

ABSTRACTS

Jan Baetens – Roberta Pireddu

■ ***Hilde Vandermeeren: Female Flemish Crime Fiction Writer***

Keywords: *crime, fiction, literature, Hilde Vandermeeren*

Flemish crime fiction is, as an institutionalized genre, a rather recent phenomenon. It is generally claimed that the Flemish version of the genre was popularized by the work of Jef Geeraerts. The fact that Flemish crime fiction did not really exist as a separate literary category, in spite of the importance of crime fiction in francophone Belgium as well as the long tradition of crime fiction in The Netherlands, is a further proof of the limits of literary contacts between neighbors sharing the same nationality (Dutch-speaking and French-speaking Belgians) or the same language.

A well-known, much translated and multiple prize-winning author of children's literature, Hilde Vandermeeren is the author of six standalone works of crime fiction. The position of these works in the larger field of Flemish fiction is very singular. Hilde Vandermeeren explicitly rejects the strongly male-biased tone and style of the godfather of the genre in Flanders, namely Jef Geeraerts, she also abandons the somewhat mechanical choice of local settings.

The current situation of her work is therefore also a good illustration of the difficulties of exceeding the initial limitations of a given cultural context.

Stefano Baschiera – Markus Schleich

■ ***Northern Ireland Screen Crime Production and Strategies of Territorialisation***

Keywords: *Ireland, crime, fiction, cinema, TV series*

This paper considers production policies and location strategies implemented by the film commission Northern Ireland Screen (NIS). Through interviews with NIS's head of production and one location manager, this inves-

tigation reveals the challenges presented by the framing of cultural heritage within the national screen industries, in particular during the *Game of Thrones* era. Case studies are *Line of Duty* (2012-), *The Fall* (2013-2016) and *A Patch of Fog* (2015).

Christos Dermentzopoulos – Nikos Filippaios – Lampros Flitouris

■ ***A New Vision in the Production of Greek Crime Films and TV Series***

Keywords: *Greek culture, cinema, television series*

The films *Wednesday 4.45* (Alexis Alexiou, 2015) and *Eteros Ego* (2016, Sotiris Tsafoulias) followed by the TV series *Eteros Ego: Lost Souls* (2018, Sotiris Tsafoulias) was a breath of fresh air in Greek crime narratives for cinema and TV. Alexiou's and Tsafoulias' works are characterised by many differences in production, representation and reception.

Despite these differences, the titles share a desire to break free from traditional aesthetics and funding models of Greek audiovisual fiction, and they tell the story about the difficulties in the Greek creative sector following the financial crisis. The analysis shows the need for a refocused European funding system in order to lift the audiovisual production sector in Greece.

Caius Dobrescu – Roxana Eichel

■ ***Transylvanian Location Aesthetics and Policies***

Keywords: *Transylvania, crime fiction, location, narrative*

The deep relationship between real urban, rural and natural locations and cultural/fictional settings played an essential role in the European success of Scandinavian crime narratives. Since many of these ingredients are pervasive in media, film and tourism representations of Transylvania, we focus on two case studies of crime TV series set in locations identifiable as Transylvanian. We do this in order to test the extent to which 1) the pre-existing location aura is turned into

production value in manners comparable to the Scandinavian case; 2) the Nordic Noir location aesthetics can be detected as a model, and is intentionally played upon. The article reconstructs the location and place vision of the producers of *Valea Mută/Silent Valley* (2016) and *Hackerville* (2018).

Caius Dobrescu – Roxana Eichel – Sándor Kálai – Anna Keszeg – Dorottya Molnár-Kovács

■ ***A Game of Mirrors: Western/Eastern European Crime Series and the Struggle for Recognition***

Keywords: *West-East slope, crime series, social imaginary, recognition aesthetics, banal discrimination*

Our article focuses on a corpus of crime television series reflecting upon differences between Western and Eastern Europe – a phenomenon which we'll address as the 'West-East slope.' The series figure as instances of the struggle for recognition at the level of the social imaginary, between West and East Europe. Addressing the double logic of the Western narrative on Eastern Europe and the Eastern narrative of Western Europe, one of our main findings is that the recognition aesthetics of Eastern Europe produced a multi-layered representation of the West varying from country to country. On the other hand in Western productions there is still a bias toward a more politically correct image of Easternness, a state of affairs which is questioned by Eastern European attempts to produce their original contents.

Molnár-Kovács Dorottya – Mészáros Péter

■ ***Crime scene: Budapest. Locality through the Homes of the Golden Life Crime Series***

Keywords: *Budapest, Golden Life, TV series, crime fiction, Hungarian society*
HBO Hungary's original series, *Aranyélet's* location strategies are unique amongst Eastern-European TV shows

as it does not feel the need to represent locality by swamping the viewer with iconic tourist destinations of the capital. Instead, the characteristic 'Hungarianness' of the show appears through displaying personal living spaces of people from a wide range of socio-cultural backgrounds, all of which represent the typical Hungarian strata. In our paper, we have used a simplified categorization of social classes apparent in Hungarian society and connected these groups with characters of *Aranyélet*. Then, we have scrutinized the living spaces of these characters as represented in the show paying special attention to their likely location, furnishing, building materials and general condition. By this analysis, we aim to prove that the show tries to create a social mental map of Budapest and its population, covering all strata of society with painting a picture of their lifestyle and living conditions.

Katarina Gregersdotter

■ ***Identity in the North of Nordic Noir: A Discussion of Åsa Larsson's Series about Rebecka Martinsson***

Keywords: *Åsa Larsson, Rebecka Martinsson, crime fiction, Sweden*

Åsa Larsson's novels about tax attorney Rebecka Martinsson are situated in the far north of Sweden, in and around Kiruna. The novels have been translated into many languages, and in 2017 one of the novels, *The Blood Spilt*, was finally translated into Northern Sami, one of the languages spoken in the area where the novels are set. The aim of this paper is to discuss and analyze Larsson's five novels in order to demonstrate how issues of identity are connected to the peripheral North – the 'real' North of Nordic Noir. The novels will not be discussed separately, but the chapter is divided into themes that are of importance to discuss identity and place: views of the North, crossing/blurring the borders, place and identity, history: borders of periphery, center and self.

Sándor Kálai – Roxana Eichel –
Christos Dermentzopoulos – Nikos
Filippaios – Jacques Migozzi – Natacha
Levet – Lucie Amir

■ ***Serializing Murder across Europe
(Editorial Strategies behind Six
European Crime Writers)***

Keywords: *crime fiction, crime writers,
Europe, publishing*

This paper analyzes the different editorial strategies at work in the circulation of novels by six European crime fiction authors. The comparative study indicates changes in the contemporary power balance in the European publishing system. We point towards characteristics on the European book market for published and translated novels by non-English and non-American authors, as novels originally in English expectedly dominate the market.

The permeability of translations does not seem to decrease with the growing size of a book market and its affiliation to a central language: according to the present research, France is an obvious exception to this supposed trend, since French is the only language considered in which we found translations of all the selected authors. Smaller markets (such as Hungary or Romania) are particularly interested in Western crime fiction, and thus neglect authors from proximate territories.

Álvaro Luna

■ ***Screening Postmigrant European
Identities? A Study of Maghrebi French
and Turkish German Detectives***

Keywords: *television, crime series,
France, Turkey, Maghreb*

This paper examines the representation of ethnic minority lead investigators in the television crime series, *Tatort* (2008-2012 season), *Cherif* (2013-2019), *Last Panthers* (2015), and *Dogs of Berlin* (2018). In particular, it questions how detectives pertaining to the Maghrebi minority in France and the Turkish minority in Germany interact with expectations of the crime

genre as well as challenge monocultural ideals of European national identities. It could be objected that none of these series depict a female detective, but even so, they reflect the male focus on European ethnic minority television detectives and the marginalization of ethnic minority women in crime television series.

The first section outlines three typologies in the characterization of ethnic minority detectives as well as their relation to other minority detectives in German and French crime fiction. The second section interrogates representational patterns shared by the four detectives. Finally, the third section assesses the selected television series' potential to present postmigrant society founded on and influenced by former and ongoing migration movements.

Thomas Morsch

■ ***Serial Narratives and the Unfinished
Business of European Identity***

Keywords: *crime, fiction, identity, political theory, literature*

The article focuses on theoretic issues concerning the analysis of serial crime fiction in television and literature (a) as a diagnostic tool of contemporary social identities, (b) as an example of the work of popular culture to communicate and perform social identities, and (c) as representations and ambassadors of cultural identities. It starts by introducing some of the most important specifics of serialized entertainment and its role in contemporary popular culture. Repetition, variation, connection and continuation are described as the fundamental principles of serial aesthetics. The article also discusses the key concept of 'identity', summarizing its meaning on an empirical, a theoretical, a political, and an aesthetic level. In the conclusion, the crisis of the concept of identity in current political theory is debated in relation to the potential of serial crime fiction to intervene in this crisis.

Federico Pagello – Markus Schleich
■ Investigating audiences' response to Transcultural European Crime narratives

Keywords: *crime, television, Europe, TV series*

This paper provides the description and the analysis of some key aspects of the reception of European TV crime narratives in order to show how the circulation of popular narratives across the continent might provide instrumental for the deepening of European cultural integration. This document focuses in particular on the research conducted on the reception of TV series, one of the most successful and influential form of contemporary popular culture.

By analysing the reception of European TV crime series, the research described in this report took into consideration three interrelated questions:

1. How can we study the way in which readers and viewers make sense of European popular narratives?
2. How do TV crime narratives European contribute to the viewers' perception of their belonging to a European community?
3. What are the differences and similarities in the reception of the works in different areas, countries and regions?

Kim Toft Hansen

■ Global Players in Europe 1: Netflix
 Keywords: *Netflix, Nordic Noir, thriller, Nordism*

Using Nordic Noir and crime series as an example, this paper shows how Netflix uses different ways to gain an audience on local markets and to sustain subscribers over longer periods of time. Through an analysis of the platform interface of Netflix, we demonstrate how the idea of originality has been a prime branding model for Netflix, starting with the political thriller *House of Cards* (2013-), continuing today with a much broader

idea of what originality appears to be. Finally, we show – again through the lenses of Nordic Noir – how Netflix has been able to tap into the geopolitical transcultural identity of ‘Nordism’ through their local productions and branding acquisitions of canned productions as Netflix originals.

Kimt Toft Hansen – Anna Keszeg – Sándor Kálai

■ Global Players in Europe 2: HBO

Keywords: *HBO, Europe, audience, adaptation*

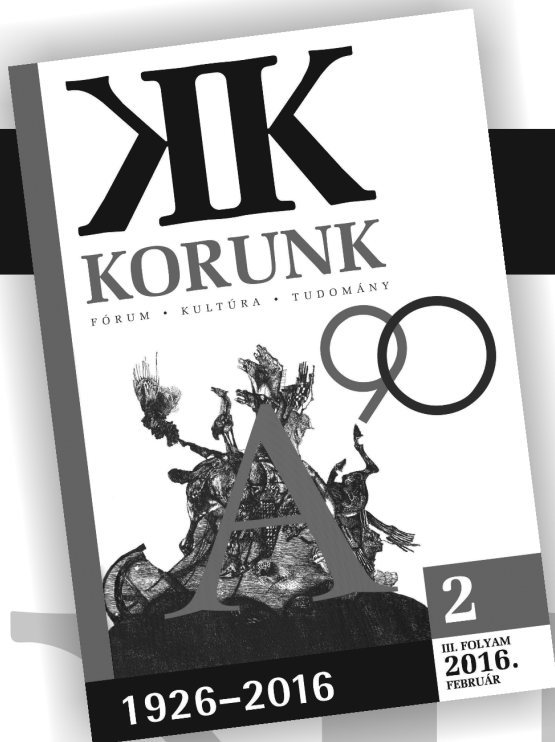
This chapter evaluates HBO Europe's local productions for European territories. Based on a complete registration of all HBO Europe productions and interviews with leading personnel, the chapter argues that HBO has been able to transpose the US brand and production model to Europe, and has succeeded in localizing content for local audiences, while at the same time catering a transnational audience. Especially through local format adaptations, local talent development and a richly represented crime genre, HBO Europe has been able to secure a European brand name as well as an opportunity to transfer the ‘quality’ brand to local audiences across Europe. The result is localized production models and a transnational availability of local European TV productions.

Csongor Balázs Veress

■ Cyber Attacks: Justifiable Cause for War?

Keywords: *cyber attacks, war, law, hacking*

What are a country's possibilities if attacked in cyber space by a foreign entity? Can a state respond in the traditional way to cyber attacks? What instruments does the International law offer in a hybrid warfare? In my essay I will try to solve these problems.



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A lapszámot szerkesztette:

Kálai Sándor (vendégszerkesztő)

és **Keszeg Anna**

Baetens, Jan (1957) – kultúrakutató,

egyetemi tanár, KU Leuven, Leuven

Baschiera, Stefano – filmtörténész,

egyetemi docens, Queen's University,
Belfast

Dermentzopoulos, Christos (1964)

– kultúrakutató, egyetemi tanár,

Ioanninai Egyetem, Ioannina

Dobrescu, Caius (1966) – irodalom-

tudós, író, egyetemi tanár, Bukaresti

Egyetem, Brassó

Eichel, Roxana (1985) – irodalomtudós,

egyetemi tanársegéd, Bukaresti

Egyetem, Bukarest

Felházi Ágnes (1982) – festőművész,

Budapest

Flitouris, Lampros (1975) – történész,

egyetemi docens, Ioanninai Egyetem,

Ioannina

Gregersdotter, Katarina (1970) – egye-

temi docens, Umeåi Egyetem, Umeå

Hansen, Kim Toft (1977) – egyetemi

docens, Aalborgi Egyetem, Aalborg

Kálai Sándor (1974) – médiakutató,

egyetemi docens, Debreceni Egyetem,

Debrecen

Keszeg Anna (1981) – kultúrakutató,

egyetemi adjunktus, BBTE, szerkesztő,

Korunk, Kolozsvár

Level, Natacha (1971) – egyetemi

docens, Limoges-i Egyetem, Limoges

Luna, Álvaro (1988) – társult kutató,

Limoges-i Egyetem, Limoges

Migozzi, Jacques (1960) – egyetemi

tanár, Limoges-i Egyetem, Limoges

Mészáros Péter (1988) – tanársegéd,

Debreceni Egyetem, Debrecen

Morsch, Thomas (1967) – filmtörté-

nész, Freie Universität Berlin, Berlin

Pagello, Federico (1980) – médiakutató,

egyetemi adjunktus, University of

Chieti-Pescara, Chieti

Schleich, Markus – társult kutató,

Queen's University, Belfast

Veress Csongor Balázs (1985) – dokto-

randus, jogász, Nemzeti Közszolgálati

Egyetem, Budapest

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„A populáris kultúra vizsgálata sokat elárulhat az identitások helyzetéről a kortárs Európában: bár a népszerű sorozatok nem mindig értenek egyet az identitás legaktuálisabb szociológiai vagy politikai elméleteivel, mégis jelzik, hogy milyen identitásokat tartanak kívánatosnak, milyen identitásokat utasítanak el, és hogy létezik-e olyan egységes európai identitás, amely képes szembeszállni a populáris gondolkodás részét képező nemzeti – és néha nacionalista – identitásokkal.”

(Thomas Morsch)

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