

# Twentieth Century Crime Fiction Gender Sexuality And The Body

## **Murdering Miss Marple** - Julie H. Kim 2014-01-10

During the interwar “golden age” of British detective fiction, women writers like Dorothy L. Sayers and Agatha Christie reigned, but their work remains tame compared to today’s crime novels. Elements of sexuality and gender, including soft porn and sexual psychopathy, pervade contemporary detective fiction. The 10 essays in this collection explore issues of gender and sexuality in crime writing by women from 1985 to 2011, surveying works about girl sleuths, parodies, hard-boiled detective fiction, police procedurals, and recent serial killer series. They examine the relationship between genre and gender and explore how later works enter into a field of “post-feminism.” Most importantly, this volume demonstrates how popular women writers of the last three decades have reconceptualized what it means to be a female detective.

## *John Mills and British Cinema* - Gill Plain 2006-03-23

Although his film career extended from the early days of sound to the British New Wave and beyond, Sir John Mills is nonetheless remembered as the archetypal hero of the Second World War. Regarded as an English 'everyman', his performances crossed the class divide and, in his easy transition from below decks to above, he came to represent a newly democratic masculine ideal. But what was this exemplary masculinity and what became of it in the aftermath of war? John Mills and British Cinema asks how was it possible for an actor to embody national identity and, by exploring the cultural contexts in which Mills and the nation became synonymous, the book offers a new perspective on 40 years of cinema and social change. Through detailed analysis of a wide range of classic British films, John Mills and British Cinema exposes the shifting constructions of 'national' masculinity, arguing that the screen persona of the actor is a fundamental, and often overlooked, dimension of British

cinema.

## **Women's Fiction of the Second World War** - Plain Gill Plain 2019-08-07

This book examines the relationship between war and gender through the analysis of literary texts. Focusing on the fiction of Dorothy L. Sayers, Stevie Smith, Virginia Woolf, Naomi Mitchison and Elizabeth Bowen during the 1930s and 1940s, the book considers the different and sometimes contradictory ways in which British women writers responded both to the threat of war and to actual conflict in this period.

## **Intersectionality and Decolonisation in Contemporary British Crime Fiction** - Charlotte Beyer 2023-01-24

Intersectionality and decolonisation are prominent themes in contemporary British crime fiction. Through an in-depth critical and contextual analysis of selected contemporary British crime fiction novels from the 1990s to 2018, this distinctive book examines representations of race, class, sexuality, and gender by John Harvey, Stella Duffy, M.Y. Alam, and Dorothy Koomson. It argues that contemporary British crime fiction is a field of contestation where urgent cultural and social questions are debated and the politics of representation explored. A significant resource which will be valuable to researchers and scholars of the crime genre, as well as British literature, this book offers timely critical engagement with intersectionality and decolonisation and their representation in contemporary British crime fiction.

## The Millennial Detective - Malcah Efron 2011-10-10

International in scope and varied in its theoretical approaches, this collection of ten new critical essays examines the prevailing trends in recent crime fiction. Of particular interest are shifting, and increasingly globalized, conceptions of crime, as well as the genre’s response to

technological, legal, and social changes at the end of the 20th century. Employing critical tools new to crime-fiction studies, the essays also gesture toward a future for genre scholarship.

**Contemporary French and Scandinavian Crime Fiction** - Anne Grydehøj 2021-07-05

This book offers a study of Danish, Norwegian, Swedish and French crime fictions covering a fifty-year period. From 1965 to the present, both Scandinavian and French societies have undergone significant transformations. Twelve literary case studies examine how crime fictions in the respective contexts have responded to shifting social realities, which have in turn played a part in transforming the generic codes and conventions of the crime novel. At the centre of the book's analysis is crime fiction's negotiation of the French model of Republican universalism and the Scandinavian welfare state, both of which were routinely characterised as being in a state of crisis at the end of the twentieth century. Adopting a comparative and interdisciplinary approach, the book investigates the interplay between contemporary Scandinavian and French crime narratives, considering their engagement with the relationship of the state and the citizen, and notably with identity issues (class, gender, sexuality and ethnicity in particular).

*Twentieth Century Crime Fiction* - Gill Plain 2014-07-16

First Published in 2001. Routledge is an imprint of Taylor & Francis, an informa company.

*Fiction, Crime, and the Feminine* - Rédouane Abouddahab 2011-01-18

The form of art called fiction has always been the privileged framework providing the perfect alibi for facing, framing, and containing the Other's desire and the strange libido attached to violence: in other words, there is an ambivalent dimension inherent in the scenarios and fantasies we enjoy by proxy. Are not the fairy tales of our childhood full of images of death and violence, whose fascinating presence is paradoxically meant to make us feel all the more safely tucked up in bed? After all, the wolf or the Little Red Riding Hood, the monstrous killer or the unfortunate victim are but fictitious characters, mere shifting positions: they are "not

me"—therefore, thanks to the willing suspension of disbelief process, any reading "I" may shift into their speech or thoughts on the fictional screen, a stage both for projection of and protection from such forbidden enjoyments. Crime fiction has also for a long time been the genre for such containment. Ever since Victorian "craniology," criminal violence has remained as resistant as ever to scientific measurement—even to the more recent techniques of investigation of the brain. Where women are concerned they were first and mostly fascinating victims but they also nowadays feature in the role of the criminals, adding to the first fascination the mystery of a woman's desire beyond the pale of societal expectations. Indeed, more and more pieces of crime fiction nowadays refuse to grant the simple pleasures of old: what if, for example, the text refuses to comply to the "whodunnit" convention? What about those stories that instead of closure, will diffuse a mist, a sense of unrest by their emphasis on the inexplicable lure of violence? In other words, gone are the days of the satisfaction granted by traditional closure and return to a solidly structured society, made safe again by the disposal of the scene of violence. But writing as such is also to be taken into consideration, and what forcefully determines the writing is not only the historical trauma (whose active presence in the fiction cannot be denied), but especially some unresolved traumatic event or exclusion that makes one write and, through the writing, quest bliss, but that also makes one renounce the attachment to the inevitably lost bliss.

**Literature of the 1940s** - Gill Plain 2013-09-10

This new study rereads the literary response to a decade of trauma and transformation. Instead of separating the 1940s into before and after the war, it focuses on the entire decade and the themes which emerged from writers' involvement in and resistance

**A Companion to Twentieth-Century United States Fiction** - David Seed 2010-01-21

Through a wide-ranging series of essays and relevant readings, *A Companion to Twentieth-Century United States Fiction* presents an overview of American fiction published since the conclusion of the First World War. Features a wide-ranging series of essays by American,

British, and European specialists in a variety of literary fields Written in an approachable and accessible style Covers both classic literary figures and contemporary novelists Provides extensive suggestions for further reading at the end of each essay

**Class and Culture in Crime Fiction** - Julie H. Kim 2014-04-03

The crime fiction world of the late 1970s, with its increasingly diverse landscape, is a natural beginning for this collection of critical studies focusing on the intersections of class, culture and crime--each nuanced with shades of gender, ethnicity, race and politics. The ten new essays herein raise broad and complicated questions about the role of class and culture in transatlantic crime fiction beyond the Golden Age: How is "class" understood in detective fiction, other than as a socioeconomic marker? Can we distinguish between major British and American class concerns as they relate to crime? How politically informed is popular detective fiction in responding to economic crises in Scotland, Ireland, England and the United States? When issues of race and gender intersect with concerns of class and culture, does the crime writer privilege one or another factor? Do values and preoccupations of a primarily middle-class readership get reflected in popular detective fiction?

Crime Fiction in the City - Lucy Andrew 2013-04-15

Crime Fiction in the City: Capital Crimes expands upon previous studies of the urban space and crime by reflecting on the treatment of the capital city, a repository of authority, national identity and culture, within crime fiction. This wide-ranging collection looks at capital cities across Europe, from the more traditional centres of power - Paris, Rome and London - to Europe's most northern capital, Stockholm, and also considers the newly devolved capitals, Dublin, Edinburgh and Cardiff. The texts under consideration span the nineteenth-century city mysteries to contemporary populist crime fiction. The collection opens with a reflective essay by Ian Rankin and aims to inaugurate a dialogue between Anglophone and European crime writing; to explore the marginalised works of Irish and Welsh writers alongside established European crime writers and to interrogate the relationship between fact

and fiction, creativity and criticism, within the crime genre.

**Crime Fiction** - Martin Priestman 2013

This brief study surveys British and American crime fiction from the first detective stories of Edgar Allan Poe to the present day, exploring the ways in which Poe's basic form has intertwined with more suspense-driven elements to produce fiction featuring spies, private-eyes and serial killers, as well as the classic whodunnit.

**New Perspectives on Detective Fiction** - Casey Cothran 2015-10-14

This collection establishes new perspectives on the idea of mystery, as it is enacted and encoded in the genre of detective fiction. Essays reclaim detective fiction as an object of critical inquiry, examining the ways it shapes issues of social destabilization, moral ambiguity, reader complicity, intertextuality, and metafiction. Breaking new ground by moving beyond the critical preoccupation with classification of historical types and generic determinants, contributors examine the effect of mystery on literary forms and on readers, who experience the provocative, complex process of coming to grips with the unknown and the unknowable. This volume opens up discussion on publically acclaimed, modern works of mystery and on classic pieces, addressing a variety of forms including novels, plays, graphic novels, television series, films, and ipad games. Re-examining the interpretive potential of a genre that seems easily defined yet has endless permutations, the book closely analyzes the cultural function of mystery, the way it intervenes in social and political problems, as well as the literary properties that give the genre its particular shape. The volume treats various texts as meaningful subjects for critical analysis and sheds new light on the interpretive potential for a genre that creates as much ambiguity as it does clarity. Scholars of mystery and detective fiction, crime fiction, genre studies, and cultural studies will find this volume invaluable.

Violence and Victimhood in Hispanic Crime Fiction - Shalisa M. Collins, 2018-07-26

At the heart of crime fiction is an investigation into an act of violence. Studies of the genre have generally centered on the relationship between the criminal and the investigator. Focusing on contemporary crime

fiction from the Spanish-speaking world, this collection of new essays explores the role of the victim. Contributors discuss how the definition of "victim," the nature of the crime, the identification of the body and its treatment by authorities reflect shifting social landscapes, changing demographics, economic crises and political corruption and instability.

**Gender Bending Detective Fiction** - Heather Duerre Humann

2017-02-28

Since the middle of the last century, views on gender norms have shifted dramatically. Reflecting these changes, storylines that involve cross-dressing and transgender characters have frequently appeared in detective fiction--characters who subvert the conventions of the genre and challenge reader expectations. This examination of 20th and 21st century crime novels reveals what these narratives say about gender identity and gender expression and how they contributed to the evolution of detective fiction.

**Contemporary Crime Fiction** - Charlotte Beyer 2021-03-01

This unique and timely book presents nine compelling essays on contemporary crime fiction, bringing innovative and fresh perspectives to the analysis of this most popular and vibrant literary genre.

Investigating contemporary crime fiction and the critical debates surrounding its reception and production, the introductory chapter sets the scene for the subsequent analyses of distinct crime fiction topics, themes and authors. The topics include the experimental detective narrative, race and ethnicity, historical crime fiction, domestic noir, feminism and crime, environmental crime, and the poetics of place. Authors examined here range from Ian Rankin, Gillian Flynn, Val McDermid, Denise Mina, Robert Galbraith, Nancy Bilyeau, and Martha Grimes, to Tana French, Dale Furutani, and J.G. Ballard, and more. Informed by the latest critical debates and theoretical perspectives in the field, this volume presents an invaluable source of information and criticism on crime fiction for students, researchers and academics alike.

**Gender and Criminality in Bangla Crime Narratives** - Shampa Roy

2017-05-22

This book examines diverse literary writings in Bangla related to crime in

late nineteenth and early twentieth century colonial Bengal, with a timely focus on gender. It analyses crime-centred fiction and non-fiction in the region to see how actual or imagined crimes related to women were shaped and fashioned into images and narratives for contemporary genteel readers. The writings have been examined within a social-historical context where gender was a fiercely contested terrain for publicly fought debates on law, sexual relations, reform, and identity as moulded by culture, class, and caste. Both canonized literary writings (like those of Bankim Chatterji) as well as non-canonical, popular writings (of writers who have not received sufficient critical attention) are scrutinised in order to examine how criminal offences featuring women (as both victims and offenders) have been narrated in early manifestations of the genre of crime writing in Bangla. An empowered and thought-provoking study, this book will be of special interest to scholars of criminology and social justice, literature, and gender.

*The Encyclopedia of Twentieth-Century Fiction, 3 Volume Set* - Brian W.

Shaffer 2011-01-18

This Encyclopedia offers an indispensable reference guide to twentieth-century fiction in the English-language. With nearly 500 contributors and over one million words, it is the most comprehensive and authoritative reference guide to twentieth-century fiction in the English language. Contains over 500 entries of 1000-3000 words written in lucid, jargon-free prose, by an international cast of leading scholars Arranged in three volumes covering British and Irish Fiction, American Fiction, and World Fiction, with each volume edited by a leading scholar in the field Entries cover major writers (such as Saul Bellow, Raymond Chandler, John Steinbeck, Virginia Woolf, A.S. Byatt, Samuel Beckett, D.H. Lawrence, Zadie Smith, Salman Rushdie, V.S. Naipaul, Nadine Gordimer, Alice Munro, Chinua Achebe, J.M. Coetzee, and Ngûgî Wa Thiong'o) and their key works Examines the genres and sub-genres of fiction in English across the twentieth century (including crime fiction, Sci-Fi, chick lit, the noir novel, and the avant-garde novel) as well as the major movements, debates, and rubrics within the field, such as censorship, globalization, modernist fiction, fiction and the film industry, and the fiction of

migration, diaspora, and exile

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First Published in 2001. Routledge is an imprint of Taylor & Francis, an informa company.

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