

Con(tra)vention: Crime and the Boundaries of Genre - Abstracts

Friday, 26 June 2009: 10.15-11.45

Parallel session 1a: 'Journalism' (O'Rahilly Building 1.01)

Chair: Ciaran McCullagh (Department of Sociology, UCC, IE)

1) Claire Whitehead (U of St Andrews, GB), 'Debating Detectives: Intersections between *Publisistika* and Fiction in Nineteenth-Century Russia'

Detective or crime fiction was a relatively late arrival on the Russian literary scene, lagging behind its British, French and American counterparts. Several factors might explain this: the lack of a truly professional police force and independent judiciary, the pre-Emancipation organisation of social institutions, and publishing trends. Nevertheless, from the early 1860s onwards, conditions such as the consequences of the 1864 judicial reforms, the relaxation in censorship and a growth in literacy rates converged favourably to ensure that the genre gained considerable popularity. The birth of detective fiction in Russia is inextricably linked to the debates surrounding the nature of crime, its relationship to questions of determinism, and the organisation and application of state-approved justice which were being conducted in the various journals and newspapers of the time. Formidable figures such as Chernyshevskii and Dostoevskii, were key players in the polemical discussions (*publisistika*) which not only informed public opinion but also influenced a generation of fictional writers. Their voices were echoed by the journalists reporting and reflecting upon the criminal cases being heard by Russia's fledgling juridical system. This paper will examine how the first generation of crime writers in Russia were influenced in their literary works by these non-fictional discussions. It will outline the main thematic threads in the *publisistika* debates and consider the extent to which these are reflected in the fictional plot lines of writers such as N.P. Timofeev, N.D. Akhshamurov and A.A. Shkliarevskii. It will also investigate how far the conventions of temporal organisation and narrative voice encountered in the literary works can be traced to structures found in the journalistic commentaries. Evidence of such borrowings will lead to the conclusion that cross-fertilisation between *publisistika* and literature was an essential informing factor from the very earliest days of crime fiction's existence in Russia.

2) Jeremy Ekberg (U of Alabama, US), 'Elements of Jungian Psychology in Norman Mailer's *The Executioner's Song*'

Norman Mailer combines factual accounts of a murderer's capture, trial and execution in his nonfiction novel *The Executioner's Song*. A pioneering work of New Journalism, the novel incorporates many of the actual synchronicities and mysterious phenomena that occurred during convicted killer Gary Gilmore's prodigal life. Overwhelming evidence from the book proves that a Jungian psychological reading has merit and that Mailer shapes the novel with Jungian concepts in mind. In his work of possessive love, senseless murder, and inevitable retribution, Mailer explores the intersections of these events with Jungian theories on evil, synchronicity, and reincarnation. This paper will explore the many instances in which Mailer's account touches on Jungian psychology and will attempt to explain why the author chooses to include those instances instead of dismissing them as mere coincidence.

3) Barbara Pezzotti (Victoria U of Wellington, NZ), 'Journalism and "Giallo": Mass Media Contamination in Contemporary Italian Detective Fiction'

Both mass media and detective fiction deal with – true or fake - news items. In Italian gialli detectives often use newspaper articles or TV commentaries as a source for their investigation or exploit their friendship with journalists to manipulate the course of events and facilitate their work. Moreover, in some detective fiction novels the writer actually adds fake texts of newspaper and news agency articles to the narrative. Far from being just a way to create a reality effect (Barthes 1968) or to provide information essential to the fiction (Evrard 1997), I argue that the contamination between mass media language and the crime genre helps some writers to fight very personal battles.

For example, Massimo Carlotto aims to disclose the power of the media and their manipulation of public opinion. He also wants to highlight the necessity of providing counter-information (embodied in the figure of Max la Memoria) as opposed to the official version of the story (or even history). For his part, Sandrone Dazieri adds newspaper articles to his narratives to point out and criticise some hot topics in contemporary Italian society, such as illegal immigration. Finally, Carlo Lucarelli, with his use of newspaper articles, internet and hi-tech devices, gives an account of a sprawling territory, such as Bologna and the via Emilia, which is difficult to comprehend by other, more traditional means.

In particular, my paper will concentrate on the analysis of Massimo Carlotto's *Nessuna cortesia all'uscita* (1999), Sandrone Dazieri's *La cura del Gorilla* (The Gorilla Cure, 2001) and Carlo Lucarelli's *Un giorno dopo l'altro* (Day after Day, 2001).

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Parallel session 1b: 'Trauma' (O'Rahilly Building 1.32)

Chair: Nicoletta Di Ciolla (Italian Section, Dept of Languages, Manchester Metropolitan U, GB)

1) Elena Borelli (Rutgers U, US), 'Re-reading *Una pura formalità* by Giuseppe Tornatore'

My paper is an analysis of 1992 movie *Una pura formalità* by Giuseppe Tornatore. This movie narrates the process through which the protagonist Onoff, accused of homicide, regains his memory of the events that led to his interrogation at the police station. The audience follows Onoff's voyage into the past that he seems to have forgotten, led by the scrupulous questions of the police detective. It is only at the end that the story reveals the true situation: Onoff has committed suicide and the police station is a metaphysical limbo, where the souls of suicide victims re-live what they did in order to be released to a mysterious afterlife.

The movie is constructed in the manner of a typical detective story. However, the final twist shows how the director has borrowed the structure of the crime genre only to fill it with completely different content. In detective stories the reader or the spectator is brought back from the present into the past in order to unveil the mystery of the homicide. This backwards process is the same as in the psychoanalytical session, where the patient has to shed light on a trauma removed from his or her memory. In the movie, this process is also compared to the platonic anamnesis, where the soul regains knowledge of the world where it lived before its embodiment. The metaphysical connotations of *Una pura formalità*, as well as many of the details of the setting, strongly support such an interpretation.

Furthermore, it is possible throughout the movie to recognize an opposition between the written and the spoken word. Onoff is a writer and for him the act of writing has functioned as a covering of his own identity through identification with the different characters of his books and has contributed to the amnesia of his own true self. In contrast, speaking, in the form of the socratic maieutics of the detective, is what allows Onoff to access his own past and his own authentic desires.

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2) Flavia Laviosa (Wellesley Coll., US), 'Getting over Sexual Trauma, or What the Present Hides in *The Wedding Dress*'

Trauma theory, with its foregrounding concepts, including flashbacks and latency, has emphasized the continuing and damaging impact of trauma's past on the present. On trauma theory's account, the present is held hostage to an over-present past. My aim in this paper will be to examine the relations of memory of a traumatic event with the present and the future as portrayed in the film *Il vestito da sposa/The Wedding Dress* (2003), written and directed by Italian director Fiorella Infascelli (Rome 1952). In this film, the crime genre, psychological thriller, romance, and social commentary meet at the crossing road with trauma theory, thus providing a hybridization of narratives and aesthetics.

A three minute long crime scene, involving the gang rape and sodomitization of a young woman on the eve of her wedding, is explicitly rendered in the film. Infascelli reconnects the victim and one of her assailants through a tempestuous romantic relationship, and concludes the drama with the protagonist's disquieting discovery of the true identity of her lover. *The Wedding Dress* is an intense psychological thriller with a classical structure and dramatic ending –the inevitable death of one rapist and imprisonment of the others.

The film is the psychological aftermath of a victim of rape. It revolves around a descriptive post-traumatic narrative, while the story easily lends itself to the intersection of different discourses —trauma theory with a survivor-centered paradigm focusing on the symptomatology of sexual abuse, the scrutiny of the psychological traits of the male rapists, and the social accusation of the aberrant behavior of a wrecked group of men. The theme of the victim falling in love with her abuser is inspired by the trauma theory principle explaining the victim's fantasy to encounter the perpetrator and her dream of resolution as a possibility to transcend the trauma.

3) Monica Jansen (U Utrecht, NL), 'Silence of the Innocents: Crime Genre contaminations in Nicoletta Vallorani'

Speaking of her interpretation of the *noir*, Nicoletta Vallorani has observed that it is a contaminated literature, 'meticcica', suited to someone who is not afraid to 'get their hands dirty'. Her works are *noir*, but also science fiction, and they aim to 'resist' the new order of the world, in which their is constantly diminishing space for children. Isolated in their innocence, they die as the victims of interests which don't concern them. Or, on the contrary, as agents with their own social identity, they have the 'balls' to free themselves from the constraints of standardizing structures. In this paper, I will focus on Vallorani's representation of young subjects both in her 'noirs' broadly destined for an adult readership, and in her books for children. What is the function of fear in the books for adults and in those for adolescents? It may be that the 'noirs' for children serve to tame fear, to create an imaginary world which is more appropriate for the child's development. Fear in the books for adults, on the other hand, may have, above all, the ethical function of the socialization of violence.

Friday, 26 June 2009: 10.15-11.45

Parallel session 1c: 'Social Commentary' (O'Rahilly Building 2.12)

Chair: Claire Gorrara (School of European Studies, Cardiff U, GB)

1) Mark Chu (UCC, IE), 'Social Critique in the Montalbano novels of Andrea Camilleri'

In *Il giro di boa* (2003; *Rounding the Mark*), the seventh of Andrea Camilleri's (to date) fifteen novels featuring *Commissario Salvo Montalbano*, the protagonist is on the point of tendering his resignation in protest at the conduct of his police colleagues at the G8 meeting in Genova. Throughout the series, much capital is made of Montalbano's leftist politics. At the same time, part of the humour of this phenomenally popular series depends on attitudes displayed by the character which can be considered sexist and racist. While acknowledging the verisimilitude of the inconsistencies in the character, this paper examines the ambiguous nature of the ideology behind Montalbano and speculates on the extent to which it contributes to his broad appeal.

2) Kate Quinn (NUI, Galway, IE), 'The Arms Race, Espionage and Murder in Chilean Crime Fiction'

On the 31st of March, 1990, shortly after the restoration of democracy in Chile, British journalist Jonathan Moyle was found dead in his room in the Hotel Carrera in Santiago. Originally dismissed by the investigating police as a case of suicide or of auto-erotic asphyxiation gone wrong, a subsequent court judgement ruled that this was a case of murder. Further investigations suggested the motive for the murder lay in Moyle's uncovering of information regarding arms shipments from Chile to Iraq, and it was argued that this trade was countenanced by the CIA.

In 1995 Ramón Díaz Eterovic, author of the long-running Heredia series, produced his fifth crime novel *Angeles y solitarios*. In this novel Heredia is drawn into an investigation of Chile's role in the international arms trade when his former lover, investigative journalist Fernanda, is murdered pursuing the truth about the death of a British journalist in Santiago. In 1999 Chilean journalist Carlos Saldivia published his findings regarding the Moyle case in *EL misterioso asesinato de Jonathan Moyle*, and in 2004 the Moyle case appeared again in fiction in Roberto Brodsky's *El arte de callar*.

This paper will discuss all three books, examining the reasons why this case has had such resonance in Chile.

3) Marieke Krajenbrink (U of Limerick, IE), 'Challenging Conventions: Murder, Greed and Politics in Elfriede Jelinek's novel *Gier*'

This paper examines the prominent Austrian author Elfriede Jelinek's combination and radical reversal of genre conventions of both crime fiction and *Heimatroman* in her novel *Gier* (2000), and their function in terms of an equally radical social and political critique.

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Parallel session 2a: 'Gender 1' (O'Rahilly Building 1.01)

Chair: Silvia Ross (Department of Italian, UCC, IE)

1) Inge Lanslots (U of Antwerp, BE), 'Con(tra)vention in Italian Crime Fiction: Fruttero's Secret Heroes'

La donna della domenica (The Sunday Woman, 1972) by Fruttero and Franco Lucentini – they were literary collaborators until the latter's death in 2002, is the first of a series of remarkable crime novels. Set in Turin, *La donna della domenica* presents a murder case which challenges a Sicilian investigator to confront some snobbish suspects, allowing the narrator to give a playful, ironic portrayal of Turin's high-society in relation to the lower classes. The city almost becomes the novel's secret hero (Dannat 2002). The Sunday Woman is a classic detective novel; its novelty consisted in the numerous references to other genres (Manai in Moliterno 2000).

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In 2006, Fruttero published *Donne informate sui fatti* (Women informed on the facts), set again in Turin's upper-class society. This time however, the bourgeoisie does not only face the lower classes, but also the problematic integration and exploitation of immigrants in Italian society via the corpus delicti, the discovery of a young Rumanian babysitter.

Contrary to the more traditional investigation in *La donna della domenica*, in Fruttero's latest novel, *Donne informate sui fatti*, the murder mystery is unravelled via the stories by eight female characters who claim to stick to the facts but rather base their version of the facts on impressions. The exclusively female perspective in combination with a non linear time frame and narration seems to mark Fruttero's latest step within the crime genre the boundaries of which he had set in the seventies.

2) Alessia Risi (UCC, IE), 'Mixed Genres and Hybrid Perspectives: Nicoletta Vallorani's Female Figures'

Nicoletta Vallorani's writing represents a particular case—almost a *unicum*—in the context of Italian genre fiction. Substantially, she mixes together Crime and Science Fiction, even if it would be more appropriate to refer to Cyberpunk Fiction in the second case. This peculiarity generates hybrid perspectives in her writing and leads the reader to look at the stories and then at the reality from new point of views. In other words, Vallorani tries to offer politically committed writing and to stimulate a critical reading.

Her characters—in particular the female ones—allow a discourse on the concept of memory. In my paper, I will analyse how some of these figures are led to retrieve personal memories which—in the end—are fragments of lost, collective memories and how, in this process, the representation of the body assumes a fundamental role.

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Parallel session 2b: 'Hybrids 1' (O'Rahilly Building 1.32)

Chair: TBC

1) Laura Rorato (Bangor U, GB), 'Caravaggio and the Art Crime Thriller: Fabio Baldassarri, *Il mistero del Caravaggio* (2003) and Neil Griffith *Saving Caravaggio* (2006)'

Through the analysis of Noah Charney's theories about the history of art crime, this paper will focus on the increasing popularity of the art crime thriller as a sub-genre of the hard-boiled mode. It will be argued that given the lack of information and details about art crimes, this genre offers an ideal platform for combining entertainment and social criticism. A stolen work of art raises interesting legal questions about the ownership of art, sale, copyright and value and, as a result, the art crime thriller often engages with issues of law and justice, as both Baldassarri's and Griffith's novels confirm. On a more general level, art crime novels seem also to engage with the dimension of loss, which according to Freud and Lacan is an intrinsic aspect of art and particularly of painting (Leader 2004: 61-66). Both textual examples included in this paper illustrate the importance of loss and the relationship between loss and desire. The favouring of crimes against paintings (e.g. theft or forgery) amongst authors of art crime thrillers can be explained through the similarity between the complex structure of the canvas and the way in which these novels are constructed. Both *Il mistero del Caravaggio* and *Saving Caravaggio*, in fact, consist of a series of plots, parallel narratives and intertexts which reveal a concern for the process or artistic production. It will be argued that the missing Caravaggio masterpieces in both novels function as a kind of 'transhistorical palimpsest' (Mullen/ O'Beirne 2000: 165) raising questions about identity and the relationship between past and present. As for Caravaggio, the aforementioned key features of the art crime novel explain his worldwide popularity. His self-conscious style, his chiaroscuro technique (traditionally seen as a symbol of his dark and violent personality) and his realism, make him particularly attractive for crime fiction writers.

2) Mirko Tavasani (U di Pisa, IT), 'Between Black and Yellow: Italian Comics and Crime Fiction'

The paper will deal with the relationship between comics and fiction (the so-called *romanzi gialli*, 'yellow novels') in the Italian publishing business from the Fifties to the end of the Eighties. Those two editorial worlds enjoyed lasting popularity but, up to the beginning of the Nineties, when the critical acclaims for the *noir* will produce a more strict relationship, were commonly viewed as deeply removed from each other. A number of intersections, some of them quite successful, can instead be found. The paper will describe those intersections, dealing mainly with the authors and editors regularly active in both worlds. Particular attention will be paid to the *fumetti neri* ('black comics') of the Sixties and to their authors, from *Diabolik* to the many comics penciled and written by Magnus and Bunker.

Friday, 26 June 2009: 15.30-17.00

Parallel session 3a: 'Space and Boundaries' (O'Rahilly Building 1.01)

Chair: Daragh O'Connell (Department of Italian, UCC, IE)

1) Jean-Philippe Gury (U de Bretagne Occidentale, FR), 'No Plain Sailing. When Maritime Writing Meets French Crime Fiction'

Since the early days of detective stories, ships and boats of all types have been used as crime scenes, mainly because they offer a closed environment with a limited number of characters. This type of story is perfectly illustrated by *L'Arrestation d'Arsène Lupin* (1905) by Maurice Leblanc, which takes place on board a transatlantic ship, or *Death on the Nile* (1937) by Agatha Christie. However, in general the authors have a very superficially nautical culture.

That is not the case of René La Poix de Fréminville (1905-1972). He was a famous yachtsman who wrote many sailing textbooks, and also numerous sea fiction novels. Under the pseudonym of René Madec he published seven mysteries from 1956 to 1959. His detective is a Breton priest and former merchant captain. Thus the hero of the "Abbé Garrec" series is almost always confronted with crimes committed at sea (*L'Abbé Garrec passager des premières*, *L'Abbé Garrec gardien de phare*) or on its shore (*L'Abbé Garrec contre Carabassen*) that can only be solved by his extensive sea-faring knowledge.

Under the pseudonym of Christophe Paulin, he wrote two more nautical mysteries in the first French collection of historical crime fiction, "Le Gibet": *L'Oiseau mort du Cap Horn* (1956), about a murder on board a sailing ship en route to Valparaiso, and *Viking, la mer est grande* (1957) which takes place in ninth-century Ireland.

This paper will explore how La Poix de Fréminville created a unique type of crime fiction, mixing detective novels with maritime writing. We shall see how he tried to add a historical level to his intrigues. However, it may be that the author's attempt to cover three genres in a single novel was one or two too many.

2) Michael Engle (U of Virginia, US), 'Exhibiting the *Corpus Delicti*: Violence and the Sacred in Roberto Bolaño's 2666'

This paper examines the subterranean influence that a constellation of poets, novelists, and essayists *maudits*—including the Marquis de Sade, Baudelaire, Rimbaud, Lautreamont, Georges Bataille, and Pierre Guyotat—exerts on Roberto Bolaño's epic novel 2666, particularly in that novel's exploration of the relationship between violence, especially violent crime, and the sacred. I argue that 2666 can be read as a sustained engagement with a transgressive literary legacy that Bolaño both drew inspiration from and regarded with deep suspicion. Bolaño's admitted fascination with such crime novelists as James Ellroy, Thomas

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Harris, and Walter Mosley, as well as his interest in the writings of famous FBI profiler Robert K. Ressler (who appears as a character in *2666*), I suggest, can be better understood as being of a piece with his interest in this legacy, and his fiction correspondingly is, at one level, a ruthless, obsessive examination of the ethical, psychological, and social dimensions of violence that it adumbrates. Set partly in the fictional frontier city of Santa Teresa, a thinly veiled version of Ciudad Juárez, *2666* details the horrific serial murders, or "femicides," of hundreds of impoverished female, factory or *maquiladora* workers, who labor in the virtual politico-juridical limbo created in large measure by the passage of NAFTA in 1994. The novel can be read as an apocalyptic vision of a infernal twenty-first century Sadean Sodom, in which multinationals, drug cartels, corrupt politicians, and crooked police assume the role of Sade's vampiric aristocrats, a limbo where unchecked neo-liberal economic policies have fostered a climate of fear, repression, and hopelessness in which the vast majority of human beings are raw material for the profit and pleasure of the few. I suggest Bolaño's endlessly, and almost benumbingly flat, police report-like descriptions of the murdered women desecralizes the potentially symbolic or aesthetic dimensions of the crimes, paradoxically humanizing the victims and providing a glimpse of something close to a horrifically banal Real. I conclude by placing the novel in the context of other violent border narratives, including McCarthy's *No Country for Old Men* and Kem Nunn's *Tijuana Straights*, as well as the border crime narratives of Mexican novelists Eduardo Antonio Parra and Élmer Mendoza.

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Parallel session 3b: 'Gender 2' (O'Rahilly Building 1.32)

Chair: Gwenda Young (School of English, UCC, IE)

1) Doris De Young (Rider U, US), 'CSI: Medieval England'

Capitalizing on the current CSI craze as evidenced by T.V series, games, even toys, Diana Norman, under the nom de plume Ariana Franklin, recently launched her own CSI spin-off featuring 12th century doctor and pathologist Vesuvia Adelia Rachel Ortese Aguilar. Adelia, as she prefers to be called, the mistress of death in Franklin's debut medieval forensic thriller, *The Mistress of Death*, provides not only insight into the most advanced medieval medical practices, but also insight into the politics, beliefs, prejudices, and social customs of the times. Perhaps her most commendable contribution to the mystery genre, however, is Adelia's embodiment of the significant place that women, not just clerical, like Sister Fidelma in Peter Tremayne's mystery series, but also laic, occupied in medieval society, a place male authors since then have downplayed, ignored and even preempted.

When Adelia is introduced to the reader, her full name is followed by a further clarification: "Or Dr Trotula...which is the title conferred upon women professors in the school." The school referred to is the University of Salerno which established the first medieval medical school in Europe and produced medical practitioners and teachers, both men and women, famed throughout the Western world between the 10th and 13th centuries. Among the most famous was the woman physician, Trotula of Salerno, whose medical books influenced physicians of the following centuries. Some male scholars contend that Trotula was neither a woman or even existed, but Franklin's solid research embodied in her characterization of Adelia masterfully refutes that contention.

The purpose of this paper is to show how mystery, history and advance in women's studies have combined in Adelia's forensic crime solving in the 2007 *Mistress of the Art of Death*, the 2008 *The Serpent's Tale*, and the yet to be released 2009 *Grave Goods*.

2) Kerstin Bergman (Lund U, SE), 'Girls Just Wanna Be Smart? The Function of Female Scientists in Contemporary Crime Fiction'

From Sherlock Holmes' scientific reasoning in the mid 1800 to process passages in the contemporary CSI drama series, the involvement of science in the crime genre has gone through some radical changes. Science has long been part of the fictional investigation of crimes, but in recent years the scientific presence in fiction has grown rapidly and gained increasing popularity – not least as a result of the mentioned CSI series. Accordingly, today the interaction between fiction and science is becoming more pronounced in our western society, and thus also more significant. One important part of the scientific presence in crime fiction is the scientist, who is often assisting the main detective, but sometimes also, as in the case of the forensic crime fiction, appears as the primary investigator. In this paper, I will examine one aspect of the border between science and fiction by looking at the role and function of in particular the female scientist in contemporary crime fiction. Her characteristics and function will be outlined and discussed, using representative (primarily Anglo-American) examples from novels, television, and film from the early 21st century. My thesis is that while being an interesting and complex scientific addition to crime fiction, the female scientists simultaneously often represent a feministic backlash. While sustaining successful careers, they are rarely portrayed as having a thriving private life and a "normal" personality. Instead they tend to be depicted as rather eccentric loners. The discussion of the female scientists will be outlined both against the ongoing debate in the scientific community concerning the depiction of scientists in fiction (ex. Steinke, Ribalow, Garfield, Knight, Gooding and Gaus, Crichton), and against recent feminist research on crime fiction and female crime fiction heroes (ex. Mizejewski, Dresner, Walton and Jones, Plain, Munt, Rowland, Reddy). How do these eccentric female crime fiction scientists differ from their male counterparts? How do they relate to the debates among scientists concerning the portrayal of scientists in fiction? And what might this indicate concerning the interaction between crime fiction and science?

3) Stephanie Hannon (MIC, U of Limerick, IE), 'Genre Contamination and the Deconstruction of Gender Boundaries: Portrayals of the Female Serial Killer'

'Charming, simple, infantile, foolish, pretty, harmless, affectionate, docile, despoiled, alluring, seductive, despired. Girls are beautiful and soft' (Maso 1998: 229).

In a discussion of genre, contamination can refer to modification of one genre due to the impact of another. This paper will look at the influence of 'true crime' on crime fiction, in a consideration of portrayals of the female serial killer, with reference to Nick Broomfield's documentary *Aileen Wuornos: The Selling of a Serial Killer*, and American novelist Carole Maso's *Defiance*. Both of these texts emphasize how preconceived notions of feminine innocence and victimhood have been eradicated in recent decades, by statistics which prove that the figure of the violent female have begun to overtake those of the violent male. The parallels drawn between Maso's fictional serial killer Bernadette O'Brien and real life infamous serial killer Aileen Wuornos will be discussed.

With crime fiction's consistent return to generic violence, it has become a genre where one would most likely find the traditional feminine roles subverted, more importantly, a genre where the figure of the violent female is most commonly accepted. True crime portrayals of females who kill have altered the roles which women take on in crime fiction, redefining them in the role of aggressor rather than submissive victim. Thus, looking at the influence of true crime on crime fiction, this paper will not only

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discuss ideas of 'genre contamination', but will also critique the deconstruction of gender boundaries and feminine stereotypes, as well as society's preconceived ideas of violence as a solely male domain.

Friday, 26 June 2009: 15.30-17.00

Parallel session 3c: 'Hybrids 2' (O'Rahilly Building 2.55)

Chair: Pdraigín Riggs (Roinn na Nua-Ghaeilge, UCC, IE)

1) Paula Murphy (Mater Dei Inst. of Education, IE), 'Homicidal Hero: Ken Bruen's *Once Were Cops*'

The protagonist of *Once Were Cops*, Matt O'Shea, is an Irish guard who joins the New York Police Department. Matt's character is defined by a Jekyll-and-Hyde-like duality. A likeable young man, he gains the reader's sympathy during his first person account of his experiences in the NYPD. But when Matt 'zones', as he refers to it, he is capable of horrific acts of violence, including serial rape and strangulation.

This paper will argue that Bruen's novel contravenes the standard formulation of the hard-boiled detective hero. While such detectives may commit crimes, it is usually with ultimately good intentions, whereas Matt's violence is often without purpose and without remorse.

This characterisation can be considered in the context of how the novel borrows from the techniques of literary postmodernism. The narrative voice of the novel, which moves between the first person narration of Matt and the third person narration that describes other characters, creates a shifting narrative that mirrors the instability of truth in the novel. This instability is deepened by Matt's unreliability as a narrator: he often leaves out important pieces of information, cannot remember many of his crimes, and seems to play with the reader as he plays with his victims.

The novel's self-conscious self-reflexivity also points to the author's incorporation of postmodern literary traits: Matt makes several references to James Joyce, his girlfriend Nora has the same name as Joyce's wife, and one of his victims, Lucia, has the same name as Joyce's daughter. Analysis of these aspects of the novel will illustrate how *Once Were Cops* can be considered as a product of cross-pollination between literary postmodernism and crime fiction.

2) Marco Amici (UCC, IE), 'State Boundary: Italian History as a Crime Novel'

If we look at the recent history of Italian literature, concentrating in particular on the first decade of the new millennium, we can see a veritable explosion of crime related genres, which have enjoyed success in terms of the number of books published, of the response on the part of the public and, finally, critical success. Among the writers making their debut in the area of crime fiction, one name which stands out is that of the barely thirty-year-old Simone Sarasso who, in his first novel, *Confine di Stato* (State Boundary, 2007), embarks on what can only be described as an arduous literary enterprise: that of telling the story of the dark side of the Italian Republic, from the death of 21-year-old Wilma Montesi (1953), to that of publisher and revolutionary, Giangiacomo Feltrinelli (1972). The form he chooses, however, is a distinctive historical-*noir* novel, heavily influenced both by the recent tradition of the Italian *noir*, and by the imagery associated with the Hollywood action film.

In this paper, I will seek to contextualize *Confine di stato* within the Italian literary panorama, with particular reference to the recent tradition of crime fiction. I will attempt, furthermore, to underline those characteristics particular to the novel which, in my opinion, it is worth examining in relation to a discourse which cannot be limited to genre literature. In particular, I will concentrate on the narrative strategies adopted by the author to retell traumatic events from the history of Italy, such as the bombing in Milan's Piazza Fontana (1969), which still live on in the collective *imaginaire*.

Saturday, 27 June 2009: 9.30-11.30

Parallel session 4a: 'True Crime' (O'Rahilly Building 1.01)

Chair: Barry Monahan (School of English, UCC, IE)

1) Howard Louthan (U of Florida, US), "'True Crime" in Seventeenth-Century Prague'

On the night of February 24, 1694 a Jewish boy died under mysterious circumstances in the crowded Prague ghetto. The event may have gone unnoticed were it not for one curious feature of the incident. Simon Abeles, the son of a prominent Jewish family, had evinced some interest in Christianity. He had run away from home and had begun religious instruction with the Jesuits. His rift with his family, though, was eventually patched up, and he returned home before publicly converting. A few weeks later he was dead and hastily buried. According to the family, he had died of natural causes. An informer, however, had alerted city authorities, and they had exhumed the body and launched an investigation. Simon's father was ultimately charged with murder while the dead boy became a hero in Christian Prague.

The Abeles incident became a cause célèbre across the continent with pamphlets describing the events as far afield as Amsterdam, Königsberg and Florence. As one might expect, most of these texts were polemical and religious in nature, decrying the inhumanity of the Jews or celebrating the Christian virtues of Simon. My paper, however, will focus on one fascinating tract that did not conform to these standards and was a type of literary hybrid. Despite its Latin title, the *Processus Inquisitorius* was aimed at a popular audience, an early modern version of "true crime" literature. It contained the German transcripts of the interrogations of the Abeles household and other related documents to the case. It was structured in such fashion that the reader was to work through the documents provided and reach his/her own conclusion concerning the boy's death. My paper will analyze this text and seek to place it in the broader context of emerging new trends in the literary and social world of central Europe.

2) Sophie Boyer (Bishop's U, CA), 'Andrea Maria Schenkel's *Kalteis*: A True Case Study of Literary Borrowing'

As a newcomer to Germany's literary landscape, Andrea Maria Schenkel has enjoyed a dazzling rise to fame: she was indeed awarded for two consecutive years the prestigious *Deutscher Krimi Preis* [German Critics Award for Crime Fiction] – an unprecedented achievement – for her first two novels, *Tannöd* [The Murder Farm] and *Kalteis* published respectively in 2006 and 2007. While *Tannöd* fictionalizes a true story about a whole family slaughtered by an unknown murderer, an unsolved enigma that shattered the Bavarian province some eighty years ago, *Kalteis* reconstructs the authentic case of Johann Eichhorn, a criminal who terrorized the city of Munich from 1928 to 1939, a decade during which he raped at least a dozen women and murdered five others.

Critics unanimously praise Schenkel's prose, underlining primarily her novels' uncanny atmosphere and the ensuing fascination these stories hold for the reader. Critics further conjecture that the uniqueness of Schenkel's style, its unconventionality as it were, lies among other things in its laconic tone and its recourse to the montage technique. Although I agree in essence with these observations, I wish to challenge the notion of Schenkel's originality by demonstrating how, both in their form and content, Schenkel's works extensively borrow from long-lasting traditions and conventions.

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Focusing mainly on her second novel, *Kalteis*, I will first explore how Schenkel strictly abides by the rules of the “true crime” genre as exposed by Alex Ross in his seminal article “The Shock of the True” (*The New Yorker*, August 19, 1996). Finally, I will illustrate how the stylistic devices employed to transform the criminal and his victims’ true story into a piece of enthralling fiction can be traced back to Weimar Germany’s New Objectivity, a movement famous for its treatment of the recurrent *Lustmord* [sexual murder] theme.

3) Silvia Ross (UCC, IE), ‘True Crime in Tuscany: Textual Accounts of the Monster of Florence in Giuttari & Lucarelli and Preston & Spezi’

A series of brutal murders of young lovers in the countryside outside Florence between 1968 and 1985 struck fear in both residents in and visitors to Tuscany, accompanied—predictably—by a morbid fascination with these events on the part of the media. Many theories regarding the killings of the so-called ‘Monster of Florence’ have developed, and numerous were the accused. Not surprisingly, many fictional and non-fictional works have emerged in the wake of these murders, from Nabb’s *The Monster of Florence* (1996), to the fictional character of the inspector in charge of the investigation appearing as Lecter’s victim in Scott’s Hollywood movie *Hannibal* (2001), set in the Tuscan capital, and based on Harris’s novel.

In this paper I problematize the ways in which two texts on the Monster of Florence, one in Italian, the other in English, negotiate the boundaries between true crime and the detective novel, between fact and fiction, between the real and the literary. Both texts are co-authored, and both accounts are written by figures involved in some manner with the case itself. *Compagni di sangue* [Blood Companions, 1998], was penned by Carlo Lucarelli, a well-established figure in crime fiction in Italy, and Michele Giuttari—who headed investigations into the crimes from 1995 onwards and posited that the crimes were committed by more than one individual. *The Monster of Florence: A True Story* (2008) is also the result of a collaborative effort: in this instance between the American writer Douglas Preston, and the Italian journalist Mario Spezi, at one point accused by Giuttari himself of involvement in the murders.

I analyze how the two texts straddle the line between fictional representation and ‘true crime’, examining also the complexities of co-authorship between writer and inspector on the one hand, and author and journalist on the other, and, moreover, how the texts interface with each other. My study will also consider the importance of narrative voice (Bal, Prince), and the problematics of the textual representation of actual crime, especially when the writers have had contact with the case in question. Furthermore, it will reflect on the role of location in the texts, since much of the fascination with the Monster of Florence derives from the contrast between the idealized Tuscan countryside, and the horrific homicides that took place there over the span of three decades, echoing literary and historical tropes associated with the terrain of the Renaissance, known for its beauty but also for its history of conflict. Thus the typical *locus amoenus* has become instead, a crime scene.

4) Rachel MagShamhráin (UCC, IE), ‘Where Truth Lies: The Site of the Art Crime in Orson Welles’ *F is for Fake* (1975)’

Orson Welles’ 1975 film, a hybrid documentary-mockumentary, equal parts truth and lies, cutting between “original” footage and entirely staged events, explores the complex relationship between, and inevitable interrelatedness of originals and fakes. It takes as its examples two related forgery cases: the “true” case of Elmyr de Hory, Hungarian art forger extraordinaire, if he is to be believed, and the case of Clifford Irving, author of the fake autobiography of the enigmatic Howard Hughes and the true exposé of de Hory entitled *Fake!*

To quote John Schad, we are “perhaps used to the idea of the critic [if not documentary-maker] as detective, as one who, in the name of the ‘hermeneutics of suspicion,’ labours at the scene of the crime that is art, particularly when the art-work in question is, say, a work of anti-art or depicts a murdered body.” Our critic-narrator-documentary maker, Welles, however, is a scam artist himself of sorts, and behaves in this work about frauds as both detective and criminal fraudster, dividing his time between illuminating his audience and mimicking the obfuscations and lies of his two protagonists. Like his criminal hero, Elmyr de Hory, who boasts openly about his forgeries, Welles produces a documentary that openly claims of itself, its confessional, testimonial mode notwithstanding, that it is fake. The *corpus delicti* of Welles’ film is, therefore, the very idea of truthful representation. This paper traces the interlaced motifs of art and crime through Welles’ film essay, reading it with Gilles Deleuze’s as evidence that Welles “makes the image go over to the power of the false [...] as if [he] were retracing the main points of Nietzsche’s critique of truth: the ‘true world’ does not exist, and, if it did, would be inaccessible, impossible to describe, and, if it could be described, would be useless, superfluous.”

Saturday, 27 June 2009: 9.30-11.30

Parallel session 4b: ‘Between History and Memory’ (O’Rahilly Building 1.32)

Chair: Gert Hofmann (Department of German, UCC, IE)

1) Jane Rosenbaum (Rider U, US), ‘Jacqueline Winspear’s Maisie Dobbs Series and the Lessons of History’

The surface delights of Jacqueline Winspear’s 21st-century series of historical mystery novels—an engaging heroine, a quirky cast of characters, and a timeframe not previously highlighted in the detection genre—mask a darker reality. The details of Maisie’s development into adulthood, the incessant reverberations of her traumatic experiences as a field nurse on the battlefields of World War I, and the frenetic social whirl of a world caught between two wars and on the edge of financial devastation lurk always in the background. These serve to provide a history lesson, prescient in its evocation of today’s battle-scarred soldiers in a world again teetering on the brink of economic ruin.

It is not simply that Winspear has claimed for herself a period of time that has not caught the fancy of other writers in the genre; rather, it is that the so-called “War to End all Wars,” is the watershed event that brought us modernity as we know it. With the good fortune to have been educated out of domestic servitude, Maisie, the former housemaid turned psychologist, represents both an end and a beginning. Her new Europe is one in which class relationships and the political climate have changed forever. And the “Great War,” the engine that can be viewed both as a cause and a result of that alteration, weighs heavily on the minds of those characters who have survived its wrath. And so, Winspear’s Maisie undertakes the solution of her clients’ problems, not so much to give them closure, but to remind Winspear’s readers that, if we are to understand the world we have inherited, we need to be conscious of the ways in which the past has shaped the present. And Maisie, with her commitment never to forget the devastation wrought by the First World War, exists to show us the way.

2) Claire Gorrara (Cardiff U, GB), ‘Resistant Histories: Memories of the Second World War in French Crime Fiction’

This paper will investigate the ways in which French crime fiction provides a privileged optic on the cultural politics of memory and the writing of history. During and immediately after the bloody battles of liberation, as French and Allied troops and resisters evacuated the German invader from French soil, selected crime writers engaged in the opening sallies of another ‘battle’, this time over the legacy and interpretation of the recent past. This paper will examine how three such crime writers, Jean Meckert, André Hélène and Gilles Morris-Dumoulin, confronted France’s wartime record and their response to the cultural imperative to construct a glorious image of ‘la France résistante’, so prevalent in the immediate post-war years. Using lived experience and the generic model of

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American hard-boiled crime fiction, this paper will argue that such writers reject an image of resistance as resurgent French manhood in favour of a far more problematic portrayal of the compromises, moral ambiguities and political conflicts of France under occupation and liberation. It will place such crime fictions in the cultural context of the late 1940s and 1950s and address their cross-fertilization with a range of other historical and literary narratives as commentators and historical actors attempted to create, impose and consolidate their own interpretations of occupation and resistance. By reflecting on the role of popular culture as an active agent of memory, this paper will argue for crime fiction, above all in its noir incarnations, as a highly influential genre for debating the 'criminal' legacy of les années noires in contemporary France.

3) Jane Dunnett (Swansea U, GB), 'Corrupting Crime Fictions: State Servility and Anti-Semitism in Some Wartime Italian Detective Novels'

A vogue for crime fiction rapidly developed in Italy between the wars as literally hundreds of detective novels, largely from Britain and the USA, were translated and published. The instant popularity of this new literary genre alarmed the Fascist regime who branded it 'immoral' and potentially 'dangerous'. One of the main complaints was that it was a foreign genre, and portrayed social ills that did not exist in Mussolini's Italy, thereby exposing readers to 'subversive' ideas. Given that crime reporting was banned in newspapers, it is perhaps not surprising that the authorities should have felt such disquiet at the way Italians had seized upon crime fiction.

Despite attempts to limit, if not ban outright, detective novels, they nevertheless circulated in great numbers, becoming ever-more popular as publishers competed with one another for a share in what was proving to be an extremely lucrative market. Before long (1931), Italian writers also turned their hand to writing crime fiction, mainly producing novels that echoed Anglo-American 'Golden Age' detective novels, or looking to Simenon's Inspector Maigret for inspiration. However, a small number of writers exploited the genre for ideological purposes, using it as a vehicle for nationalist and racist propaganda.

The aim of my paper is to examine their attempts to 'italianise' the crime genre by embedding references to official discourse in the narrative structure of their novels. References to Italy's imperialist expansionism, racial theory, anti-semitic legislation and the alliance with Nazi Germany provide a form of contemporary social and political commentary. Clearly, they were designed to legitimise Fascist policies by linking them to the pleasurable experience of reading detective novels. But how successful were they? I shall be discussing the work of two writers, Enzo Geminiani and Romualdo Natoli, and analysing the strategies they deployed to convey their messages, situating these within the historical context of Italy's increasing belligerence in foreign policy and its war rhetoric.

4) Robert Blankenship (U of N Carolina, US), 'Detecting East German History: Werner Heiduczek's *Tod am Meer* as Detective Fiction'

Jablonski is dead, declares the first sentence of Werner Heiduczek's 1977 East German novel *Tod am Meer* (Death at the Sea). Not only is Jablonski the victim, he is also the primary witness, as the bulk of the novel consists of a lengthy letter in which Jablonski tells his life story. A fictional editor and would-be detective provides his own brief statement, Jablonski's letter, and three brief statements by others who knew Jablonski. In the end, however, it is the reader who must play the role of detective, a potentially subversive device in the German Democratic Republic. What can Jablonski's life reveal about his mysterious death? What do Jablonski's life and death reveal about East German history? What does it mean that Jablonski is dead? With these questions in mind, this paper reads *Tod am Meer* as detective fiction, an approach that allows for an intensive narratological examination of focalization and order, as well as the use of certain terms such as victim, perpetrator, and witness. Such an approach provides a useful springboard into the novel's complicated excavation of East German history.

Saturday, 27 June 2009: 14.15-15.45

Parallel session 5a: 'Crime and Law' (O'Rahilly Building 1.01)

Chair: Rachel MagShamhráin (Department of German, UCC, IE)

1) Nicoletta Di Ciolla (Manchester Metropolitan U, GB), 'The Prosecutor's Take - the Narrative of Crime from the Perspective of the Institutions'

In this paper I look at how the literary discourse on crime can be affected by a point of utterance situated within the institutions. In this specific instance, through an analysis of the novels by former judge Domenico Cacopardo, featuring a protagonist/investigator who is a public prosecutor, this paper seeks to address a fundamental question: can the ethical discourses on law and justice receive public recognition and credibility when endorsed by popular fiction? What strategies are implemented in the author's attempt to dislodge the widespread and deep rooted distrust in the "stato di diritto", which is prevalent in Italy, through a credible literary model?

2) Marta Forno (U de Nice-Sophia Antipolis, FR), 'Writers of Detective Stories, But Not Only'

This paper aims to highlight the connections between the writing of detective novels and writing about crimes and investigations, as a popular, scientific and journalistic form of writing. Many writers of detective stories have also a production of "serious" literature: essays, popular writings, chronicle and journalistic writings and last but not least fiction about detective literature.

This applies as well to Italian detective literature: I will focus particularly on present-day literature. I will also explore the boundaries of the genre, to verify if detective literature can be something other than fiction and if its realistic style is at the origin of this expansion outside the limits of fiction.

The starting point of this paper is the observation that some authors are involved in other writing fields: I will, in particular, investigate legal and scientific writing, around and about the crime. The novelist Carlo Lucarelli has written several books in recent years (*Tracce criminali*, *Serial killer* and *Scena del crimine*) with Massimo Picozzi, a criminologist and expert of forensic psychiatry. These books are manuals for the popularization of criminology, describing to a wider public the scientific method used to collect evidence, and the basics of ballistic and forensic science. They are written with a strong orientation to the actual context of the crime (for example they describe the techniques to discover the murder weapon or the steps followed by the coroner in a specific test) but they keep an evident connection with fiction. These manuals are not technical books for experts, but just half-technical books for normal readers who are interested in this kind of reading and obviously in detective fiction. Gianrico Carofiglio is an Assistant Public prosecutor. Besides detective stories, which are the first example of *legal thriller* or *procedural story* in Italy, he has also written procedural manuals about the technique of witness examination during the trial. Direct examination and the lawyer's attitude are explained by some practical cases related to cross examination, eyewitness, perjury, questioning and the questioner's attitude. Carofiglio has written technical manuals but also a popular version of his works, *L'arte del dubbio*, destined to normal readers who are interested in the workings of the trial.

I will look for the reasons for this pedagogic attitude of detective story writers and I will try to understand why detective fiction seems to be the "blend" genre of modern narrative. In order to keep the fiction writing in a central position, I will compare the

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double production of Lucarelli and Carofiglio. I will try to find in the fiction production the elements which are developed in the technical writing and I will try to evaluate how much the reality of and around the crime is then present in the crime literature.

3) Ingrida Povidiša (Ludwig-Maximilian-U Munich, DE), 'The Mystery of the Art of Death: A Study on a Crime Fiction Sub-Genre'

Forensic crime fiction is a relatively new sub-genre of detective fiction. There, the investigator of the crime, a forensic specialist, is an expert working for the legal system on the one hand, on the other hand he is acting as an amateur co-operating with the police. Thus, in general in the secondary literature novels by e.g. J. Bass, S. Beckett, P. Cornwell, K. Reichs, to name but few, are mostly classified as police procedural (John Scaggs) or postmodern crime fiction (Stephen Knight). A forensic investigator is even been called a reincarnation of Sherlock Holmes (Hans R. Brittnacher), and of course the parallel cannot be overseen. However, even if the forensic investigator echoes Holmes' method very much, it is still worth to take a closer look at the phenomenon of the novels dealing with forensic sciences (with scientific techniques of natural sciences of today). Forensic crime fiction has some meanwhile distinctive features: focus on the victim instead of the perpetrator (the whole course of the story is the investigation of the identity of the body, which leads to the perpetrator in the end); very detailed representation of the real-life scientific methods used in the investigation, which is the very prominent element of the narration as well as the specific terminology (e.g. of anatomy); in some cases the authors are forensic specialists; etc. The paper tries to examine which genre changes do forensic crime novel represent, and why they appear, and what do these changes mean within the larger frame of detective/crime fiction in general.

Saturday, 27 June 2009: 14.15-15.45

Parallel session 5b: 'Philosophy/Economics/Anthropology' (O'Rahilly Building 1.32)

Chair: Eoin Barrett (Department of Hispanic Studies, UCC, IE)

1) Carol Nicholson (Rider U, US), 'The Philosophy of Arthur Conan Doyle' [nicholson@rider.edu]

Arthur Conan Doyle's philosophy was remarkably similar to that of the American psychologist and pragmatist philosopher William James. Both men were trained as doctors, although James never practiced medicine and spent his entire career teaching at Harvard. Doyle based his character Sherlock Holmes partly on Dr. Joseph Bell, a professor of clinical surgery at Edinburgh University who was widely admired among medical students for his astonishing powers of diagnosis based on observation and logical deduction. Both Doyle and James developed a strong interest in Spiritualism, a movement begun in 1848 by Maggie and Katie Fox, who believed that they were able to communicate with a spirit that inhabited their home in Hydesville, New York. The movement had two million followers by 1855, and during the late Victorian era, it attracted a number of leading scientists. Doyle and James frequently attended séances, and both were members of the British Society for Psychical Research, formed in 1882 by a distinguished group of Cambridge scholars to examine paranormal phenomena in a rigorously scientific manner. While on a lecture tour on spiritualism in America, Doyle claimed to have had an "instructive conversation" with James more than a decade after the latter's death in 1910. According to Doyle's account in the *New York Times* (June 23, 1922), James spoke through the person of a young woman, giving detailed instructions for spreading psychic propaganda. I argue that Doyle's philosophy, combining what James called "tough-minded" and "tender-minded" elements, is not as contradictory as it might appear and can be understood in terms of James' theory of "radical empiricism."

2) Daniel Blackshields (UCC, IE), 'The Game Is Afoot!': Sherlock Holmes and the Investigative Narrative in Economics'

Breit and Elzinga claim that '*almost all good economic analysis is structured like classical detective fiction*' (2002, p. 367). This paper highlights a pedagogical use of classical detective fiction for a narrative turn in Economics instruction. This pedagogical experiment is designed to encourage the embracement of a scientific problem-solving mindset and strategy when exploring ill-defined problems. This is facilitated through an in-depth *interactive* exploration and adaptation of the investigative strategy of Sherlock Holmes in Conan Doyle's original canon and Granada TV adaptation of this canon (2007 [1984-94]). The use of the Sherlockian canon complements the investigative detective attitude and approach evident in economics narratives such as *The Economic Naturalist* (Frank 2007), *The Undercover Economist* (Harford 2006), *Freakonomics* (Levitt and Dubner 2005). Breit and Elzinga have explicitly alluded to resonances between the Sherlockian canon and the development of the Professor Spearman mysteries (2002). The author's experiment supplements their series of novels written under the pseudo-nom Marshall Jevons, wherein, a fictional economist sleuth; Professor Henry Spearman uses domain-specific knowledge of Economics to solve crime: *Murder at the Margin* (1993 [1978]), *The Fatal Equilibrium* (1986), and *A Deadly Indifference* (1998). This pedagogical experiment culminates in a series of role-playing narrative exercises wherein participants acting as Sherlock Holmes complete the author's purposefully-designed Holmesian adventures.

3) Jeffrey Halpern (Rider U, US), 'Tony Hillerman and the Anthropological Narrative'

In a memorial in the on-line journal "Afarnesis (October 2008) Tony Hillerman's work was praised as a model for the aspiring anthropologist.

What set them apart, in my opinion, is the fact that the solution to the mystery revolved around some bit of cultural knowledge about the Hopi or Navajo - and Hillerman clearly knew these two groups well. I would, in point of fact, recommend them to aspiring cultural anthropologists.

In fact Hillerman's two main protagonists the Navajo policemen, Jim Chee and Joe Leaphorn, both obtained academic degrees in anthropology before taking up police work. This conceit, of course, allows both of them to have a broader and deeper knowledge of traditional Navajo (not to mention Hopi and Zuni) than most modern day Navajo would have, and it is this knowledge that plays a pivotal role in the solving of the mystery in each of his novels. But to what extent can these novels be read as anthropology and, perhaps even more interestingly, to what extent has Hillerman's view of Native American life been distorted by the conventions of the anthropological narrative that he so clearly draws upon? The anthropological narrative upon which Hillerman relies is that of the early pioneers of cultural anthropology such as Benedict and Bunzel. This is a narrative that focuses not so much on life as it was being lived as how life should be lived, and as such values publicly accepted "lies" over the distortions of individuals. The question then is, in doing this, does Hillerman in fact reinforce stereotypes that are just as damaging to a modern understanding of Native Americans as the ethnocentric stereotype of the drunken lazy Indian.