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Dorota Babilas  
*University of Warsaw, Poland*

**Shadows of the Ripper in *Whitechapel* (2009) and *Ripper Street* (2013) TV series**

The murders committed by Jack the Ripper have long moved from crime history to crime legend. In the proposed paper I intend to explore the legacy of the Victorian *cause celebre* in today’s television: *Whitechapel* (season 1) and *Ripper Street*. The two series employ different approaches to the Ripper legend: relocation of the crimes to modern times in *Whitechapel*, and associative play with history in the distinctly neo-Victorian *Ripper Street*. Together, they serve as valuable examples of the ways in which history is used (an abused) by modern entertainment industry.

Kerstin Bergman  
*Lund University, Sweden*

**A Gothic Revival in Swedish Crime Fiction: The Theorin Example**

Nordic crime fiction has its roots in a number of Scandinavian crime stories from the 1820s and 1830s, stories that mix gothic elements with rationalist logic, and, in doing so, predates Edgar Allan Poe’s stories about August Dupin from the 1840s. Most well-known are Danish Steen Steensen Blicher’s *Præsten i Vejlby* (1829, *The Pastor of Vejlbye* 1996), Swedish Carl Jonas Love Almqvist’s *Skällnora kvarn* (1838, *Skällnora Mill*), and Norwegian Mauritz Christopher Hansen’s *Mordet på maskinbygger Roolfsen* (1839, *The murder of engineer Roolfsen*). However, during the late 1800s and the major part of the 1900s, the gothic elements occupied an increasingly marginalized place in Nordic crime fiction. Instead rationality became its predominant mode, something that was further emphasized as the police procedural grew into the dominant crime genre in Sweden following the 1960s.

Nevertheless, in recent times, particularly following the success of Stieg Larsson’s *Millennium* trilogy, Swedish crime fiction has been characterized by increased genre variation and hybridization, and the police procedural is in process of losing its dominant position. And not only are different crime fiction sub-genres combined, but other popular fiction genres have been introduced into the mix as well. Some of these genres are fantasy, horror, and ghost stories, and with them, Swedish crime fiction has experienced a gothic revival. Authors like Amanda Hellberg, Åsa Larsson, and Mons Kallentoft are good examples of these developments, but the perhaps best example is Johan Theorin, with his crime series set in the island of Öland, off the Swedish east coast.

In this paper, I will explore how Theorin moves across the genre lines by his use of gothic elements, and how he thus contributes to a gothic revival in Swedish crime fiction.

William Blick  
*Queensborough Community College, USA*

**Trailer-Park Noir: Drugs, Ultraviolence, and Depraved Indifference in the Rural Landscape**

In the US, there has been a new form of neo-noir fiction that has evolved. This new form utilizes the milieu of trailer parks, and uses a backdrop of Christian fanaticism, crystal meth dealers, and bizarre rituals to market its breed of southern US narrative. Authors such as Donald Ray Pollack, Frank Bill, and Daniel Woodrell are new, breakthrough writers who have turned what we have come to expect from noir novels upside down. In *The Devil All the Time*, *Donnybrook*, *Winter’s Bone* and others, these authors have not only created unique stories using conventions that seemed almost exhausted, but also have invented a type of southern mythology. This paper seeks to explain this genre and its place in contemporary crime fiction both in the US and its place internationally.
Stephen Butler  
*University of Ulster, Northern Ireland*

**The Curious Incidence of Lost Children Learning How to Be a Detective**

This paper proposes to examine two contemporary novels and how they have reimagined both the detective genre as a whole and the figure of the detective protagonist in particular. In Mark Haddon’s *The Curious Incidence of the Dog in the Night-Time* the main character is a child suffering from autism. His love of Sherlock Holmes and his rational deductive method may imply there is a connection between the logic-minded, emotionally detached detective figure of Holmes and the autistic mind-set, and Haddon’s novel explores the tensions between rational intellect and emotional affect thoroughly through the balance of a supposedly innocuous murder mystery (of a dog) and the family drama that emerges from the revelation of the culprit and their motives. Similarly, in Catherine Flynn’s *What was Lost*, the protagonist is again a child, Kate, who looks at the detective genre, as encapsulated in the helpful manual *How to be a Detective*, through innocent eyes and slowly comes to the realisation that the reality and brutality of actual crime is a very different affair. In the second half of the novel, the genre shifts to that of a ghost story as the mystery of Kate’s death is explored due to her mysterious appearance on CCTV cameras at a shopping multiplex, and the resolution subverts the standard expectations of the detective genre as the ‘murder’ is revealed to be something quite mundane. It will be asserted in the paper that both novels employ the device of the child narrator/detective to question whether the detective genre essentially simplifies the world to the level of a child’s comprehension and refuses to deal with the complex interpersonal relationships that arise between people in both family and social environments. By giving voice to a demographic normally excluded from detective fiction, except as corpses to further a murder plot, gleefully subverted in Flynn’s text, both novels arguably also seek to highlight how the detective genre traditionally relegates certain groups of people, such as women and children, to a minority status to maintain a patriarchal society.

Marta Crickmar  
*Koszalin University of Technology/University of Gdaňsk, Poland*

**The Crow Road Crossing: Iain Banks’ Novel in Polish**

Contemporary crime novels are often used as vehicles to ‘smuggle’ socially-poignant messages within their rather formulaic plots. This is especially true of Scottish crime fiction, whose representatives (for example Denise Mina) frequently mention such concerns in various interviews. The author of the bestselling novel, *The Crow Road*, Iain Banks seems to have had the opposite idea. His book, set in Glasgow, Lochgair and the fictional town of Gallanach, examines the landscape of contemporary Scotland, its people, its history, its religion and its politics openly and in quite a detail, while the equally important crime story gathers momentum in the background. Thus Banks proves difficult to classify, as he appears to be a transgressive writer, who crosses the boundaries between genres. This state of ‘inbetweenness’ causes him to be simultaneously viewed as the representative of both, or neither, of the literary worlds (the high and the low, the literary and the popular). Consequently, such an indeterminate status poses a challenge for the translator of *The Crow Road*, since the process of translation necessarily involves resolving ambiguities (overtranslation). This paper is set to examine the Polish translation of *The Crow Road*, especially with regards to the complex relations between the crime fiction elements and literary prose elements within the novel.

Marianna D’Ezio  
*University for International Studies of Rome, Italy*

**From Sherlock to Shairlock. Conan Doyle’s Novels vs. Donan Coyle’s Adaptations: From British to Italian Canons of Crime Fiction**

Given the interest currently stimulated by the recent TV series and movies on Sherlock Holmes, fascination with Conan Doyle’s writings and characters has increased even more over the last few years, encouraging scholars of literatures other than English to investigate possible connections between Sherlock Holmes’ adventures and their own national crime fiction. This paper traces the influences of Conan Doyle fortunate series into Italian literature, after the first
Italian translations of Sherlock Holmes stories started to appear at the end of the 19th century. In particular, it will focus on Dante Minghelli Vaini’s own short stories, published at the very beginning of the 20th century under the pseudonym of Donan Coyle, which are all set in Italy and have as their main protagonist a detective named Shairlock Holtes, whose adventures are narrated by his sidekick, Dr. Matson. “Donan Coyle” published six stories focused on Shairlock for publishers Adorni Ugolotti & C. (Il testamento trafugato; L’avvelenamento del marchese Roccaspada; L’attentato anarchico; L’assassino delle donne; La caccia al bandito Buzzetti; Il tesoro dei Rudei) and the purpose of this paper is discussing cultural identity and literary conventions at play in such apocryphal writings, in order to establish connections and/or differences between the British and Italian tradition of crime fiction.

Mareike Dolata
Friedrich-Schiller University Jena, Germany

Looking in, Looking out: Murder in a Crystal Palace in Deborah Crombie’s The Sound of Broken Glass

Deborah Crombie’s The Sound of Broken Glass (2013) takes the reader on a sightseeing tour of South London. In this crime novel the location is more than just the backdrop of a story of investigation. On both a literary and a metaphorical level the broken glass mentioned in the title binds the here—the locations of the crimes—to the characters. Taking place in and around the Crystal Palace area in South London, the novel is full of references to locations both in the form of the quotations that introduce each chapter and that deliver historical facts on famous sights in this area and the characters’ observations of the same sights.

My paper examines the role of the characters’ observations and the quotations in relation to the formation of space in the novel. In The Sound of Broken Glass murderer, victims, and witnesses are linked via the location. The Crystal Palace was an enormous glass structure build for the world exhibition in 1851 in London. Later moved to Lewisham where it burned down in 1936, this structure reappears throughout the novel. From the hot summer days during his childhood which Andy—one of the central characters of the novel—spends learning every detail known about the Victorian building to the present day area, the glass that furnished this structure is omnipresent. Placed on the highest point of South London—as the novel itself informs the reader—this exhibition building allowed those within an open view on the city outside and below and at the same time revealed the gaze that looked out to those who looked into the window. In the Crystal Palace the observer is himself the subject of others’ observations. Similarly the novel is occupied with characters observing each other. It abounds in scenes of looking into and looking out of buildings.

At the same time the investigation is restricted to the Crystal Palace area, giving the impression that the whole area has become an exhibition hall. Indeed for Detective Inspector Gemma James and her colleagues this neighborhood has become a place of seeing. In this focus on observation, the novel echoes early detective stories from Edgar Allen Poe’s “The Murder in the Rue Morgue” and Arthur Conan Doyle’s Sherlock Holmes stories to Anna Katherine Green’s That Affair Next Door. My paper, then, will examine how seeing and space in this novel are integral and indeed reflect the investigative process undertaken by the detectives. It will link the image of the Crystal Palace to a discussion of the function of space in crime fiction.

Hector Duarte Jr.
Florida International University, USA

Breaking Noir: How Walter White Rejuvenated a Post-War Genre

While writing Breaking Bad, Vince Gilligan said his aim was to turn Mr. Chips into Scarface. In so doing, he introduced noir to a generation that might not have ever bothered with post-World War black and white films or James M. Cain novels. At the core of the show is a taut story that takes many cues from noir fiction and spins it with modern-day treatment.

In my presentation, I will discuss elements of noir rooted in the Breaking Bad narrative. By focusing on the last three episodes of the series, I will show how Gilligan weaved old-school noir elements into a modern-day tale of territorial expansion, moral ambiguity, and redemption. All of it leading to an inevitable downfall, where the main character is forced to fix the huge mess he has created. In the end, there may be resolution but no one is truly happy and the main character is either worse off or right back where he started.
Simon Dwyer and Rachel Franks
University of Queensland, Australia

The Stage on the Page: a New Zealand Woman Writes of Murder and of an Englishman’s ‘Scottish Play’

Crime is universal. So too, is crime fiction. Dame Edith Marsh, better known as Ngaio Marsh, was one of New Zealand’s most ardent activists for the performing arts as well as one of the country’s most enduring contributors to the crime fiction genre. Indeed, Marsh is widely regarded as one of the four original Queens of Crime, her oeuvre of 32 novels and short stories sitting comfortably alongside the works of Agatha Christie, Dorothy L Sayers and Margery Allingham. Marsh’s ambitions to entertain, on the stage and on the page, are best realised through her murder mystery novels that are based upon the world of the theatre and the people who occupy that world. This paper examines two of these novels. *Final Curtain* (1947) and *Light Thickens* (1982) both feature Roderick Alleyn investigating homicides against the backdrop of references to William Shakespeare’s *Macbeth*, or ‘the Scottish play’. In particular this paper demonstrates the universal appeal of murder mysteries, regardless of audiences being in England or Scotland or on the other side of the world in New Zealand (here and there) as well as the timelessness of such stories that have proved their popularity, over and over again across the centuries (now and then). Why is it that these tales of murder, a crime for which there is no reasonable restitution, continue to beguile and intrigue us? Moreover, what is it that compels some of us to engage with stories with such predictable endings? We know General Macbeth will take the life of King Duncan, similarly, we know that Roderick Alleyn will identify and apprehend the killer. Yet one of Shakespeare’s greatest tragedies continues to be performed and Marsh’s works are regularly republished reinforcing the readiness with which we engage with crime and with crime fiction.

Maurice N.Fadel
New Bulgarian University in Sofia, Bulgaria

Beyond Anthropocentrism: Transformations of Criminal Genre in Science Fiction

Traditionally crime fiction is concerned with the human. More precisely, it examines the limits of our essence. The thematization of crime faces us with such characteristics as lack of moral responsibility and absence of commitment to the other, which cannot be ascribed to the human, which go beyond our conceptions of what we are. However, despite the undermining of the notions about our nature, the crime fiction remains within the frames of the human at least because it tells stories presenting human beings.

The paper will make an attempt to leave this anthropocentric line. It will study the interactions of crime fiction with another genre: science fiction. What is specific for this genre is just the refusal of anthropocentrism. The science fiction questions the ideology of our superiority by describing the human beings and non-human creatures (for example, the extraterrestrial forms of life) as equal. What is more, it depicts us as equal to a reality, which we regard as being under our control: the machine.

The paper will discuss precisely a crime committed by a machine. Such a crime we can find in the novella *Nightflyers* by George R. R. Martin. The literary analysis will be accompanied by a commentary of the film version of the text. The plot of the work presents a spaceship whose passengers begin unexpectedly to die. At the end of the story it turns out that murderer is the spacecraft itself.

The paper will be focused on the following issues: 1) The significance for the criminal plot of the removal of the anthropocentric element; 2) The transformations of the genre of crime fiction under the impact of science fiction; 3) The relationships between the human and the non-human in Martin’s work.

Milla Fedorova
Georgetown University, USA

Russian Sherlock Holmes: Conan Doyle’s film adaptations in Russia

A film director making yet another adaptation of Conan Doyle’s Sherlock Holmes inevitably deals with a severe anxiety of influence. It is especially true for a Russian films director, since Igor Maslennikov’s classical Soviet adaptation (1980s) featuring Vasily Livanov as Sherlock Holmes is a unanimous favorite of Russian audience. However, Andrei Kavun who released his *Sherlock Holmes* in 2013 suggested a new approach: his film
pretends to present the real version of events, preceding even Conan Doyle’s original text. Kavun focuses on the figure of Dr. Watson, the author of Holmes’s adventures and the creator of the legendary detective’s figure. The new film highlights the process of text editing: we see what “actually happened” in “real life” and how these events, turned into narrative, took the familiar shape of Conan Doyle’s stories. Therefore, Kavun’s film, as an anachronistic paradox, places itself before the creation of Doyle’s stories and all other adaptations, including those it ironically refers to. Kavun rejects the traditional notion of film adaptation of film adaptation as reaction of the film to one text: he demonstrates that a film participates in a complex dialogue with a realm of intertextual, cinematographic and other visual references surrounding the “original” text, as well as with archetypes preceding the text. Kavun’s film pays ironic homage to the Soviet adaptation, as well as to famous American and English adaptations, and includes numerous other film quotes. It also provokes revelatory parallels between the Victorian England and contemporary Russia – corruption, migrants, and colonial wars, and strips the adventures of Sherlock Homes of their characteristic aura of Victorian comfort.

Rachel Franks
Independent Scholar, Australia

It’s Character Building: Bad Men, Good Men and Why We Like to Read Crime Fiction

Murder is widely considered to be the most heinous crime: the one crime for which there is no meaningful restitution. Of course readers of crime fiction often have no objection to murder while authors have found many reasons for one person to kill another because a dead body is, today, considered an essential plot device for a crime story. Yet these murders can offer much more than escapism, such crimes can offer an exploration into what is bad and what is good. Indeed, committing murder can, under certain conditions, define and disclose character. Inspector Edmund Reid, of the BBC’s television series Ripper Street, asserts that: ‘Evil men do as they please. Men who would be good? They must do as they are allowed.’ With a focus on crime fiction novels, and an acknowledgement of how the formula is replicated for television programs, this paper will look at some of the ethical questions attendant on the act of murder in crime fiction. These questions are highlighted through a discussion of some of the creative processes involved in crafting characters that commit criminal acts and a brief examination of how some murderers are considered ‘bad’ while others are thought of as ‘good’. The traditional setting, for most crime stories, is a world of black and white: a world where the demarcation between good and evil is clearly understood by both the creators and the consumers of this genre. This paper attempts to disturb that dividing line and ask if men and women who would be good really should be able to do as they are allowed? Moreover this paper will look at how such ethical debates do not detract from crime fiction’s primary purpose to entertain but rather serve to ensure the genre’s place as the world’s most popular type of fiction.

Zbigniew Głowala
Marie Curie-Skłodowska University Lublin, Poland

“I’m the only literary critic turned detective in the whole of fiction.” Edmund Crispin’s Academic Whodunit

The campus novel is typically a satire on the academic community. Set on campus, it presents what may be considered a slightly exaggerated, or even warped, image of academia. Such embroidery is meant to attract potential readers who are not academics themselves and to create an attractive picture of the university that could appeal to anyone who does not dabble in, for example, literary theory. Additionally, it may be a sort of self-treatment for the authors who are usually scholars themselves and who embellish their plots to create an illusory image of the otherwise rather ordinary life of an academic. The campus novel has spawned a subgenre, the academic mystery novel. Joanne Dobson, the author of several mystery novels, points out that a typical plot concerns a murder that takes place on campus and an amateur sleuth, usually an English professor, who attempts to crack the case. In Edmund Crispin’s novel The Case of the Gilded Fly the protagonist is Gervase Fen, Professor of English Language and Literature in the University of Oxford, who investigates the murder of a young actress staged as a suicide. In this classic “whodunit” everyone is a suspect for each character feels animosity towards Yseut and appears to have a hidden motive for wanting her dead. The purpose of the paper is to discuss the academic mystery novel as interpreted by Edmund Crispin.
Tony Grace and Jill Jamieson
University of West-Scotland, Scotland

“Fuckin' cheesecake. Of course there's a contract out on us and all”: Adapting George V Higgins

"Cogan raised the revolver and shot Frankie in the face, once. Frankie fell off toward the passenger seat. Cogan leaned in the window and put the muzzle of the revolver against Frankie's chest and fired four times, the powder blast burning Frankie's coat. The body shuddered with each shot." (Cogan's Trade)

The 2012 release of Killing Them Softly by established director Andrew Dominik, based on the George V Higgins novel Cogan's Trade (1974), offers a reminder of a distinctive crime writer, one particularly adept at capturing in visceral detail the homo-social world of the criminal underclass, the mob and their acolytes. Higgins is celebrated for his ability to capture the rhythms of gangster vernacular with great accuracy. This is how men involved in crime really speak. This is no glamorous world of extraordinary super-crooks with sophisticated vocabularies, and the dialogue reflects that.

Although major crime writers like Elmore Leonard have noted his influence, Higgins remains somewhat neglected. So the release of Killing Them Softly with Brad Pitt in a leading role and James Gandolfini as a hapless, drink-addled hitman, invites a timely reappraisal of the challenges involved in adapting Higgins for Hollywood – a process Ernest Hemingway, the unwitting and unwilling literary godfather of much hardboiled fiction, regarded as a risky transaction where you arrange a rendezvous at the California State Line: “you throw them your book, they throw you the money, then you drive like hell back the way you came.”

This paper will begin with a re-examination of Higgins debut novel The Friends of Eddie Coyle (1970), fairly swiftly adapted for the screen by Peter Yates in 1973, before moving on to consider the case of Killing Them Softly which updates the Higgins source story to ‘reflect’ contemporary American society. We hope to show that there is more at stake in this story of a couple of bums ripping off an illegal poker game: this is about "total fuckin' economic collapse."

Ludmiła Gruszewska Blaim
University of Gdańsk, Poland

Crimes and Misdemeanours in College-Mystery Novels

Academic mysteries, i.e. detective and crime fictions set at an institution of higher education or featuring academics who act “within their academic roles in off-campus locales” (Kramer), traditionally provide their readers with double-layer secrets to be disclosed. Already The Innocent Murderers (1910) by William Johnston and Paul West, one of the first college-mystery novels, introduces the motif of a sleuth’s quest meandering through scientific facts as well as criminal evidence. Having to probe and draw parallels between criminal and scientific minds, fictional detectives not only become familiar with the functioning of academe, its inner structure and interdependencies, but also acquire scientific knowledge. The formula becomes estranged in metafictional and multimedial college-mysteries, e.g. Book: A Novel (1992) by Robert Grudin or Love in a Dead Language (2000) by Lee Siegel, where crime and academicity get entangled with the Book that imbibes functions typical of the criminal plot. A brief survey of the twentieth-century college-mystery novels will provide the context for an analysis of de-/recriminalization techniques in selected academic mysteries.

Eva Hrkalová
Masaryk University Brno, Czech Republic

Jane Austen and the Criminals

Karen Joy Fowler, in her novel The Jane Austen Book Club, creates “a partial list of things not found in the books of Jane Austen: locked-room murders; punishing kisses; girls dressed up as boys; spies; serial killers; cloaks of invisibility; Jungian archetypes, most regrettably, doppelgängers; cats”. However, since 2011, this is no longer valid. In that year, a life-long Austen fan P. D. James created a detective mystery, called Death Comes to Pemberley. This was undoubtedly a clever move from her – in Britain, there are no other genres and authors more popular than classical whodunits and Jane Austen.

This paper concentrates on some effects the popular culture has on the detective genre, dealing also with the TV adaptation of Death Comes to Pemberley which was broadcasted in January 2014. It analyzes the
ways in which two very different literary genres can be combined, so that it best attracts the readership or spectatorship. The main topics of interest are the language, the behaviour of characters, and the setting. It also provides the reasons why one of the biggest Dames of detective fiction turned her attention from her usual style to an almost Holmesian classical mystery.

Aneta Jałocha
Jagiellonian University Cracow, Poland

Tricks of the (Fake) ‘Psychic Medium.’ Transformation of Television Crime Drama Series via the Example of The Mentalist (CBS, 2008-)

The aim of my presentation is to analyze the transformation of television crime drama fiction, with regard to CBS series The Mentalist, created by Bruno Heller and screened since 2008. A crime drama is one of the oldest television genres and it still stands as an important element of pop cultural landscape; crime television series are dedicated to wide audience; have one of the highest viewer ratings, are often aired on prime-time slots ([CSI; CBS, 2007-], (Bones; FOX, 2007-), (Elementary; CBS, 2012-) and, what is important, some of their elements are being transduced into distinct genres, as in the case of House, M.D. (Fox, 2004-2012). The strength of crime drama lies in its flexibility; playing with the conventions of the genre; and moreover, ability to incorporate and negotiate a wide spectrum of social and political issues.

The Mentalist is an example of crime series that juxtaposes old and new elements and, to some degree, utilizes themes derived from Arthur Conan Doyle’s books (ex. Sherlock Holmes vs. professor Moriarty). It tells the story of Patrick Jane, whom for many years was pretending to be a ‘psychic medium’. After his wife and daughter had been killed by a serial murderer called Red John, Jane decided to join the California Bureau of Investigation, in order to work there as a consultant and help to solve murder cases. Analyzing CBS television series, I will turn my attention to its narrative dimensions; on one hand The Mentalist is, typically for television crime drama series, structured as a procedural (each episode presents the process of working out a certain crime); on the other there is also a ‘story arc’ that unites different episodes and seasons (Jane’s investigation aiming to reveal Red John’s identity). I will also focus on ‘moral ambiguity’ of the series and describe how the protagonist (oscillating between hero and antihero) is being constructed. In addition, I would like to present chosen practices of the viewers-detectives of The Mentalist (Fan Pages, forums), to highlight that the transformation of the television crime drama should be linked not only to textual aspects, but also to the modes of TV series circulation and reception.

Paul Johnston
Independent Scholar, Scotland

Politics and Crime Fiction – An Autopsy

In its original Greek usage, autopsy referred to the act of self examination. I propose to illustrate various approaches to politics in my own crime fiction, in particular the Quint Dalrymple and Alex Mavros series. Politics in the sense of state government and the wielding of legislative power is rarely the subject of Anglo-Saxon crime fiction (but often to the fore in European crime novels). In the Quint novels, citizens in independent 2020s Edinburgh are subject to laws laid down by a Council of Guardians, similar to Plato’s philosopher kings. These laws are enforced by the City Guard, a paramilitary force with barracks all over the city. Economic stability has been achieved by a year-round festival, with tourists coming from all over the world (but especially China and recently oil-rich Greece). Although the regime is a benevolent dictatorship (there is supposedly no crime), citizens’ rights are strictly limited – television, smoking, private cars and property ownership are banned, while lifelong education and a weekly sex session with a partner chosen by the state are mandatory. As elections no longer take place, the only political action citizens can take is to rebel, as Quint Dalrymple, a demoted senior policeman, takes pains to do. So do the criminals he hunts. The Alex Mavros novels are set in Greece, a country with a rich political history. Politics is primarily located in the family: the faceless entities who pull the strings of politicians and civil servants are members of families that may be internally functional but are highly dysfunctional to the general population. In his missing persons work, Mavros frequently clashes with these institutions.

Why are depictions of politics in crime fiction important to me? The results of this autopsy will, I hope, provide enlightenment.
Piotr Kallas  
*PWSZ Elbląg, University of Gdańsk, Poland*

**The Amazing Career of Marcus Didius Falco the Informer, or the Appeal of Lindsey Davis’s Historical Crime Fiction**

Over the last three decades the British novelist Lindsey Davis (born 1949) has become one of the most successful exponents of the genre of historical crime fiction. She first captured the attention of the readers as well as the approval of the critics with her 1989 novel *The Silver Pigs*, in which she introduced her unique fictional “detective” figure, one Marcus Didius Falco, a free-lance informer in late-1st-century Rome. The aim of this paper is, first of all, to study the peculiar literary conventions of the subgenre of historical crime on the example of selected Lindsey Davis novels. Secondly, we will attempt to account for the genre’s great popular as well as critical success, to examine ways in which it appeals to readers. Historical crime fiction constitutes both an example of a uniquely attractive blend of historical fiction and crime fiction, and a major British contribution to literature.

Kamil Karaś  
*University of Gdańsk, Poland*

**Criminal Angels. The story of The 13th Angel by Anna Kańtoch.**

Crime fiction appears in many different versions nowadays. This paper will deal with detective fiction translated into ground of fantasy. The presentation will take the audience to the fictional, peaceful, angel-human city of Getteim, where, all of a sudden, cases of unexplainable deaths occur. It will be shown that Anna Kańtoch creates a fully-fledged criminal narrative within the fantasy world of Getteim. Following the adventures of a private detective, Nathaniel, the paper will discuss whether the story follows the Van Dine's twenty rules for writing detective stories and where it strays from the rules. It will also be checked if the *13th Angel*, despite being set in a non-mimetic world, can be called a pure detective story or rather a representation of a hybrid of genres.

Anousch L. Khorikian  
*University of Hull, England*

**“Like a doctor, but all my patients are dead”: Reflexive Humour and Team Bonding in Silent Witness**

This paper proposes an exploration of reflexive ontological cohesion and team bonding in the television crime series, *Silent Witness* (1996–). This, it relates to a wider 00s socio-cultural context of Western neo-liberal individualism and the tensions relating to cohesion that it arguably encompasses.

*Silent Witness’* well-established format features, as the IMDB description puts so eloquently, “[v]arious pathologists spend[ing] as much time solving crimes as practising the post-mortal arts”. However, the manner in which this investigative team is depicted has changed over the years: from a more individualistic focus on the pathologist Sam Ryan (played by Amanda Burton) to the more team-oriented show it is now.

Focussing in on the episode “Body of Work” (10.5-6), it is proposed that specifically the actor Tom Ward, as Harry Cunningham, added a cohesiveness to the series in general, and to the team in particular, through his introduction of reflexive humour. His character is also part of a cumulative narration pattern established with co-pathologist Nikki Alexander (Emilia Fox). Notably, moreover, the team’s and the narratives’ (lack of) cohesion is often mirrored by tensions in the family related to the crime – sometimes directly involving a team member, as is Harry in “Body of Work”. Ultimately, then, these episodical tensions in cohesion – fragmentation often countered by reflexivity, humour, and familial mirroring in teams – are linked to 00s neo-liberal notions of self-determination.
Anna Koronowicz  
*University of Gdańsk, Poland*


Will the most common crime of the future be identity theft, or will it be murder? Are the future policemen going to use genetically engineered humans in order to apprehend the criminals? Will the prisons of the future consist of cryogenic chambers?

The crime in the future may not be the dominant subject in Hollywood science-fiction films, yet it is often present. The approach to the issue changes throughout the years. The severity of crimes and the means of punishment shown in the movies can reflect the fears plaguing the contemporary society. The paper will take a look at Hollywood science-fiction films made over the past three decades and discuss the image of crime and crime prevention they portray. It will focus on how each decade portrays crime of the future and what measures are taken in order to fight or prevent it.

Taking into consideration such films as *The Running Man* (1987), *The Demolition Man* (1993) and *The Minority Report* (2002), the paper will also ponder on the subject of how the visions of the futuristic felonies correspond to the time the film was produced and the fears that governed the society at that very moment. Finally, the paper will approach the films as more or less accurate predictions concerning the legal system and evolution of modern societies.

Dominika Kozera  
*MSCU Lublin, Poland*

**Who done it? Hoodwinked! as a Postmodern Collage with the Crime in the Foreground**

*Hoodwinked!* is a computer-animated movie retelling the story of *Little Red Riding Hood*, whose creators play with the traditional folktale and change it into a police investigation with the ‘who done it?’ motif. Although the storyline of a little girl who is harassed by the wolf while going to her grandma is retained, many unexpected twists added to the story build up its completely new picture. Hence, there are an escalating number of plot devices typical for crime dramas, such as flashbacks that present multiple characters' points of view or the idea of putting together the jigsaw pieces. The combination of these elements and ones specific for a folktale form a palatable product that cannot be called a hoary old chestnut.

This paper focuses on the unique intertextuality of *Hoodwinked!* which is a prime example of the postmodern genre with a host of cinematic allusions and pop culture references. One can easily recognize inspirations from non-linear crime dramas, such as *The Usual Suspects*, *Rashomon* or *Pulp Fiction*, which unconventionally mixed with the main storyline create a collage with the crime in the foreground.

Anna Krawczyk-Łaskarzewska  
*UWM Olsztyn, Poland*

**Mystery Writers As Detectives: The Whodunit Formula and the Problem of Characterization in Ellery Queen (1975) and Castle (2009)**

In this presentation I want to compare and contrast *Ellery Queen*, a short-lived and now largely forgotten TV series which was launched by NBC in 1975, and its modern-day rough equivalent, *Castle* (now in its sixth season on ABC). What the two American crime/comedy shows have in common is that their protagonists are male writers with a penchant for assisting in law enforcement officers’ investigations.

Taking into account the passage of time between the two projects I hope to be able to demonstrate and contextualize the difference in their approaches to the whodunit formula. More specifically, I will attempt to tackle the issue of the so-called solvability factor and the modes of engaging the audiences in the process of crime-related deduction. Additionally, it is my intention to comment on the possibilities and the limitations inherent in the crime procedural format and to examine the “writerly” qualities of the usually plot-driven genre.
Lucyna Krawczyk-Żywko
Warsaw University, Poland

Neo-Victorian Revisions of Inspector Abberline: From Hell & Ripper Street

Inspector Frederick Abberline (1843-1929) is remembered for the case he did not solve. His promotions as a policeman fade in the light of the poor outcomes of the Ripper investigation and the years spent in the Metropolitan Police are not as relevant as the months of the infamous autumn of 1888. Due to numerous literary and cinematic versions of those events, he has been present in pop culture for decades. Neo-Victorian rediscoveries of this character put him in different shoes: of a rather sympathetic and dutiful portly police officer (From Hell – the graphic novel; 1991-1999); of a romantic and sexy but opium-addicted clairvoyant detective (Johnny Depp in From Hell – the movie; 2001), but also of a mature, not to say older, yet energetic and rather ruthless Chief Inspector (Clive Russell in Ripper Street; 2012-2013); his modern, 21st-century counterpart chasing contemporary Ripper copycat is depicted in Whitechapel (Rupert Penry-Jones; series 1, 2009). What is interesting is not only the presentation of Abberline’s attitude towards women or the way he is trying to solve the Ripper case, but also, and even more, how he deals with his failure to do so.

Kathryn Laity
College of Saint Rose, USA

Conscious Monster: Creating the Killer in Dorothy Hughes' In a Lonely Place

Dorothy Hughes' 1947 novel In a Lonely Place offers a singular portrait of the serial killer long before 'profiling' became a recognized technique and even longer before it became a mainstream knowledge. It also came a few years before Jim Thompson's The Killer Inside Me, often cited as the first exploration of a ruthless killer’s mind, a crime subgenre that seems in danger of cliché these days. Hughes deserves more credit for the insightful way she created the chilling portrait of ex-airman Dix Steele. His emotional swings between belligerent entitlement and remorseful fear seem particularly poignant at the start of the 21st century and its interrogation of traditional masculinity. Perhaps the most chilling indictment of mid-twentieth century masculinity, however, is that Hollywood changed very little to make the same character a 'hero' in the film starring Humphrey Bogart and Gloria Grahame.

Milena Leszman-Pelowska
University of Gdańsk, Poland

A Mystery Taken to Grave: Dickens’ Unfinished Crime Novel and a Never-Ending Game of Speculations

Charles Dickens’ death in 1870 left his worldwide fans without an ending to The Mystery of Edwin Drood, a novel which the writer had failed to accomplish. The story set in the 19th century England is a novel of manners, a gothic tale, a romance, but most importantly it is a murder mystery. Has Edwin Drood actually been murdered? Is the murderer ever to be found? Was the character of a detective a figure in disguise? All these questions will never seek a definite answer. And yet throughout the centuries writers, filmmakers and artists of various kinds have tried to put forward their own version of the book’s resolution. From Henry Morford’s sequel, through G. K. Chesterton’s trial, the Universal Pictures adaptation, and a Broadway musical or more recently the BBC mini-series and Mathew Pearl’s novel, Dickens’ mystery proves to keep many an artist awake at night in search for the mystery solution. My paper is an attempt to trace the ‘Drood’ phenomenon across the temporal, spacial and generic boundaries as well as to pursue the question whether it is at all possible to approximate Dickens’ intention, an endeavor which becomes an investigation in itself that has lasted for centuries, with authors – detectives returning to Drood’s mystery again and again.
Miriam Loth  
*University of Göttingen, Germany*

**The Detection of Crime vs. the Crime of Detection – P.D. James’s Uneasy Detectives**

“Doing evil that good may come” – this could be the motto of P. D. James’s detectives in her Adam Dalgliesh series. To solve crime and protect society, Dalgliesh and his partners lie to suspects, push innocents to the breaking point and penetrate the privacy of victims. Sometimes, even, detecting seems to do more harm than the surgical, quick act of murder. Though James employs the traditional figure of the detective as a protagonist for her novels in a conservative way, she portrays him not as a morally superior saviour but as an ambiguous instrument in the investigation – uneasy about the methods used.

Throughout the series, the murder investigation is not merely a search for the identity of the murderer but also leads to self-discovery for the detectives. With this in mind, I will show that James depicts her detectives not as brilliant thinking machines but as fallible human beings, who are acutely aware of the thin ethical line they are walking to uncover the truth. Furthermore, I hope to pinpoint how James’s use of metaphors undermines clear lines between good and evil and illuminate how police work is full of moral dilemmas.

Morally speaking police work is dirty work. By exploring the darker sides of detecting James raises questions about crime and the human condition in general: What makes a good (police)woman? Does an investigator have any moral obligations towards victims, suspects or criminals? How do ethics penetrate the scientific process of a murder investigation? Should they? How are we to tell detective, victim and criminal apart if they are all guilty? Does the end justify the means? All in all, I aim to highlight how her crime novels force us to contemplate what kind of society we want to live in and which values we prize the most.

Anna Łagan and Joanna Radosz  
*Jagiellonian University Cracow/Nicolaus Copernicus University, Toruń, Poland*

**Myth and Ritual in Contemporary Russian Crime Fiction**

Religious and mythical themes are present in various genres of fiction and considered attractive by both authors and readers. The role of these kinds of plots is, however, not only to amuse and attract the reader but also to indicate some social phenomena, which raise in power in contemporary world in spite of the trend of secularity. This can be either the return to traditional forms of belief or fascination with occult and new age. With their traditional Orthodox origins as well as general inclination towards considering new phenomena rather harmful, Russian crime fiction writers managed to use myth and ritual in an interesting way while creating the plots of their works. Fascination with Oriental beliefs is, for instance, distinctive for Erast Petrovich Fandorin, main hero of the series created by Boris Akunin. On the other hand, the usage of religious aspects is rather instrumental in Victoria Platova's novels, in which it is expected to raise the attractiveness of the novel itself.

The purpose of this speech is to analyse both ways in which religious motives are present in contemporary Russian crime fiction, their context, and the function they serve in construction of the plot. We want to show them as both plot devices, and possible expressions of authors’ spirituality and outlook on life.

Jacqui Miller  
*Liverpool Hope University, England*

**Agatha Christie and the Supernatural**

Agatha Christie’s fiction serves several functions beyond that of telling a riveting crime fiction yarn. Each of her works makes commentary, explicit and implicit, on the specific time in which it was set and written, from references to the General Strike of 1936, to the Spanish Civil War, to Swinging London; often these seemingly incidental references are related to the position of women in contemporary society. Another thread running through her oeuvre, again one that is contrary to her stereotyped reputation as a writer of cliches, is that of the supernatural. From the Harley Quinn stories to novels such as *Endless Night* and *The Pale Horse*, Christie explores altered and indefinable states of being. Often these explorations are tied both to the aforementioned commentary on social history, as well as the place of women, and their ability to gain alternative forms of empowerment outside the society’s conventions. This paper will explore Christie and the supernatural, arguing
that this ‘dark side’ of her writing was a means of taking further her creative license as an author of fiction, social historian, and commentator on twentieth century women.

Barry Montgomery
*University of Ulster, Northern Ireland*

**Ethnicity and Criminality in the Early Irish Picaresque: Richard Head’s The English Rogue Described in the Life of Meriton Latroon (1665)**

This paper will examine the ascribed relationship between ethnicity and criminality in Richard Head’s semi-autobiographical colonial picaresque, *The English Rogue*. Latroon’s numerous criminal enterprises and escapades will be surveyed and appraised alongside an exploration of the ambivalences and ambiguities of dual identity (the “English” rogue born in Ireland) viewed from the perspectives of exile, alienation and insider-outsider dichotomies. Particular emphasis will be placed on the narrator/author’s attribution of roguishness/criminality to his “Irish” origins in keeping with the colonial trope of viewing otherness as contagion (such as in Edmund Spenser’s view of the Old English “going native” in Ireland). The significance of other instances of ethnicity in the novel will also be considered in relation to the protagonist’s “Irishness”, particularly the representation of Africans, Asians and Jews.

As Irish *Picaro*/English Rogue, Latroon engages with various levels of English and Irish society, from the marginalised to the affluent, including “alternative societies” comprised of gypsies, thieves, beggars, highwaymen and prostitutes. The ambiguities and ambivalences of environment will thus also be examined, especially the ethnic depiction of Dublin as fractured and amoral, presented as an almost exclusively debauched and demonically criminal cityscape.

*The English Rogue* will finally be contextualised in terms of its position at the beginnings of what might be considered a tradition of crime narratives in Irish literary history, looking backwards to the Spanish picaresque tradition upon which Head consciously modelled his tale, and forwards to the later picaresque writings of Charles Johnstone, William Hamilton Maxwell, and Charles Lever. Attention will also be given to how Head’s largely moral and cynical criminal picaresque (albeit parodying as a “moral” tale by negative example) contrasts with variations on later (and often romanticised or sentimentalised) “Rapparee” tales concerning dispossessed Gaelic chieftains turned “noble” highwaymen (eg. William Carleton’s *Redmond Count O’Hanlon, the Irish Rapparee* (1862)).

Marcia A. Morris
*Georgetown University, USA*

**Gaboriau and Beyond: Chekhov’s “Safety Match”**

Novels and stories by long-forgotten, late-nineteenth-century Russian crime writers have only recently begun to attract scholarly attention; similarly—if somewhat more surprisingly—the crime fiction of one of Russia’s best-known authors, Anton Chekhov, has also remained relatively unknown. Chekhov did, however, write a crime novel (*The Hunting Party*) as well as a short story entitled “The Safety Match,” which he characterized in a letter to Nikolai Leikin as “in essence…a parody of detective stories.”

“The Safety Match” manifests its intertextual and potentially parodic orientation when its young magistrate’s assistant likens himself to Emile Gaboriau, the hugely popular author of French detective novels. The story’s characters, plot, and narration also evoke Gaboriau. As Claire Whitehead has shown, “The Safety Match” considerably heightens and exaggerates the French master’s techniques, but most readers probably only recognize this amplification as parody once Chekhov has delivered his coup de grâce: at story’s end, his “murder victim” is found alive and well, sleeping off a debauch in the police superintendent’s bathhouse.

“The Safety Match’s” unexpected denouement, which masquerades as the punch line of a good joke, obscures troubling questions that lurk just below the story’s surface. This paper argues for a reading that recognizes but also goes beyond a comic spoof of French detective literature. “The Safety Match’s” overblown focus on “who dunnit” and “how dunnit” only *seems* ridiculous; its accumulating clues regarding the murderer’s identity and modus operandi only *seem* to over-interpret reality. Signifiers, in other words, only *seem* to have come uncoupled from conventionally agreed upon signifieds. In fact, they remain tightly linked, and Chekhov’s “parody” of Gaboriau is, at one level, a red herring. I argue that, in point of fact, there is nothing faulty in “The Safety Match’s” clues; there really has been a death. However, Chekhov has fobbed us off with the appearance
of a physical murder in order to conceal the reality of a spiritual one. If we hope to decode this second crime, we must read through the lens of Gaboriau and beyond, back to the Russian tradition of Gogol’s *Dead Souls*, whose protagonists are grotesque simulacrums of living beings. Once we take this further step, we realize that Chekhov’s lackeys and investigators, like Gogol’s provincial landowners and civil servants, are intellectually and morally dead. “The Safety Match” prompts us to ponder their metaphorical corpses in search of answers to one of Russian fiction’s (and crime fiction’s) perennial questions: “Who is to blame?”

**Wendy Jones Nakanishi**  
*Shikoku Gakuin University, Japan*

**Japanese Crime Fiction: A Mirror of Society**

Crime fiction is one of the most popular literary genres in Japan, its antecedents stretching back four hundred years to the 1689 *Trials in the Shade of a Cherry Tree*. In the late 1800s, the appearance of such western mysteries as Poe’s “Murders in the Rue Morgue” spurred renewed interest in the form, and particularly in Poe’s work. The acknowledged ‘father’ of modern Japanese crime fiction is Taro Hirai (1894-1965), who wrote under the name Edogawa Rampo: a phonetic reading of Edgar Allen Poe.

While all literature mirrors the society in which it is produced, perhaps the most striking feature of Japanese crime fiction is the extent to which it has always reflected the mores of Japanese society current at the time of its composition. In the Tokugawa era (1600–1868), the genre was dominated by courtroom narratives that glorified the state’s authority in the form of their omniscient judges. By the late nineteenth century, when the country had opened up to foreign influences and the monolithic, hierarchical nature of the state was diminished, the focus had shifted to genuine mysteries in which a culprit must be identified. In 1941, detective novels of Anglo-American origin were banned in Japan, and writers of such fiction had to turn to adventure or spy stories. Japan’s defeat was followed by a renaissance of the popularity of detective fiction. With Japan’s dramatic postwar recovery, police procedurals such as Seichi Matsumoto’s classic *Inspector Imanishi Investigates* (1961) reflect a society whose economic success can be attributed to the long hours and hard work of its citizens.

In recent years, much Japanese crime fiction has taken as its theme the country’s persisting gender inequality. Such authors as Miyuki Miyabe in her 1992 bestseller *All She Was Worth* and Natsuo Kirino in her popular *Out* (1995) have produced novels which are not so much ‘who-dunnits’ as analyses of a society which can drive its women to the most extreme of acts: murder. This paper proposes to sketch a history of Japanese crime fiction and its modern emphasis on what is known in Japanese as the *shukai-ha* or social school of the detective genre, paying particular attention to *Inspector Imanishi Investigates*, in which female characters are peripheral, to *All She Was Worth* and *Out*, which assign women the leading roles.

Matsumoto’s, Miyabe’s and Kirino’s novels lay bare a litany of problems that beset modern Japan. These include its dubious distinction as a so-called developed nation that has one of the world’s highest suicide rates; its problem of ‘shut-ins,’ that is, young people who turn their backs on society, some secluding themselves in their own bedrooms for years at a time; and the power and brutality of Japan’s gangsters or *yakuza* with their links to drugs, prostitution and loan sharking.

Where their literary forebears had used the genre to frame narratives that glorified the state or simply offered light entertainment, Matsumoto, Miyabe and Kirino demonstrate crime fiction’s enormous potential to serve a variety of narrative functions in writing books that are as much analyses of the dark underbelly of Japanese society as they are murder mysteries.

**Daniel Ogden**  
*Uppsala University, Sweden*

**Stockholm in a Changing World as Seen in the Crime Fiction of Sjöwall and Wahlöö, and Jens Lapidus**

This paper deals with the depiction of Stockholm in the crime fiction of Sjöwall and Wahlöö published between 1965 and 1975 and that of the more recent writer, Jens Lapidus, in his Stockholm noir trilogy published between 2006 and 2011. Sjowall and Wahlöö wrote their groundbreaking series of ten novels during a time when Stockholm was undergoing a massive modernization project; one that was sharply criticized then and now
for the ruthless way it was destroying both salvageable buildings and viable communities. The characters in
their novels, both the police homicide officers and the victims and perpetrators with whom they come into
contact are caught up in the maelstrom of these changes. Jens Lapidus describes Stockholm not so much as a
geographical entity but as a nexus of complex questionably legal and completely illegal economic transactions
centering on the international drug trade that promises the “easy money” of the title of the first novel in his
trilogy. Sjöwall and Wahlöö and Jens Lapidus use different devices to present their social criticism. Sjöwall and
Wahlöö use the format of the police procedural, whereas Jens Lapidus uses the perspective, and language, of the
new multi-cultural criminal underworld; something that is unique, not least linguistically, in contemporary
Swedish crime fiction. Both series provide a valuable description and analysis of the seismic transformations
Stockholm has undergone and continues to undergo as it becomes increasingly integrated – for better or worse -
into the new globalized economy.

Natalia Palich
Jagiellonian University Cracow, Poland

Constructing the Canon – Metaphysical Detective in Czech Literature

This paper will draw from the notion of metaphysical detective story defined, among others, by E. Sweeney and
P. Merivale (1999) who argue the thesis that prominent aspects of this genre, namely metafiction and self-
reflexivity, call for comparison with the habitual form of detective narrative.

Despite the fact that the concept of metaphysical detective story is a well-established category in the
discourse of literary theory, the research in Czech literature and evolution of detective fiction written in the
Czech language still experience the paucity of works devoted to this subject. Therefore, the present paper sets
out to give a coherent and possibly complete view of the evolution of metaphysical detective story in Czech
literature reaching to the beginnings of the 20th century. The presentation will be divided into two parts –
expository and analytical – firstly in order to give an exhaustive insight into the transformative processes
occurring within this genre since its precocious forms, and secondly, to carve out a wider range of analytical
and interpretative tools applicable in the context of Czech literature. As novels analyzed in the second part
(among others, M. Ajvaz’s Cesta na jih; P. Kohout’s Hvězdána hodina vraždu” represent ‘a genre of exhaustion’
which reveals itself in an overuse of techniques considered postmodern as well as in a predominating
philosophical influence, the study will also focus on the kinship between modernism and postmodernism, and
its influence on the structure of metaphysical detective story. The presentation will conclude with an opening to
further possibilities for analyzing literary texts stemming from this genre in the context of Czech literature.

Anna Pasolini
University of Milan, Italy

Dentro la notte, e ciao. Tracking Criminal Journeys into the Dark Folds of the Metropolis

Noir is one of the most malleable – and abused – labels within contemporary crime fiction. Despite its
boundaries and variants being unquestionably difficult to grasp and fix, one of its most significant distinctive
traits is the (more or less politically committed) description of the spatial as well as social settings where the
criminal plots unravel.

The purpose of this paper is to investigate the tangled relationships drawn between crime and certain
marginal(ised) spaces of the metropolis with their (criminal) dwellers in the novel Dentro la notte, e ciao by
Nicoletta Vallorani. The main theoretical reference for the analysis, carried out by turning to the critical tools
of cultural and literary studies, is Derek Raymond’s fictional autobiography The Hidden Files (1992). Being one
of the most effective and up-to-date manifestos of noir fiction, this book sets the framework of what Vallorani
does in her novel (which this paper purports to explore). Raymond indeed establishes a link between the areas
of the metropolis where the kind of crime on which the noir focuses takes place and their criminal inhabitants,
as both are purposefully abandoned and pushed to urban and social peripheries. More to the point, according to
him noir fiction makes it its primary purpose to tell the small, insignificant stories of these negligible spatial and
human segments of society, the dark side of the city. Both this connection and this need attached by Raymond
to noir are powerfully fictionalised by Vallorani, who sets her novel in the marginal areas around Milan’s
Central Station during the nineties and accounts for the (mis)adventures of a group of petty criminals, who
unfortunately come across a gang of neo-Nazis and a couple of disturbed serial killers. Interestingly, the novel
establishes a series of tangled connections between the misshaped, sexually ambiguous, often violated human bodies and the body of the metropolis, at once welcoming and bleak, which carve meanings onto each other.

Sketches of the fragmented mirroring reflections between the city and its inhabitants are conveyed by Vallorani through pervasive ideas of nomadism and fragmentation, as the protagonists travel the city on a cab or in a sort of psychic/dreamlike bilocation trying to frame and shape their identities – like Ciro, the albino nocturnal taxi-driver and main narrator of the story, who makes up his colourless face. The portrait of the 1990s Milan and the dreadful clues of gruesome and yet so tellingly typical murders and violence are thus told on the move, their pieces scattered in the many voices and points of view into which this polyphonic narrative articulates. The noteworthy result is the provisional snapshot of a variegated, anomalous, dissonant human and urban landscape, all the more believable as it mirrors the stigmatised and forsaken urban jungle of the metropolis as well as the tendency of contemporary crime fiction (in particular noir) to travel and exceed its (spatial as well as cultural) boundaries.

Elżbieta Perlikowska-Gawlik
UMCS Lublin, Poland

Campus Libraries – A Study “Of Other Spaces” in Academic Mystery Fiction

University campuses provide most typical settings for academic novels and extremely convenient ones for detective fiction, hence the development of academic mystery fiction which craftily interweaves the two aforementioned literary genres. Academic libraries with their carefully planned amenities, such as numerous entrances, lifts, resting rooms and portioned or enclosed carrels used for individual study, seem to offer ample opportunity for inventing fascinating criminal conundrums pervaded with academic menaces like plagiarism or unscrupulous fight for tenure. The Mark Twain Murders (1989) by Edith Skom and The Maltese Manuscript (2003) by Joanne Dobson elucidate the shady links between people who occupy different rungs of academic hierarchies. In both novels the allegedly peaceful and isolated space of campus library becomes the scene of hideous murders, thefts, criminal investigations and police pursuits. Neither Dobson nor Skom attempts to maintain the aura of undisturbed tranquility inside the place originally designed for noble academic purposes.

The proposed paper aims to provide a comparative semiotic analysis of the two academic libraries depicted as ideal settings for academic mysteries. Deploying Michel Foucault’s concept of ‘other spaces,’ the study will point to those spatial characteristics that turn Skom’s and Dobson’s campus libraries into criminal heterotopias.

Fiona Peters
Bath Spa University, England

Dark Shadows: The Weight of the Past in Barbara Vine’s Fiction

Ruth Rendell, the creator of Inspector Wexford and writer of other stand-alone detective fiction, also writes under the pseudonym Barbara Vine, not for secretive purposes, but to distinguish the Vines from the Rendells. The nature of the distinction between Vine and Rendell, and the particularity of the Vine novels, will be the focus of this paper. Louise Conley Jones argues in her paper ‘Whydunit’ that, while murder is usually a focus ‘the rest of the work is concerned with elucidating why the criminal committed the crime while keeping the reader wondering if the criminal will be caught.’

The reader wonders if the criminal will be caught, while psychological and gothic elements predominate, distinguishing the Vine texts from Rendell’s more straightforward narratives. I will be arguing that through these methods a sense of inevitability is established. Vine’s novels encompass narratives from the past alongside the present, and demonstrate the author’s belief that people can never truly escape the darkness, the shadows of, the past. The novels that will be discussed may include The House of Stairs, Asta’s Book, A Dark-Adapted Eye, The Brimstone Wedding and No Night is Too Long. In the Vine novels, the protagonist may well not ‘get caught’ in a legalistic sense, but they are always haunted one way or another, whether psychologically through guilt, through family history or by physical hereditary, such as in The House of Stairs. Secrets never stay secret, crimes never remain covered up, even if the truth (or a version of it) can take generations to emerge. These elements, I will be arguing, work to make Barbara Vine a unique voice in contemporary crime fiction.
If Agatha Christie Had Read Benni, What Would She Have Said? Young Priscilla Mapple in Action

Stefano Benni is an Italian novelist, a poet and a short story writer. He is assuredly one of the most prominent and prolific Italian writers of the last 35 years. Benni, as befits a postmodern writer, plays with different genres and conventions. And he does it in his characteristic way – with a great amount of humour.

In one of his short stories, Priscilla Mapple e il delitto della II C (Priscilla Mapple and the murder of II C) he created his own crime story. The very name of the main character – Mapple – evokes Agatha Christie’s Miss Marple. Indeed, young Priscilla resembles this amateur detective in many respects. Intelligent and perceptive, she can observe and associate details in a way which surprises even “professional” investigators. Thanks to these qualities, she is able to solve a murder mystery.

What is more, the short story contains characteristic elements of Christie’s works: murder happens at the beginning, just after a short introduction; action takes place in a closed room (classroom), so we have a limited number of protagonists (class II C); and finally truth is unveiled gradually. Benni even respects Van Dine’s “Twenty rules…”. But he wouldn’t be himself if he didn’t add to this construction his comical talent to amuse the readers.

The paper aims to analyse how Benni makes references to the traditional detective story and how he plays with the genre creating humorous crime stories.

Janneke Rauscher
Goethe University Frankfurt/Main, Germany

Reading Readers of Crime Fiction?

Potentialities and limits of the analysis of online-reviews as resource for literary studies, Crime fiction is one of the most popular and best-selling genres of fiction today. All over the world, across all social ranks and in different cultures, crime narratives are bought, read – and talked or written about. Especially this last aspect, the communication of ‘ordinary’ readers about crime fiction, their reviews, critique and their discursive practices, have so far seldom come into focus in literary studies. Traditionally, research of phenomena of readership is often built on notions of abstract models of fictive readers, as for example the concept of an implied reader in the theories of Wolfgang Iser. But since these theories tell us something about readers as they are abstractly implied in the texts, real readers don’t come into the focus. Online platforms that are used as basis for communication about novels through and between readers (Amazon being one of the most prominent examples) provide a vast and constantly growing corpus of statements about novels formulated by the readers themselves, making new questions and new ways of investigating aspects of readership possible. But the status of these reviews as a resource and the possibilities they open up for literary studies have so far remained vague. Which kind of questions and research interests can be posed to such communications about crime novels? What is to be learned from the self-made statements of readers? And which methods are useful to analyse those reviews and the discursive structures and strategies contained? The proposed talk wants to explore the potentiality and limits of online reviews as a source for investigating aspects of literary reception and ‘ordinary’ readers. Besides a discussion of the ways and means of the use of online reviews as sources, and the possibilities and problems that this kind of text poses to the researcher, the methodological challenges of their analysis will also be addressed. To elaborate on these different aspects, I will draw on findings from an interdisciplinary research project that included the investigation and comparison of roughly 1860 Amazon-reviews (from German and English speaking readers) of 240 contemporary crime novels from Germany, England and Scotland focusing on differing and distinctive notions of and claims about authenticity, recognition and strategies of sense making on the part of the readers.
“Mock Turtle”: Dorothy L. Sayers, the Golden Age Detective Novel, and Modernist Fiction

Dorothy L. Sayers was leading practitioner and theorist of the Golden Age detective story. Her Lord Peter Wimsey novels have remained enormously popular since their publication in the 1920s and 30s, and she personally reviewed over 300 crime novels for *The Sunday Times* between 1933 and 1935: this has been calculated to represent something like twenty-five percent of the total output of crime fiction during those years (Hardy). She was, in addition, a founding member and president of the Detection Club, and through her numerous essays on detective fiction perhaps the foremost theorist of her day on the form and its limitations.

Interestingly, Sayers’ career in detective fiction overlaps almost precisely with what can be described as the central era of British literary modernism. Her first novel, *Whose Body?*, was published in 1923, one year after the *annus mirabilis* of modernism. Her last detective novel, *Busman’s Honeymoon*, was published in 1937, by which time the impetus of the modernist movement had, broadly speaking, subsided. Although obviously very different in form, function, and purpose to modernist writing, her detective fiction responds to the same social, political, and historical factors that shaped modernist fiction. Yet Sayers was in many ways critical of the modernist movement, making what she saw as its excesses and inanities a frequent target of satire in her fiction. Her 1935 novel *Gaudy Night*, for instance, offers what Catherine Kenney has described as a “rollicking satire of contemporary literature” (20). Although Sayers’ targets are the fictional novels *Mock Turtle* and *The Squeezed Lemon*, in the real world this would have included contemporary or near contemporary works such as Virginia Woolf’s 1931 *The Waves*, John Cowper Powys’ 1933 *A Glastonbury Romance*, and Dorothy Richardson’s 1935 *Clear Horizon*. This vein of satirical disparagement of modernist writing runs through much of Sayers’ work. Thus Sayers’ crime writing can be seen as existing in a constant, if rather acrimonious, dialogue with literary modernity. Her work offers both a satiric commentary on modernism, and formulates an alternate fictional world, a form of anti-modernist genre fiction that is arguably as much defined by its opposition to modernist poetics as by its own coherent set of internal genre conventions.

Born in Blood: The Gothic and Dexter Morgan

‘Moon. Glorious Moon. Full, fat, reddish moon, the night as day, the moonlight flooding down across the land and bringing joy, joy, joy. […] Oh, the symphonic shriek of the thousand hiding voices, the cry of the Need inside, the entity, the silent watcher, the cold quiet thing, the one that laughs, the Moondancer. (Jeff Lindsay, *Darkly Dreaming Dexter*, p. 1).

This paper aims to examine the ways in which both the TV series *Dexter* and the Jeff Lindsay novels that this is based on simultaneously adopt and undermine Gothic traditions. The first novel in Lindsay’s series introduces readers to Dexter Morgan: through a first-person narrative we are forced to connect with this blood spatter expert for Miami Metro Police who is himself a serial killer. Certainly first-person narratives from the point of view of ‘evil’ are not new: we can see examples throughout literature, such as James Hogg’s *The Private Memoirs and Confessions of a Justified Sinner* (1824), Anthony Burgess’s *A Clockwork Orange* (1962) and Brett Easton Ellis’s *American Psycho* (1991). However, as noted by critics such as Douglas L. Howard, the mythical elements of Dexter’s narratives are in keeping with the Romantic Gothic monsters created by writers such as Mary Shelley. Examining the manner in which Dexter can be viewed in reference to the Gothic antihero, in particular viewing Dexter as a Frankenstein’s monster, I will consider the ways in which we are drawn into understanding Dexter’s monstrous behaviour and indeed seemingly empathise with this ‘creature’; furthermore, I aim to demonstrate how these narratives and characterisations are derived from their Gothic predecessors.

On the other hand, whilst I am examining Dexter’s Gothic inheritance, I will also look at the ways in which the texts and TV show undermine these Gothic tropes, in particular in reference to the setting and use of Camp. Although the opening lines of *Darkly Dreaming Dexter* as quoted above are intentionally and patently Gothic, the very fact that these tales are set in the sunny Miami undermines this categorisation. Lindsay intentionally uses this dream-like setting to emphasise the theatricality of the crimes narrated: ‘There is something strange and disarming about looking at a homicide scene in the bright daylight of the Miami sun. It makes the most grotesque killings look antiseptic, staged.’ (*Darkly Dreaming Dexter*, p. 23). The performative
nature of these narratives is paramount to the myths surrounding Dexter and helps in the understanding both of our collusion with Dexter and ambivalence towards his darkest crimes.

Agnieszka Sienkiewicz-Charlish  
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**A Study in Noir: Rankin and Rebus**

Ian Rankin is one of the most popular and highly regarded Scottish crime writers, often referred to as “the King of Tartan Noir.” Rankin’s fiction rests on a Scottish literary tradition ranging from Muriel Spark and R.L. Stevenson back to James Hogg, but has also been influenced by the American hard-boiled school of writing. Rankin is best known for his series of novels featuring a maverick DI, John Rebus. Far from simple “whodunits,” the *Rebus* novels are largely concerned with the psychological state of the detective hero as well as the exploration of social issues pertinent to “the state of Scotland.” Genre polymorphism including the hard-boiled detective story, the police procedural, the Gothic novel and the psycho-social novel is another defining feature of the novels. Moreover, as the city of Edinburgh is one of the prominent protagonists of the series, the books can also be seen as an example of the “Edinburgh novel,” a variation of what Moira Burgess describes as the Glasgow novel.

The paper analyzes examples from *Rebus novels* in order to examine how Rankin combines elements of different genres in order to redefine the crime fiction genre ad create a new hybrid - a Tartan Noir novel.

Monika Szuba  
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**“The little, local puzzle”: John Burnside A Summer of Drowning (2012)**

John Burnside’s seventh novel defies categorization. At the beginning it appears to be a crime story, hinting at Scandinavian crime fiction. Set on a remote Norwegian island it opens with a mysterious death of two brothers. The readers’ expectations are soon thwarted as the development of the story may puzzle: it multiplies mysteries rather than resolving them. In an attempt to provide definitions, some reviewers have described it as “horror-suspense-mystery with added elements drawn from fairytale, teen-angst novel and bildungsroman”. Highly self-reflexive, the text foregrounds the preoccupation with the nature of storytelling as well as heightened self-consciousness due to its marked literariness.

The figure of a huldra, or a mythical creature luring men into the underworld, suggests the novel’s concern with the motif of deception. The idea of illusion versus reality seems to constitute the narrator’s obsession: there is a recurrent reference to the rip in the fabric of the world. The incorporation of the story of Narcissus further indicates the text’s interest in exploring the theme of images and appearances in the phenomenal universe.

The paper aims to examine the novel’s self-reflexivity, its engagement with storytelling as well as the ways in which it refrutes narrative conventions. Further, it will attempt to analyse the motifs of deceit and delusion. Finally, it will investigate radical otherness as represented by the alienated narrator.

Inge ‘t Hart  
*Leiden University, the Netherlands*

**Criminal Other or Cultural Other?: The Boundaries of Subjectivity in the US Remake of The Bridge**

The transnational 2011 Scandinavian detective television series *Bron/Broen* has proved a highly popular export, both as an original series and as a formula for remakes. This paper offers a comparative analysis of the first season of the Scandinavian series, which starts with the discovery of a dead body in the middle of the Øresund Bridge connecting Denmark and Sweden, and the first season of its US remake, *The Bridge* (2013), set on the border of the US and Mexico, in twin-cities El Paso and Ciudad Juarez. In both series, what begins as an investigation of a single murder quickly becomes a frantic search for a highly active, border---crossing serial killer. Whereas a viewer of *Bron/Broen* unfamiliar with Scandinavian languages might often not be able to tell which side of the border they were on, a viewer of the US remake is unlikely to be thus confused; the transnational format of *Bron/Broen* is made into a decidedly transcultural format in *The Bridge*, and which, in
spite of its name, constantly emphasizes cultural as well as linguistic differences and barriers. By comparing the Scandinavian and American characterization and framing of the figures of detectives, criminals and victims on both sides of the border, this paper explores how this transcultural detective format complicates the subjectivity of the criminal Other as well as the cultural Other, and consequently blurs the boundaries between these two forms of Otherness.

Ewelina Twardoch
Jagiellonian University Cracow, Poland

Women in the World of Crime – Female Detectives and Female Serial Killers in Contemporary American Television Series

In the world of crime presented in pop culture there was always a place for women, but in fact every time they play nearly the same roles: they were and are victims (predominantly) or femme fatale (so, the persons co-responsible for a crime) or rarely – helpers, assistants of great male detectives. In my presentation I would like to consider whether this situation has changed or in crime narratives we still have to deal with specific, agreed in advance roles for female characters. Because of a great impact of crime stories and conventions on contemporary television series (in my opinion it is the most important television ‘meta-genre’ – I am going to explain this statement in my presentation) I want to do my analysis referring to the selected TV drama from the last five years. I have to add that I am not interested in my presentation in so called procedural productions (as Bones or CSI) but in series which are based on the clear concept, which present some coherent story.

In my analysis above all I would like to focus on female detectives and wonder how they are (how they look, how they investigate, how is presented their personal life) and how are constructed the crime stories in which they are the main characters. I try to show that there are some differences between the core of ‘female crime stories’ and ‘male crime stories’ (the most important one: female detectives in TV series are always in the closer relationship with the victims or the victims family than with the criminals; the male ones mostly establish the relationship with the criminals – this scheme affects the crime plot in interesting way). I am going to take into consideration following production: “The Fall”, “The killing” and “Top of the Lake” with three types of female characters: inspector Gibson, detective Sara h Linden and detective Robin Griffin.

What is more, I would like to consider other roles played by female characters. I show that women are still the most frequent victims in criminal series and the most important ones of serial killers (as in “The Fall” or “Mentalist”), but still almost never play the roles of the great criminals (e. g. serial killers). And even if we as viewers can see the crimes from the murder’s perspective (as in “Dexter”, “The Fall” or in “Hannibal”) this criminal mind is never a woman. Because of that really interesting production seems “Elementary” – free adaptation of the stories about Sherlock Holmes. In this television production famous doctor Watson is a woman, but what is more important – a female character is also the great Sherlock’s enemy – Moriarty. Female Moriarty is so not only the clear crossing of Conan Doyle’s stories convention, but she is also one of, if not the only one female great criminal mind – serial killer in contemporary television series. In my presentation I wonder whether she somehow differs from the common known representation of Moriarty character.

In conclusion I would like to wonder whether and how the improvement of female characters in crime fictions change the style, composition and convention of such stories. If there is possible that some days we will can differentiate female and male crime stories? Are the stories with female detectives always also stories about the woman’s identity?

Arco van Ieperen
PWSZ Elbląg, Poland

Zen, Existentialism and Crime: Janwillem van de Wetering’s Amsterdam Cops

Janwillem van de Wetering takes a unique place among Dutch crime writers, due to both his remarkable personal history and his brand of story-telling that mixes the world of crime with aspects of Zen Buddhism and existentialist thought-patterns. His books have been translated into twenty languages and cover a broad spectrum, including children’s books, non-fiction books on his experiences with Zen Buddhism, and, above all, crime fiction.

The Amsterdam Cops series is arguably the most popular among Van de Wetering’s works and its protagonists are detectives in the Murder Brigade of the Amsterdam Municipal Police. The three main characters (Adjutant Grijpstra, Sergeant de Gier and their superior, the commissaris) form an unusual trinity that battles crime but also wonders about the sense of life. In line with existentialist and nihilist writers such as
Sartre, Dostoyevsky and Camus, the characters in Van de Wetering’s novels are clearly individuals and think and act as such. Their approach to police work and life in general can be seen as a mixture of Dutch sobriety, existential thought and Zen Buddhism. The locations where they perform their tasks vary throughout the series, from Headquarters in Amsterdam to Kyoto, Japan, from New York and Maine to the Caribbean. Besides the factual cultural aspects of the countries and societies that they depict, however, the novels also include absurd incidents and nonsensical language connected with those cultures. The narrative of Van de Wetering’s crime novels is constantly interspersed with aspects of existentialism, nihilism, the absurd, and Zen.

Jadwiga Węgrodzka
University of Gdańsk, Koszalin University of Technology, Poland

Across Diegetic Borders: Crime Narratives in Agatha Christie’s Miss Marple Stories

In Agatha Christie’s Miss Marple short stories the detective-protagonist rarely becomes “physically” involved in an active investigation which is one of the most usual activities of the fictional sleuth. Miss Marple usually serves as a listener to whom crimes are reported by other characters in the form of stories embedded in the main (third-person) narrative. To a large extent Miss Marple’s inimitable method relies on similarity heuristic and cognitive modelling communicated to other characters (and the reader) in the form of stories explaining both the adopted model and the solution to the current crime problem. Stories referring to different diegetic levels appear to perform humorous, psychological, philosophical and heuristic functions as well as strongly metafictional ones by highlighting the reader’s involvement in the crime narrative. My analysis is mostly based on the collection The Thirteen Problems (1932) with occasional references to other short stories and novels featuring Miss Marple.

Agata Włodarczyk
University of Gdańsk, Poland

Love, Sex and Crime in Jane Seville’s “Zero at the Bone”

The LGBT literature is a still developing genre, and because of that many publicized books represent an average writing and plot structures. Some of those have just one aim – to create a more or less coherent setting for sex scenes, others strive to create a plausible literature of artistic value. Jane Seville's début book “Zero at the Bone” falls into the latter category. The author created her story using various genres – crime fiction, thriller, romance and even erotica, connecting them with skill.

Seville's book represents a narrative that is still under-represented in the mainstream literature. Apart from the homosexual sexual identity of the main characters, the story itself is more focused on the internal struggle of both characters. Their past, hopes and fears are in fact the main focus of the story rather than the crime plot itself. Moreover, the story is perfectly balanced between the crime and romance plots, placing it apart from LGBT romances that only use the crime or detective plots as a means to present and describe the sex scenes.

The presentation will analyse the sexual and criminal plots of “Zero at the Bone”. Furthermore, it will look closer at a LGBT narrative of Seville's book that is being formed in the non-mainstream literature that balances action required by the crime narratives with romantic dynamics of characters relationships. It will also compare the book with other examples of the LGBT crime fiction, for example Josh Lanyon's “Adrien English Mysteries” series or J. L. Langley’s “Sci-Regency” series.

Patrycja Włodek
Pedagogical University of Cracow, Poland

Down these mean streets a man must go – Raymond Chandler’s Los Angeles

Down these mean streets a man must go… This line is one of the most famous quotes from Raymond Chandler’s essay The Simple Art of Murder. In Chandler’s novels, crime space was as important as their main character Philip Marlowe, with Los Angeles serving as a modern Babylon, Sodom and Gomorrah in one. In his essay The Guilty Vicarage, W. H. Auden called the world depicted in Chandler’s prose “the Great Wrong Place”. Chandler himself treated Los Angeles, described in a well-known bon mot as “nineteen suburbs in search of a city”, with an ambivalent mixture of curiosity, admiration and dislike. He made the city’s topography – partly real, partly camouflaged – a symbol of evil and depravation.
Down the streets of real suburbs – Hollywood, Pasadena, Bunker Hill, Beverly Hills, Hollywood Hills – as well as imagined ones – Bay City, Idle Valley (standing for Santa Monica and San Fernando Valley) – a man must go and observe false glamour, crimes, corruption and demoralization. These things become the very tissue of the metropolis.

Los Angeles is a young city with no tradition, made up of accidental elements and random people who have nothing in common except for their desire for fame and money. The City of Angels is inhabited by “the riffraff of a big hard-boiled city with no more personality than a paper cup” (The Little Sister). Because it offers nothing solid, no tradition and no history, it is dominated and created by its inhabitants to a much higher degree than any other city ever known to Chandler.

The nature and character of Los Angeles are defined by its inhabitants and their deteriorating expectations, which in Chandler’s misanthropic view is the worst possible option. He was also interested in the city’s identity being shaped around Hollywood, a place that welcomes and gives jobs to thousands of people coming in every day in search of the American dream, but also often destroys them. More importantly, it produces signs, symbols, metaphors and visions that go far beyond reality. These unreal images – also created by Chandler himself, whose contribution to Hollywood’s fake mythology was equal to that of any movie star – become the spine of the city. They give Los Angeles a much-needed past, even if it’s a made up and cinematic one, and sometimes endowed with a gutter and tabloid quality reflected in Chandler’s prose and his shabby characters going down mean streets.

Joanna Wróbel
University of Gdańsk, Poland

The Mentalist, or How to Make Traditional TV Series that is Worth Watching

In my research on TV series produced inside and outside of Poland, I had to find a way to distinguish between different kinds of new TV series. All of TV series that were produced after (more or less) 2000 are very often considered to be “new kind”, series 2.0 as Anna Nacher called them. From my point of view they are not all new. Most of them are highly conventional, traditional in every possible way other than visuals effects. Among them there are many of current crime TV series. They can be quite easily distinguished form real masterpieces of of the form of art that TV series become. They are not breakthrough in any kind, they are based on solid stereotypes and are not interested in changing them in any way. They promote the conservative way of thinking about society and crime. Generally speaking, they go against everything that academics, including myself would like to see in TV. And yet, I watch them, regularly and with great pleasure.

In my paper I would like to talk about those new yet traditional TV series, using The Mentalist as an example. I would like to show how producers cope with audience needs in time that TV is no longer a lesser sort of entertainment. I would also like to discuss what are those needs, needs of much larger part of TV audience that is not interested in sophisticated and complicated back stories but rather in entertainment. Finally I would like to came back to the idea of pleasure of watching a narrative in not-so-intellectual way.

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Metaphysics of Crime in David Lynch’s Eraserhead, Blue Velvet, Twin Peaks, Fire Walk with Me and “Hollywood Trilogy”.

Crime, one of the most conspicuous elements of David Lynch’s films, has been employed in the majority of his cinematic works. Serial killers (Leland Palmer/BOB), psychopaths (Fred Madison), rejected lovers committing a crime of passion (Diane Selwyn), suicide figures (Harold Smith), and protagonists dreaming of criminal acts (Jeffrey Beaumant) – Lynch presents a rich repertoire of characters demonstrating inclinations towards maleficent activity. Curiously enough, the director generally removes the responsibility for the crime from its perpetrators by employing the oneiric, phantasmatic and supernatural imagery. The murderers are either temporarily unaware of their actions (due to insanity, strong passion, possession or repression of the fact) or commit the crime in their dreams, for they are unable to do it in their real lives. The following paper will discuss the types of killers in Lynch’s films and their motives, as well as the metaphysical nature of crimes being perpetrated by them. Further, it will provide intertextual allusions and references to famous fictional criminals that might have been an inspiration for the director. Finally, it will attempt to answer the question of whether one may call Lynch’s villains the innocent killers and who really is responsible for those deaths.