

Abstracts



**Producers, distributors and audiences
of European crime narratives**

2019 Conference
Aalborg University
September 30 – October 2

Venue
Kroghstræde 3 Aalborg

September 30

1. Crime Scene France (11:45-12:45, Room 1.111)

Chair: Lïc Artiaga

Jacques Migozzi, *University of Limoges*

"French polar Ltd."? Two decades of crime fiction import/export observed from France

Thanks to the fame attached to the French "polar" and "néopolar" in the last three decades of the XXth century, France crime fiction might be considered as the European heiress of the canonic hard-boiled genre, "literature of crisis" according Jean-Patrick Manchette, which assumes an inquisitorial and politically based point of view. But in the last two decades, the French literary crime fiction market has been marked by the arrival of non-French European authors in crime fiction publishing collections, in awards categories, in the new "international" labels and programs of crime fiction festivals. A renewal of French crime fiction can however be observed at the same time, in two different ways: according to a pan European and even global phenomenon, the French thriller genre is increasing tremendously, and is quite widely exported for its main authors, meanwhile the French literary field seems to remain mostly focused on the French "noir", persisting in granting symbolic capital to critical narratives about contemporary societies and their dark wings, even if the main awarded French noir authors are not similarly translated abroad.

This paper will aim to scrutinize this paradoxical internationalization, studying both the dissimilar export of the French crime fiction leaders, and the dynamic appropriation by French publishers of a large range of European crime fictions. The analysis would lay on a collaborative gathering of metadata about releases, translations, prizes rankings ... according to a "distant reading" method and based on different tools of digital humanities.

Natacha Levet, *University of Limoges*

The role of institutions in Euronoir circulation and its cultural hybridizations

In the last two decades, Noir fiction expanded all around Europe, whereas historical Noir territories such as France or United Kingdom were still very productive. In France, this double movement is easily visible through publishers catalogues, and also gains support from various institutions, such as CNL (Centre National du Livre) or Europe Creative Programme. These institutions promote the circulation of Crime fiction through Europe and allows French crime fiction to transcend the borders, while promoting various cultural, linguistic and geographical areas in France. These exchanges, supported by such national and transnational institutions, create or accompany some cultural hybridizations. What about these cultural hybridizations: can we consider them as a prerequisite for the institutional support to Euronoir or are they the result of it? What is the influence of these literary life institutions (Viala, 1990)?

This paper will aim to answer this question, studying some of the institutional support to Euronoir, and some of the foreign crime fictions published in France (for example, from Poland, Italy, Greece or Romania). Our analysis will be based on various sources and datas: institutional tools, French publishers catalogues, interviews with French publishers. The study will be complemented by textual studies of Noir fictions from various geographical areas, which demonstrate this cultural and literary hybridization.

Lucie Amir, *University of Limoges*

Where are the "docks" of crime fiction? The "Quais du polar" international crime fiction festival on the boundaries of the French national space

Since the 1990s, although the crime fiction market in France has opened its awards categories and the festivals programs to foreign European authors, highlighting the raise of a European crime fiction movement, the "international" dimension of these events has often remained secondary. International ambitions appear to be hard to implement, for financial or organizational reasons, and they have been associated to a few significant collapses in the history of crime fiction events in France (the Grenoble international "noir" festival, the detective film festival in Cognac).

In that context though, the "international festival" Quais du polar, created in Lyon in 2005, invites major foreign authors, awards a "European crime novel prize", develops collaboration with cultural institutions representing most of European countries, and displays the ambition to impulse the transnational circulation of crime literature. It has by far become one of the most significant crime fiction festivals in Europe. Yet, its importance seems to be due not to its connections with the French literary field, but rather to a singular organization model, strongly professionalized and supported by the municipality of Lyon. Indeed, caught between a promotion strategy of the local, notably linked to the cultural policies of the city of Lyon, and an internationalization process which keeps the festival attractive, Quais du polar positions itself on the edge of the very centralized French crime literature field, and keeps its distance from the informal logics that traditionally rule that national (mostly Parisian) space. My presentation, based on metadata about French crime fiction festivals and on interviews with festivals organizers, would examine this original policy and its consequences regarding the conceptions of crime fiction, as a key to understand the extent in which Quais du polar has succeeded in becoming a transnational mediation in the promotion of crime fiction in Europe.

2. Investigating European Transculturalism I (11:45-12:45, Room 1.121)

Chair: Andy Lawrence

Lynge Stegger Gemzøe, Aalborg University

National Anchorage and Banal Diversity in Trans-European Crime Dramas

Interrogating two popular transnational television dramas - *Crossing Lines* (2013-2015) and *The Team II* (2018) - and employing critical textual and production perspectives, this paper investigates representations of Europe and European identity in the series. The article argues that the series on the one hand embody the dominant European narrative of 'Unity in Diversity', even if they sometimes represent what we have labelled 'banal diversity'. Ultimately, the paper finds evidence that when it comes to television, 'European' and 'transnational' means little without 'national'.

Cathrin Bengesser, Aarhus University

Co-producing narratives of solidarity between old & new Europe: *The Last Panthers*

Television was heralded as a catalyst of European solidarity when satellite technology arrived, but financial failure, regulatory barriers and contrived cross-border stories - defamed as "Europuddings" - quickly stifled this enthusiasm. This article reconsiders television as a medium for narratives of European solidarity within today's TV industry, policy and culture. The crime drama *The Last Panthers* (2015), co-produced by Sky and Canal+ serves as a case study of the interplay between economic, political and cultural Europeanization in contemporary TV production. The analysis builds on Jürgen Habermas's reflections on crisis dynamics in late capitalist societies (1973/1981), which are at the heart of his response to the crisis of the European Union (2012).

The case study shows how the pressure of global competition on European broadcasters, the European Commission's support for distribution of audiovisual media, and the lessons learnt from the Europudding years have created a fragile window of opportunity for narratives of transnational solidarity.

Nikos Filippaios, Christos Dermenzopoulos, Lampros Flitouris, University of Ioannina

Integrating the Nordic noir in the modern Greek culture: the case of Vagelis Giannisis

From the beginning of the 21st century a worldwide renewal of interest for both the creative/ cultural industries and the audiences towards crime fiction has been observed. This turn of interest affects the European countries and their cultural interrelations. Greece closely follows this revival through a variety of medias (publications, cinema, TV, social networks), at all levels of the production, circulation and consumption process.

An interesting case of this phenomenon is the literary work of Vagelis Giannisis (b. 1988). His first novel, entitled "Hatred", was published in 2014, introducing the police inspector Anders Economides. Until nowadays, Giannisis has published four more novels, starring Economides.

The main feature of Giannisis' work is the integration of the Nordic noir trend into a modern Greek context. Therefore, we will briefly but spherically analyze the transcultural characteristics of this literary series from the point of you of:

- Production: Giannisis writes his novels in Swedish and Greek, so we will study the authorial intentions and strategies, based in open interviews with the writer and also his Greek and maybe Swedish publishers.
- Representation: Inspector Anders Economides is a Greek born and living in Sweden, thus the representation through the stylistic and structural characteristics of the Nordic noir is carried out as an interaction mainly of the dark sides of Swedish political and social life with elements of Greek culture and mentality. We will examine the discours of the novels, focussing on the narratives' sites of memory (lieux de mémoire).
- Reception: Giannisis' novels are quite successful in the Greek readership, which interactively discusses his work on social media. Our survey will be based, not only on the empirical data of the activity of the creative readers on social media, but also on their communication with the writer, which probably affects diversely his work.

3. Crime Scene Britain (13:45-14:45, Room 1.111)

Chair: Markus Schleich

Andrew Pepper and Brian Greenspan, *Queen's University Belfast and Carleton University* **Tailing Rebus: Adapting a Best-Selling Detective Novel for Locative Mobile Media**

This paper describes our project to adapt a best-selling murder mystery novel for location-based mobile media, or “locative” media. *Set in Darkness* (2001) is the 11th novel in Ian Rankin’s popular Inspector Rebus detective series.

Our project aims to expand its reach into a new medium not typically associated with the delivery of lengthy literary narratives. Designed with the StoryTrek platform, the Tailing Rebus app aligns the reader’s physical location in and movement through the streets of Edinburgh with story segments adapted from the *Set In Darkness* audiobook. Our readers will be able to follow Inspector Rebus’s unfolding story in situ via their smartphones or tablets by moving through the spaces of Edinburgh.

By searching for “sites that yield” (Joyce), users enact the novel’s underlying quest motif at every turn, gaining a deeper understanding of the relationship between story and place. In doing so, the city’s architectural landmarks are used to ground a wider consideration of historical and contemporary issues, such as Scottish nationalism and gentrification.

Some argue that the fragmented nature and increased cognitive demand of interactive fiction make it unappealing to broader communities of readers (Pope). However locative hyperfictions rarely take full immersion as their goal: their stories unfold simultaneously in fictional and real-world settings, and often provide real-world navigational cues that also guide the experience of the fictional world. Landmarks, street syntax, and route maps provide structural markers that help guide readers through the fictional storyworld.

Our project aims to leverage that familiarity in the construction of a relatively seamless experience that remains faithful to Rankin’s original printed narrative.

Eve Bennett, *Université Sorbonne Nouvelle, Paris 3*

Power, Profits and Paranoia: The TV Corporate Conspiracy Narrative in Britain and Beyond

While unscrupulous corporate executives and the unethical behaviour of Big Business have long been staples of Hollywood cinema, the last fifteen to twenty years have seen a worldwide explosion of interest in these themes on the small screen. Perhaps reflecting a growing public awareness that it is now companies rather than governments who are the holders of true global power (an idea popularised by Naomi Klein’s international bestseller *No Logo*), a plethora of television drama series featuring corporate crime and conspiracy have appeared in recent years, produced by a range of countries including many European ones—examples include *À Droite toute* (France, 2008), *Follow the Money* (Denmark, 2016-) and *The Night Manager* (UK/USA, 2016). With their focus on individuals facing up to powerful but shadowy organisations, many of these series have a decidedly noirish feel, in terms of both plot and visual style. Indeed, several belong to the transmedia/transnational genre commonly known as Nordic Noir.

My colleague Dr Erin Giannini and I are putting together an edited collection exploring this hitherto little-studied phenomenon of the contemporary televisual corporate conspiracy narrative. In this paper, I will introduce our project, whose working title is *Power, Profits and Paranoia: Corporate Crime and Conspiracy in Contemporary Television*, and also present the historical/textual research I have done for the introduction, which focuses on British exponents of the genre.

4. Investigating Mediterranean Noir I: Italy (13:45-14:45, Room 1.121)

Chair: Dominique Jeannerod

Luca Barra, *University of Bologna*

Distorting Mirrors: The Complex Lives Abroad of Italian & European TV Crime Dramas

In many countries, most audiovisual content broadcast by networks and premium channels (or available through on-demand digital platforms) is not original but “ready-made”: a program produced and broadcast elsewhere, distributed abroad, then often partially modified through dubbing, subtitling and repackaging, and finally brought to different audiences. In this context, the steps of acquisition and scheduling or releasing have gained a crucial, growing relevance in contemporary television industries, shaping the distribution life cycle and influencing the success of many products. In recent years, the “new wave” of European crime drama widely circulating transnationally has taken advantage of, on the one hand, and has been re-shaped by, on the other one, this multifaceted array of logics, strategies and tactics, professional practices, “foreign mediation” processes and expected national results. Through the lens of television production cultures and distribution studies, therefore, the paper builds on some original research focused both on imports from abroad to Italy (Almaldea project “DAC. Distribution, Adaptation, Circulation. An Industrial and Cultural Model of Anglophone Television in Italy”) and on exports from Italy to foreign countries (DETECt H2020 project). Some examples of the distribution of television crime drama in different national contexts (i.e. Italian dramas in the UK; and UK and Nordic drama in Italy) will be carefully reconstructed, step by step, with a specific attention to the logics of channels and platforms, acquisition deals and license rights, scheduling practices, branding and promotional efforts. Moreover, the paper will try to trace and highlight some rules, trajectories and constraints of this “national side” of global distribution, acting as a distorting mirror, and remodeling television crime dramas written and intended for a “global” audience in unexpected, different ways.

Valentina Re, *Link Campus University*

Outside the Borders 1: *La porta rossa* and the use of peripheral locations in Italian crime TV shows

From *Non uccidere* (2015-) to *Rocco Schiavone* (2016-), a number of recent crime TV shows commissioned by the Italian public broadcaster RAI has shown an increasing attention towards “peripheral” filming locations, or, in other terms, a progressive shift from the productive and symbolic centrality of the city of Rome as the favorite set of Italian crime narratives.

In my paper, I will focus on the TV show *La porta rossa* (The Red Door, 2017-, 2 seasons, in production), a narrative which is set in the city of Trieste, close to the border between Italy and Slovenia, and intertwines crime and fantasy, also getting very good ratings.

Grounded on the methodologies developed in the framework of production and location studies, and especially on interviews with screenwriters, the location manager, the executive producer (Vela Film, now Garbo Produzioni), the Friuli Venezia Giulia Film Commission and other tourism operators, my paper aims to understand: a) what contextual factors most influenced the choice of the city of Trieste as main filming location (e.g. regional funding, services to production companies); b) what kind of impact, both in economic and socio-cultural terms, the production has had on the territory, also considering how the choice of filming in locations different from Rome or other well-established tourism destinations may encourage cultural/media tourism in less traditional tourist sites; c) the potential impact of peripheral filming locations on the European circulation of national crime productions, the international tourist flows, and the transnational perception of Italianness.

Massimiliano Coviello, *Link Campus University*

Outside the Borders 2: Narrative and aesthetic effects of location strategies in *La Porta Rossa*

From the Umbria Region to Bologna, from “Don Matteo”(2000-) to “L’ispettore Coliandro” (2006-), several crime TV shows recently produced and distributed by the Italian public broadcaster Rai have used cities and villages as an essential part of their story. What is the influence of locations on narrative structures, stylistic and aesthetic models of the contemporary Italian crime TV shows?

In my paper I will focus on the TV show titled “La porta rossa” (“The Red Door”, 2017-, 2 seasons, in production) and in particular on the choice of Trieste - a border town with a long and stratified history - as the main location, also engaging with the ways in which the city is represented throughout the episodes.

Drawing on the critical perspective of location studies, combined with the analysis of narrative and spatial structures and the interviews with screenwriters, location manager and executive producer, my paper aims to analyze the ‘Trieste effects’ in “La Porta Rossa” through three main levels. The first level concerns the topical places of the story connected to the different characters. For example, the old port, where the commissioner Cagliostro is killed in a firefight; the Ursus crane at the dock from which the commissioner’s ghost observes the city; the district of Melara where Vanessa lives, a university student with medium powers; the police headquarters recreated at the RAS Palace, in Piazza della Repubblica. The second level concerns the ways in which urban spaces influence and encourage the hybridization of genres: La “Porta Rossa” brings together narrative elements of noir, thriller and fantasy. Finally, the city connects the TV show to other international productions: Trieste becomes the suitable set to recover and adapt the atmosphere and style of Nordic noir and American detective fiction.

5. Investigating Mediterranean Noir II: Turkey & Spain (16:30-17:30, Room 1.111)

Chair: Valentina Re

Anna Tous-Rovirosa, *Autonomous University of Barcelona*

Spanish TV police genre

In order to understand nowadays changes and main features of Spanish Police TV Genre, we must look back at the last decades, especially 2000-2010, when this Genre is settled in Spanish fiction. This communication approaches to the most successful TV series from the last decade, such as *La casa de papel*, *Mar de plástico* and *Motivos personales* and puts it into relation with the main features of TV series from 2000-2010 decade such as *El comisario*, *Policías* and *Los hombres de Paco*. The methodology is quantitative, about audiences and reconstruction of programming, and also qualitative, comparing the main features of this Genre in the different decades, a Genre that has got great influence all over Spanish TV fiction, also on Over The Top platforms. It is also studied the internationalization process that can be observed in *La casa de papel* and *Vis a Vis*. This study is supported by the Spanish Ministry of Economics and Competitiveness.

Ayşegül Kesirli Unur, *Istanbul Bilgi University*

New Wave of Turkish Police Procedurals

Police procedural genre started to be practiced in Turkey beginning from the end of 1980s. By constituting the first wave of Turkish police procedurals, these pioneering works appropriated the generic conventions that have been dominantly formed in the U.S. as they simultaneously localized those conventions. Parallel to the changes in the Turkish television industry, police procedurals in the mainstream television channels gradually changed both in terms of narrative and style but continued to be inspired by the interplay between the 'local' and the 'global'.

For being textually and stylistically shaped in accordance with the intertextual connections that they build with other programmes on Turkish TV, contemporary police procedurals in mainstream television channels are more or less 140 minutes long and reflect a particular kind of raw aesthetics. Contrary to their counterparts in these conventional television channels, Turkish police procedurals on VoD platforms like *Masum* (Innocent, Blu TV, 2017), *Şahsiyet* (Personality, Puhu TV, 2018) and *Bozkır* (Steppe, Blu TV, 2019) introduce a highly different understanding and practice of the genre in terms of narrative, style and duration.

By adopting a cultural approach to genre (Mittle 2004), this paper concentrates on this new wave of Turkish police procedurals that are produced by VoD platforms in Turkey. These series which constitute of 8 to 12 episodes in each season and have a one hour long format are examined as a reflection of 'the Netflix effect' in Turkey, introducing a wide range of new opportunities. By analysing the textual features of the series and referring to the commentaries of the producers, writers and distributors about the production processes, the paper intends to understand the recent changes that are happening in the formation of the police procedural genre in Turkey and discuss the potential echoes of these changes in the European television scene.

Stefano Baschiera & Markus Schleich, *Queen's University Belfast*

The territorialisation of *Isla Minima*: production, promotion and distribution of the Spanish *True Detective*

The purpose of this paper is to investigate the production, production and distribution of the Spanish crime film *Isla Minima* (2014) with the context of European crime production and territorialisation policies.

On the one hand, in fact, the film has been widely promoted and understood as the Spanish "True Detective" creating an interesting tension between the regionalism and national identity of the story told and the association with the international success of the HBO series.

On the other hand, the film has strong elements of territorialisation, generating a new interest in its location (the marshlands of Andalusia) and the following touristic wave in the area.

In particular, by looking at the European promotion and reception of the film, I would argue that *Isla Minima* allows to consider question of transculturalism in its transnational promotion and reception, revealing also the limits of the genre in contemporary European context and the theatrical distribution strategies overly relying on film festival and art-house circuits.

6. Crime Scene Europe (16:30-17:30, Room 1.121)

Chair: Christos Dermenzopoulos

Dominique Jeannerod, *Queen's University Belfast*

European Dead Zones: Nordic Noir, Stylistic and Heterotopia in French-Belgian TV Series

The proposed paper analyses the role of European intertextuality in public discourses (ranging from promotional strategies to critical and audience responses) generated around a corpus of contemporary French language TV series: *La Trêve* (The Break, RTBF, 2016, 2 seasons), *Ennemi public* (RTBF, 2016), *Zone Blanche* (Black Spot, France 2- RTBF, 2017, 2 seasons) and *La Forêt* (The Forest, France 3, 2017): these shows focus on very small, peaceful and somewhat marginal places; like other European borderlands TV shows (Sorjonen, Guardian angel...) they present recurring features: a "return" from an investigator having stakes both in the national "Society" and the local "Community" and navigating a series of dichotomies (modernity/tradition; internationalisation/segregation, centre/periphery, homogenisation/heterogeneity...) ; and a cross-genre hybridity, which ventures into the supernatural.

The separated spaces represented by such places, defined by their remoteness and exteriority to global neoliberal surveillance networks (the title *Zone blanche* describes a zone without mobile phone coverage) are heterotopias (Foucault). Their otherness presents an alternative discourse to European Integration. Significantly and unlike other European TV Crime Dramas (*The Bridge*, *the Tunnel*, *Crossing Lines*, and *Eurocops*), the dimension of European police cooperation plays little part in these crime dramas set in European Borderlands.

While Europeanness is rarely thematised diegetically in the series, the proposed paper will assess the multiple levels at which this Europeanness is nonetheless embedded and perceived at the various stages of their national and global circulation (Amazon Prime, Netflix). Are heterotopic European Dead Zone noir TV series viewed as a further deterritorialization and reiteration of the tropes and grammar of Nordic Noir? Or as an engagement with models set by American TV (as early as *Twin Peaks*, and with reference to *True Detective*). As European Productions? Or as reproductions of a global American idiom set in a non-descript, non-integrated Europe?

Jørgen Riber Christensen, *Aalborg University*

One week of Danish Television: 235 crime episodes and their European poetics

Is there room for originality or has the crime genre been slowly petrifying in its recent European years of success? I will seek to answer this critical question on the basis of an extensive content analysis where the sample is the total number of crime series aired during one week of Danish television in 2018. Tropes and clichés such as lines "Are you threatening me?" and "Don't leave town", the detective's problematic family life, interviewing neighbours of the victim, identifying the dead body, false confessions, the serial killer's trophy room and even butlers were registered and counted. The sheer number of these tropes in crime narratives will be positioned between two poles represented by Theodor Adorno's cultural media critique and Umberto Eco's statement that "The Clichés Are Having a Ball".

Caius Dobrescu and Anne Marit Waade, *University of Bucharest and Aarhus University*

Euroscapes: Poetics of Place and Good Governance in European Crime Narratives

In this paper we elaborate different concepts/scapes and their theoretical potential for the analyses of locations in European crime narratives. We include examples from the DETECT corpus. The first part of the paper focuses on the poetics of place more in general and suggest a framework for analysing the meaning of places in crime narratives both on print and on screen. We take Hansen and Waade's (2017) ideas on local colour and location studies in Nordic Noir as our starting point and apply it to European crime narratives. The theoretical framework will furthermore draw on Appadurai's work on different 'scapes' in a global culture flow (ethnoscapes, mediascapes, technoscapes, finanscapes and ideoscapes), geopolitical aspects of crime drama (Saunders, 2017) and "spatial justice", as developed in Edward W. Soja (2010).

The second part discusses how the poetics of place reflects good governance. In general, crime series are instrumental in understanding the connection between a) the poetics of location, oriented towards identity building both as cultural policy and as an object of cultural consumption, and b) the understanding of governance, as a means of organizing, and even generating, space, in both symbolic and practical terms. Crime narratives necessarily interfere with representations of the functioning of institutions, as instantiation and instrumentalization of a concept (in more than one way spatial) of order. This paper attempts to expose the poetics of space underlying the representation of public order, and, implicitly, of good governance. We will advance the hypothesis, based on the analysis of relevant examples of crime series, that the European core of institutional practices, implying citizenship and governance, tend to develop their own symbolic and cultural expression, in areas of the collective political imaginary that could count as transnational, mainly because they tend to diverge from the traditional, substantive, ethnic understanding of cultural cohesion.

October 1

7. Investigating Gender & Ethnicity (15:00-16:00, Room 1.111)

Chair: Natacha Levet

Roxana Eichel, *University of Bucharest*

Intersecting Inequalities in Romanian Crime Fiction: Diversity Empowerment vs. Reinforcement of Identity Stereotypes in Cinema and TV Series

The representations of gender, ethnicity and class play a particularly significant part in structuring the way in which East European crime fiction makes sense of its cultural identity. Issues of social inequality and discrimination are addressed by the European institutions through the promotion of inter- and multi-cultural values that are meant to foster awareness about social stereotypes and prejudices and promote the artistic expression of more balanced representations (i.e. the EIGE policies). Yet sometimes the gap between the inclusive aims pursued by the European policies and the realities represented in crime films, TV dramas and novels is more than noticeable. My paper will discuss this fluctuation between disparity and continuity in a few recent Romanian popular productions.

The idea that “the recognition of multiple identity categories leads to a focus on ‘multiple discrimination’ in contrast to single axes of discrimination” (Kantola and Nousiainen 2009) can spearhead an axis of critical analysis engaging with the way in which products of fiction represent everyday realities. The focus of this paper is to analyze such intersections, by discussing the interplay of different interpretations of identity in three recent TV series produced by HBO Europe (Umbre/Shadows, 2014-, Hackerville, 2018-, Valea Mută/Silent Valley, 2016-) and a couple of standalone film productions (Orizont/Horizon, 2015, Afacerea Est/Eastern Business, 2016).

Djuna Hallsworth, *The University of Sydney*

The Absent Ones: Women's Duty of Care in Nordic Noir Dramas

Distinct from its male-dominated counterpart, film noir, Nordic noir has emerged as a label encompassing crime narratives from Scandinavia and Iceland which frequently foreground a female investigator. Though not a criterion of the style, this inversion of the gendered stereotype of the male (anti)hero speaks to the contemporary concerns of the region: social equality and the reconceptualisation of gender roles. This centring of autonomous and authoritative women is significant to understanding the international perception of Scandinavia as championing progressive views of gender equality, but also to the cultural concerns of contemporary producers of fiction.

Focusing primarily on the internationally-acclaimed Danish and Swedish series *Forbrydelsen* and *Broen*, this paper considers the significance of transferring heroism from the male private investigator of American pulp fiction and film noir, to the female police detective, iconically realised in the characters of Sarah Lund and Saga Norén. What appears to make Nordic noir's women stand out is their immunity to justifying their appropriateness as women in positions of power: they resist categorisation as simply sex objects or subordinates, indicating a geopolitical endemic of female liberation and civil parity. Upon closer examination, I argue, Nordic noir subtly calls attention to the displacement of women's duty of care from the private to the public sphere: from the family, to the state. In this sense, women are unable to escape association with maternalism. The crime genre provides fertile territory for this conflict to play out, because of the demanding nature of police work which drains the resources required for maintaining domestic stability.

This paper presents the hypothesis that Nordic noir has perpetuated an appealing Scandinavian cultural brand which superficially appears to mirror the egalitarian social conditions of the region. Further interrogation of these acclaimed series, however, betrays a curious preoccupation with absent mothers and neglected children.

Janet McCabe, *Birkbeck, University of London*

Bodies at the border: Transnational co-produced TV drama and its gender politics in the pilots of *Bron/Broen* and adaptations, *The Bridge* and *The Tunnel*

This paper focuses on representational matters and what it is to tell stories at the border of women's (in)visibility under the law. Offered through an audiovisual essay, as an example of research as creative and critical practice, this contribution deals with questions of social justice, of representation and visibility under the law, at the core of *Bron/Broen* and its first two adaptations. Written in and (often with alarming brutality) across the female body sex determines another kind of borderline between the individual and the State, private guilt and collective culpability, and the way in which we draw those boundaries defining the “who” of justice in the first place. This paper is interested in sites—research as audiovisual essay practice, transnational co-production, the in-between-ness of a representational border—that give rise to different ways of thinking about gender politics and in particular to a sense of it connected to the textures of different national production cultures in dialogue.

8. Investigating European Transculturalism II (15:00-16:00, Room 1.121)

Chair: Andrew Pepper

Loïc Artiaga and Matthieu Letourneux, *University of Limoges and Paris Nanterre University* Productions & Plots: Relationship between European Networks of Production and Plotting of Eurospy Fictions

Extending the European success of film Noir and Noir novel after the World War II, the Eurospy genre encompasses a large historical sequence, from the sixties to these days. B movies, mostly in the shade of the bondmania, but also novels, comics, TV shows, shaped a continental pop and serial culture converting crime narratives in a geopolitical spy fiction setting, on the two sides of the Iron curtain. So far, most of the studies dedicated to this genre have focused on the Bond movies success, few of them examining the production conditions and their consequences on the way films represent Europe and its place in the world. Eurospy is characterized by European co-production patterns and transnational plots. These plots both challenge the European identity in the post-war context, and survey the relations of the Old Continent with the decolonized world, the US and the USSR superpower.

Grounded in cultural history and aesthetic fields, our conference will tackle methodological issues induced by the work on a massive contemporary European popular corpus (tools and theory, representativeness, availability of data and archives from different countries). Our research will be based on a transmedial approach, mixing scales from close to distant reading, using some digital humanities tools to output the history of 250 movies and the other productions that are related to them, through serialized process, intertextual connections, industrial similarities. Dissemination maps will give information about the evolution of the national markets that Eurospy targets.

Paola Del Zoppo, *Università della Toscana*

Social Enquête and Detective Novel in European Transcultural and Transnational fiction: Tragedy, norms, stigmas and possibilities to represent truth concepts

In his famous *The Guilty Vicarage*, Auden established the parallel between classical detective fiction and classical tragedy. But how do the parallel and its derivatives decline into contemporary crime, law and detection novels? Brecht thought „Kriminalroman“ had to do with logical thinking”, Krakauer saw the detective as the personification of ratio, and then, from Glauser to the postcolonial and transcultural detectives, the social catharsis changes together with the humanization of the detective. „(...)the difference between a work of art and the detective story. In the latter it is certain that a crime has been committed and, temporarily, uncertain to whom the guilt should be attached; as soon as this is known, the innocence of everyone else is certain.“ (Auden). So, if detective stories have to rebuild a state of innocence, and thus we need a “close society”, how are “strangers” to be classified? Which abilities and characteristics has an European Transcultural detective to have? Here there are some particular authors like Chraïbi, Konaté; Laurent Martin, or even the Italian Marco Ciriello. What is crime, in this kind of narrative? Is it a crack to be managed or a revelation of a latent conflict? And how are mental illnesses perceived and habitus to lies represented, with what stylistic means? Are there still absolute acts, absolute characters, absolute heroes? One particular line of research will be the perception of “limen” in European detective fiction, investigating on how this limen can be or must be trespassed in order to represent the changes in law concepts. What for Glauser, Simenon, was in Europe a clear social-critique: the outsider, the stigma, is in the new crime novel criticism about xenophobic attitudes: some are directly a manifesto for a necessary cultural melting pot, some work through aesthetic reversion of genre-stereotypes.

Andy Lawrence, *University of Nottingham*

Adapting Simenon: Transnational production frameworks and Maigret's pedigree

Premiering in 1991, the Belgian, Czech French, Swiss co-production *Maigret* ran for fourteen years. Launching a year before UK broadcaster ITV's adaptation starring Michael Gambon, the producers of the European co-production initially intended to adapt the entirety of Simenon's *Maigret* canon (75 novellas and 25 short stories) until production had to be canceled in 2005 due to lead actor Bruno Cremer's ill health.

Previously, rights to adapt Simenon's *Maigret* novellas were sold to specific territories. During the 1960s and 1970s multiple TV adaptations of the *Maigret* novellas were in production. France, Germany, UK, Italy, Netherlands, Japan, and Russia broadcasters produced adaptations that to varying degrees adjusted the narratives to conform to locally specific audience expectations.

The 1991 - 2005 series was the first attempt at producing a *Maigret* series that would be exported to multiple markets. The series premiered a year after the cancellation of a French adaptation starring Jean Richard that had been running for 25 years. Interview-based data gather will endeavour to identify and analyse the industrial factors that contributed to the commissioning of a remake of the *Maigret* canon a year after the cancellation of the previous TV series.

This paper will attempt to ascertain the implications of a shift in production strategy from national to transnational. The first *Maigret* novel, *Pietr the Latvian*, was published in 1931. Further installments were issued up to and including 1972. The TV series situates the narrative action in the 1950s. This paper will argue that the TV series textual strategy is designed to emphasise and export a specific form of Frenchness to international audiences while simultaneously triggering feelings of nostalgia for French audiences.

October 2

9. Investigating European Crime Reception (10:15-11:15, Room 1.111)

Chair: Stefano Baschiera

Giancarlo Lombardi, *The Graduate Center/CUNY*

Watching Drama Religiously Across Continents: The Reception of *Ennemi Public*, *Broken* and *Il Miracolo*

Part of a larger study on the use and function of religion in transnational serial drama from the Global North, my presentation analyzes how the reception of three Euronoirs, *Ennemi Public* (2016-), *Broken* (2017-), and *Il miracolo* (2018-), has been inflected by their religious content. Although only *Ennemi Public* falls squarely within the generic confines of the Euronoir, both *Broken* and *Il miracolo* participate in its discourse through stylistic traits that have long been considered as central to its definition. Through an analysis of the reactions of cultural mediators (online and print) and of audiences across Europe and North America, mostly registered through social media, I propose to study the disparate responses to the presence of religious tropes and storylines central to these three dramas. Borrowing from the recent contribution of scholars of transnational European drama (Bondebjerg et al. 2017; Hansen, Turnbull and Peacock 2018), and inflected by the specific application of affect theory to TV studies (García 2016) my analysis seeks to query the diverse interpellative charge of these series, which in the specific case of *Broken* could almost be deemed as catechizing. Particular attention will be dedicated to the varied responses that each show elicited once it traveled across Europe and North America, and to the vastly divergent reactions of religious and secular media.

Federico Pagello and Markus Schleich, *University of Bologna and Queen's University Belfast* Pessimistic European Tourists? Studying the critical reception European Crime Dramas

Sherlock, *Gomorra* and *La casa de papel* are prime examples of TV dramas that travelled well across the continent, contributing to the success of the recent wave of European crime shows. BBC's *Sherlock* has been seen as one of the responses to American "complex television", contributing to (re)introduce themes and narrative formats typical of the British tradition in this context. The detailed description of the Neapolitan camorra in SKY Italia's *Gomorra* allowed international critics to acclaim the series as one of the first convincing examples of "quality" shows produced by a European Pay-TV broadcaster. The Netflix distribution of Antena 3's *La casa de papel* proved how European network television is creating series able to compete in the global SVOD markets.

But what notion of Europeanness can be identified in the critical discourses about these series? Traditional characteristics of European culture can be traced back to the continent's founding philosophical roots that shaped concepts such as democracy, universality, and cosmopolitanism, and served as the political basis for the project the European Union. However, most interesting for the three case studies addressed in this paper is Europe's constant proneness to crisis, which exploded after the 2008 financial crash and weakened the narrative of the European Union. An atmosphere of resentment and pessimism now seems to prevail across the continent, as proven by the spectre of ever-looming Brexit. Is today's Europeanness dangerously close to a shared sense of Europhobia?

This paper stems from the research on the reception of these three series that is being carried out in the frame of the DETECT project. The presentation will focus particularly on the theoretical framework and the methodological challenges posed by this research, and will expose the first results of the analysis of critical response to the shows in the Italian, British and German context.

Pia Majbritt Jensen, *Aarhus University*

Otherring the Self and same-ing the Other: Australians watching Scandi Noir

The paper explains and discusses the way in which some international viewers of Danish TV drama think of Danish (and other Scandinavian) series as portraying a life-world and a society more similar to how they perceive their own society and life-worlds than what they see portrayed in drama series produced in their own countries. These perceptions relate to what we term as "othering the Self and saming the Other". This was a particularly salient theme in Australia, where many respondents were highly critical of both American and their own domestic TV drama which, in their opinion, did not give a sufficiently realistic portrayal of, for example, emotions, relationships, politics, and gender equality in Australian society. They felt that Australian TV drama lagged behind Australian reality and that the Danish series, contrary to this, portrayed a more realistic depiction of the examples given above, a depiction that was conceived of as resonating more strongly with their own emotional and societal life-worlds. This resonance seemed very strongly related to the perceived realism and authenticity in the characters of Danish TV drama, both when it came to their actions, emotions and faulty personalities but also very much when it came to the characters' 'ordinary' physical appearance. Many Australian respondents also found resonance in the portrayal of gender roles and, in particular, the portrayal of women. While the chapter has empirical quantitative and qualitative data and findings from Australia as its foundation, we also encompass data from other countries where similar findings emerged. These countries include Brazil, Germany, Japan, Turkey, and the UK. Data and findings from Denmark are used mainly to contrast and highlight the international data and findings.

10. Crime Scene Hungary (10:15-11:15, Room 1.121)

Chair: Anna Keszeg

Dorottya Molnár-Kovács, *University of Debrecen*

A general overview of the Hungarian crime fiction publishing industry

One of the major stakeholders in the popularization of the crime genre is the publishing industry. However, studying their interests and motivations when making strategic decisions is not a common practice among media scholars in Hungary.

To better understand the publishing process of crime fiction in the country we have conducted six interviews with representatives of six major publishing houses specializing in one way or another in crime fiction.

Our questions have focused on six key topics: First, we wanted to know what the general decision-making and publishing procedure looks like inside each organization: who are the main gatekeepers inside and outside of the company, which markets do they pay special attention to, what are some of the main local and international conventions and conferences that play a role in modifying the publishing strategy of crime fiction. Second, it was important to clarify where crime fiction stands among other genres in the publishing house's repertoire: while there are some publishers specializing in the genre, other, often bigger players in the field consider it a marginal market.

Other questions included marketing and localization strategies of the genre, with special attention on seriality and adaptations. Lastly Hungarian authors and the popularity of their works locally as well as the possibility of their transnational circulation were a subject thoroughly discussed with the publishers. In my presentation I aim to paint a general picture of the state of the Hungarian crime fiction book market based on insights of the six interviewees participating in the study.

Sándor Kálai, *University of Debrecen*

Location strategies in crime novels' publication in Hungary

In spring 2019, within the confines of a European research project, a group of researchers from the University of Debrecen conducted a set of interviews with the representatives of several Hungarian publishing houses in order to study the situation of the crime novel in Hungary. We conducted 8 interviews with CEO's, marketing professionals and editors of the most important publishing houses of the Hungarian book market. Our questions focused on Hungarian crime fiction authors, as well as on the importance of translations and of the location strategies. Our both quantitative and qualitative analysis encompasses the answers concerning location strategies of the publishing industry combining our results with the analysis of the editorial paratexts. Our hypothesis is that, compared to other countries' book markets where the location is more and more important in the construction of translation strategies, on the Hungarian publishing market it's still the generic denomination that prevails.

Péter Mészáros & Dorottya Molnár-Kovács, *University of Debrecen*

Location Strategies in the Television Series *Aranyélet/Golden Life*

HBO-Hungary is one of the first local production companies to create original content in sync with the quality television aesthetics. Of their three original series so far *Aranyélet* (Golden Life) has achieved the most critical acclaim as well as success with the local audience. We do not go too far as to say that *Aranyélet* is the most important media text of the contemporary Hungarian television industry which is why it is a perfect case to talk about not just the series but the industry as well.

It is a crime drama and a family saga with action and mafia film elements, however not an especially "noir" version of crime fiction.

In terms of location strategies: in contrast to the production company's previous shows it is the first that doesn't feel the need to represent the locality of the series by swamping the viewer with iconic tourist destinations of Budapest, while at the same time locality and the Hungarianness of the show plays a crucial role throughout all three seasons.

11. Crime Scene Germany (11:45-12:45, Room 1.111)

Chair: Nikos Filippaios

Lothar Mikos and Lina Mareike Zopfs, *Film University Babelsberg*

From Arthouse to Berlin Noir: Babylon Berlin and the Production Company X-Filme

Since the 1990s the production company X-Filme has been successful with a certain kind of German arthouse dramas (Wedel 2011). But from widely known cinematic successes like “Lola Rennt”, X-Filme has slowly been transitioning into a new direction: crime television. Nearly ten years ago they produced their first Tatort episodes, whilst now they are in production of the third season of “Babylon Berlin” (GER 2017-). The series, that coined the genre German Noir or Berlin Noir (Bondebjerg 2018), shows the ongoing industrial change: a company committed to arthouse with a transnational vision turns into the television market to produce crime series with an international noir appeal that goes back to the international success of Scandinavian crime drama (Gamula & Mikos 2014, Hansen & Waade 2017, Redvall 2013).

Based on textual analysis of X-Filme’s creative output and based on interviews with producers and location managers our paper traces the development lines of the production company X-Filme that culminates in the production of the most successful German TV crime series, “Babylon Berlin”.

Susanne Eichner, *Aarhus University*

Berlin Noir: Location, aesthetics and market logics of new German series

Deutschland 83 marked the beginning of a new era of German TV drama series which have for a long time been accused of being risk-avoiding, non-innovative and lacking international appeal. When the internationally highly acclaimed Babylon Berlin (Sky/ARD, 2017) was released in 2017, The Times headlines: “German TV comes in from cold to replace Nordic noir” (The Times, 17.11.2017), hinting not only at the series specific aesthetics but also to the more general development within the German television landscape. In the same year projects such as 4 Blocks (TNT, 2017), You are wanted (Amazon, 2017), Dark (Netflix, 2017), or The same Sky (Netflix, 2017) were released. In 2018 the series Bad Banks (ARTE, 2018), Dogs of Berlin (Netflix, 2018), Beat (Amazon Prime, 2018).

Deutschland 83 marked the beginning of a time when the effects of digitization effectuates the logics of the television landscape in Germany. New players are challenging the stable dual broadcast system that was firmly established in Germany since the introduction of commercial television in the 1980s. Many of the new German series are set in Berlin, using the city not only as a background, but often as a driving narrative force in the storytelling. Berlin has become an important location and space for national and international contemporary drama series, as well as an important mediated historical space (Eichner & Mikos 2017).

This contribution will critically engage in the question of Berlin as a preferred location for new German series; it will furthermore consider aesthetic developments of the new German series: Can we argue for a “Berlin Noir”? Lastly, it will consider the developments in the light of new market dynamics that enable and enforce the development of new formats and aesthetics.

Markus Schleich, *Queen’s University Belfast*

“The European Aspect”: Sebastian Schipper’s *Victoria* as an Exercise in Transnational European-ness

Victoria is the fourth feature film by the German director Sebastian Schipper, and while his first three have all found moderate success in Germany, Austria and Switzerland, Victoria is his first effort to travel beyond the German speaking countries in Europe. According to the European Audiovisual Observatory, Victoria has been distributed to 24 European countries.

Victoria was shot in a single continuous take and tells the story of young woman from Madrid who meets four local Berliners outside a nightclub. Sonne and his friends promise to show her a good time and the real side of the city. But the four men owe someone a dangerous favor that requires repaying that evening. As Victoria’s flirtation with Sonne deepens into something more, he convinces her to come along for the ride. What started out as a romantic film suddenly turns into heist thriller.

Victoria is one of the most remarkable films yet made with a digital camera. Whereas, previous one-take-films, such as Alexander Sokurov’s Russian Ark and Alfred Hitchcock’s Rope, were limited to a single venue, Victoria crisscrosses Berlin, and includes club scenes, robberies, and shootouts. While the technical aspect of this film has certainly helped its distribution, another side of this production has not been fully grasped as of yet: Victoria has--unlike the previous films from Schippert--been both promoted and perceived as a deeply European enterprise.

While much of the film is deeply rooted in the localities of Berlin--all within close proximity around the area of Friedrichstraße in the Berlin districts of Kreuzberg and Mitte--the film explores global themes, such as loneliness, solidarity, and precarity; set in a transnational Europe.

This paper seeks to implore the promotional strategies to market the film to European audiences and how critics and “regular” viewers reacted to the film in terms of European-ness.

12. Investigating Netflix & HBO (11:45-12:45, Room 1.121)

Chair: Nikos Filippaios

Irina Souch, *University of Amsterdam*

The Journey into Darkness: The Issue of Environmental Catastrophe in the German TV Series Dark

Shortly after the German-language thriller *Dark* premiered in December 2017, Netflix' official website reported that this "family saga with a supernatural twist," created by Baran bo Odar and Jantje Friese had resonated with audiences in Germany and around the world to become one of the most-watched entirely non-English shows on Netflix.

Dark's first season which will be the focus of this paper, follows four families in fictional German town Winden (a play on the German word for "twists") as they investigate the disappearance of several children and a mystery that ties back to the same town in 1986, as well as to the local nuclear power plant. Whereas the series' fan pages invariably devote their attention to untangling of the numerous character-plot knots my interest lies in its engagement with the issue of ecological catastrophe. While dealing with buried radioactive material as a catalyst for murders, disappearances, and other societal traumas *Dark* offers critique of the human impact on the environment as a metaphor for humanity's negative imprint on nature.

Importantly, the series' title reverberates with the "Noir"-theme of the conference. Environmental philosopher Timothy Morton argued, in *Dark Ecology*, that in the Anthropocene, ecological awareness implicates us all in some sort of environmental film noir. Just as the detective is also the criminal, we are part of the massively distributed thing that is the human species and thus contribute to other species' mass extinction (2016). The darkness of noir is precisely the natural atmosphere the series depicts. It is also the state in which the human characters remain being entwined in the temporal spiral, but also in the looping structure of their reasoning where nature is still perceived as an easy-think substance which, as Morton contends, is the main obstacle for humanity to comprehend its part in global environmental crisis.

Anna Keszeg and Roxana Eichel, *University of Debrecen*

Romanian and Hungarian Cinema as Influences for the HBO Phenomenon

The arrival of HBO in Romania (and in Eastern Europe) had a very important consequence on the region's visual and television culture notably because of the introduction of quality television's phenomena. Many researchers in film studies argued that the auteur tradition of national cinemas had a major influence on the emergence of the television series produced by HBO. Our paper focuses on the directors of Romanian and Hungarian HBO crime series (*Hackerville*, *Umbre* - RO; *Terápia*, *Aranyélet* - HU) from the point of view of their industrial background and the cinematic traditions that they represent. By capitalizing on consecrated trends and mannerisms in Eastern European cinema, such as valuing dark or absurd humor, irony, or portraying crises of authority in various instances, HBO really manages to be inclusive towards manifold layers of European identity as communicated through cinema and TV. The comparison between Hungary and Romania allows us to underline the differences between two types of cinematic industries in Eastern Europe: the Romanian one where the "Romanian nouvelle vague" has been foregrounded since the early 2000s and the Hungarian one where there are several national stylistic movements in film-making.

Mikkel Jensen, *Aalborg University*

Crime and Policing in *The Deuce*

Since his first miniseries *The Corner*, showrunner David Simon has often returned to the issue of policing of crime. While *The Corner* (2000) discretely alluded to issues of under-policing and over-policing of different forms of criminality, *The Wire* (2002-2008) employed a complexly serialized and multi-protagonist narrative structure to emphasize the causes and effects of criminality in a deindustrialized city. Simon's most recent effort, *The Deuce* (2017-), was co-created by long-time collaborator George Pelecanos. It explores a form of cultural opening that occurred when pornography transitioned from being illegal to being a legal multi-million dollar industry in the 1970s. At the same time, the serial portrays - through the police character Chris Alston and his precinct where he works - how a sometimes less harsh and sometimes tremendously callous approach to crime shapes the situation of a struggling inner city in a troubled city. When asked to describe his politics, Simon sometimes presents himself as what Europeans call a Democratic Socialist and in this paper I unfold how we may understand Simon and Pelecanos' *The Deuce* and its relationship to crime and policing in this perspective of a European-American encounter.