Crime and Madness in Sensation Fiction

“Don’t think me mercenary – I merely understand the age I live in” (590), are the swindler Captain Wragge’s parting words to Magdalen Vanstone at the end of Wilkie Collins’s *No Name* (1862), epitomizing the connection between modernity and criminality. Sensation writers were inspired by cases reported in mid-nineteenth-century newspapers to write their novels, fictionalizing the stories of bigamy, domestic murders, and other scandals, as we can find in Collins’s novel mentioned above, or in M.E. Braddon’s *Lady Audley’s Secret* (1862). This paper will examine the extent to which these sensation stories can be traced back to real contemporary cases, whilst looking at the importance that ‘modernity’ played in captivating the audience. When studying crime fiction, it is important to focus on all actors: the criminal, the victim, and the detective, and I will argue that each was influenced by the rapid evolution of Victorian society. For instance, studies in mental health brought new diagnoses to light, such as ‘monomania’, often used to explain the crimes of sensation characters; the redefinition of social statuses had an impact on the psychological states of upper-class Victorians, who easily fell victim to conspiracies, while the new pace of life in this industrial age forced idle men to exert themselves and take on the role of detectives.

Minna Vuohelainen (City University of London, UK)

“Between Slum and Gaol”: Criminal Clerkenwell in Nineteenth-Century Fact and Fiction

Clerkenwell, an inner-city district of London situated east of Bloomsbury and north of the City, features in a range of nineteenth-century novels that explore questions of urban poverty, criminality and punishment. In Charles Dickens’s *Oliver Twist* (1837–39), Oliver is taught to pick pockets in Clerkenwell Green; in William Harrison Ainsworth’s near-contemporary Newgate Novel *Jack Sheppard* (1839–40), the eponymous burglar at one time finds himself imprisoned in, and escapes from, the New Prison in Clerkenwell; Dickens’s slightly later *Little Dorrit* (1855–57), a novel that depicts the entire city as a prison, is partly set in Bleeding-Heart Yard in nearby Farringdon; and in George Gissing’s brutal slum novel *The Nether World* (1889), the lives of the Clerkenwell poor are caught ‘between slum and gaol’ in an inescapable cycle of distress, violence and crime. This paper compares and contrasts these fictional representations of criminal Clerkenwell with the area’s nineteenth-century topography

– particularly the looming presence of the Old Sessions House and the House of Detention – and the presentation of Clerkenwell as a criminal locale in contemporary press accounts. How did the district's central location, urban infrastructure, social makeup and journalistic notoriety inform its representation in nineteenth-century fictions of crime? In depicting Clerkenwell as a prison, how did nineteenth-century novelists negotiate the terrain between fact and fiction?

Renata Zsamba (Eszterházy Károly University, Hungary)

What's Women's Crime?: Margery Allingham's and Josephine Tey's Gender Agenda and the Golden Age of Detective Fiction

Queens of Golden Age detective fiction do not only express their ambiguous relation to the gender politics of the interwar years in their crime novels but they also reflect on what Rita Felski highlights in *The Gender of Modernity*: “images of femininity were to play a central role in prevailing anxieties [...] about the distinctive features of the modern age” (19). Both of the novels I am considering portray the New Woman as the embodiment of these anxieties. While the original idea of the New Woman signified the enlightened ideal woman, it was exactly the putative association between the New Woman and ‘free love’ that led to the labelling of the New Woman as a sexual decadent. Allingham's *The Fashion in Shrouds* (1938) and Tey's *The Franchise Affair* (1948) introduce this ‘bad’ New Woman type of the lower classes, stigmatizing her as dangerous and villainous. Tey's novel is especially intriguing since it exploits the 18th-century scandalous case of Elizabeth Canning, although transformed into a middle-class allegory as a response to female emancipation. This paper focuses on the subversive, or even sexually uncontrollable female type whose criminal inclinations are rooted not only in modern ideas but in some cases heredity as well.