



ONE DAY SYMPOSIUM

Tradition, Transformations and Transpositions: Constructing and Representing Cultural Identities in Europe through the Crime Genre

**Monday 11th July 2011 in the Geoffrey Manton Building, room GM 107-
MMU, Rosamond Street West, Manchester.**

This event, sponsored by the Jean Monnet Centre of Excellence and by the The Institute for Humanities and Social Sciences Research (IHSSR) at MMU, brings together researchers from various countries in Europe who are working on areas of transnational cultural studies, using the crime genre as a means to address questions of citizenship, community building, participatory culture and civic engagement. The principal aim of the event will be to analyse strategies of popularization of culture and their effectiveness in building transnational communities and to lay the foundations for a sustainable research base in the Manchester area.

The presentations will focus on French, German, Italian and Nordic crime fictions, and the symposium will be the starting point for future cross-institutional collaborations.

The event will be of particular interest to scholars in contemporary European fictions and cultures, and to postgraduate students.

Programme:

11 – 11.30 'NAZI-THEMED CRIME FICTION AND THE EMERGENCE OF THE 'NAZI DETECTIVE' IN THE 1990S' – KATHARINA HALL, SWANSEA UNIVERSITY, UK

11.30-12.00 NEGOTIATION OF NATIONAL AND EUROPEAN IDENTITIES IN HENNING MANKELL'S DEN OROLIGE MANNEN (2009) - KERSTIN BERGMAN, LUND UNIVERSITY, SWEDEN

12.00-12.30 'PAST CRIMES, PRESENT MEMORIES: FRENCH CRIME FICTION AND THE SECOND WORLD WAR'
– CLAIRE GORRARA, CARDIFF UNIVERSITY, UK

12.30 – 1.00 A CARTOGRAPHY OF "CONSCIOUS PLACES" IN GENOA G8 CRIME FICTIONS - MONICA
JANSEN (UTRECHT UNIVERSITY - UNIVERSITY OF ANTWERP) & INGE LANSLOTS (LESSIUS COLLEGE -
KATHOLIEKE UNIVERSITEIT LEUVEN)

1.0 -2.00 LUNCH BREAK

2.00-2.30 'TRANSNATIONAL CRIME AND THE IDEA OF EUROPE: THE CASE OF VEIT HEINICHEN' - MARK
CHU, UNIVERSITY COLLEGE CORK, IE

2.30 – 3.00 CRIME FACT VS CRIME FICTION: ALTERNATIVE STRATEGIES FOR THE MOBILIZATION OF THE
"ETHIC MINORITY" IN 21ST CENTURY ITALY. – NICOLETTA DI CIOLLA, MANCHESTER METROPOLITAN
UNIVERSITY, UK

**Admission is free, but confirmation of participation will facilitate catering
arrangements.**

If you are interested in attending, please write to:

Nicoletta Di Ciolla (n.diciolla@mmu.ac.uk) by the 10th July 2011.

ABSTRACTS

KERSTIN BERGMAN, LUND UNIVERSITY, SWEDEN - NEGOTIATION OF NATIONAL AND EUROPEAN IDENTITIES IN HENNING MANKELL'S *DEN OROLIGE MANNEN* (2009)

Scandinavian crime fiction is currently devoting much attention to the clash between traditional national identities and the processes of Europeanization and globalization. The development of cultural identities no longer appears primarily rooted in language, folk culture, and national history, but rather in the emergence of a common European cultural and medial environment. The aim of this paper is to examine the cultivation of cultural identities, and in particular of how a European sentiment, or a European identity, is represented and dealt with in Swedish crime writer Henning Mankell's last Wallander novel, *Den orolige mannen* (2009).

MARK CHU, UNIVERSITY COLLEGE CORK, IE - 'TRANSNATIONAL CRIME AND THE IDEA OF EUROPE: THE CASE OF VEIT HEINICHEN'

In the context of an attempt to understand the role of culture in the shaping of European identity, this paper will examine representations of different national identities in texts belonging to what might be considered part of a new European crime canon, specifically from the perspective of how 'Self' and 'Other' are constructed within the text, and perceived by readers. It will consider the Trieste-set novels of German author, Veit Heinichen, which are also translated into Italian, and compare these to the German television series based on the novels.

NICOLETTA DI CIOLLA, MANCHESTER METROPOLITAN UNIVERSITY, UK – CRIME FACT VS CRIME FICTION: ALTERNATIVE STRATEGIES FOR THE MOBILIZATION OF THE "ETHIC MINORITY" IN 21ST CENTURY ITALY.

This paper looks at possible intersections between culture and justice that emerge from some recent publications in Italy. More specifically, it looks at a certain strand of crime/noir fiction as a possible vehicle for the articulation of principles of justice and at an equally popular, though non-fictional, genre, which, though employing different strategies, shares the same aim.

Following from the premise that crime fiction serves a social function, the paper examines two sets of writings: works of fiction by authors who are associated with law and justice by virtue of their profession (lawyers, judges, public prosecutors etc); and works of non-fiction by authors whose association with law and justice is also through their profession, although not as practitioners but as observers and analysts (academics, journalists etc).

It then investigates the likelihood that this brand of "saggistica" and of "specialized crime writing" could replace the traditional, literary noir which, some argue, has become "domesticated" and no longer possesses the energy needed to really shake up the reader and spur them into action.

CLAIRE GORRARA, CARDIFF UNIVERSITY, UK - REPRESENTING MEMORIES OF COLLABORATION IN FRENCH CRIME FICTION ABOUT THE SECOND WORLD WAR

This paper will explore how, in recent decades, representations of wartime collaboration in French crime fiction have taken the form of a denunciation of the State – its institutions, its agents, and a culture of uncritical obedience to authority. It will begin by outlining briefly the context for such a shift in representations of collaboration, focusing on the work of pioneering historians of the 1970s who transformed the ways in which collaboration was conceived and understood. This shift in representation will be related to the work of a number of French crime novelists of the 1980s and 1990s who can be read as popularising such historical reassessments. This paper will then examine *Meurtres pour mémoire* (Murder in Memorium, 1983), by acclaimed crime novelist, Didier Daeninckx. It will discuss how this novel represents State culpability for crimes against humanity and also, importantly, what the novel proposes as a countervailing force to such abuse and misuse of power: routes of memory. By analysing how *Meurtres pour mémoire* fictionalises the real-life case of Vichy civil servant Maurice Papon, indicted for crimes against humanity in the 1980s, the paper will end by considering what Daeninckx suggests as ways out of the impasse of crime, recrimination and sanction which can be said to have characterised recent French attempts to come to terms with the Vichy past.

KATHARINA HALL, SWANSEA UNIVERSITY, UK – ‘NAZI-THEMED CRIME FICTION AND THE EMERGENCE OF THE ‘NAZI DETECTIVE’ IN THE 1990S’

The paper begins with a brief tour of the ‘Detecting the Past’ database - which contains over 100 transnational, Nazi-themed crime novels from over 20 countries - and a consideration of the research opportunities provided by this as yet under-explored sub-genre of crime fiction. It explores a group of ten historical crime novels / series that feature a ‘Nazi detective’: an investigative figure who works in an official capacity within the structures of the Nazi state, as part of its police force, army or paramilitary organisations. Two texts are the focus of detailed comparative analysis: Philip Kerr’s *The Pale Criminal* (1990 UK), the second in the ‘Bernie Gunther’ series, which shows the P.I. rejoining the *Kripo* (criminal police) to solve a spate of serial killings, and Richard Birkefeld and Göran Hachmeister’s *Wer übrig bleibt, hat recht* (2002 GER) in which former *Kripo* detective and *Waffen-SS* officer Hans Kalterer is tasked by the *Gestapo* to find a murderer during the Allied bombings of 1944-45.

Key issues under consideration include: the causes of the miniature boom in ‘Nazi detective’ novels in the 1990s and 2000s; the twin drivers of ‘consciousness raising’ and ‘marketability’; the risks and opportunities the ‘Nazi detective’ presents as an insider/outsider of the state; the tension between the genre’s depiction of the detective as a representative of truth, justice and moral integrity, and that of a detective working for an inherently criminal state; the texts’ engagement with the themes of policing, justice and the legal structures of the state.

MONICA JANSEN (UTRECHT UNIVERSITY - UNIVERSITY OF ANTWERP) & INGE LANSLOTS (LESSIUS COLLEGE - KATHOLIEKE UNIVERSITEIT LEUVEN) - A CARTOGRAPHY OF "CONSCIOUS PLACES" IN GENOA G8 CRIME FICTIONS

In this paper we would like to examine, almost 10 years after, how Italian crime fiction has dealt with the different acts of violence occurred during the G8 at Genoa 2001. We are especially interested in how memory, and the consciousness of what happened, is inscribed in what can be called cartographies of 'guilt' and 'innocence'. In the case of Genoa, a city that was already divided in red and yellow zones before the protests against the summit started, there was a clear mapping of the places assigned to different acts and groups that were presumed to perform the G8. These places of performance have been transformed into "conscious places" through narrative. Other icons and metaphors are used - for instance the lager in combination with Bolzaneto - to be able to construct an open, active memory which can mobilize consciousness and revision established versions of what happened. Processes of guilty parties are continually re-opened - on March 24 another, final, verdict of The European Court of Human Rights (ECHR) established that an Italian policeman's fatal shooting of demonstrator Carlo Giuliani at the 2001 G8 Genoa summit, was in self-defence and that the case had been properly investigated by authorities. The scene of the shooting is central in different crime stories - for instance those by Carlotto, Dazieri, Tassinari - with the precise purpose to offer alternative readings for the 'official' truth. These are part of a 'convergence culture' in which different media together build a kind of mobile consciousness that could transform the real on the level of fiction. Examining the narrations of different 'crime scenes' and analysing how they reconstruct or deconstruct the truth about Genoa, we would like to offer also a hypothesis on how crime fiction as a genre can function as a medium for consciousness raising.

THE SPEAKERS

Kerstin Bergman is Senior Research Fellow of Comparative Literature at the Centre for Languages and Literatures, Lund University, Sweden. Her current research is on the function of science in contemporary crime fiction (literature, film, and television), and she has published numerous articles on Swedish and international crime fiction. She is the author of *En möjlig värld. En tematisk studie av Lars Gustafssons 1990-talsromaner* (2002, “A conceivable world. A thematic study of Lars Gustafsson’s novels from the 1990s”) and of the crime fiction textbook *Kriminallitteratur. Utveckling, genrer, perspektiv* (2011, “Crime fiction. Development, genres, perspectives”, with S. Kärrholm).

Mark Chu is Senior Lecturer in Italian and Head of the Department of Italian at University College Cork, where he has worked since 1991, having previously taught English at the Università degli Studi di Palermo (1985-1991). His main areas of research are (i) Sicilian literature since 1870, and (ii) Italian crime fiction in its European and global context. Linking these two areas is his interest in the Sicilian writer, Leonardo Sciascia (1921-1989), who was one of the first Italian writers to utilize the crime genre: in November 2011, the first issue of *Todomodo*, an international journal dedicated to Sciascia studies, will be published by Olschki under Mark’s editorship.

Nicoletta Di Ciolla is Senior Lecturer in Italian at the Manchester Metropolitan University. She has published on contemporary Italian female-authored narratives and has been working for the last few years on Italian crime fiction.

She is author of *Uncertain Justice: Crimes and Retribution in Contemporary Italian Crime Fiction* (CSP 2010) and editor, with Mirna Cicioni, of *Differences Deceits and Desires: Murder and Mayhem in Italian Crime Fiction* (Delaware UP 2008). She is associate editor of *Italian Cultural Studies*.

Claire Gorrara is Professor of French Studies within the School of European Studies, Cardiff University. She has written widely on French crime fiction and is the author of *The Roman Noir in Post-War French Culture: Dark Fictions* (Oxford University Press, 2003) and editor of the volume *French Crime Fiction* (University of Wales Press, 2009). She is co-series editor of the series 'European Crime Fictions' with University of Wales Press and has recently

completed a monograph on French crime fiction and the Second World War to be published by Manchester University Press in 2012.

Katharina Hall is Senior Lecturer in German at Swansea University and is a founder member of the research group for the study of Modern European Ideologies, Conflict and Memory (MEICAM). She has published widely on the work of Günter Grass and other contemporary German writers such as Esther Dischereit and Bernhard Schlink. Her current research project, 'Detecting the Past', focuses on the representation of National Socialism and its legacies in transnational crime fiction.

Monica Jansen is Assistant Professor in Italian at Utrecht University and teaches also at the University of Antwerp. She has written in the fields of contemporary Italian crime fiction, cultural memory, late postmodernism and precarity studies. She co-edited two volumes on the topic of the Italian noir for the series Moving Texts of which she is a co-editor:

Noir de noir. Un'indagine pluridisciplinare (PIE Peter Lang, 2010)

Memoria in noir. Un'indagine pluridisciplinare (PIE Peter Lang, 2010)

Inge Lanslots is Assistant Professor in Italian at Lessius University College (University of Leuven) and teaches also at the University of Antwerp. She has written on contemporary Italian (crime) fiction, on comic books/graphic novels, and on cultural memory. She is co-series editor of the series 'Moving Texts', and co-edited one volume on Italian crime fiction:

Noir de noir. Un'indagine pluridisciplinare (PIE Peter Lang, 2010)