

Conventions Of Crime Writing

Mitzi M. Brunsdale

The Crossroads of Crime Writing Meghan P. Nolan, Rebecca Martin, 2024-03-05 This volume argues that we must examine the boundaries in fiction and non-fiction crime writing with an awareness of and turn toward the unseen structures and spatial uncertainties that so often lead to and reflect collective fears and anxieties. Drawing upon the insights and expertise of an international array of scholars, the chapters within explore the interplay of the literary, historical, social, and cultural in various modes of crime writing from the 1890s to as recent as 2017. They examine unseen structures and uncertain spaces, and simultaneously provide new insights into the works of iconic authors, such as Christie, and iconic fictional figures, like Holmes, as well as underexplored subjects, including Ukrainian detective fiction of the Soviet period and crime writing by a Bengali police detective at the turn of the twentieth century. The breadth of coverage—of both time and place—is an indicator of a text in which seasoned readers, advanced students, and academics will find new perspectives on crime writing employing theories of cultural memory and deep mapping.

The Cambridge Companion to World Crime Fiction Jesper Gulddal, Stewart King, Alistair Rolls, 2022-04-21 Accessible yet comprehensive, this first systematic account of crime fiction across the globe offers a deep and thoroughly nuanced understanding of the genre's transnational history. Offering a lucid account of the major theoretical issues and comparative perspectives that constitute world crime fiction, this book introduces readers to the international crime fiction publishing industry, the translation and circulation of crime fiction, international crime fiction collections, the role of women in world crime fiction, and regional forms of crime fiction. It also illuminates the past and present of crime fiction in various supranational regions across the world, including East and South Asia, the Arab World, Sub-Saharan Africa, Europe and Scandinavia, as well as three spheres defined by a shared language, namely the Francophone, Lusophone, and Hispanic worlds. Thoroughly-researched and broad in scope, this book is as valuable for general readers as for undergraduate and postgraduate students of popular fiction and world literature.

Key Concepts in Crime Fiction Heather Worthington, 2011-08-31 An insight into a popular yet complex genre that has developed over the nineteenth and twentieth centuries. The volume explores the contemporary anxieties to which crime fiction responds, along with society's changing conceptions of crime and criminality. The book covers texts, contexts and criticism in an accessible and user-friendly format.

The Routledge Introduction to Canadian Crime Fiction Pamela Bedore, 2024-02-27 Who are the most important Canadian crime and detective writers? How do they help represent Canada as a nation? How do they distinguish Canada's approach to questions of crime, detection, and social justice from those of other countries? The Routledge Introduction to Canadian Crime Fiction provides a much-needed investigation into how crime and detection have been, are, and will be represented within Canada's national literature, with an attention to contemporary popular and literary texts. The book draws together a representative set of established Canadian authors who would appear in most courses on Canadian crime and detective fiction, while also introducing a few authors less established in the field. Ultimately, the book argues that crime fiction is a space of enormously productive hybridity that offers fresh new approaches to considering questions of national identity, gender, race, sexuality, and even genre.

Crime Fiction in the Caribbean Lucy Evans, 2024-09-18 Crime Fiction in the Caribbean: Reframing Crime and Justice is the first academic book to focus on crime fiction by anglophone Caribbean writers. It explores how contemporary writers experiment with the crime genre in order to convey, contextualize, and comment on crime and justice in Caribbean countries. Lucy Evans reads crime fiction as a versatile mode of writing that can be politically engaged, and that-in a Caribbean context-can expose power structures embedded in the region's multi-layered history of colonial conquest, genocide of Indigenous populations, plantation agriculture, transatlantic slavery, and indentured labour. This book covers fiction set in Trinidad and Tobago, Jamaica, Guyana, Barbados, Grenada, and Haiti, discussing novels by Elizabeth Nunez, Jacob Ross, Marlon James, Harischandra Khemraj, Esther Figueroa, Edwidge Danticat, Cherie Jones, and several others. Evans considers how fiction by anglophone Caribbean writers not only reflects upon the social realities of crime and crime control in the Caribbean, but also at times contests or complicates scholarly, popular, and legal perspectives. She argues that through their engagement with the crime genre, these writers raise pressing questions about what constitutes crime and justice in a Caribbean context, and about accountability. Looking beyond the traditional focus of crime fiction and criminology on individual acts of wrongdoing, their fiction highlights systemic social harms rooted in the region's colonial past. Reading crime fiction through the lens of criminological research, *Crime Fiction in the Caribbean* brings the study of literary writing into scholarly debate on crime in the Caribbean. At the same time, it extends the global turn in crime fiction studies, focusing on a region that has been sidelined even in studies which examine the genre's international dimensions.

A Companion to Crime Fiction Charles J. Rzepka, Lee Horsley, 2020-07-13 A Companion to Crime Fiction presents the definitive guide to this popular genre from its origins in the eighteenth century to the present day. A collection of forty-seven newly commissioned essays from a team of leading scholars across the globe make this Companion the definitive guide to crime fiction. Follows the development of the genre from its origins in the eighteenth century through to its phenomenal present day popularity. Features full-length critical essays on the most significant authors and film-makers, from Arthur

Conan Doyle and Dashiell Hammett to Alfred Hitchcock and Martin Scorsese exploring the ways in which they have shaped and influenced the field Includes extensive references to the most up-to-date scholarship, and a comprehensive bibliography

Crime Fiction in German Katharina Hall,2016-03-03 It provides English-language readers with easy access to the history and development of German-language crime fiction for the first time. Contains a chronology of German-language crime fiction. Key dates, developments and texts are presented in a tabular form at the beginning of the volume. This is a unique selling point (new to the series) and provides the reader with an 'at a glance' overview of the volume. an introductory chapter that provides a comprehensive overview of the development of German-language crime and its key concepts and trends from the nineteenth century to the present day (including East German, Turkish-German, Jewish-German and regional crime). The chapter can be read as a standalone, but also acts as a gateway to the volume's chapters. The chapters provide the reader with a wealth of information about key areas of crime fiction from around the German-speaking world. an annotated bibliography of published and online resources. This will be particularly useful for scholars in the field. a map of the German-speaking world that allows readers to see the majority of different geographical regions discussed in the volume.

Crime Fiction Richard Bradford,2015 Since the mid-19th century crime fiction has been one of the most popular sub-genres of the novel. In this Very Short Introduction, Richard Bradford explores its origins and the features that define its varied style. He considers its role in popular culture around the world and considers why its classification as literature is still ambiguous.

Feminism and Women's Writing Catherine Riley,2018-02-09 Explores the transformative reign of the Catholic King James VII and the revolution that brought about his fall.

Teaching Crime Fiction Charlotte Beyer,2018-07-18 More than perhaps any other genre, crime fiction invites debate over the role of popular fiction in English studies. This book offers lively original essays on teaching crime fiction written by experienced British and international scholar teachers, providing vital insight into this diverse genre through a series of compelling subjects. Taking its starting-point in pedagogical reflections and classroom experiences, the book explores methods for teaching students to develop their own critical perspectives as crime fiction critics, the impact of feminism, postcolonialism, and ecocriticism on crime fiction, crime fiction and film, the crime short story, postgraduate perspectives, and more.

Crime Fiction and the Holocaust Eric Sandberg,2025-07-02 This book explores a wide range of twentieth and twenty-first century international fiction that engages with the Holocaust and its historical legacy. It examines the use of tropes of crime and detection in the representation of historical atrocity in both explicit crime fiction and in literary fiction that relies on some of crime fiction's signature techniques. Crime Fiction and the Holocaust asks why patterns of detection have become a favoured method of fictional engagement with the Holocaust, considers the ethical and textual problematics of fictional

encounters with real-world suffering, and delineates crime fiction's formal and thematic contributions to the broader project of Holocaust fiction.

Serial Crime Fiction Carolina Miranda, Jean Anderson, Barbara Pezzotti, 2016-02-12 Serial Crime Fiction is the first book to focus explicitly on the complexities of crime fiction seriality. Covering definitions and development of the serial form, implications of the setting, and marketing of the series, it studies authors such as Doyle, Sayers, Paretsky, Ellroy, Marklund, Camilleri, Borges, across print, film and television.

Encyclopedia of Nordic Crime Fiction Mitzi M. Brunsdale, 2016-05-12 Since the late 1960s, the novels of Sjöwall and Wahlöö's Martin Beck detective series, along with the works of Henning Mankell, Hakan Nesser and Stieg Larsson, have sparked an explosion of Nordic crime fiction--grim police procedurals treating urgent sociopolitical issues affecting the contemporary world. Steeped in noir techniques and viewpoints, many of these novels are reaching international audiences through film and television adaptations. This reference guide introduces the world of Nordic crime fiction to English-speaking readers. Caught between the demands of conscience and societal strictures, the detectives in these stories--like the heroes of Norse mythology--know that they and their world must perish, but fight on regardless of cost. At a time of bleak eventualities, Nordic crime fiction interprets the bitter end as a celebration of the indomitable human spirit.

The African American Experience in Crime Fiction Robert E. Crafton, 2015-06-23 An immensely popular genre, crime fiction has only in recent years been engaged significantly by African American authors. Historically, the racist stereotypes often central to crime fiction and the socially conservative nature of the genre presented problems for writing the black experience, and the tropes of justice and restoration of social order have not resonated with authors who saw social justice as a work in progress. Some African American authors did take up the challenge. Pauline Hopkins, Rudolph Fisher and Chester Himes led the way in the first half of the 20th century, followed by Ishmael Reed's anti-detective novels in the 1970s. Since the 1990s, Walter Mosley, Colson Whitehead and Stephen L. Carter have written detective fiction focusing on questions of constitutional law, civil rights, biological and medical issues, education, popular culture, the criminal justice system and matters of social justice. From Hopkins's Hagar's Daughter (published in 1901), to Hime's hardboiled Harlem Detective series, to Carter's patrician world of the black bourgeoisie, these authors provide a means of examining literary and social constructions of the African-American experience. Instructors considering this book for use in a course may request an examination copy here.

Contemporary German Crime Fiction Thomas W. Kniesche, 2019-10-21 A companion to contemporary German crime fiction for English-speaking audiences is overdue. Starting with the earlier Swiss "classics" Glauser and Dürrenmatt and including a number of important Austrian authors, such as Wolf Haas and Heinrich Steinfest, this volume will cover the essential writers, genres, and themes of crime fiction written in German. Where necessary and appropriate, crime fiction in

media other than writing (TV-series, movies) will be included. Contemporary social and political developments, such as gender issues, life in a multicultural society, and the afterlife of German fascism today, play a crucial role in much of recent German crime fiction. A number of contributions to this volume will comment on the literary reflection of these issues in the texts. The goal of the volume is to make available to English-speaking audiences, to students, teachers and to a wider circle of interested readers, a series of articles on genres, topics, authors, and texts that will help them understand the scope and depth of German crime fiction, its ties to international traditions and also the specificity of the German context, its historical development and contemporary situation.

Twentieth-Century Crime Fiction Lee Horsley, 2005-08-25 *Twentieth-Century Crime Fiction* aims to enhance understanding of one of the most popular forms of genre fiction by examining a wide variety of the detective and crime fiction produced in Britain and America during the twentieth century. It will be of interest to anyone who enjoys reading crime fiction but is specifically designed with the needs of students in mind. It introduces different theoretical approaches to crime fiction (e.g., formalist, historicist, psychoanalytic, postcolonial, feminist) and will be a useful supplement to a range of crime fiction courses, whether they focus on historical contexts, ideological shifts, the emergence of sub-genres, or the application of critical theories. Forty-seven widely available stories and novels are chosen for detailed discussion. In seeking to illuminate the relationship between different phases of generic development Lee Horsley employs an overlapping historical framework, with sections doubling back chronologically in order to explore the extent to which successive transformations have their roots within the earlier phases of crime writing, as well as responding in complex ways to the preoccupations and anxieties of their own eras. The first part of the study considers the nature and evolution of the main sub-genres of crime fiction: the classic and hard-boiled strands of detective fiction, the non-investigative crime novel (centred on transgressors or victims), and the 'mixed' form of the police procedural. The second half of the study examines the ways in which writers have used crime fiction as a vehicle for socio-political critique. These chapters consider the evolution of committed, oppositional strategies, tracing the development of politicized detective and crime fiction, from Depression-era protests against economic injustice to more recent decades which have seen writers launching protests against ecological crimes, rampant consumerism, Reaganomics, racism, and sexism.

The Foreign in International Crime Fiction Jean Anderson, Carolina Miranda, Barbara Pezzotti, 2012-06-14 Reading texts from across the world, this book examines the depiction of 'the foreigner' in popular 20th and 21st century crime writing.

Women Writing Crime Fiction, 1860-1880 Kate Watson, 2014-01-10 Arthur Conan Doyle has long been considered the greatest writer of crime fiction, and the gender bias of the genre has foregrounded William Godwin, Edgar Allan Poe, Wilkie Collins, Emile Gaboriau and Fergus Hume. But earlier and significant contributions were being made by women in Britain, the United States and Australia between 1860 and 1880, a period that was central to the development of the genre. This

work focuses on women writers of this genre and these years, including Catherine Crowe, Caroline Clive, Elizabeth Cleghorn Gaskell, Mary Elizabeth Braddon, Mrs. Henry (Ellen) Wood, Harriet Prescott Spofford, Louisa May Alcott, Metta Victoria Fuller Victor, Anna Katharine Green, Celeste de Chabrillan, Oline Keese (Caroline Woolmer Leakey), Eliza Winstanley, Ellen Davitt, and Mary Helena Fortune--innovators who set a high standard for women writers to follow.

The Cambridge Companion to Crime Fiction Martin Priestman, 2003-11-06 This Companion covers British and American crime fiction from the eighteenth century to the end of the twentieth. As well as discussing the 'detective' fiction of writers like Arthur Conan Doyle, Agatha Christie and Raymond Chandler, it considers other kinds of fiction where crime plays a substantial part, such as the thriller and spy fiction. It also includes chapters on the treatment of crime in the eighteenth-century literature, French and Victorian fiction, women and black detectives, crime on film and TV, police fiction and postmodernist uses of the detective form.

Crime Anne Boran, 2002 Papers from a conference organised for undergraduates at Chester College of Higher Education in November 2000. The papers examine four main areas: the role of the media in constructing public perceptions of crime; historical reactions to female deviants in society; social policies to tackle domestic violence; and fear of crime in the community.

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