



Detecting Europe in Contemporary Crime Narratives: Print Fiction, Film, and Television

BOOK OF ABSTRACTS

21-23 June 2021

Link Campus University

Via del Casale di San Pio V 44 Rome

KEYNOTE SPEECH

MONDAY 21 JUNE 2021

Theo D'haen, KU Leuven

How Glocal are Contemporary European Crime Narratives?

Discussant: Andrew Pepper

Affiliation: Queen's University Belfast

Without exaggeration we can say that crime narratives now constitute one of, and perhaps even the, most widespread popular genre, both in fictional and televised/streamed form, in Europe. Until the turn of the twenty-first century it was mostly anglo-produced works that dominated the European market. Of course, in many non-anglo European countries there was also crime fiction locally produced, some of it very successful, as were televised crime series. Over the last twenty years or so, however, non-anglo "glocal" crime series, drawing on global generic formulae, yet not following them slavishly, and rooted in local settings, including local languages and dialects, have gained prominence throughout Europe. Trailblazing in this regard has been so-called Nordic noir. Interestingly, these glocal productions seem to hold greater appeal Europe-wide than a number of deliberately "European" productions involving collaboration between various television companies and using actors from different countries. In fact, it would seem that the more local the productions are the wider and greater is their "European" appeal. Why is this so?

KEYNOTE SPEECH

TUESDAY 22 JUNE 2021

Janet McCabe, Birkbeck, University of London

Divided Bodies, Crossings Borders, Transnational Encounters: Towards a Feminist Approach of Transnational TV Studies

Discussant: Pia Majbritt Jensen

Affiliation: Aarhus University

This keynote will explore the implications for a cultural representational politics of gender for transnational TV studies. I am interested in various sites of encounter—audio-visual essay practice-as research, transnational co-production, in-between-ness of representational borders—that give rise to various ways of thinking about the politics of gender at a border and how the material textures and traces of these ways of thinking embed deep within different *national* production cultures in global circulation.

Offered through a series of audio-visual essays as an example of practice-based research and based on feminist interrogation into the original scripted TV format, *The Bridge*, this keynote thinks through the implications for what is it to research transnational TV studies through exploring how stories of crime travel. It is one that pulls notions of core and periphery out of orbit and pushes into contact and contestation different images from different geo-political television territories; and how in each phase a shift occurs, a new form is accomplished. To this end I suggest how contemporary feminist thought and practice-as research offers the possibility to help make material sense of the politics and different cultural exchanges entwined within the transnational movement of an original scripted series like *The Bridge*.

KEYNOTE SPEECH

WEDNESDAY 23 JUNE 2021

Peppino Ortoleva, University of Turin

A spice of danger. On the pleasure(s) of following detective stories

Discussant: Maurizio Ascari

Affiliation: University of Bologna

The subject of my keynote is the gratification, or the gratifications, we find in following a detective story, in the different forms it may take: written, theatrical, audio-visual. I will try to demonstrate that some of these pleasures may be defined as emotional, others more as intellectual (and ludic) while others belong to a more complex field that has much in common with the great Mysteries religion is made of.

First of all, distinguishing one of these gratifications from the others is a necessary critical exercise, but in general they do not occur separately; on the opposite, the reader or spectator moves from one to another, without being really able to clearly differentiate them. Secondly, there are some senses and/or emotions that we can define with easily recognizable names: they often are the ones that first come to mind in this kind of discussions, like pleasure, pain, desire, fear. In my list of the gratifications that may result from following a detective story I will try to distinguish some basic feelings, but I will also try to consider other gratifications which do not strictly belong to the realm of emotions. Thirdly, I will investigate how much the authors of the stories are conscious of the feelings and other gratifications they will evoke in their audience.

PARALLEL SESSIONS

MONDAY 21 JUNE 2021

PARALLEL SESSION 1

PANEL A1: New Takes on Mediterranean Noir

Chair: Sara Casoli, University of Bologna

Mediterranean Identity in European Crime Fiction

Name of convener: Barbara Pezzotti

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The paper argues that Mediterranean crime fiction is a space from where the idea of European identity might be reimagined. While the term "Mediterranean Noir" has been used for marketing purposes (often in contraposition with the more successful Scandinavian noir), there is little scholarly work about it and this umbrella term has become a receptacle for any work that perpetuates stereotypes about the South (sun, food, passion and violence) in mainstream media. To prove that the Mediterranean identity may be instead the essence of crime fiction set around the Mediterranean Sea, my paper analyses two contemporary case studies: Andrea Camilleri's *Il ladro di merendine* (1996, translated in English as *The Snack Thief*, 2003) and Jean Claude Izzo's *Total Khéops*, (1995, translated as *Total Chaos*, 2005) through the lens of Braudel's and Chambers' theories on the Mediterranean. As Braudel famously argues, the Mediterranean is still today an active crossroad of intercultural transmission (1998). Iain Chambers also suggests that the Mediterranean is an "uprooted geography" articulated in the "diverse currents and complex nodes of both visible and invisible networks", rather than merely following the "horizontal axis of borders, barriers, and allegedly separated unities" (2008: 68). These arguments consecrate an idea of the Mediterranean as a contemporary complex, diversified and transnational space, which hosts one of the many European transcultural identities. In other words, the Mediterranean crime fiction's focus is the Mediterranean Sea as a "site of perpetual transit" and the Mediterranean identity as an inclusive identity of gathering and sharing. Indeed, these novels' representation of the Mediterranean identity and culture challenges the narratives of a unifying European identity. It also makes the case for the existence of "Mediterranean crime fiction" beyond marketing labels.

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The Problem of Mediterranean Noir

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Mediterranean Noir is a category problem - how should we define it spatially and generically? Where is it located and in what ways does it count as "noir"? Typically it is associated with a particular kind of leftist and/or inclusionist politics (Pezzotti) or the ongoing effects of the continental spread of organised crime (Carlotto) or just a "narrative matrix" (Turnaturi) connecting key nodal points on a map (Palermo, Barcelona, Marseilles). These accounts are largely derived from close readings of a handful of representative novels whereby a politics of affinity and affiliation or of dead-ends and failure are teased out of the texts themselves. But what if we were to pursue a version of critique that wasn't simply text-based? In this paper, I develop Turnaturi's claims about Mediterranean Noir as a "narrative matrix" to think about the knotty issue of influence and where Montalbán is reimagined as Montale (by Izzo) and as Montalbano (by Camilleri) - and also as Montalbán, a character in a Mexican novel, *The Uncomfortable Dead*, by Subcommandate Marcos and Paco Ignacio Taibo II. If we look at this network of influence and affiliation - how individual crime novels are "embedded in multiple chains of mediation rather than serving as a microcosm of a social totality" (Anker and Felski 17) - a very different picture of genre and territory becomes apparent. As such, the political work of "critique", as understood by Anker and Felski, is located not in textual unmasking but in identifying a wider set of affiliations and entanglements of texts, readers, publishers and contexts, i.e., where the emphasis is placed on "the radically contingent and changing relations between texts and social constituents and contexts" (17). This, in turn, has far-reaching implications for the category problem identified above.

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Pepe Carvalho TV Adaptations: Screen Adventures of a Southern Noir Antihero

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The purpose of this communication is to discuss how and why Pepe Carvalho, the Spanish Private investigator created by Manuel Vázquez Montalbán in 1972, has been adapted to TV. Two case studies will be analysed: *Las aventuras de Pepe Carvalho*, and eight-episode TV series coproduced in 1986 by TVE (Spain), TF2 (France) and RTL (Luxemburg); and *Pepe Carvalho*, a six-episode TV series coproduced in 1999 by Tele5 (Spain) RAI 2 (Italy) and ARTE (France). Both adaptations will be highly influenced by the efforts to build a pan-European television, first by public broadcasting service (1986) and then by commercial television (1999). This communication concludes that TV adaptations will modify significantly some of the major attributes of Montalbán's novels, turning the everlasting pessimistic Carvalho into a more optimistic character. This would be fairly evident in the depiction of urban and national space: unlike novels, Barcelona, Spain and Europe will reflect the virtues of political changes during the last 20 years of the millennium. In contrast with the original stories, Barcelona as a global city, Spanish democracy and European construction will be portrayed positively. Equally noteworthy is that both television adaptations will significantly affect Carvalho's literary evolution. Finally, it is noted how broadcasters will try to translate this popularity into converting Pepe Carvalho into a European TV icon, with mixed results.

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PARALLEL SESSION 1

PANEL B1: New Takes on Nordic Noir

Chair: Lynge Stegger Gemzøe, Aalborg University

Crime as a Moral Detective

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The work of Susanne Bier, the Danish director, comprehensively illustrates the options available to filmmakers in small national cinemas participating in an increasingly transnational production environment (Agger 2015). Bier has directed Danish arthouse films as *Open Hearts* (2002) as well as English language mainstream genre films and TV series, for instance the Hollywood production *Serena* (2014) and the British TV series *The Night Manager* (BBC, 2016) (Agger 2017, Gemzøe (2013). Across genres and production affiliations, Bier has recurrently used a certain device - exploring the moral universe of her characters by way of crime. She uses crime as a catalyst to investigate the reach of morals in a specific situation comprising the potential for a catastrophe. The purpose of this paper is to analyze the ways in which this is done, and whether the device functions differently in a national and in a transnational context. My primary cases will be the Danish-language film *A Second Chance* (2014) and the transnational HBO TV series *The Undoing* (2020). In *A Second Chance*, the specific situation develops in the provinces around the relationship between Andreas, a policeman, and Tristan, a heroin trafficker and an addict, who together with his girlfriend has a baby (Velde 2018). The policeman suddenly finds himself taking side with crime - with dismal consequences. *The Undoing* similarly addresses the question of transformation of character. Grace Fraser, her husband Jonathan and their son Henry live the best of lives when suddenly they are entangled in a murder. Again, crime is used as a catalyst to investigate the moral universe of the characters. The aesthetics (Redvall 2018) accompanying the use of crime as a moral detective will be highlighted, and the two cases will be further illuminated by other examples from Bier's work.

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Marcella as "London Noir": Transplanting the (Bio)Politics of Nordic Noir into the Dark Heart of Neoliberalism

Name of conveners: Robert Saunders; Gabriella Calchi Novati

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Over the past decade, we have seen numerous imitations of Nordic noir in the UK (e.g. *Broadchurch*, *Hinterland*, and *Shetland*). Despite stylistic and story-telling mimicry, such series focus on the instrumental motivations for crime, failing to recognise the inherent systemic culprit behind each plot. Drawing on interviews with Nicola Larder, who co-created with Hans Rosenfeldt the British thriller *Marcella* (2016-), this paper examines the successful transplantation of Nordic noir's (bio)politics into the most neoliberal environment possible: London. In the foreground, *Marcella* is a police procedural focusing on DS Marcella Backland. However, in the background, we witness the pernicious impact that unfettered global capitalism has on the denizens of the British capital, resulting in existential precarity for both its haves and have-nots. Neither a Nordic noir adaptation beyond the region (e.g. AMC's *The Killing*) nor an extra-regional copy of Nordic noir (e.g. *La Mante*), *Marcella* is a genuine Scandinavian-British hybrid. Combining Rosenfeldt's experiences on *The Bridge* and Larder's work on *The Tunnel*, *Marcella* brings the prosocial critique of the genre to bear on the day-to-day realities of late liberalism in contemporary London. *Marcella* as "London noir" screens a world of growing precarity amidst ever-greater skylines, defined by widening social distance among those living in a metropolis that runs on alienating labour and global flows of commerce. Paradoxically, Larder argues that *Marcella* is a type of import (it was written in Scandinavia) that is meant to be consumed where it is set (the UK), while simultaneously being designed for export (specifically to the US via Netflix). We will conclude our argument by claiming that *Marcella* - as a mere object of consumption - fails to perform what it is set to critique, for it profits from and can only exist in that neoliberal dynamic of transnational flows of goods and anonymous labour.

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Writing Serial Crime Drama for Danish Children's Television: The Case of the Tween Whodunnit Guilty

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This paper presents a case study of the Danish public service children's channel DR Ultra's attempt to create an exciting, yet not too scary, whodunnit crime story for its target audience 7-12-year old children with the 24-episode serial *Skyldig* (Guilty, DR Ultra, 2019-). Based on qualitative interviews around the production, the case study analyses the ideas of the crime genre in relation to the youngest television viewers and discusses how moving into this genre territory can be a deliberate attempt to create content which can compete with popular international genre fare.

Theoretically, the case study builds on research on the writing and production traditions for Danish television drama (e.g. Redvall 2013) and on trying to build on crime and Nordic Noir as a brand (e.g. Hansen and Waade 2017) in combination with current academic and industry discourses about how to reach young audiences (e.g. Christensen 2013; Hermansson and Zeperncik 2018; Redvall and Christensen 2020).

The paper closes by comparing the Danish case to development in popular content for tweens in other European public service television cultures and raises the recurring question about whether national production cultures should aim for strategies of differentiation or simulation (e.g. Higson 1997), with a focus on children and young audiences in a time of still more invasive global productions now widely available on a range of SVOD platforms. The presentation builds on joint research coming out of the research project "Reaching Young Audiences: Serial fiction and cross-media storyworlds for children and young audiences" (supported by Independent Research Fund Denmark for 2019-2024, RYA 2020).

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PARALLEL SESSION 1

PANEL C1: A Tale of Three Cities: Crime and the Urban Tissue in Contemporary Fiction

Chair: Federica Ambroso, University of Bologna

John Rebus's Edinburgh: Portrait of a Dark City in Dark Times

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The exhibition that took place at the Edinburgh Writers' Museum in 2017 celebrating the 30th anniversary of Ian Rankin's detective John Rebus was a significant act of canonisation, which acknowledged the relevance Rankin's crime narratives had already acquired as a component of the city's cultural heritage. Currently including 24 novels (the first dating back to 1987 and the latest published as recently as 2020), not to mention a number of short stories, the saga of Rebus offers a unique perspective on the changing visage of the Scottish capital, which provides the background for many of the detective's adventures. Due to the author's choice to have his fictional world change in time, with a rough correspondence to real life, these novels not only represent the different stages of Rebus's career and his ensuing retirement, but also the real events that marked those 33 years, including Devolution and Brexit. My paper will delve into the noir and Gothic sides of these serial narratives, with a special focus on the first and last episodes of the saga, in order to analyse the shifting ways in which the city of Edinburgh is rendered by Rankin in relation to the tormented personality of Rankin's detective hero.

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Fred Vargas' Myth of Paris: Between (Trans)national Changing Identity, Tourism, and Nostalgia

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It is highly symbolic that inspector Adamsberg is always characterized as a great walker, because in Fred Vargas' crime fiction, space plays a paramount role. In particular, the representation of geographic places and the main characters' trajectories give way to a very interesting interplay of multiple dialectical polarizations, all focused on the opposition between local and extra-local: the neighbourhood(s) and the city, city life and country life, the metropolis and the province or the different regional areas, France and other European countries, France and francophone Canada. However, the various trajectories find in Paris both a centre of gravity and a privileged ground, which cuts across the different series (inspector Adamsberg, the three evangelists, Kehlweiler). If we consider that Vargas is an international best seller, winner of several literary prizes not only in France, translated and marketed in countless countries (not to mention the film, radio and TV adaptations), it is no exaggeration to say that her books have "sold" Paris in Europe and all around the world. This way, she has contributed to consolidate/update the myth of Paris that literature and other medias in general (one has only to think about photography and cinema), as well as crime fiction in particular, have built starting with modernity: a myth that, with the development of modern and mass tourism, turned into capitalist reproduction and economic value. Against this complex framework, my paper will investigate how Vargas reconfigures the myth of Paris within and through the multiple polarizations I have highlighted above. I will especially focus on her exploring/exploiting "aesthetic peripheries" and on the construction of nostalgia as both a poetic and marketing strategy, which variously negotiate with the changing identity of the city on the threshold of the new millennium.

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"Shadows under the Porticoes": Bologna, the Criminal

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This paper aims to analyse the creation of the myth of Bologna as a "dark city" in contemporary crime fiction starting from the Gruppo 13. This group, founded by Lorian Macchiavelli in 1990, succeeded not only in revitalising the genre, but it also managed to change the perception of the city in the collective imagery. In fact, if Bologna is normally considered as a "goliardic", magnificent city, with its towers ("Bologna la turrita") and its university, at the same time this image is turning into black on the back of the great amount of stories dealing with crimes: the group of the giallisti bolognesi (crime fiction writers based in Bologna) is portraying the hidden face of the city, representing crimes that occurred under the porticoes or in the ancient palaces of the historic center, narrating the terrible events that marked the 20th century (in particular the II World War and the Lead Years) as well as current problems such as drug traffic and mafia. Based on the materials collected for the creation of the Detect Bologna App, this paper will focus on the different settings that recur in the works of contemporary authors such as L. Machiavelli, G. Verasani, G. Rigosi, C. Lucarelli and specifically three of the most emblematic parts of the city: the souterrains, the center town, and the suburbs, zones of social tension on which the identity of the city is built.

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PARALLEL SESSION 2

PANEL A2: French Noir and the Transformations of European Crime Fiction

Chair: Matthieu Letourneux, Paris Nanterre University

Real events and fictitious explanations: a new age of investigation in French Noir?

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Mediterranean crime fiction has long been identified as “sociological” in its orientation (Boltanski, 2012) and in its Noir variant is generally considered as a “literature of crisis” (Jean-Patrick Manchette), which assumes a critical and political point of view. These forms often tackle indeed enigmas or uncover conspiracies that are concealed by and within states, asking searching questions about the failures of democracy and the national and international criminal justice systems to deliver just societies (Pepper and Schmid, 2016). It’s probably this inquisitive approach that provides readers (Collovald and Neveu, 2004) specific pleasures and ethical questionings.

But in its various genres, European Crime Fiction as a critical mirror has been based till recently only on the fictional “make believe” (Walton, 1990) about imaginary stories and plots involving fictitious characters. A new stylistic trend seems yet emerging in the last decade among the French Noir literary Crime Fiction: a few awarded writers are using fictional storytelling to investigate and interrogate true concealed histories and political underpinnings of national and supranational societies and institutions in Europe, proposing therefore fictional explanations to true unsolved criminal cases involving political issues (Manotti, 2020) or to true geopolitical affairs (Manotti 2006, 2015, 2018), or illuminating State secrets about Terrorism for the last thirty years including true Islamist assaulters of World Trade Center or 2015 attacks in Paris (Paulin 2018, 2019, 2020).

The increase of this new hybrid form in Crime Fiction is significantly contemporaneous with a new age of the investigation (Demanze, 2019) in French contemporary highbrow literature. And this innovative type of narratives reveals that crime fiction, as a cognitive process which helps to build a knowledge about the world, is worthy to be included in the category of “method fictions”, which the Historian Yvan Jablonka (2014) considers as the new frontier for Social Sciences.

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Noir Novel's Failure to Undermine Official History: Didier Daeninckx, Le roman noir de l'Histoire (2019)

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Daeninckx has been a classic of French noir since the publication his famous 1984 novel *Meurtres pour mémoire* where he exposed the French State as guilty of both the Massacre of the Algerians on October 17th 1961 and of collaboration with the Nazi administration during the Second World War (Belhadjin, 2010). As an heir of the critical, political and radical manchettian néo-polar, Daeninckx specialized in digging up French "collective memory" (Halbwachs, 1992) firmly committed to "undercovering the past" (Forsdick, 2001).

However, Didier Daeninckx recently wrote a book that contradicts the initial assumption that "the novel is, therefore, a historical document" (Platten, 2011) and Dominique Viart's proposition to classify Daeninck's work within the "roman archéologique" (Viart 2009). Paradoxically, *Le roman noir de l'Histoire* (Verdier, 2019) is not a novel but a collection of seventy-six short stories that recounts eleven periods in French History, written the last forty years and set out chronologically from 1855 to 2030. If fiction remains for Daeninckx a way to "extend the scope and range of historical investigation" (Gorrara, 2014), the author shifted from a "raconteur of History" (Reid, 2010) to a storyteller, from one macro- to multiple micro-narratives.

Daeninckx has inverted the dynamics of his first noir novels by recounting fragmented, disseminated and kaleidoscopic micro-histories in *Le roman noir de l'Histoire*. This short stories series resemble a faits divers collection (Desnain, 2015) and questions the ability of the detective novel genre, as a linear account, to undermine official History. From now on, crime novels will not be investigating the crimes of History: History will create its own form of scattered narrative. In a most radical gesture, Daeninckx demonstrates how a recollection of literary snapshots and a gallery of fictional portraits can be more real than any historical tale.

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Desiring Future. Shaping Tomorrow in Eurospy's Fiction

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The Eurospy genre rises in the Sixties. B movies, mostly in the shade of the bondmania, but also novels, comics, TV shows, shaped a continental pop and serial culture converting crime narratives in a geopolitical spy fiction setting, on the two sides of the Iron curtain.

The western Eurospy genre has a very specific political agenda: defending capitalism and the consuming society, in Europe and for the whole Mediterranean.

Few is said about the Past, as if the world of the Eurospy, born in the ruins of WW2, had directly felled into decolonization and the Cold War. But much is about the future. New technologies, new patterns of work and political organization, new social and gender relations are depicted as desiring tomorrows. The male reader and spectator is placed in the center of this spectacular apparatus: The Eurospy genre designs a future for men, emphasizing speediness of life, availability of people and services, against common bureaucratic processes. Nations are cast as brands, with interests abroad, spies mostly depicted as salesforces.

Did the Eurospy vision of future had it right? How did the genre took part in the European political Zeitgeist that led to more integration in a transnational horizon, fostering European cooperation? This paper will explore corpuses of the sixties and the seventies, considered in their discourses about the political future, but also in their impasses and silences about the main social crises of their time.

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PARALLEL SESSION 2

PANEL B2: Crime Films and National Identities. The Case of Greece

Chair: Christos Dermentzopoulos, University of Ioannina

Between Humor and Darkness: Crime Films, Investigation Thrillers and Neo-noir Narratives in Contemporary Greek Cinema

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The paper will explore the particularities of Greek crime films, neo-noir thrillers and gangster films produced during the last decade. Together with the emergence of the "weird wave" that generated innovative trans-European films dealing with biopolitics and identities, many contemporary Greek filmmakers chose to re-enact the conventions of popular crime genres, while staying at the same time in the field of arthouse cinema. The hybrid typologies of the crime film, combined with features such as the black humour, the weird performativity, absurdism, irony and cynicism, produced hybrid post-classical twists of the thriller film. Nevertheless, these films are not labelled as comedies or generic parodies, as despite their ludic spirit the directors maintained their dark and critical point of view, depicting the structural problems of Greek society during the years of the crisis. The genres of crime film and thriller developed belatedly in Greek cinematic context: the national version of "film noir" grew only in the late 1950s. In the 1970s, a new generation of young leftish auteurs will use the neo-noir vocabulary in order to create political thrillers against the Dictatorship, combining absurdist humour and a high sense of self-reference and intertextuality. Discussing a number of atypical thrillers, police procedurals and neo-noirs such as *Kinetta* (Lanthimos 2005), *Knifer* (Economides 2011), *The Miracle of the Sargasso Sea* (Tzoumerkas 2018), as well as recent television police procedural series, this paper will trace this "weird" genealogy of the Greek crime film and will focus on their Kafkaesque nuances of humour and absurdism, while investigating the cultural representations of gender, topicality and social identity. A study of the diversities of the Greek crime film can contribute a piece of the puzzle in the assemblage of the wider picture of the European crime fiction.

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Modernisation', Greekness and the Athenian Landscape in the Greek Crime Films of the Period 1996-2004

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During the mid 1990s, a dominant slogan emerges in Greece, that of "modernization" (eksynchronismos), a political and social discourse that has been associated with a number of dualisms like: modern/primitive, industrial/pre-industrial, modern/postmodern. This discourse is linked to Europeanization, with the rationalization of the State, and the latter's harmonization with Western structures, and with European economic development (Mouzelis 1996, Featherstone 1998).

"Modernization" is therefore a concrete political agenda and set of suggested reforms for enabling the country's entry into the Euro Zone, a "process of reformation" that coincides with significant changes of the Athenian landscape (gentrification, construction sites for the Metro network, the new Airport) and, in general, with the preparations for the 2004 Olympic Games including the reinforcement of security measures, since these would be the first summer Olympics after 9/11.

During this period, Greek cinema turns into more popular genres. However, among popular comedies, social dramas with more realistic forms and nostalgia films, the study of form, theme, and aesthetics of Greek film noirs and in general of the crime films of the period 1996-2004 detects critical discourses on "modernization", Greekness and the city of Athens. Immigrant gangsters, petty criminals, controversial cops and dark streets, invade the national screen and show textual affiliations with other contemporary European and American crime film trends (i.e. *La Haine*, M. Kassovitz). More specifically, the crime genre (neo-noirs, gangster narratives or even films with a noir sensibility) provide the new topographies of immigrant residents (From the edge of the city, C. Yannaris), contest the Athenian landscape in crisis (*The Loser takes it all*, N. Nikolaidis) and in general best encapsulate - more than other genres or art-house explorations - local reflections on global and national tensions, negotiating Greekness and Europeaness, in a period of national uplift, a few years before the economic crisis.

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Representations of Uniformed Officers in the Cinematic Universe of Nikos Perakis

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Nikos Perakis is an active filmmaker; his films take place in the Greek urban environment and as black comedies, they criticize social issues of Greek society. His career started in the early '80s, at the same time Greece was undergoing political transformations. The 80s in Greece have been an era of political and social transformation, under the governance of a socialist party (PASOK). In this period, we notice a change in television content to move away from the promotion of army and police forces and to focus on social issues. Even though Greek cinema (despite the hardships of Junta and conservative forces) had given a number of important films, in the 80s we observe changes in popular cinema as well. The special interest in the army and police representations within Perakis' works arise from two observations; first, as already mentioned, his Greek filmography spans over a period when the Greek society was going through a number of transformations, and second, his biggest commercial success "Loufa ke Paralagi" (1984) conveys both his political views and personal experiences from the Junta regime.

In the films of Perakis -from 1982 up to 2017- we can trace the changes in the representations for the uniformed officers and their relation to Greek society.

Besides the movie *Loufa ke Paralagi* and its two sequels (2005 and 2011) focusing on the military, police officers appear to be important in other movies of his -e.g. *I Liza ke oli I alli-*, as uniformed forces have always played their distinctive role in the structural transformation of Greece. In our analysis we will examine how social change and the uniformed forces are being portrayed, with an emphasis on the ways in which Perakis' representations of police and army forces is important in his body of work.

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PARALLEL SESSION 2

PANEL C2: The Black Rome. The Eternal City as Protagonist of Crime Narrative

Chair: Silvia Leonzi, Sapienza University of Rome

Places of Rome as the Stage and Symbol of "Noantri"'s Criminality

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The long-lasting relationship between the symbols and the narrative imaginaries of Rome and crime is thoroughly affected by the places of the Eternal City: they incorporate such symbols and meanings that, with merely showing or mentioning them, is capable to provide a specific crime-oriented representation.

This symbolism may refer to some locations or monuments (like the "Palazzo della Civiltà Italiana", a fascist "reinterpretation" of the Coliseum, immediately nicknamed as "Square Coliseum") but also to entire districts like Ostia or Tor Bella Monaca. The narrative semantization of places is reinforced by the frequent contrast between those peripheral zones and the better-known old town of Rome, an "en-plein-air museum" in which the criminal identity is subtle and hidden.

The paper's intent is to explore the role of those places in the narration of Rome-related crime stories. For this purpose, the Eternal city is considered as narrative universe to which apply a transmedia approach (Freeman, Gambarato 2018, Ciofalo 2020) and develop a qualitative content analysis (Losito 2006; Krippendorff 2018) on a textual corpus composed by crime Tv shows and movies located in Rome that accomplish specific features (productive, narrative, distributive, but also co-productive with a grassroots participation) to make the products belong to the narrative universe created around the city.

What results is that places bear a mediatic representation that suits the expectations of the social world (Couldry, Hepp 2016), creating implicit rules for the geography of narrations. Specifically, what results is a strong dichotomy between the city center (in particular the area with State buildings and the Vatican), where crime interconnects with the State and the movers and shakers, and the suburbs, a jungle of desperation where no rules apply and where crime define the social norms; the middle-class area appears as not relevant for this study because persist as a quite zone where crime represent a personal deviance.

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Rome in Crime. Media Coverage and Audience's Perception of "Romanism" in Crime TV series

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Over the last decades, the Italian city of Rome has been the privileged stage of several tv crime series (*Romanzo criminale*, *Suburra*, *Baby*, *Nero a metà*, etc.) characterized by a distinctive storytelling which blends together the structural elements of crime narratives with those typical features (at times, real stereotypes) of the so called "romanism": that is both the way of living and thinking and the slang which popular imagery traditionally ascribes to the inhabitants of the Eternal City. The same mentioned feature emerges also when the narrative topic of "romanism" takes shape in different geographical and cultural contexts, as well as it happens in crime series as well as *Rocco Schiavone* or *Petra*. Doing so, "romanism" tends to stand out as one of these series' main features, gaining also its own newsworthiness likewise characters and tales. Based on these premises, the paper aims at analysing how the journalistic coverage of a selected cases of crime tv series, set in Rome or whose main characters come from Rome, influences the audience's perception of what is the "being roman" in terms of behaviours, attitudes and stereotypes. In order to do so, the paper carries out both a media content analysis on different media outlets (culture/entertainment/art and leisure sections on generalist newspapers, specialized news media, press releases coming from tv series productions, etc.) and a survey addressed to crime series viewers (Corbetta 2014; Losito 2002; Krippendorff 2008). The research shows a deep relationship between the media coverage of the "romanism" in crime tv series and the audience's perception, which tends to consider the "being roman" starting from the attitudes, behaviours and stereotypes arising from the series themselves in respect of their main characters and tales. However - because the same series tend to portray (and therefore to transfer to the audiences) a "geography" of the different dimensions of "romanism" (as many as the neighbourhoods in which the city is structured) - also the audience's perception of the "being roman" tends to be different in respect of the different social and cultural spheres which characterize the Eternal City.

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Roman-ness and Model Bodies: Voices on the Sidelines, Revolutions Taking Place

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Rome has a semiotic polyglotism (Lotman 1984, p. 232) as a result of the successions of heterogeneous texts and languages, generating globally recognized narratives. Among these languages, filmic narration is undoubtedly in a state of complementariness with Rome, which has been called since the Fifties "Hollywood on the Tiber" because of the American film productions located in Cinecittà studios. Often Rome stands as a scenario of Tv dramas narrations, which provide and acquire other meanings also depending on the pictured landscape and functional characteristics of the city. Such narratives do not just refer to the existing imaginary, but also generate brand new characteristic, inserted into the Eternal city's urban structure by the story's peculiarities.

In the serial dimension of the crime genre, Rome acts as an observer when it contributes to the spatial organization of the narration, but in some cases, it can be actualized in the filmic utterance as a witness if it contributes to the reconstruction of events and the collection of evidence.

In particular, in the series *Baby* (Netflix, 2018 - 2020) – inspired by the scandal of child prostitution in the Parioli area in 2013 – Rome acts and suffers, redefines itself based on the function covered in the story. Rome interacts with other actors, influences their destiny, helps them or even manipulates them by pushing them to commit crimes. In the Rome narrated in *Baby* ambition and degradation coincide (De Certeau 1980), fashion and styles are opposed, between visions crystallized at the limits of paroxysm and innovation, the characteristic "ways of doing" of the city go hand in hand with practices that pertain to "another spatiality" (ibidem). In *Baby* Rome is represented split in half by the cardinal points, in the North and South. The elite and female protagonists live in North Rome, imprisoned by rigid social codes and dazzled by the excesses of luxury that surrounds them, which affects their deviance, as one of the meanings of the Latin "luxar" suggests.

The violation of norms is also shown in Southern Rome, inhabited by the male protagonists of the series. Here the city acquires a more folkloric and popular connotation, unquestionably more emotionally genuine even though people survive at the limits of legality. *Baby's* medial model-bodies corroborate the embodiment of a *Zeitgeist* linked to specific places in Rome and to the deviant practices of characteristic of particular communities of meaning.

This research intends to investigate how the narration articulates the social decline, observing its discursive configuration manifested in the text through the stereotyping of recurrent and invariant traits incorporated by themes and figures corresponding to the forms of life of reference, namely to semiotic organizations characteristic of individual and collective identities (Fontanille 2015).

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The Dark Side of Rome? The Eternal City into Netflix Mainstreaming

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The glocal logic (Sigismondi 2011) that structurally distinguishes a productive and streaming platform like Netflix, can be ascribed to three main elements: licensing, audience engagement, and content production (Sigismondi, Ciofalo Under Review). The mechanism through which Netflix manages to regulate the strategic and operational hybridization of those elements in the countries where it settles down convey an idea of technological (Negroponte 1995) and cultural (Jenkins 2006; Couldry 2011) convergence. In every national context a sort of "mainstreaming" seems to develop as a result of a particular combination of algorithmic profiling and cultural distinction, even though catalogues are partially common in every nation.

According to such observations, this paper focuses on the Italian context and on the ways in which a city like Rome gets represented in narrations from the crime to the noir genre. This will result from a qualitative analysis of texts available on Netflix Italia.

The aim is to observe which image of the Eternal city emerges from the combination of the two genres and the coexistence of different types of contents, e.g. in licensing or originals. Such representation appears to be strongly dichotomized, because capable of holding together products apparently different (such as *Barbari* and *Suburra*), but also circular and ecologic, that can merge antiquity and late modernity.

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PARALLEL SESSIONS

TUESDAY 22 JUNE 2021

PARALLEL SESSION 3

PANEL A3: Crime Narratives: A Crossborder Perspective

Chair: Luca Antoniazzi, University of Bologna

Death in Duisburg. The Italian Crime Fiction and the Evolution of a Transnational Archetype

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"The Duisburg massacre" (2007) is an episode of the "San Luca feud", a war involving two rival 'Ndrangheta clans that caused the killing of six men, attacked outside an Italian restaurant in the German city of Duisburg. The bloodbath, which shocked the European public opinion as the first-ever case of Southern Italy's mafia exporting a vendetta to another country, offered evidence that the mafia was active in Germany for years. At the same time, with its mixture of mystery and violence, the murder rapidly worked as a European transnational archetype inspiring contemporary cinematic and TV narratives.

The aim of the present proposal is to analyze three recent Italian productions evoking in different ways the Duisburg case: *Una vita tranquilla* (C. Cupellini, 2010), *Gomorra - la serie* (Season 2, episode 2, 2016) and *Duisburg - Linea di sangue* (E. Monteleone, 2019). Each product deals with multiple topics inspired by the Duisburg massacre: the German background and the European expansion of the Italian organized crime; fugitives and their bond with the motherland; cultural stereotypes; the relocation of regional cultures of the South of Italy in a different context; etc. The conflict of tradition and modernity is mirrored through the clash of local mentalities and global business, two opposite poles operating on a European scale. The main hypothesis is that behind a common narrative model such as the mafia war, one can find a formula mixing echoes of the classical Italian brigantaggio and the effects of emigration in the traditional culture of the South of Italy. The purpose is to reconsider in a translocal perspective a modern crime archetype and, at the same time, the set of multiple conventions employed in the mafia films: the three case studies are permeated by the typical sense of otherness experienced in the Italian emigration.

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Looking at Europe from the Allies of Southern Italy

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Crime series have been the main audiovisual products through which complex tv has spread in Italy and Stefano Sollima has been the showrunner of the most successful ones: *Romanzo Criminale* (2008-2010), which represents the very first moment in which Italian tv narration breaks its own borders, then *Gomorra - La serie* (2014 - in progress), which gained a viral and worldwide success and finally *Zero zero zero* (2020 - in progress), which is a real global production.

In these shows the Italian tv production has experimented with the language of complex tv, from the point of view of both the plot construction and the narrative world building.

It is possible to identify some recurring elements that to a certain extent define the specificity of Italian crime series: first of all the fact that all these series derive from novels, and then the regional characterization of settings, perfectly represented by the use of dialect as the main language of the story. In the development of these serial narratives, in particular with *Gomorra - La serie* and *Zero zero zero*, however, one can also notice a progressive geographical widening of the gaze, so the development of the narrative goes from a local dimension to an increasingly transnational one.

This paper aims to reconstruct the geography of the Italian crime series directed by Stefano Sollima with the aim of identifying the thematic and formal aspects that have determined its success, trying to highlight any elements of continuity and affinity with European production of crime series. It also intends to tackle the question about the role that a narration of the South life forms can play in the definition of European audiovisual culture.

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The "Italian Violence" from The Godfather to Gomorra: American's Fascination by the Ethics and Aesthetics of a Tribal Thought

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A recent ranking of the most popular Italian TV series in the US highlighted the preference of the US viewer towards products whose key narrative and aesthetic elements are violence, crime, corrupt and corrupting power. The dimension of violence in the Italian production has always been fascinating to the American public: from the Godfather trilogy to the success of one of HBO's first cult TV series, *The Sopranos*, the Americans have successfully spectacularized Italian crime and they appreciate the Italian productions that tell it with equal interest today again. This fact leads us to reflect on which specific forms of the imaginary rest the fascination of such serial products. A first reflection leads us to consider the etymology of violence, from the Latin "to violate", or "to break the limits through a physical or verbal action with which one intends to remove the other, or destroy a part of him, of his will". Violence as arrogance is a type of power that precedes established authority and is configured as a power that does not respect the limits drawn in the social contract through which the subjects legally organize common life. Italian violence is fascinating because it still embodies an obscene (deplorable, hidden and obscure) vitalism in the era of politically correct and bureaucratization of our artificial and totally controlled existences. Italian violence is a residue of a tribal, communal and radical form, diluted in the shapeless and aseptic society we live. It also preserves the idea of death as an inseparable element from human relationships and not just as a medical or biological occurrence. Italian violence is the representation of disorder, carnality and instinct against the rigid order of an anesthetized life. Between reality, reality show and the sublimation of reality.

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Europe's Shared Fears – Crime and Migration in Collateral (UK), Wallander (Sweden) and Montalbano (Italy)

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Beyond providing pleasure and stimulating puzzle solving, crime drama represents social issues and offers an insight into society's biggest fears. Immigration is a key theme in European public discourse and a subject that often provides dissent among policymakers at European level, shattering the illusion of a United Europe. This paper explores the crime-migration paradigm using three case studies: *Collateral* (2018 UK), *Wallander* (2005-2013 Sweden) and *Montalbano* (1999-2020 Italy). Although dissimilar in genre conventions and approach, the three examples come from countries on the margins of Europe (West, North, South) that have to deal at a collective symbolic level with what lies beyond, with the possible penetration and transgression of borders and its consequences. Although a shorter series of only one season (BBC2), *Collateral* is a good expression of the way anxieties about immigration can lead to a rejection of the EU-led European project (Brexit) and consequently become represented on screen, woven as part of a murder mystery in several acts. *Wallander's* creator, Henning Mankell had a protracted preoccupation with documenting Sweden's fears of change, hybridization and loss of tradition, which are aptly projected by the television adaptation. *Montalbano's* crime cases occasionally involve "Tunisini", instrumentalised to become a powerful symbol of incursion into once sheltered territory. The appropriation of the immigration theme into crime drama tell us is that at the level of public imagination the borders of "Fortress Europe" are perceived as being vulnerable, that only some types of mobility are accepted, that diversity has been mismanaged by the European project and that the migrant becomes once more the alien, the deviant, the faceless killer. The paper contributes to debates on the way border crossings, real and symbolic, are represented on screen, calling into question the relationship between the local, the national and the European/transnational.

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PARALLEL SESSION 3

PANEL B3: Crime Films, Periphery and Multiculturalism

Chair: Stefano Baschiera, Queen's University Belfast

Crime Fiction Characters Faced with Migration Crisis: Representations of Political Action in Contemporary French Crime Fiction

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In France as in other European countries, the connections between writers and political radicalism were strong in the 1980s and 1990s generation of the "neo-polar", in the wake of post-68 activism. Our times are now associated to openings and diversification of literary markets, international thrilling successes, but also to a so-called "political disenchantment" (Weber 1917, Gauchet 1985,). Although it is indisputable that crime fiction has still links with political and sociological critic, this one is nowadays also a problematic inheritance, likely to be thematized and discussed in contemporary novels. What can crimes stories tell us then of contemporary imaginaries of political activism and action? We remind of the joyful libertarian detective of the "Poulpe" French ninety's series, but thrillers of the 21st century seems to be inhabited by disillusioned and disoriented policemen (F. Vargas, A. Varenne), hazardous and fatal political commitments (M. Ledun, O. Norek, C. Férey) sometimes close to nationalist parties (J. Leroy). Furthermore, while French "neo-polar" were especially based on recent national history and local political activism, more and more contemporary characters are embedded in transnational issues, like global economical negotiations (D. Manotti, A. Chainas), climate change (J. H. Opper, O. Norek), the migration crisis (M. Bussi, O. Norek). Rather than exploring these political issues themselves, we propose to focus on the representation of political attitudes towards these global challenges, in order to better understand the complex nature of political consciousness and disarray in the twenty-first century. The study is meant to deal with a large number of French novels in which protagonists have to face political choices, but the paper may focus on the fictional political commitments regarding the European migration crisis (C. Férey, O. Norek, M. Bussi).

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Crime Fictions in Banlieue Cinema. The Ghettoization of French Multiculturalism

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Basing itself on transnational issues in contemporary french cinema, this individual paper aims at analysing how immigration narratives are systematically related to crime stories and social conflict between jeunes de banlieue (young people from French suburbs) and national police. If, since the mid-1970s, Beur cinema started to represent the life of the new generations of Maghrebi immigrant descendants, in the mid-1990s a new filmography emerges to depict the invisible and marginal outskirts of the French nation, the banlieue. "Banlieue films represent the social problems of the fracture sociale, the increasing disparity between haves and have-nots in contemporary French society. This usually involves the depiction of multi-ethnic youth culture" (Tarr 2005: 2). From the first popular fiction success, *La Haine* (Matthieu Kassovitz, 1995), to the last one, *Les Misérables* (Ladj Ly, 2019), banlieue cinema focused on crime stories involving the eternal and apparently unsolvable fight between outsiders, struggling with precariousness, lack of documents, unemployment, and forces de l'ordre, abusing of their "legitimated" violence to establish a presumed social order. The places in which transnationalism and multiculturalism have already and concretely taken place in France are at the same time the most isolated and discriminated areas of the country, represented by the media as dangerous enclaves of criminality, illegality and terrorism. Banlieue cinema introduces the point of view of the suburbs population, dealing with its dreams and frustrations, but always condemning it to this fracture between Centre and Periphery, Cities and Cités, French identity and immigrant diversity. In these geographies of conflictual and plural identities, my intervention sees a larger struggle for the recognition of minorities and multiculturalism in Europe, a transnational European identity that will be a little bit more real when immigrant stories will not be anymore so often synonymous of crime stories.

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"Noir Padano". The Po Valley as the Theater of the Italian Crime Genre of the New Millennium

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In the last few years we have witnessed a progressive departure of the Italian crime narrative from the centrality of the city of Rome, in favor of provincial and "peripheral" locations and suburban contexts (Re 2019). In this changed landscape, a central role is played by the Po Valley, which has become a social and narrative theater of murky "mysteries and crimes". As attested by some of the most heinous episodes of crime news in recent history, as well as by several Italian non-fiction novels of the last thirty years (Faenza, 2020), the province of the Po Valley appears increasingly livid and noir theater of crime. Just think of Bettin's non-fiction novels (1992, 2007), set from the northeast of Pietro Maso to the northwest of Novi Ligure. This disturbing social and literary landscape is also echoed in recent Italian cinema. Emblematic in this sense is Carlo Mazzacurati's filmography, well represented by *La giusta distanza* (2007), in which the Venetian province of Polesine - between fog and silence - become the congenial theater of a crime, which it reveals in turn quite functional to investigate an immobile, inhospitable and grotesque humanity (Cappi, 2007). What emerges from the genre of "noir Padano" analyzed by us is a certain inapplicability of notions such as Europe, transnational identity and cosmopolitanism, which, if anything, give way to a local autochthonous identity. Local identity - that of the crime in the Po Valley - which also distances itself from the transcultural narrative imaginary of Mediterranean noir (Ferri 2011). Conversely, the Po Valley lends itself not only as a topical cinematographic place (Valentini 2009), but also as an authentic actor and protagonist, around which the most hidden fears and the most brutal instincts are condensed (Micalizzi 2010) of the Italian social history of the third millennium.

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PARALLEL SESSION 3

PANEL C3: The Geography of Crime Fiction: Local / Global

Chair: Caius Dobrescu, University of Bucharest

Regional Anchoring in Contemporary Spanish Noir: Towards a Europe of Regions in Popular Culture?

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The Spanish detective novel has been identified by some specialists as belonging to a larger family of novels that may be qualified as "the Mediterranean detective novel" as it shares with Italian, French or Greek productions certain features such as gastronomy, the anchoring of fiction in urban space of large metropolises. a certain political disenchantment, a phenomenon peculiar to Spanish criminal literature seems to have emerged in recent years.

Indeed, one of the specificities of the ultra-contemporary Spanish crime novel lies in the production (and success) of novels rooted in territories located on the periphery of the peninsula. Not only are these novels characterized by a very strong regional anchoring, but criminal plots are a way for their authors to highlight a regional cultural and/or natural heritage and the legacy of past civilizations. Having become sales arguments for a regional identity, these novels are in turn subject to a process of re-appropriation by local institutions (municipalities, regions) which propose tourist itineraries allowing readers to find the places staged in the fiction.

Eastern Europe in Scandinavian Crime Fiction

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Scandinavian crime novels are often analyzed from the point of view of their depictions of the Scandinavian countries and their social or economic problems. However, the main idea behind my approach is to grasp the role of other European countries (and especially Eastern European ones) in the social representations of Nordic Noirs.

This issue will be scrutinized on the basis of three specific examples: Jo Nesbo's novels achieving global success, and especially Harry Hole's adventures set in a globalized world. In the Hole-series (*Nemesis*, *The Devil's Star*, *The Redeemer*) the following Eastern European countries are present: Russia, Croatia and the Czech Republic.

Arne Dahl's detective novels adopting a European perspective on crime and its detection (Europa Blues and especially the Opcop series, which features the work of police officers from several European countries). The personal trajectory of a detective as Daniel Trokic (having Croatian ascendants), a policeman of Aarhus in the novels of Inger Wolf. Based on the former corpus of novels, we address the following issues: What is the role of Eastern European characters in the plot (and what are their mobility patterns)? What is the importance of Eastern European countries in the plot (simple presence by mentioning, a minor/major thread of the plot takes place in another country)? Which countries are taken into account and according to what kind of values (political problems, history evoked/represented, corruption, war, mafias)? Is Eastern Europe represented in terms of Otherness in Scandinavian crime fiction?

Based on the close reading of the above-mentioned novels the research aims to realize a map of Eastern Europe in the Scandinavian crime narratives.

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Budapest Fraud and the Sense of Homelessness

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Vilmos Kondor's hard-boiled crime fiction has met with unexpected success in Hungary in the past few years that might be ascribed to his first truly heroic private eye, Zsigmond Gordon, an investigative journalist and his depiction of Budapest of the interwar era. Although Kondor's hard-boiled detective resembles Hammett's and Chandler's private eyes in many respects, his position as a genuine Hungarian sleuth is not questioned as he roams the streets of Budapest and brings criminals to their knees. As a former immigrant in the USA, however, Gordon's cultural embeddedness in Hungary becomes fairly problematic. In Kondor's last novel *Szélhámós Budapest* (2016) [*Budapest Fraud*], which is a prequel to *Budapest Noir* (2008), he enters the scene more as an American self-made man to track down an American swindler. He applies a homeopathic approach in both his treatment of the American rascal and Hungarian authorities. His experience in the USA enables him to mediate between the two cultures but is also an obstacle to embracing either of them. Re-uniting with the Hungary of his youth is no longer possible for the private eye as his return enhances alienation, and his perspective of his own people is no longer innocent. His cosmopolitan thinking, open-mindedness and expertise in international affairs make him suspicious for authorities but also foreshadow a new Hungarian identity which is equally at home with its own and a diversity of cultures. His cultural in-betweenness transcends space and time by drawing attention to contemporary social and political issues in Hungary, such as emigration, immigration, or the dialectics between a homogeneous culture vs. the European Union. Zsigmond Gordon's cultural homelessness may be a sign of a fluid Hungarian identity reflecting global trends as well as a politically controlled sense of Hungarianness that former immigrants find incompatible with their own.

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Role of Paratext in Publishing Contemporary Chinese Crime Fiction in Translation: A Case Study of The Golden Hairpin

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As a global genre, crime fiction has fascinated many readers and become a profitable industry in today's world (King, 2014; Nilsson et al., 2017). The last two decades have witnessed a growing trend towards the boom of Chinese crime fiction in the domestic market and its endeavour of entering the global context, particularly the Anglophone world. Yet few scholarships have concentrated on translating and publishing contemporary Chinese crime fiction in the English Speaking world. This article thus bridges this gap by applying Genette's theoretical framework on paratext (1997) and semiotic approaches suggested by Kress and van Leeuwen (2006) to examine the role of paratext in publishing Chinese crime fiction in the Anglophone world. With a case study of *The Golden Hairpin* by Cece Qinghan in both Chinese original and English translation, this study investigates paratextual elements including book covers, titles, blurbs, chapter headings and layout. The findings show how paratextual elements act as mediators between the source and the target text, and how the Chinese crime novel is positioned in the target Anglophone readership. Through the translation and circulation across different languages and cultures, the image of China is evoked, articulated, and presented beyond the national border.

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PARALLEL SESSION 4

PANEL A4: Crime Narratives: A Transmedia Perspective

Chair: Markus Schleich, Queen's University Belfast

Mediating Memories in Contemporary European Crime Narratives: The Case of Babylon Berlin

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Despite its different cultural contexts and transmedia forms, the crime fiction genre maintains its stylistic coherence by virtue of a plot in which characters face each other pursuing different and opposite needs in relation to the disclosure or concealment of past actions. As such, the role of investigation can become a vehicle for exploring the ongoing effects of concealed histories.

Crime TV series with historical background are a core element of contemporary European culture. By virtue of their popularity and ability to resurface and give a meaningful frame to the collective memory of a controversial past, they are able to feed collective imagery and to open a space for mediated cultural encounters and memories.

Inspired by Volker Kutscher's novels and distributed by Netflix and Sky internationally and across Europe, *Babylon Berlin* (2017-) is set in Berlin during the Weimar Republic. As the investigations of inspector Gereon Rath - alongside the young and Charlotte Ritter - unravel, the series deals with the political and social conditions that have marked the rise of Nazism. In *Babylon Berlin* crime genre and detection plot become a leverage, a key-narrative model which enable the exploration of events and cultural tensions haunting from German interwar period.

Based on the analysis of 'Babylon Berlin' and through the close reconstruction of its literary, cinematographic and TV references, this article aims to give evidence of the emerging and active role of crime narratives in telling and sharing the historical traumas involving Europe in the last Century.

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Towards Euro-Noir? Conceptualizing the Noirification of Contemporary European TV Series

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In recent years, stirred by the rise of American "quality", or "complex" television, European TV crime series have gone through a process of increasing sophistication from both a narrative and stylistic perspective. In this context, in particular, noir narratives have become one of the most celebrated forms of national and transnational televisual seriality in Europe (Hansen, Peacock and Turnbull 2018). While the diffusion of noir in television has recently become an object of study from a historical as well as theoretical point of view (Glover and Bushman 2006, Sanders 2008, Steenberg 2017, Prado 2020), little has been said on the specificities of European TV noir. Our presentation aims to contribute to this area of TV scholarship, building on the concept of "noirification" (Locatelli 2017) to examine the proliferation of noir narratives in European popular culture as whole, from literature to cinema, from television to comics and graphic novels.

By looking at noir as a fluid, pervasive, transnational and transmedia cultural form (Naremore 1998, Steenberg 2017, Locatelli 2017), rather than a static generic formula, this paper argues that it is possible to identify some key characteristics of contemporary European TV noir series that make them distinct from other current TV crime narratives - particularly from their American counterpart. To reach this goal, it will consider a corpus of key (neo-) noir European TV shows - including *Montalbano* (Rai, 1999-), *Wallander* (TV4- 2005-2013; BBC, 2008-2016), *The Killing* (DR, 2007-2011), *Romanzo criminale* (Sky, 2008-2010), *The Bridge* (DR, SVT, 2012-2018), *Peaky Blinders* (BBC, 2013-), *Gomorra* (Sky, 2014-), *Babylon Berlin* (Sky, 2017-), *La casa de papel* (Antena 3/Netflix, 2017-), *Suburra* (Netflix, 2017-2020), *Petra* (Sky, 2020-) - adopting the lenses of narrative and stylistic analysis (Crebeer 2006, Allrath and Gymnich 2005). The paper will focus in particular on a few common features in these series, highlighting two specific traits of European noir shows in comparison to similar American texts: a stronger relationship with contemporary crime literature, and a higher interest in exploring the national and continental, more or less history. These features prove how these crime shows have both a strong transmedia and a transnational background (Gregoriou 2017), and clearly contribute to the recent cultural legitimation of crime fiction on a continental level. The paper thus argues that it seems possible to affirm that "Euronoir" is a key trend in contemporary European popular culture, as shown by its centrality in "middlebrow" literature, 'auteur' cinema as well as 'quality' television.

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Multiple Versions and Transcultural European Cooperation: Trends Towards Crime Stories From The Letter (1929) to Hinterland (2016)

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During the innovative phase of the generalization of sound, many talkies are chosen to be internationally produced through the first systematic audiovisual translation strategy of the history of cinema: the primarily pan-European multiple versions (MVs).

MVs are meant to produce a "same" film for every country interested in the production. In order to make the movie successful in all national contexts, the MVs are intentionally shaped on the respective targeting audience and operate mimetically on the features expected to be foreign. Such choices strongly influence the production, distribution and reception of the films on an ideological scale. Therefore, MVs are a privileged territory for international transfers and can be seen as a collectively built transcultural phenomenon - that still has not been investigated exhaustively.

The research I conducted on the film genres of MVs over their golden period (1929-33) shows a strong predominance of mystery films and crime-related elements, starting from *The Letter* (1929, EN-DE-FR-IT-ES). Unlike what common assumptions suggest, then, MVs survive up to these days and are still mostly thrillers and detective stories, as for *Orion's Belt* (1985, NO-GB), *Nouvelle-France* (2004, FR-EN) or the series *Hinterland* (2013-16, GB-Welsh).

My main purpose is to consider the meaning and implications of this peculiar link: what makes this genre particularly suited for MVs? Are there further trends concerning countries, languages, plots, characters? Approaching such questions, both the European context and a more abstract psychological dimension are considered. In fact, crime stories (as a genre) and MVs (as a strategy) are ideal tools to flatten cultural gaps and overcome national conflicts, though they are also successful in reapproaching analogue identitarian backgrounds exclusively. Considering this unique form of transcultural European cooperation can contribute to contemporary studies on European imagery(ies), especially given the persistence of MVs and their cross-cultural core over time.

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PARALLEL SESSION 4

PANEL B4: New Takes on the Police Procedural

Chair: Kim Toft Hansen, Aalborg University

In the Search of a Genuine Voice: A Closer Look at Turkish Police Procedurals

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Turkish police procedurals are formed by constantly being in dialogue with the Western equivalents of the genre. This paper is mainly interested in this dialogue and the inherent dilemmas that are attached to it in the Turkish context. In order to uncover the role that these dilemmas play in the formation of the Turkish police procedurals, the paper approaches the issue from a broad perspective by focusing on the influence of Westernization on the creative works in Turkey beginning from the novel. The paper establishes connections between the impact of the ambivalences that are associated with the Westernization process on early Turkish novels and Turkish police procedurals which are formed beginning from the second half of the 1980s. By means of these established links, the paper prepares the ground to discuss the narrative strategies that are used in Turkish police procedurals to acknowledge and address the tension between "the foreign" and "the local" which can be approached as a fundamental feature of the genre.

Apart from examining the usage of "reflexivity" as a narrative strategy to point at this tension, the paper focuses on the recurrent figure of cosmopolitan police detectives in Turkish police procedurals. This figure frequently represents a police detective who has recently returned to Turkey after spending many years abroad, particularly in the United States, studying and working in a transnational environment. By making textual analysis of the encounters between the local and the cosmopolitan police detectives in the narratives of the selected series the paper intends to understand how the representation of this figure enables Turkish police procedurals to create a genuine voice by addressing to the tension between "the foreign" and "the local" that plays a significant role in the formation of the genre in the Turkish context.

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Domestic Patterns of European Crime in Chamber Play Series

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My research focuses on two transnational television series, *Criminal* and *In Treatment* adapted consequently in various European countries linked by the same poetic formula of the chamber play. Even though only *Criminal* is a crime story per se, *In Treatment* focuses on broader implications of crime and criminality by addressing general issues of moral concerns and inner perceptions of criminality. The common poetic specificity of both series exploits the heritage of modular complex narratives combined with the aesthetics of the chamber play strongly implemented in European screen cultures, furthermore the narrative pattern of both series deals with infrastructural similarities of two important social institutions dealing with crime and delinquency, and namely the mental health care system and the criminal justice system. The main statement of the research is the following: the structure of the chamber play combined with institutional specificities enables the enactment of national and transnational patterns of European criminality.

Moreover, the productional geographies of the formats articulate the always recurring East-West divide as *In Treatment* was adopted mostly in Eastern and Central European countries due to the productional politics of HBO Europe (Hungary, Romania, Poland, the Czech Republic) and independently from HBO in countries as the Netherlands, Slovenia, Croatia, Italy, Macedonia and Serbia, while *Criminal* is a Netflix program produced in four Western countries, the UK, France, Germany and Spain. The comparative analysis will focus on (1) the productional realities of the adaptations (private and public service broadcasters, international streaming service companies); (2) the thematic elements of the mental health care and criminal justice system's representations; (3) the character's intersectional nature.

Due to issues of time frame, the presentation will summarize quantitatively the presence of those features in the above-mentioned adaptations while focusing on the problem of East/West divide in Europe in dealing with crime and criminality.

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The Kim Wall Murder Serialized: Ethics & Aesthetics in High-Profile True Crime

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Looking into three different true crime television series based on the Kim Wall murder, this paper analyses the dramaturgical, aesthetical and ethical dimensions of making television on the back of a high-profile, international and very recent murder case. Preliminary findings suggest that the interplay between these dimensions cannot be underestimated in series such as these, and producers have to walk a thin line. One series has not yet reached audiences' screens on account of critical media attention (*Into the Deep*, Netflix, 2020), another feeds off of (negative) media attention (*The Secret Recordings*, Kanal 5, 2020) while a third, despite initial reluctance in the media and the sensitive nature of the case, has seemingly fared well with critics and audiences (*The Investigation*, TV 2, 2020). The paper illustrates how the murderer is depicted in very different ways - from occupying center stage to being avoided at all costs - and how this affects the dramaturgy and ultimately the perceived ethics of the series. It also discusses the complicated interaction with the murderer, the press and the friends and relatives of the victim that productions such as these have to engage in, whether they want to or not.

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Ghost in the Crime Machine, or When the Detective is "Unreal": the Cases of the TV Series' River, Beau Sejour and La Porta Rossa

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Crime drama is undoubtedly one of the most popular and long lasting genre in international tv production. This genre is also an example of transnationalism, due to the co-presence and intertwining of global, local and regional dimensions in these narratives (Chalaby 2005, Straubhaar 2007, Kearny 2008). The presence of a multifaceted new trend of European crime tv narratives is testified, besides the Nordic noir, by the outbreak of other national or regional streams, such as the Flemish, the Welsh or the Spanish noir (Hansen, Peacock, Turnbull 2018). Another characteristic of this crime drama and, possibly, of the European crime drama, is the hybridization with some traits and tropes of the supernatural genre. With this background in mind, this paper will analyse three different crime series sharing the peculiarity that the main character carrying out the investigation is a ghost. The TV series are the British *River* (BBC One, Netflix 2015), the Belgian *Beau Sejour* (Een, Netflix 2017) and the Italian *La porta rossa* (Rai2, 2017-2019). In two of these series the detective ghosts are police workers engaged in the discovery of their murderers (*River* and *La porta rossa*), while in *Beau Sejour* the ghost is a dead teenager actively involved in the investigation. Obviously, the fact that these characters are ghosts, besides the mechanism of detection, is a means to reflect on death, the relationships with the beloved ones and their bereavement. While in Italy the presence of ghosts in recent TV series seems to be a sort of trend (Bartoletti, Antonioni, Brancato, Pasquali 2020), it could be interesting to find out differences and similarities in the depiction of these characters and their agency in the three TV shows selected, but also if there are common traits in the construction and the style of the narratives.

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PARALLEL SESSION 4

PANEL C4: Crime Narratives and Ecocriticism

Chair: Alice Jacquelin, University of Limoges

The Ecocrisis and Ecological Crime as a Threat to Social Identity in Contemporary European Crime Narratives

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Deriving from noir and hard-boiled narratives within early crime fiction, themes relating to social critique and decaying of society both physically and metaphorically have pervaded such plots. Given the influence of socio-political context on crime tropes and themes, recent global preoccupations regarding the ecocrisis and ecocrime have inevitably influenced the representation of contemporary thought and expression within both literary and televisual crime narratives. This sub-genre of "eco-noir" produces stories and narratives which have developed directly as an influence of much Nordic Noir narratives, especially regarding their emphasis of setting and its pertinence to the story (Esteria Mrozewicz 2020: 86). In Italian series such as *Gomorra*, the setting is used as much more than a mere backdrop, but rather, much like the settings that feature in Nordic Noir, as a character in its own right (Esteria Mrozewicz 2020: 86). Furthermore, the setting in *Gomorra* is indicative of regional identity, and is at the centre of audience understanding in terms of understanding the socio-political and cultural themes. This paper takes this context and discussion as its starting point, and analyses contemporary Italian crime narratives, such as *Gomorra*, to examine the themes of ecocrime and recent ecocrises to examine how the destruction of the physical setting presents a direct threat to regional, national, and local identity. It focuses on eco themes and analyses how the representation of ecocrime within the narrative, namely the actions carried out by criminals within the interweaving stories, are a threat to regional and local identity and connection to the land, and how this may create tensions therefore at a national level. Understanding representations of such themes in a contemporary context can shed light on the broader anxieties and preoccupations within society, and how crime narratives are constantly changing to encompass contemporary socio-political, and in this context, environmental issues.

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Slippery When Wet: Dread in/for the Nordic Landscape

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In the North No One Can Hear you Scream... or not? What is the contribution of the Northern landscape to eco-critical fiction? Can the disappearance of ice due to global warming be considered in terms of identity? Since the first literary appearance of this leitmotif in Peter Høeg's *Miss Smilla's Feeling for Snow* (1992), eco-criticism has become the representative instrument of the identity of the North. In more recent fictions, the Eco-criticism and Noir genres have been central to plot development, such as *Jordskott* (2015-2016) and *Regnen* (2018-2020). Following this same contemporary trend, the Swedish series *Tunn Is* [Thin Ice] (2019) produced for the national channel, TV4, updates and re-semanticizes this important fictional motif of Nordic countries, adding a geopolitical facet.

Tunn Is focuses on the delicate postcolonial identity question inherent in the relationship between Denmark and Greenland from another Scandinavian (Swedish) point of view. This series thus explores a latent fear of the contemporary Nordic noir which concerns the theme of polar disappearance.

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Arctic Noir: a Political or an Ecological Paradigm for Europe?

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What does Nordic Noir (and more specifically Arctic Noir) bring to the notion of Europeanness? Due to ecological fears and because of the impact of the environmental discourse, the European idea has changed. The Arctic regions (especially Iceland and Greenland) are seen as 'small path labs' to understand what kind of climatic and environmental dangers we can fear for Europe. These geo-climatic anxieties have spread throughout Europe. Therefore, we will analyze the function of Arctic crime series (films, series and printed fiction) in raising awareness of European concerns such as global warming, "the instinct for survival" and the extinction of species (animals, plants, human).

It might seem paradoxical but the Arctic crime fiction reveals major issues for Europe: political and social issues, moreover multiple crises currently affecting the European continent. On the one hand, the Nordic countries (especially Iceland and Greenland) never stop complaining about their isolation: they claim to be part of Europe and feel involved in its development. On the other hand, these countries (we can name «minor» following Deleuze and Guattari theory) must face with major and massive European concerns such as the problem of immigration, competition on the global market... Icelandic series like *Trapped* and Icelandic novels belonging to "The Dark Iceland Series" (like the authors Ragnar Jónasson and Arnaldur Indradson) show the possibly criminal consequences of these issues. Using sociological, political and historical fields, we'll highlight the nature and function of the relationships and interactions that exist between major European problems and these arctic criminal fictions. We'll see what they reveal about the local, national and transnational intertwining of today's Europe.

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Endangered Waters: Between Local Exoticism and Global Environmental Concerns in Donna Leon's Eco-Crime Fiction

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In 2017, Donna Leon was labeled an "eco-detective writer" after publishing *Earthly Remains*, a crime fiction novel that deals with the contamination of the waters of the Venetian lagoon, the Mediterranean and overseas as a result of toxic waste traffic and dumping. Inscribed in the so-called subgenre of "eco-crime fiction" (Walton and Walton 2018, Iovino et al. 2018, Puxan-Oliva, 2020), the novel highlights the connivance between local criminal organizations and large international corporations, points to the precariousness of the Mediterranean ecosystem and relocates the crime agency on a global scale. Situated in the Venetian lagoon, *Earthly Remains* highlights the ambiguities sustained by the traditional Mediterranean imaginary, while informing a sea where the emergence of globalization is imagined in a problematic way. This paper aims to analyse how this novel registers in the Mediterranean waters the impacts of the circulation of toxic materials and of global capital flows without losing sight of the particularities that structure the specific places of the lagoon and its islands. Leon's representation strategies, between the ethnographic-touristic gesture and the denouncement of global scale environmental crime, demonstrate the necessity of developing an interpretive crime fiction perspective that expands and faces the national/regional analytical models as those proposed by the so-called "Mediterranean noir" (Reynolds 2006). Considering the international reach of these crime narratives, I defend an analytical approach based on the conditions of production, circulation and reception of Leon's crime fiction that takes into account the parameters of World Literature (Erdmann 2009, King 2014, Nilsson et al. 2017). This will allow a new reflection on the entanglement between the poetics and the modes of circulation of a world literary genre such as crime fiction when it deals with global environmental concerns located in very specific places of the planet.

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PARALLEL SESSION 5

PANEL A5: Crime Narratives and Politics

Chair: Marica Spalletta, Link Campus University

Suburra: *Crime and Political Plots*

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Now in its third and final season, *Suburra* (Netflix 2017-2020) has definitively assumed its identity. The Italian TV series has been analyzed in many ways in recent years:

- Comparative criticism with *Gomorra*
- Representation of homosexuality (the character of Spadino)
- Ethnic representation (the criminal community of "gypsies")
- Adaptation between cinema and literature
- Investigation into the processes of fictionalization of local and national crime media reports.

All these themes seem to raise in turn a set of methodological problems, not least that of how to judge a television series and according to which narrative, aesthetic, thematic and socio-cultural parameters.

An equally important theme is the political one, which is played through the presence of a character of a professional political figure and which can be profitably analyzed starting with Stefano Sollima's film up to the reference series. The paper aims to understand what positioning *Suburra* has settled in the national and international crime drama market, without excluding a focus on the continental reception of the product, working mainly on the representation of contemporary politics: the tools used, in addition to the analysis of the text, also include an examination of the distributive paratexts and the most visible forms of reception (TV criticism, first of all, but also comments and articles in newspapers and magazines).

Questions to be answered: What connection exists between the representation of politics in *Suburra* and the consensus processes of populism? Is there a "rhetoric" of coincidence between crime and politics in *Suburra*? Can we speak of an "apocalyptic" look at politics and crime in *Suburra*?

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Benedict's Brexit: Cumberbatch's Star Image and Britishness, between Dominic Cummings and Sherlock Holmes

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«I assumed, I'm afraid, that he had taken the part of Dom for the same reasons Ralph Fiennes took on Voldemort, or Christopher Lee, Dracula»: so writes Mary Wakefield of Benedict Cumberbatch, who played her husband, Dominic Cummings (Brexit campaigner and chief adviser to the UK government until 2020) in the 2019 TV film *Brexit: The Uncivil War*. Much of the critical reception of the film picks up on Cummings's "intrinsically evil" nature, and especially Cumberbatch's ability to capture it - or indeed nuance the role with a surprisingly humane side of the activist, as he pushes the Brexit agenda.

This paper, part of a broader study of populist affect in European cinema, reflects on the cultural and political issues that emerge in the overlap between the on-screen figure of Cummings and the specificities of Cumberbatch's star image. While *Brexit: The Uncivil War* portrays the political advisor as the mastermind behind the wilfully manipulative *Vote Leave* campaign (ruled subsequently to have acted illegally), in recent years Cumberbatch remains associated with one of the icons of Britishness through his widely acclaimed role as Sherlock Holmes, in the eponymous BBC/Hartwood Films crime series (2010-2017). We identify and analyse a set of tensions that his persona brings to both roles, and examine how these serve the resolution or the execution of crimes. In particular, we look at: (i) the character of the intellectual, using variations of empiricism and manipulation, and (ii) notions of white, middle-class Britishness and its in/visibility. These tensions, we argue, allow Cumberbatch to create an engaging representation of Cummings that inserted itself into the heated, emotionally-charged debates surrounding the populist movement of Brexit.

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Crime as Epistemic Strategy. Mystery and History in European Political Biopics

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The biographical genre is experiencing a renewed fortune - in production, consumption, and criticism - which crosses multiple forms of expression. Moving images have benefited the most from this "biographical turn" and at the same time they seem to have defined its contemporary character with greater depth. The growing interest in the so-called "idols of production" has highlighted the political dimension of recent biographical films and TV shows, reversing a trend which from the 1980s had seen the emergence of the so-called "idols of consumption" in a disengaged perspective. But if classic biopics dealt with idols of production treating them as moral examples for the spectator towards the construction of a shared public history, contemporary political biopics seem instead to work on non-pacified scenarios, developing a more general reflection on the forms of power within episodes still problematic for national memories. In this context, the crime genre then becomes a fundamental element of these narratives, functioning as a possible interpretative structure of the blank spots of history. Starting from some significant works such as *Il divo* (2008) by Paolo Sorrentino, *Legend* (2015) by Brian Helgeland and *The Crown* (2017-in production) by Peter Morgan, this proposal aims to analyze the crime component that crosses many recent biographical works as an epistemic strategy capable, better than others, of telling the mysteries and unresolved moments of national history. If in American biopics crime is mainly a thematic element (that is, recounting the life of criminal figures), it seems that in Europe it has a more complex function, becoming the semiotic framework capable of giving shape to the controversial events of the recent past. In their respective and significant differences, crime is therefore an element shared by European biographical works that concur to define their coherent character in a transnational perspective.

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DETECTing the Evil: the Extreme Right in Modern European Crime Fiction

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Since the 1980s, there has been an increasingly dynamic shift of crime fiction towards realist and social literature, a shift which has led writers to engage with the phenomenon of far right politics and ideology. Crime fiction, especially the European one, approaches contemporary problems (such as xenophobia, racism, sexism, immigration, refugees), moreover it has become one of the most attractive- both for the writers and the readers- ways of commenting on social reality, on ethics and on public life. From Frédéric Fajardie's *Clause de Style* (1987) to the present day, the issues of far-right politics, xenophobia and racist violence are represented literally in crime fiction variably. In fact, crime writers reflect on these problems in modern Europe and sometimes they even propose possible solutions by promoting the positive side of a multicultural European identity, based on cooperation and mutual respect. Our proposal focuses on the analysis of the main narrative axes of a corpus of novels written by oldest and newest European authors which represents the main styles of contemporary European crime fiction: Nordic noir, Mediterranean noir and French *néo-polar*, as well as other stylistic hybrids (see References) We will analyze excerpts of these novels in which the aforementioned socio-political and ideological upheaval is represented through the narrative and stylistic structures and conventions of crime fiction, as social literature. We will turn to an eclectic theoretical approach, composed by narratological and semiotic discourses (see References). Also, in our presentation we will have a diachronic view in the historical development both of the crime fiction genre and of the far right, racist, xenophobic and sexist manifestations in Europe and we will keep an eye on the recent social, political, economic and cultural situation in Europe and even internationally.

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PARALLEL SESSION 5

PANEL B5: Crime Narratives and Gender

Chair: Flavia Laviosa, Wellesley College

Anastasija Kamenskaja – Walking a Thin Line – Between Challenging and Restating Gender Stereotypes

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The presentation offers an analysis of *Confluence of Circumstances*, a crime novel by Russian author Aleksandra Marinina, and focuses on the identities of its protagonist, the investigator Anastasija Kamenskaja, with the aim of outlining not only the position of a female detective in Russian crime fiction in the period following the collapse of USSR, but also the image (perception) of women in 90's Russia, which influenced and thus reflected itself in literature. Analyzing whether the heroine displays signs of subversion or confirmation of gender stereotypes in her actions and self-understanding is central to the analysis, as is the depiction of her relationship with her family, colleagues and boyfriend. It will be shown that regardless of the gender role reversal visible in the latter elements, which suggest a shift in the perception of the relationship between women and men, and despite the heroine's exposure of femininity as a social construct, the female body is still depicted within the framework envisaged by patriarchal politics.

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Persona as Social Justice on Crime Against Women

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Persona (Sahsiyet), 12 episodes of TV mini-series aired on Turkish online streaming television PuhuTV in 2018, can be considered as one of the milestones for Turkish TV drama series not only in general transformation of Turkish drama serials of form, content and narrative but also for crime/detective genre. *Persona* is the first crime drama issues a serial killer theme in Turkey. Nevra Elmas (Cansu Dere) is highly discriminated and works under great pressure of being only one woman inspector of one hundred and fifty Homicide Squad police officers in Istanbul Police Department. Retired justice court clerk Agah Beyoglu (Haluk Bilginer, winner of International Best Actor in 2019 Emmy Awards with his performance as Agah) becomes a serial killer. Before retiring, Agah witnessed an unsolved and then closed case about a little girl who committed suicide after being raped by most of the males in the town. The patriarchal system in society always finds a way to erase the memories about violence on women, thus makes the truth forgotten socially and officially. After being diagnosed as in first stage of alzheimer's symptoms, Agah decides to kill all the unpunished criminals for the sake of social justice before losing his memory and forgetting the shameful truth completely. He also helps Nevra to remember the past and her victimized childhood friend with the messages he leaves after each homicides. *Persona* is about social justice, which focused on gender inequalities in daily social life, in work place and institutionally in the justice system in Turkey. In this context, *Persona* will be analyzed as a visual culture representation, not only in transformation of female detective on Turkish television but also socio-cultural representation of women in general.

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Petra, Eva, Imma: a Postfeminist Taxonomy of Contemporary Italian Female Detectives

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A growing body of feminist and cultural scholarship is concerned with the concept of "postfeminism", theorized as a contemporary cultural sensibility (Gill 2007) that - on the basis of an already achieved gender equality - disavows feminism as outdated and no longer needed while simultaneously encourages a return to normative femininity. With its emphasis on the rhetoric of the choice and individual self-realization, postfeminism is also understood as a fundamentally neoliberal "structure of feeling" in a transnationally circulating media culture (Dosekun 2015). My essay aims to explore the interconnectedness of postfeminist ideas of womanhood and the representation of the female detectives in contemporary Italian crime series. Through the analysis of three case studies, namely *Petra* (Sky, 2020), *Bella da morire* (RAI, 2020), and *Imma Tataranni* (RAI 2019), my essay attempts a preliminary taxonomy of contemporary Italian female detectives in television productions, focusing on three categories: fashion, landscape, motherhood.

Albeit different for casting, production, and circulation, the three series offer a complex negotiation of feminist and postfeminist models, while adapting the trope of the Strong Female Lead (Harvey 2019) popularized by the Nordic Noir to the geopolitical and gendered specificities of Italian society.

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Queer Criminals: Stereotypes and Prejudices in True Crime

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This paper examines media depictions of queer *True Crime* subjects in the UK. Looking at popular narratives emerging around "gender fraud" (particularly the case of Gail Newland), I will ask: How are queer *True Crime* subjects represented by the media? What do these representations tell us about social prejudices and stereotypes? Would it be possible to build a queer toolkit when it comes to representing these subjects? And ultimately, can *True Crime* be queered?

In 2015, Gail Newland was convicted of "rape by deception" on the basis of pretending to be a man. The plaintiff, a Black British woman, said she did not consent to having sex with a woman nor with a dildo. Newland was sentenced to 8 years in prison on the basis of "gender fraud".

In the salacious, *True Crime* narrative that emerged in the British media, Newland was dubbed the "Fake Penis Sex Attacker" who "Duped Friend into Sex". The media configuration combined a homophobic stereotype (the perverted lesbian) with a popular narrative trope, which Shakespeare scholars call "the Bedtrick".

The reductive media crime narrative failed to address the complex dynamics at play, including closeted sexuality; online gender expression; sexual consent; questions of race and class; and gender dysphoria.

Newland's case is one of five "gender-fraud" prosecutions emerging in UK courtrooms since 2012. All five defendants, accused of pretending to be men to elicit sex from straight cis-women, were situated in small towns in Britain, away from the centre, in Europe's periphery.

The way these subjects, including Newland, have been reported on reveals that queer criminal subjects continue to be treated as spectacular, deviant, and monstrous. The cases have led to homophobic and transphobic crime narratives in the British media, where gender non-conforming bodies are figured as bodies that lie.

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PARALLEL SESSION 5

PANEL C5: Netflix and the Popularity of TV Crime Drama

Chair: Federico Pagello, D'Annunzio University of Chieti-Pescara

Interrogating Criminal UK / France / Germany / Spain

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This paper examines each version of Netflix's police procedural that is set exclusively within an interrogation suite. The paper determines how the depiction of different interrogation methods negotiate between the tradition of literary detective fiction in each country and each country's interrogation procedure and the criminological debates surrounding their development.

In the UK version detectives outwardly deceive suspects, akin to Sherlock Holmes, to sidestep PEACE procedure that protects suspects rights through constant access to legal representation and the right to silence.

The German version stages informal conversations between detectives and suspects like Kriminalroman literature where the psychological profile of criminals take precedence over processing evidence. However, this is balanced against a humanistic focus on pursuing the truth as objectively as possible to reflect Germany's inquisitorial justice system which relies on the assumption that a disinterested search for the truth by a neutral judicial officer will lead to optimal results -especially given that juries are not used in favour of a mixed bench of judges.

The French version engages in ethical discussion thus nodding to authors Simenon, Vargas, and Gaboriau whose interrogations blur distinctions between citizen and criminal. However, the repeated refusal of legal representation encourages faith in French law where suspects have no right to the presence of an attorney during investigatory questioning.

Lastly the Spanish version features crimes of passion and detectives relying on instinct thus working through Spain's history of human rights abuses during interrogations given it has the EU's strictest interrogation procedure. Coyle's ethnographic content analysis will be applied to each series to deduce how justice norms are created, modified, and challenged. This mode of analysis will track how visual and verbal language constructs social norms and justifies or criticises the wider process of social control.

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A Hypermodernity Reading of the Netflix Series Dark

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Dark is a highly regarded TV series that presents an interesting narrative which evolves around various topics (i.e. time travel, child murder/abuse, adultery, gender stereotypes etc). These variety of themes creates an multi-plot and multi-character TV series that constitutes a hybrid TV genre. In this paper we are trying to investigate these topics under the scope of hypermodernity and psychoanalysis. For the purpose of this paper we estimated the plot and the characters timelines by assessing the time of each an each character in all three seasons of the series and run various statistical analysis that explores the notion that *Dark* maybe the first hypermodern TV series. Results of the statistical analysis of the first season of *Dark* will be presented in this paper.

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Partners in Crime. Pop Songs as Tools For Building Genre Identity in TV Crime Series

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The role of pop songs in contemporary TV series has become more and more relevant, both from the narrative point of view and from the industrial one. However, only in the last few years the role of popular music in TV drama has been considered by television scholars (Fahlenbrach and Flückiger 2014; Moschini 2011; Woods 2013, Klein and Meier, 2017).

The proposed presentation is part of a research project about the forms and functions of pop songs in contemporary TV drama; here we will focus in particular on the use of popular music in building the identity of crime series as a genre.

Besides their relevance in serial opening titles and scenes (Cardini, Sibilla 2019), pop songs can define the "brand" of a TV drama, its mood and its specific narrative genre. In this perspective, crime TV series have played a pivotal role in the last twenty years, as far as the innovative use of popular music is concerned. The relationship between the use of pop songs and the development of TV series during the last two decades is particularly meaningful.

The presentation will consider the origins of a new use of pop songs in TV crime series starting from the progenitor *C.S.I.*, which used the music of The Who as a "sonic branding" (Meier, 2017), either in its first outing *C.S.I. Las Vegas* (CBS, 2000–2015) and its subsequent spin-offs *C.S.I. Miami* (CBS, 2002–2012), *C.S.I. New York* (CBS, 2004–2013) and *C.S.I. Cyber* (CBS, 2015–2016). After a review of other relevant examples, such as *True Detective* (HBO, 2014–), the presentation will focus on European dramas among which *Gomorra* (Sky Italia, 2014–) and *La casa de papel* (Netflix, 2017–), in order to explain a peculiar use of pop songs as a powerful tool for the transnational circulation of TV crime series.

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Audiences' Perceptions of Place, Society and (TV) Culture in Popular European Audiovisual Crime Narratives

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With the increasing distribution of European crime TV series abroad, viewers have encountered the locations, people and (TV) cultures of other European countries. This paper provides a unique pan-European perspective on how audiences perceive and understand the images and identities of other cultures and people they see in popular European crime series. The paper is based on an audience study carried out in eight European countries (IT, DK, D, F, UK, HU, RO, GR) and combines qualitative and quantitative methods: in-depth interviews with 14 viewers from Denmark, Germany and Italy and an online survey in all eight countries to be carried out in February and March 2020.

Based on the data, this paper shows: 1) The differences viewers perceive between the domestic and foreign content influence their image of other national (TV) cultures, which therefore changes the ways in which different nations are perceived via TV across Europe. 2) Across Europe, male and female viewers are attentive to the differences in the ways gender roles are displayed in series from other countries, but highlight different aspects of these identities. 3) The visual identity and audiovisual atmosphere of TV series are key criteria for informing viewers' image of other countries. These findings highlight the fluidity of images and identities of national (media) cultures when seen from a pan-European point of view.

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PARALLEL SESSION 6

PANEL A6: Crime Films and Transnationalism

Chair: Roy Menarini, University of Bologna

Hidden in Plain Sight: The Curious Case of the Missing European Crime Festivals

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Distribution and Understanding of European Crime Cinema

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Gangster Film Reloaded: European Values and the Criminal Specter of Late Modernity

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The gangster film has traditionally been considered a quintessentially Hollywood product. The blueprint of the 1930s, later implemented by the first two instalments of the Godfather series, informed the transcultural adaptations of the genre (Nochimson 2007; Larke-Walsh 2018). In the process, not only the American background of the genre but also its popular and populist core were compromised by the adoption of art-cinema conventions. Attending to the genre beyond the nation and methodological nationalism means heeding to its investment in registering radical transformations precipitated by the processes of capitalist modernity, openly embodied by the figure of the gangster and the crime syndicate. As the dynamics of organized crime have shifted toward a greater integration of local, transnational, and regional scales, the contemporary gangster film has moved accordingly into the exploration of the social order determined by this process. If a genre can aspire to do that much, it is because crime has become a window "into the interior workings of economy and society in the global age of the market" (Comaroff 2016: 80). Interrogating the genre from this perspective posits transnational organized crime as a constitutive actor within the social imaginary of late capitalist modernity and cinema as a powerful vehicle for its circulation.

Starting from this premise, I will explore the contribution of the contemporary gangster film to the elaboration of a critical discourse on the European project. To do so, I will first lay the groundwork for the analysis by overviewing the genre in its contemporary form. Then, I will turn to three facets of the European project—security, integration, and diversity—as illustrated by recent gangster films that reflect on the roles and influences of transnational organized crime in the making of European space. Finally, I will address the genre's potential subversion of European cinema's hegemonic discourse.

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The Tony Montana Effect: the Gangster Narrative as a Parable of Neoliberalism in Its Correspondence Between Reality and Fiction

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More than most fictions, the gangster genre relies on direct real-life inspiration for its characters and plots. In turn, successful gangster narratives end up influencing real-life criminals, creating a continuous correspondence between the real and the fictional, in which the lines between the two are all but blurred. American gangster movies have historically wielded the most powerful influence, but in understanding this influence, both over the genre and over real-life criminals outside of the United States, and especially in Europe, we need to take into account its origin as a product of European cultures grafted onto the fertile soil of the New World and the rise of the modern gangster as an unexpected figurehead for the tenets of neoliberal capitalism. Where profit is in itself power, the pursuit at all costs of individualistic wealth nullifies boundaries both social and geographical, making the criminal empire one of the most successful examples of neoliberal economic practices.

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PARALLEL SESSION 6

PANEL B6: The Other in TV Crime Dramas

Chair: Cathrin Bengesser, Aarhus University

"We" and the "Others"? Agency, Representation and Ethnicity in Danish Television Crime Drama

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The last decade has seen a considerable track record of Danish television crime series that have not only been distributed worldwide, but also can be considered influential in helping the European television series gaining footing within a predominantly anglophone dominated television market (Eichner & Esser 2020, Jensen 2016). Danish crime drama has been praised for representing strong female protagonists (Eichner 2020), running against the danger of symbolic annihilation of women (Tuchmann 1978/2000). At the same time, Danish television has been accused of representing an overwhelmingly homogenous society, where persons of different ethnicities as well as persons who have experienced forced migration are highly stereotyped, if represented at all (Andreassen 2005, Stougaard-Nielsen 2016). Overshadowed by COVID19, the so-called "refugee crisis" has significantly influenced European politics and people's worldviews. We are nowadays faced with new populist, xenophobic tendencies that challenge and transform our sense of citizenship and democracy (e.g. Fitzzi, Mackert & Turner 2019). This discourse has been constantly been picked up and negotiated by news (e.g. Jacobs, Meeusen & d'Haenens 2016), film (e.g. Loshitzky 2010, Hagener 2018), or documentaries (e.g. Kuo 2010). Yet it has also permeated television fiction without raising equal scholarly attention.

This research investigates into questions of ethnicity and forced migration and its representation in Danish drama series. It examines the way in which ethnicity and (forced) migration is used within the narration between the poles of annihilation, peripheral integration and dominant story; and it examines the representation of people with a (forced) migration background between the poles of criminalization, victimization and agency. It considers as cases such as *The Killing* (2007–2012), *Borgen* (2010–2013), *The Bridge* (2011–2018), *Below the Surface* (2017), and *Follow the Money* (2016–2019). Within the broader scope of transnationalism and European identity this paper touches upon discourses whiteness studies, center and periphery, and geopolitical television drama.

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Representations of Foreign Countries in Hungarian Television Crime Series After the Regime Change

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The crime genre is one of the most characteristic genres of Hungarian television after 1990, period of the regime change in Eastern Europe. Crime narratives have been constantly present from the very beginning of this era. This presentation attempts to collect examples that can be classified as crime fiction and to explore one of their specific aspects: how, by introducing an intrigue that goes beyond the borders of the country, they represent international relations.

Kisváros (Small Town), broadcasted in 1993, presents the story of the border guards of the Austrian-Hungarian border, with elements of comedy and some features of telenovelas. This tv show is already involved in shaping the image of Western Europe being under reinterpretation. But in this 30-year period until *Aranyélet (Golden Life)*, foreign characters and foreign countries appeared in several stories in several ways. Foreign countries may be the destination of an escape, a place where one can hide; the place of the fraud or the home of opponents or allies.

Using the method of close reading, I will undertake the narrative analysis of the series to outline the patterns of representation. The corpus of the series includes public television series: *Kisváros (Small Town)* and its unofficial continuation, *Tűzvonalban (Line of Fire)*, *Haction* and *Géniusz, az alkimista (Genius, the alchemist)*; some commercial television series: *Alvilág (Underworld)* and *Mellékhatás (Side Effects)* made by RTL Klub and *Aranyélet (Golden Life)*, the series of HBO Hungary.

Representations of foreigners in Hungarian crime series after the regime change are often stereotypical, but, in any case, variable. The aim of this presentation is to analyze this diversity and variability. Scrutinizing the series of this era also provides an opportunity of identifying changes and developments.

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From Blaxploitation to "Eastploitation": The West-East European Contest of Constructing and Deconstructing Subalternity

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The profiling of Eastern Europe and Eastern Europeans in Western European cinema and television series seems to go more often than not under the radar of scientific survey. This might seem strange, given the magnitude and the approach in time of the eastward EU expansion, and the fact that the integration of the ex-Communist countries is a vital test for the European project all in all. In this intervention, we will attempt to model the Western image-building of Eastern-European-ness as well as the Eastern European responses through a comparative adjustment of the historical concept of "Blaxploitation." This label gathered, in the 1970s USA, the conflicting associations of a cinematic genre produced by and featuring African-Americans, premised on the narrative patterns of action crime movies, and purporting to deconstruct the roughest ethnic-social stereotypes by "exploiting" them, i.e. by exaggerating them, by acting them out in ostentation. The aesthetic and political opinion was sharply divided over this phenomenon: while the subversive irony was hailed by some, the complacency, commercially motivated, with a perverse reinforcing of a Jim Crow social imaginary was vividly decried by others. We will compare the cultural strategies of negotiated integration vs. provocative differentiation of the African American artistic community with the image strategies of East-European film-makers that confront the Western European public. The notion can also be explored in connection with the mechanisms of "nesting orientalism" (Bakić-Hayden 1995). Given the fact that the stereotypes projected on Eastern Europe are overwhelmingly of a criminal nature, the focus will be on noir artistic productions. The paper concentrates on the Romanian TV series *Umbre/Shadows* (2014-2019), produced by HBO Europe, as an illustration of ambivalent attitudes and identity representation strategies, mixing self-exoticizing attitudes, derogatory speech, integrating as well as talking back to images of backwardness or criminality.

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Detecting Religions. Crime series, Religions, and Popular Imagery

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By analyzing three case studies, the paper aims to investigate the relationship between European popular culture and the social roles of religions. As meaning devices and hubs for consensus, religions - both historical ones and the New Religious Movements - represent powerful means to define individual and collective identities. The contemporary scenario, far from facing the disappearance of religion as erroneously foreseen by secularization theorists, it rather witnesses a new religious flourishing affecting the political scope, the issues of migration and the globalization challenges.

The three series examined lead to different and complementary sociological and theoretical reflections:

1 - *Kalifat* (2020), by Wilhelm Behrman and Nikolas Rockström. Based on the true story of three British teen girls that met some jihad recruiters in their high school in 2015, *Kalifat* depicts the plot in Sweden, raising relevant reflections about the impact of Islamic culture on contemporary Europe, the perception of homeland security, women rights, and the relationship between religion and ideological radicalization.

2 - *Dark* (2017), by Baran bo Odar and Jantje Friese. In its complex structure of time paradoxes, *Dark* is a product that merges religious cosmogonies and scientific paradigms, developing a symbolic net that highlights the socio-cultural instances of a post-modern spirituality that seeks the convergence between inner yearnings and rational evidences.

3 - *Pagan Peak* (2019), by Cyrill Boss and Philipp Stennert. Remake of the Danish-Swedish series *Bron* (2011), *Pagan Peak* describes ethics, politics and principles of a neo-paganism that expresses a mysticism of blood and ethnicity on the backdrop of its crime narrative. Indirectly, the series illustrates some of the prejudices wherewith popular culture faces the issue of New Religious Movements, raising more than a reflection on the perception of contemporary religious otherness and cohesiveness.

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Dark (2017), by Baran bo Odar and Jantje Friese, directed by Baran bo Odar,
Germany, Netflix.

Kalifat (2020), by Wilhelm Behrman and Nikolas Rockström, directed by Goran
Kapetanovic, Sweden, Sveriges Television.

Pagan Peak (2019), by Cyrill Boss and Philipp Stennert, directed by C. Boss and
P. Stennert, Germany-Austria, Wiedemann&Berg / Epo-Film.

PARALLEL SESSION 6

PANEL C6: Generic and Narrative Hybridity in European Crime Television

Chair: Giancarlo Lombardi, CUNY Graduate Center

Detecting "the Other" in Contemporary European Cinema

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In her book *In Permanent Crisis* (2015) Ipek Celik draws attention to the emergence of a global moral economy of humanitarianism, which positions refugees, migrants and minorities in Europe either as victims calling for humanitarian intervention, or as criminals, thereby "justifying" the growing securitization of Europe. Pity and fear seem to be the dominant affective registers in which racial and ethnic Others in Europe are represented, as evidenced by the overrepresentation of refugees, migrants and ethnic minorities in stories of "crime" and "deviation" involving illegal migration and/or religious fundamentalism. This paper will analyze the ways in which three contemporary European films—*The Unknown Woman* (Giuseppe Tornatore, 2006), *The Double Hour* (Giuseppe Capotondi, 2009), and *The Workshop* (Laurent Cantet, 2017)—blend crime, mystery, thriller and melodrama elements to comment on Europe's crisis (immigration, migrant labor, and the rise of right-wing populism). *The Unknown Woman* recounts the story of a Ukrainian illegal immigrant, who insinuates herself in the life of a rich Italian family, not as a conventional story about the difficulties of integration into the host culture but as a crime narrative with melodrama and psychological thriller elements, complicating the opposition European/immigrant 'Other' with other pairs of dichotomies such as sexual victim/voyeur, mother/assassin, and judge/criminal. Similarly, *The Double Hour*, which focuses on the romance between a Slovenian immigrant and a former Italian cop, blends elements of the crime thriller, romance, film noir and psychoanalysis (and, like Tornatore's film, relies on the rarely used female unreliable narrator) to comment on the construction of 'Europeanness'. *The Workshop*, which focuses on the relationship between an established novelist and a gifted creative writing student who has some troubling crime story ideas, 'workshops' various versions of a multiracial, multiethnic, postcolonial France (and, by extension, Europe) through the logic of the crime film with politically and aesthetically problematic results.

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Black Spot: When Pastiche is the Point

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Frederic James on denes pastiche against parody: mimicry or emulation of other media but without the social, historical, or political interest of parody. In its televisual context, pastiche involves the borrowing from precursor texts on various levels, as well, from broad generic tropes or themes to hyper-specific details of particular texts. While rebooting, remaking, and intertextual reference to such precursors is the topic of an increasing share of scholarship, likely owing to the increasing share of the TV and film market devoted to reboots, remakes, and nostalgia or period series set in the recent past, pastiche is most often understood as an aesthetic feature that cues specific readings of televisual texts, creating a specific context or mood by evoking a precursor text. Netflix's crime drama, *Black Spot*, however, puts pastiche into overdrive in its first episodes, as it sets a scene and introduces characters that rely so heavily on intertextual references across borders -temporal, national, and generic -that intertextuality itself takes center stage, and for a few episodes, at least, nostalgia and pastiche are not merely aesthetic cues or contextualizing markers to aid viewers in decoding the show's content. The pastiche, rather, is the point, as the just the first episode of the show borrows from such diverse source material as Nordic noir, American contemporary southern gothic, 1970s indie horror, and Canadian science fiction, to name a few. This is Caldwell's "yuppie night school" as vocation. *Black Spot* gives TV scholars a work of detective fiction that serves as a paradigmatic example of pastiche as narratological motivator, a poetical element of the text that drives itself, rather than serving as supporting feature for other practices of decoding and reencoding within the crime genre.

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"Can We Change Our Energy System?" Forms of Social and Environmental Responsibility in *Bedrag* and *Karppi*

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The Nordic countries famously pride themselves on their progressive energy policies: they share a joint platform to cooperate in energy research since the 1970s and plan to become almost fossil free by 2050. Recent Nordic tv productions mirror this widespread interest in energy policies and their social and environmental consequences. However, by choosing the form of crime narratives, they create a less positive and triumphalist picture than one would expect. As Linda H. Rugg and Julia Leyda have claimed, this tendency can be read as a peculiar form of "Scandinavian guilt" - here understood as the awareness of the impact the Nordic energy system and policies have on both the society and the environment. In certain narratives this feeling of guilt is "debated . . . in order to promote social change," while in others it is "redirected in order to maintain an image of individual and/or national coherence and innocence" (Oxfeldt). In my presentation, I will discuss two Nordic crime series, *Bedrag* (DR, 2016-2019) and *Karppi* (Yle, 2018-), as examples of these opposite tendencies. On the one hand, I will argue that *Bedrag*, a more nuanced noir with several protagonists and an unsatisfactory ending, offers a complex picture of Denmark's wind power business, calling into question the social and environmental values of an entire nation. On the other, I will show that *Karppi* confines ecological crimes to a foreign country, ensuring Finland's absolution through a successful, reassuring investigation. By looking primarily at their narrative structure, I will explore how these shows succeed in bending classic elements of crime fiction, and the influential tradition of Nordic noir, to deal with the national and international scale of the energy system and address very differently the question of individual and collective responsibility vis-à-vis its social and environmental impact.

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Being Here While Being There: Spatial Organization of the Narrative and Spatial Logics of Distribution in Gomorra. La serie, Suburra. La serie and Zero Zero Zero

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In recent years, three Italian crime tv dramas - *Gomorra. La serie* (Sky Atlantic, 2014-), *Suburra. La serie* (Netix, 2017-2020) and *Zero Zero Zero* (Amazon Prime, 2020-) - were extremely successful in reaching a global audience. The three series share some common traits, both in terms of themes and narrative structures, as well as in exposing connections between national or regional criminal cartels and the trades of global crime. Yet, the way in which they reach an international audience varies according to the "different television distribution technologies, strategies and associated market forms" (Lobato) of the specific network that produce and broadcast them: while *Gomorra* was produced and broadcast by the Italian branch of a European satellite platform, *Suburra* and *Zero Zero Zero* premiered on OTT global streaming platforms; while *Gomorra* has to claim first the local/national and then the transnational realm, *Suburra* and *Zero Zero Zero* hit simultaneously the global stage and local stage.

My discussion will attempt to highlight in which ways the narrative structures and tropes of these three tv series reflect and support the different strategies employed by each Tv network in order to create a drama that could be marked as intensely local and transnational at the same time.

In particular, I will focus on how space and locations are represented and narrativized as both familiar (cultural proximity) and foreign/exotic to potentially engage diverse audiences by processes of identification and integration/imagination.

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PARALLEL SESSIONS

WEDNESDAY 23 JUNE 2021

PARALLEL SESSION 7

PANEL A7: The Foreigner in Crime Fiction

Chair: Roxana Eichel, University of Bucharest

Images of the Other in European Noir

Name of convener: Ilana Shiloh

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The Other may be broadly defined as an individual who is perceived by the group as not belonging, as different in some fundamental way. The group sees itself as the norm and alienates and delegitimizes those who do not meet that norm. The act of othering is thus invariably a manifestation of power relations. The act of othering is also a major concern of two contemporary noir novels, Henning Mankell's *After the Fire* (2015) and Olga Tokarczuk's *Drive Your Plow Over the Bones of the Dead* (2009). *After the Fire* is the final novel of the Swedish crime writer Henning Mankell. Its protagonist, Fredrik Welin, lives alone on a small island and his house completely burns down. While the police attempt to find the arsonist, the novel is interspersed with themes of racism and xenophobia, and all the foreign, non-Swedish characters are also described as physically maimed. *Drive Your Plow Over the Bones of the Dead* is the work of the Polish Nobel-Prize Laureate Olga Tokarczuk. The novel follows an eccentric recluse in a village on the Czech-Polish border who is convinced that she knows why dead bodies keep turning up around her. The Others here are not foreigners but all animals. We, the entire human race, are those who deprive them of dignity and life and endlessly torture them. The Other is the entity against which we define our self; there can be no self without a relation to the Other. The concept of the self and the Other in two remarkable Euro-noir novels is the concern of the present paper.

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Intersecting Crime: Europe through the Eyes of an African Assassin in Deon Meyer's The Last Hunt (2019)

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Deon Meyer's crime thriller *The Last Hunt* features networks of criminals on the national and transnational level, as well as the current South African socio-political catastrophe of "state capture" as its major pre-occupations. Creating intersections of time, space, the national and the transnational, and of criminal and detective characters, the novel thematises the complex relationships between Africa and Europe. Drawing on postcolonial theory, genre studies, the framework of Afropessimism, and diaspora theory, this paper categorises *The Last Hunt* as post-apartheid, transnational literature, which can also be described as African noir. In short, the novel's form is derived from European and American antecedents and its content is both African and European, thereby constituting a hybrid literary product which simultaneously represents the local and the global. This paper begins by examining how the novel teases out historical and contemporary relations between Africa and Europe through the focalization of its central character, Daniel Darret / Thobela Mpayipeli, a veteran of the anti-apartheid struggle who is a KGB and Stasi trained assassin and African refugee in Europe. Thereafter the paper demonstrates how Meyer weaves together intersecting historical periods, disparate geographical locations, diverse but related crimes, and varied, ambiguous characters to simultaneously articulate an indictment of post-apartheid South African and of European politics. In particular, this paper examines the transnational mobility and hero-criminal binary of the central character, who is in exile in France. The core argument is that Daniel Darret / Thobela Mpayipeli embodies a very specific type of contemporary transnational identity in Europe; one which offers fresh, critical perspectives on Europe, and which complicates issues of socio-political justice, rendering them murky and miasmic.

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The Foreigner in Contemporary Noir Fiction of Bologna, Limoges and Thessaloniki: between Discrimination and Integration

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The work examines the representation of the foreigner in contemporary noir fiction from Bologna, Limoges and Thessaloniki (1995-2015). In these novels, the difficulties of a multicultural society are evident, with all the problems of social injustice, discrimination to the detriment of foreigners, who are often seen as a threat to social order and urban security. The foreigner man thus becomes the prototype of the criminal, while the foreigner woman is frequently a prostitute. The difficult relationship between citizens and immigrants leads to mutual mistrust or open antagonism, which sometimes turns into defensive aggression. Often the social distinction between natives and immigrants is noted by a spatial distinction. On the one hand, we have the Asians, who settle in certain neighborhoods where they try to reproduce characteristics of the country of origin; On the other hand, we have African and Maghreb immigrants, who live relegated to ghettos on the outskirts of cities. Places frequented by foreigners are represented as degraded and dangerous traffic areas where small and large crimes are spread; dirt, vices and all the other faults of these neighborhoods are blamed on the inhabitants themselves. However, the bulk of immigrants is sometimes an army of desperate people also made up of subjects of failed integration to think about, a social problem and not just a criminal one. Beyond the violence and corruption of the big cities, in these novels sometimes emerges the realization that those who can escape the trap of the monoculture will be able to benefit from the possibilities of cultural enrichment. Paradoxically, the anxieties, fears, and nightmares of contemporary society, often expressed in these novels, convene with the consciousness of humanity represented by people of different origins and cultures.

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PARALLEL SESSION 7

PANEL B7: The Geography of Crime Narratives: Local / Global

Chair: Valentina Re, Link Campus University

Trans-textual Peaks: Mountain Locations and Identities in European Crime Narratives

Name of convener: Dominique Jeannerod

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The proposed paper is part of a bigger project, looking at representations of the physical geography of Europe across European trans-media Crime narratives. It follows a paper presented as part of the DETECT project in Aalborg (October 2019) on Forest borderlands in European TV Series. The space envisioned here is the mountain, and the corpus chosen for this investigation comprises a range of crime narratives (novels, feature films and TV Series). More specifically, it will compare representations of the Alps and the Pyrenees as both symbolic places of separation, marking borders between European Countries and places of shared transnational identities. It will first locate effects of mythologisation and dramatization of both mountains' physical and human Geography for the purpose of their narrativization in Crime Fiction. It will then follow their diachronic and generic mutations throughout various iterations in publishing and media Industries, as exemplified in the various multimedia texts selected. This comparison of the manners in which Pyrenees and Alps and their border countries are represented across Crime narratives will serve as a basis to reflect on processes of Hybridization and transculturation. This paper will question, notably, whether, how and to what extent the commodification of the mountain for mass consumption by crime cultures leads to the creation of edited and composite representations, blurring geographical lines and borders and merging distant summits into an ideal notion of the Mountain in European Crime Fiction. It will finally assess the relationship of such trans-textual translations of the Mountains into a globally readable idiom with the expression of European diversities.

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Crime Fiction in Belgium: Comics versus Graphic Novels

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Crime fiction in Belgian comics is a very popular genre, but its form, scope and content are limited by two key factors: first the influence of the “typically Belgian” ways of writing fiction (for an overview of this tradition, see the book by Luc Dellisse, *Le Policier fantôme* -also present in the MOOC); second the almost “natural” link between comics and genre fiction (which tends to stress character-based serials and the “uncreative writing” of formulaic patterns). The emergence of new forms of comics such as the “graphic novel” has dramatically reshaped this environment. The ambition of our analysis is not only to compare past (comics) and present (graphic novel), but also to identify and interpret the elements that have played a key role in these changes: economic changes (the creation of new publication formats and circuits), aesthetic changes (the merger between graphic novel and experimental visual narrative), societal changes (the impact of an increased tension between politics and society after the Dutroux affair) and media changes (the link with new ways of storytelling in film and television in Belgium). As a case study, I will use *Gloria Lopez* by Thierry Van Hasselt (éd. FRMK, 2000).

La trêve: A Case of Belgian Rural Noir

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La trêve (RTBF 2016-2018) is probably one of the most successful Belgian TV series of the past decade. It even gained international renown when it entered the Netflix catalogue as *The Break*. Season one introduces police detective Yoann Peeters recently transferred from Brussels with his teenage daughter to Heiderfield, a tiny village in the Ardennes. He soon has to investigate the suspicious death of an African football player, uncovering dark secrets linked to a much bigger case of corruption. In season two, Peeters who now lives in Musso, another deceptively peaceful village, and has sworn never to investigate again, cannot resist his former psychiatrist Jasmina's call for help to try and innocent the main suspect in the murder of a rich aristocrat. The investigation takes on a much more personal turn as Peeters nearly loses his mind fighting his own demons. This paper wishes to address the particular setting in which *La trêve* is located. The choice of the Ardennes as a background is certainly not fortuitous and contributes to the eerie atmosphere of the show while creating a mysterious and gloomy scenic landscape that reflects the detective's own troubled state of mind. The backdrop, moreover, contributes to the global nature of the show which, in the vein of North American anthology crime series such as *True Detective*, *Fargo*, or *The Sinner*, combine "universal themes with local settings" (Nilsson, Damrosch and D'haen 4). These series certainly have many things in common in their treatment of space, characters, and overall atmosphere. The influence of Nordic Noir is, of course, also salient. In this perspective, *La trêve* offers a stimulating example of contemporary European crime fiction set in rural areas, subverting the traditional hallmarks of the genre.

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Creating (in) the Arctic: Investigating European Co-production and Location through a Case Study of the Arctic Noir Serial Thin Ice

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This paper presents a case study of the large-scale European co-produced serial *Thin Ice* (2020). In recent years, crime narratives set in the Arctic have become increasingly popular and the term Arctic noir has manifested itself in academia (Hiltunen, 2020; Iversen, 2020; Waade, 2020) "making the Arctic setting and climate significant to the plotline of the crime narrative as well as in the visual aesthetic" (Waade, 2020, p. 39). The recent academic literature on Arctic noir tends to emphasize on-screen dimensions, while production circumstances has not been investigated in depth. Based on qualitative interviews and textual analysis, the case study will draw attention towards off-screen dimensions of the latest example of a large-scale Arctic noir, *Thin Ice*: Taking place in the harsh environment at the east coast of Greenland, the serial touches subjects such as climate crisis and Greenlandic independence. The presentation will investigate possibilities and challenges of producing in Greenland: Which thoughts and challenges are associated with producing in Greenland? How is location contemplated in this process? These are some of the questions set to be answered giving new insights on this new wave of European crime narratives. The case study focuses on production perspectives of the serial by analyzing data from producers and decision makers with a focus on location, understood widely as both the on-screen dimension and funding systems, production sites and facilities (Hansen&Waade, 2017, p. 56). The empirical data of this presentation is existing material (the serial, marketing material etc.) and interviews with 2-4 informants involved with the production. Building on recent literature on co-production and location studies (Hammett-Jamart et al., 2019; Hansen&Waade, 2017; Waade, 2013), the study will offer a contemporary view on transnational Arctic production and European crime narratives.

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PARALLEL SESSION 7

PANEL C7: The Contribution of Digital Humanities to Cultural Studies Research

Chair: Ilaria Bartolini, University of Bologna

The DETECT Digital Infrastructure, Front and Back

Name of conveners: Ilaria Bartolini; Andrea Di Luzio

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Reaching Audiences with the DETECT MOOC

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Smart Crime Tourism as Multilayered Cultural Encounters: Exploring Aarhus via Locative Media and Crime Narratives

Name of conveners: Cathrin Bengesser; Anne Marit Waade

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This paper investigates the trend of smartphone-enabled screen tourism based on the findings from the practice-based research carried out during the development and testing of the locative screen tourism experience "DETECT Aarhus". This work shows how smart screen tourism can facilitate multi-layered cultural encounters because it can provide a multifaceted perspective on locations and can motivate people to explore local culture. App-guided tours enable the embodied and emotional experiences of traditional screen tourism, but in a more flexible way that eases the crossing of thresholds between the material space and fictional places of crime stories. The testing of the DETECT Aarhus app's pilot version further highlighted that popular crime narratives and smart tourism technology can address a broader group beyond fans of specific crime media. Also visitors with no previous connection to (local) crime stories can use apps to encounter the destination as a material space, fictional place and site of cultural production. The presentation will include a brief demonstration of the app.

ROUNDTABLE - The Challenges of Digital Humanities to Cultural Studies Research, a Face-to-Face Debate

Participants:

Loïc Artiaga, University of Limoges (France)

Ilaria Bartolini, University of Bologna (Italy)

Jacques Migozzi, University of Limoges (France)

Frederik Truyen, KU Leuven (Belgium)

Anne Marit Waade, Aarhus University (Denmark)

PLENARY SESSION

Crime, Creative Industries and Contemporary European Media Policies

Chair: Federico Pagello, D'Annunzio University of Chieti-Pescara

This panel reflects on the EU's activities in promoting audiovisual productions and its wide transnational distribution. The concrete policy areas in focus are the broad regulative framework of the revised audiovisual Media Service Directive (AVMSD), the Copyright Directive, and the concrete TV Programming Scheme within Creative Europe. The panel brings together four distinct perspectives on these dimensions of European media policy. Luca Antoniazzi explores the new AVMSD and presents the results of a systematic review of the literature. He focuses on how this piece of legislation is supposed to safeguard diverse European production and accessibility on VoD. Luca Barra looks at how industrial practices such as format localisation and dubbing could enhance the circulation of non-national European productions. Cathrin Bengesser and Kim Toft Hansen continue the debate about EU media policy's role in supporting circulation by evaluating the funding choices made within CE's TV programming scheme. The first paper looks at the policy instrument from a geographical point of view, exposing a North-Western bias in both applications and awards made. The second paper takes the perspective of the television texts that are supported by the scheme, showcasing the prevalence of Nordic crime drama as a genre that has a history of travelling well and fostering transnational co-production. Together the papers expose a conflict between the policy goals of diversity and increased circulation at the heart of the AVMSD and concrete policy instruments like the TV Programming scheme. The panel contributes to a multifaceted understanding of European media policy's ideals and practices with special attention to conflicting policy goals and perspectives for how to overcome at least some stumbling blocks on the path towards a competitive and diverse European audiovisual culture.

Convenors:

Luca Antoniazzi, University of Bologna

The New Audiovisual Media Service Directive. Potential and Weaknesses

Luca Barra, University of Bologna

Make It Circulate! Localization, Dubbing and the Support to European Non National Crime Drama

Cathrin Helen Bengesser, Aarhus University, and **Kim Toft Hansen**, Aalborg University

Evaluating Creative Europe's TV Programming Scheme: Geographical Imbalances in Fiction Funding Decisions

Kim Toft Hansen, Aalborg University, and **Cathrin Helen Bengesser**, Aarhus University

Tv Crime Drama as Transcultural Communication: Creative Europe's Predilection for North-European Crime Dramas

PLENARY SESSION

Concluding round table - Research Impact in the Humanities: New Directions

Chair: Luca Barra, University of Bologna

Convenors:

Monica Dall'Asta, University of Bologna - **DETECT**

Valentina Re, Link Campus University - **DETECT**

Francesco Pitassio, University of Udine - **VICTOR-E**

Simon Popple, Director of Impact, School of Media and Communication, University of Leeds

Massimo Scaglioni, Università Cattolica del Sacro Cuore - **CInCIt**