

Captivating Criminality 8: Crime Fiction, Femininities & Masculinities

Reading List from

Thursday 30th June 2022

Panel 1.1: Supernatural Crime, Vengeance, and Domestic Abuse

Ruth Heholt

- E. Nesbitt's short stories

Vik Gill

Primary sources: *Giving the Devil His Due*, ed. by Rebecca Brewer (2021), De Welde, Kristin. 'Kick-Ass Feminism: Violence, Resistance, and Feminist Avengers in Larsson's Trilogy', in *Women Who Kick Their Asses: Stieg Larsson's Millennium Trilogy in Feminist Perspective*, ed. by Donna King and Carrie Lee Smith (2012)

Secondary sources:

- Gilman, C.P., *Unpunished: A Mystery* (1997)

- Larsson, S., *The Girl with the Dragon Tattoo* (2008)

- Ascari, Maurizio, *A Counter-History of Crime Fiction: Supernatural, Gothic, Sensational* (2007)

- Canfield, A., 'Stephen King's Dolores Claiborne and Rose Madder: A Literary Backlash against Domestic Violence', *Journal of American Culture*, 30.4 (2007)

- Chaplin, S., "'Daddy, I'm falling for a monster": Women, Sex, and Sacrifice in Contemporary Paranormal Romance', *Gothic Studies*, 21.1 (2019)

- Dodd, L., 'Transcending Genre: Narrative Strategies for Creating Literary Crime Fiction as a Subset of Trauma Literature', in *Topography of Trauma: Fissures, Disruptions and Transfigurations* (2019)

- Golden, C. and D. D. Knight., 'No Good Deed Goes Unpunished? Victims, Villains, and Vigilantes in Gilman's Detective Novel' (2001)

- Harrington, E., 'Women, Monstrosity and Horror Film', in *Gynaehorror*. (2017)

- Heholt, R., 'Science, Ghosts and Vision: Catherine Crowe's Bodies of Evidence and the Critique of Masculinity' *Victoriographies*, 4.1 (2014)

- ---, 'Raising Crime from the Dead: Revenge and Retribution in "Real" Ghost Stories' (2019)

- hooks, b., *Feminist theory: from margin to center* (1984).

- Kotwasińska, A., *Looking for Ghostly Crimes: Cross-Pollination of Crime and Gothic Fiction in Edith Wharton's 'Mr. Jones'* (2014)

- Kouzas, Chrisanne, 'Creating Space for Radical Feminism', in *Mainstream Television: Gender, Sexuality, and Power in Penny Dreadful*, *The Journal of Political Studies* (2018)

- Liktor, C., 'The Ghosts of Female Gothic'. *sinecine*, 7.2 (2016)

- Munford, R., 'Spectral Femininity', in *Women and the Gothic: An Edinburgh Companion*, ed. by Avril Horner and Sue Zlosnik (2016)

- Nadelhaft, R., 'Domestic Violence in Literature: A Preliminary Study', *Mosaic: A Journal for the Interdisciplinary Study of Literature*, 17.2 (1984)

- Philips, D., 'Gaslighting: Domestic Noir, the Narratives of Coercive Control', *Women: A Cultural Review*, 32.2, (2021)

- Robson, P.W., 'Developments in revenge, justice and rape in the cinema', *International Journal for the Semiotics of Law*, 34.1 (2021)

Salfati, C.G., James, A.R. and Ferguson, L., 'Prostitute homicides: A descriptive study', *Journal of Interpersonal Violence*, 23.4 (2008)

- Smith, A. and Wallace, D., 'The female Gothic: Then and now', *Gothic Studies*, 6.1, (2004)

- Spooner, C., 'Crime and the Gothic', in *A Companion to Crime Fiction* (2010)

- Stringer, R., 'From victim to vigilante: Gender, violence, and revenge in *The Brave One* (2007) and *Hard Candy* (2005)', in *Feminism at the Movies* (2012)

- Wallace, D., 'Uncanny Stories: The Ghost Story as Female Gothic', *Gothic Studies*, 6.1 (2004)

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Panel 1.2: Dangerous Masculinities

Laura Major

- Kerr, Philip, *Prague Fatale* (2011)

Stuart Molloy

- *Hannibal* (2013-2015), and *The Fall* (2013-)

Matthew Gurteen

- Bill's-O'-Jacks' Reporting and 'Revivals'

Panel 1.3 Aspects of Femicide

Nicole Kenley

- Grafton, Sue, *Y is for Yesterday* (2017)

Barbara Pezzotti

- Maraini, Dacia, *Voices* (1997)

- Oliver, Maria-Antònia, *Study in Lilac* (2001)

- Scoppettone, Sandra, *Everything You have is Mine* (1991)

Panel 2.1: Pandemic Crime Fiction (I)

Katharina Hendrickx

- Domestic Noir book clubs: the house and home became the focal point of discussions as they explored themes of the dangerous and claustrophobic Gothic home, domestic violence as well as limiting and stereotyped femininity.

Melissa M. Culver

- Domínguez Moro, Roberto, *El Confinado* (2020)

Collette Guildmann

- Meyer, Deon, *Fever* (2017)

- Beukes, Lauren, *Afterland* (2020)



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Panel 2.2: (Ab)using the Female Body (I)

Réka Szarvas

- Novels by Gillian Flynn

Emily Farmer

Sjöwall, Maj, and Per Wahlöö, *Roseanna* (1965)

Heike Henderson

- Hillenbrand, Tom, *Hologrammatica* (2018), and *Qube* (2020)

Panel 3.1: Spies and Politicians

Federico Prina

- Mitford, Nancy, *Pigeon Pie* (1940)

Stephanie Sumner

- Bramah, Ernest, *Carrados* (1914), *The Eyes of Max Carrados* (1923), *The Specimen Case* (1923), *Max Carrados Mysteries* (1927), and *The Bravo of London* (1934)

Mareike Spychala

- Shaffer, Andrew, *Hope Never Dies* (2018), and *Hope Rides Again* (2019)

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Panel 3.2: Pandemic Crime Fiction (II)

Sarah Heinz

- May, Peter, *Lockdown* (2020)

Hannah Derwent and Kimberly Scott

- Sayers, Dorothy L., *The Nine Tailors* (1934) and *Lord Peter Views the Body* (1928)

Anne Delgado

- Stories from Robert Eustace and L. T. Meade, and E. and H. Heron for psychological detectives, and M.R. James, William Hope Hodgson, and Algernon Blackwood for the occult criminal.

Panel 3.3: (Ab)using the Female Body (II)

Mona Raeisian

- Gerritsen, Tess, *The Surgeon* (2001)
- Montanari, Richard, *The Rosary Girls* (2005)
- Deaver, Jeffrey, *The Bone Collector* (1997)
- Derrida, Jacques, *The Truth in Painting* (1978)
- Gregoriou, Christiana, *Language, Ideology and Identity in Serial Killer Narratives* (2011), and *Deviance in Contemporary Crime Fiction* (2007)

Jeanie R. C. Toscano

- Nieto, Omar, *Las Mujeres Matan Mejor* (2013)

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Panel 4.1: Scottish Crime

Jennifer Schnabel

- McIlvanney, William, *Laidlaw* (1977)
- Dobash, Rebecca E, and Russell Dobash. *Violence against Wives: A Case against the Patriarchy* (1979): <https://archive.org/details/violenceagainstw00doba/page/334/mode/2up>- Glasgow Women's Library, *Scottish Women's Aid Collection*: <https://archive.womenslibrary.org.uk/scottish-womens-aid-2>

Daphné Cousin-Martin

Primary sources: Broadfoot, Neil, *The Storm* (2015), ---, *No Place to Die* (2019), McDermid, Val, *Splinter the Silence* (2016) ---, *Insidious Intent* (2017).

Secondary Sources:

- British National Corpus: <https://www.english-corpora.org/bnc/>
- Brookmyre, Christopher, *The Sacred Art of Stealing* (2002)
- Chattam, Maxime, *La promesse des ténèbres* (2009)
- Coates, Jennifer, *Women, Men and Language* (2013)
- Corpus of Contemporary American English (COCA): www.corpus.byu.edu/coca/
- DeepL: <https://www.deepl.com/translator>
- Gartner, Rosemary and Bill McCarthy, *The Oxford Handbook of Gender, Sex, and Crime* (2014)
- Google Translate: <https://translate.google.fr/?hl=fr>
- Guðfinnsdóttir Aðils, Anna S and Gísli Jónsson Jóhannes, 'Gender, style and adjectives in the crime novel', Online Proceedings of the Annual Conference of the Poetics and Linguistics Association (PALA), <https://www.pala.ac.uk/uploads/2/5/1/0/25105678/asga.jgj.pdf>
- Leipzig Corpus: https://corpora.uni-leipzig.de/fr?corpusId=fra_mixed_2012
- McDermid, Val, *Report For Murder* (1987)
- McIlvanney, William, *Strange Loyalties* (2013)
- Rankin, Ian, *Knots and Crosses* (1987)
- Minier, Bernard, *Nuit* (2017)
- Monnehay, Max, *Somb* (2020)
- Marsh, Jason. "Gender and Touch" (Online article from 2010)
https://greatergood.berkeley.edu/article/item/gender_and_touch
- Plain, Gill, *Twentieth-century Crime Fiction: Gender, Sexuality and the Body* (2001)
- Simon, Sherry, *Gender in Translation* (1996)
- Stier, Deborah S. and Judith A. Hall, 'Gender Differences in Touch: An Empirical and Theoretical Review', *Journal of Personality and Social Psychology*, 47.2 (1984)

Šárka Dvořáková

- May, Peter, *The Lewis Trilogy* (2009-2011)

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Panel 4.2: Crime Fiction before the 19th Century

Christian Feser

Primary sources:

- **Anon.**, *Arden of Faversham* [1592], ed. by Catherine Richardson, (London: The Arden Shakespeare, 2022)
- **Anon.**, *A Warning for Fair Women* (1599)
- **Anon.**, *A Yorkshire Tragedy* [1608], ed. by A.C. Cawley and Barry Gaines, (Manchester: Manchester UP, 1986)

Secondary sources:

- **Balizet**, Ariane M., *Blood and Home in Early Modern Drama: Domestic Identity on the Renaissance Stage* (2014)
- **Christensen**, Ann C., *Separation Scenes: Domestic Drama in Early Modern England* (2017)
- **Dolan**, Frances E., *Dangerous Familiars: Representations of Domestic Crime in England, 1550-1700* (1994)
- **Greenberg**, Marissa, *Metropolitan Tragedy: Genre, Justice, and the City in Early Modern England* (2015)
- **MacConochie**, Alex, '":Spurns Her": Violence and Hierarchy in A Yorkshire Tragedy', *Medieval & Renaissance Drama in England*, 33 (2020), pp. 144-166
- **Nicholl**, Charles, "Murder on Bankside", *London Review of Books*, 43.21 (4 November 2021).
- **Richardson**, Catherine, *Domestic Life and Domestic Tragedy in Early Modern England: The Material Life of the Household* (2013)

Chaima Aouadi

- Defoe, Daniel, *Roxana: The Fortunate Mistress* (1724)

Chandni Rampersad

- *The Gentleman's Magazine* (1731-1914)



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Panel 4.3: Ambiguous Women

Alan Mattli

Primary sources: Muller, Marcia, *Edwin of the Iron Shoes*, and *Copie conforme* [Certified Copy], written and directed by Abbas Kiarostami (2010)

Secondary sources:

- Boltanski, Luc, *Mysteries and Conspiracies: Detective Stories, Spy Novels and the Making of Modern Societies*, trans. by Catherine Porter (2014)
- Elliott, Winter S. 'Changing the World, One Detective at a Time: The Feminist Ethos of Marcia Muller and Sharon McCone', in *Marcia Muller and the Female Private Eye: Essays on the Novels That Defined a Subgenre*, ed. by Alexander N. Howe and Christine A. Jackson (2008)
- Moretti, Franco, 'Clues', in *Popular Fiction: Technology, Ideology, Production, Reading*, ed. by Tony Bennett (1990)
- Shiff, Richard, 'The Original, the Imitation, the Copy, and the Spontaneous Classic: Theory and Painting in Nineteenth-Century France', *Yale French Studies*, 66 (1984)
- Todorov, Tzvetan, 'The Typology of Detective Fiction', in *The Poetics of Prose*, trans. by Richard Howard (1977,) pp. 42–52.
- Walton, Priscilla L., and Manina Jones, *Detective Agency: Women Rewriting the Hard-Boiled Tradition* (1999)

Magdalena Tosik

- Detective Novels by Gaja Grzegorzewska: 2006-2016

Monika Vecerova

- Mosley, Walter, *Devil in a Blue Dress* (1990)



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Panel 5.1: Perspectives on Asian Crime Fiction

Wendy Jones Nakanishi

- Novels by Taro Hirai (Edogawa Ranpo)
- Novels by Seicho Matsumoto
- Natsuo, Kirino, *Grotesque* ([2003] 2007)

Somjeeta Pandey

- Contemporary Indian English Crime Fiction

Panel 5.2: (Neo-)Victorian Imaginations

Deren Gülsever

- Springer, Nancy, *The Enola Holmes Mysteries* (2006-2021)

Linda Ledford-Miller

- Finch, Charles, *Charles Lenox Mysteries* (2007-2015)

Barbara Braid

- The fictionalisations of the Borden murders:
- Hunter, Evan, *Lizzie* (1984)
- Engstrom, Elizabeth, *Lizzie Borden* (1991)
- Ius, Dawn, *Lizzie* (2018)
- Pollock, Sharon, *Blood Relations* (1980)
- Gage, Carolyn, *Lace Curtain Irish* (2010), and *The Greatest Actress Who Ever Lived* (2011)
- *Lizzie* directed by Craig Macneill (2018)

Panel 5.3: Female Violence and Victimisation

Keli Masten

- Hammett, Dashiell, *The Whosis Kid* (1925)
- Green, Anna Katharine, *The House in the Mist* (1905)

Patricia Veronica Green

- Harper, Jane, *The Lost Man* (2019)
- French, Tana, *In the Woods* (2008)

Caroline Reitz

- Braddon, Mary Elizabeth, *Lady Audley's Secret* (1862)
- *Killing Eve* (2018-2022)

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Panel 6.1: National Identities and Anxieties

Primož Mlačnik

- Demšar, Avgust, *Thin Ice* (Tanek led [2009] 2020), *Europe* (Evropa [2010] 2021), Miloš, *The Island* (Otok [2018] 2021) and *The Church* (Cerkev [2020] 2021)

Elena Ippendorf

- *Craith/Hidden* (2018-2022)

Milla Fedorova

- *Better than Us* dir. Andrey **Junkovsky** (2018)

- *Project Anna Nikolaevna* dir. Maxim **Pezhensky** (2020 – 2021)

- *Blade Runner* (1982) and *Blade Runner 2049* dir. Ridley **Scott** (2017)

- *Per Aspera ad Astra* dir. Richard **Viktorov** and Nikolay Viktorov (1981)

Panel 6.2: Detecting the Mysteries of the Past

Kristin M. Franseen

Primary sources: Delelis, Philippe, *La dernière cantate* [1998] [Translated into English by Sue Rose as *The Last Cantata* (2000), Flyte, Magnus, *City of Dark Magic* (2012), Leon, Donna, *The Jewels of Paradise* (2012)

Secondary sources:

- **Browne**, Ray and Lawrence Kreiser Jr., *The Detective as Historian: History and Art in Historical Crime Fiction* (2000)

- **Franseen**, Kristin. "Everything You've Heard is True": Resonating Musicological Anecdotes in Crime Fiction about Antonio Salieri', *Journal of Historical Fictions*, Special issue on The Sound of the Past, 4.1: <http://historicalfictionsjournal.org/pdf/JHF%202022-4.1.pdf>

- **Keefe**, Simon, 'Beyond Fact and Fiction, Scholarly and Popular: Peter Shaffer and Miloš Forman's "Amadeus" at 25', *The Musical Times* (2009)

- **Lacy**, Norris. 'The Da Vinci Code: Dan Brown and the Grail That Never Was' *Arthuriana*, 14.2 (2004)

- **Marshall**, Robert, 'Film as Musicology: Amadeus', *The Musical Quarterly*, 81.2 (1997)

- *The Historian as Detective: Essays on Evidence*, ed. by Robin **Winks** (1969)

Dorothea Flothow

- Fictions by Molly **Brown**, Susanna **Gregory** and M.J. **Lee**

Sylvia A. Pamboukian

- *Crimson Peak* dir. by Guillermo **del Toro** (2016)



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Panel 6.3: Refuting Feminism...?

Lenka Žárská

- Riches, Marnie, *The George McKenzie Series* (2015-)

Rebecca Lloyd

- CBS's *Elementary* (2012-2019)

Adriane Ivey

- Evanovich, Janet, *The Stephanie Plum novels* (1994-)

Panel 7.1: Masculinities, Disability and Liminality

Paul Lohneis

- le Carré, John, *Tinker, Tailor, Soldier, Spy* (1974)

- Herron, Mick, *Dead Lions* (2013)

Aline Sohny-Knops

- Connell, R. W., and James W. Messerschmidt, 'Hegemonic Masculinity: Rethinking the Concept', *Gender and Society*, 19.6 (2005).

- The triangulation of detective fiction, masculinity studies and disability studies from a literary (disability) studies perspective

Isabell Große

- *True Detective* (2014-)

Norbert Gyuris

- Gaiman, Neil, *A Study in Emerald* (2003)

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Panel 7.2: Femininity and Self-Empowerment

Amber Huckle

- Winslow, Don, *The Power of the Dog* (2005), *The Cartel* (2015), and *The Border* (2019)

Renáta Zsámba

- Watson S. J., *Before I Go to Sleep* (2008)

Abby Bentham

- Moshfegh, Ottessa, *Eileen* (2015)

Jean A. Gregorek

- Early Thrillers of Celia Fremlin

Panel 7.3: Subversive Gender

Sam Naidu

- African noir texts by Leye Adenle and Kwei Quartey

Ffion Davies

- Caspary, Vera, *Laura* (1943)

Sercan Ötzeğin

- Braddon, Mary Elizabeth, *Lady Audley's Secret* (1862)

- Collins, Wilkie, *The Woman in White* (1860)

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Panel 8.1: Deviant Sexuality in Golden Age Crime

Chiho Nakagawa

- Christie, Agatha, *Nemesis* (1971)

Christine Hawkins

- Mitchell, Gladys, The Mrs Lestrangle Bradley Series (1929-1984)

Suzanne Bray

- Sayers, Dorothy L., *Unnatural Death* (1927), *Strong Poison* (1930), and *Five Red Herrings* (1931)

Gero Guttzeit

Primary sources: Chesterton G.K., *The Invisible Man* (1911), Glaspell, Susan, *A Jury of Her Peers* (1917, based on her play *Trifles*, 1916), and Christie, Agatha, *Miss Marple Tells a Story* (1935, adapted from her 1934 BBC radio play)

Secondary sources:

- Bernthal, J. C., *Queering Agatha Christie: Revisiting the Golden Age of Detective Fiction* (2016)

- Butler, Judith, *Frames of War: When Is Life Grievable?* (2009)

- Herzog, Benno, *Invisibilization of Suffering: The Moral Grammar of Disrespect* (2019)

- Honneth, Axel, 'Invisibility: On the Epistemology of "Recognition"' *Aristotelian Society*, 75.1 (2001)

- Le Blanc, Guillaume, 'To Be Is to Be Perceived, Not to Be Is Not to Be Perceived', *Études britanniques contemporaines*, 61 (2021)

- Plain, Gill, *Twentieth-Century Crime Fiction: Gender, Sexuality and the Body* (2001)

- Sandberg, Eric, 'Detective Fiction, Nostalgia and Rian Johnson's *Knives Out*: Making the Golden Age Great Again', *Crime Fiction Studies*, 1.2 (2020)

- Walton, Samantha, *Guilty but Insane: Mind and Law in Golden Age Detective Fiction* (2015)



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Panel 8.2: Filming Gender: Femininity and Masculinity on TV

Sara Casoli & Federico Pagello

- *Inspector Coliandro* (2003-)
- *Gomorra* (2014-2021)
- *Rocco Schiavone* (2016-)
- *Suburra: Blood on Rome* (2017-2020)
- *L'alligatore* (2020-)
- *Monterossi* (2022-)

Enrique Ajuria Ibarra

- *Who killed Sara?* (2021-2022)

Caitlin Coulter

- **Gaspar de Alba**, Alicia, *Desert Blood: The Juarez Murders* (2005)
- **Buckhanon**, Kalisha, *Speaking of Summer* (2019)
- **Howzell Hall**, Rachel, *Land of Shadows* (2014)
- **Garrett**, Kellye, *Like a Sister* (2022)
- **Boulley**, Angeline, *Fire Keeper's Daughter* (2021)



Panel 8.3: True Crime

Kate Quinn

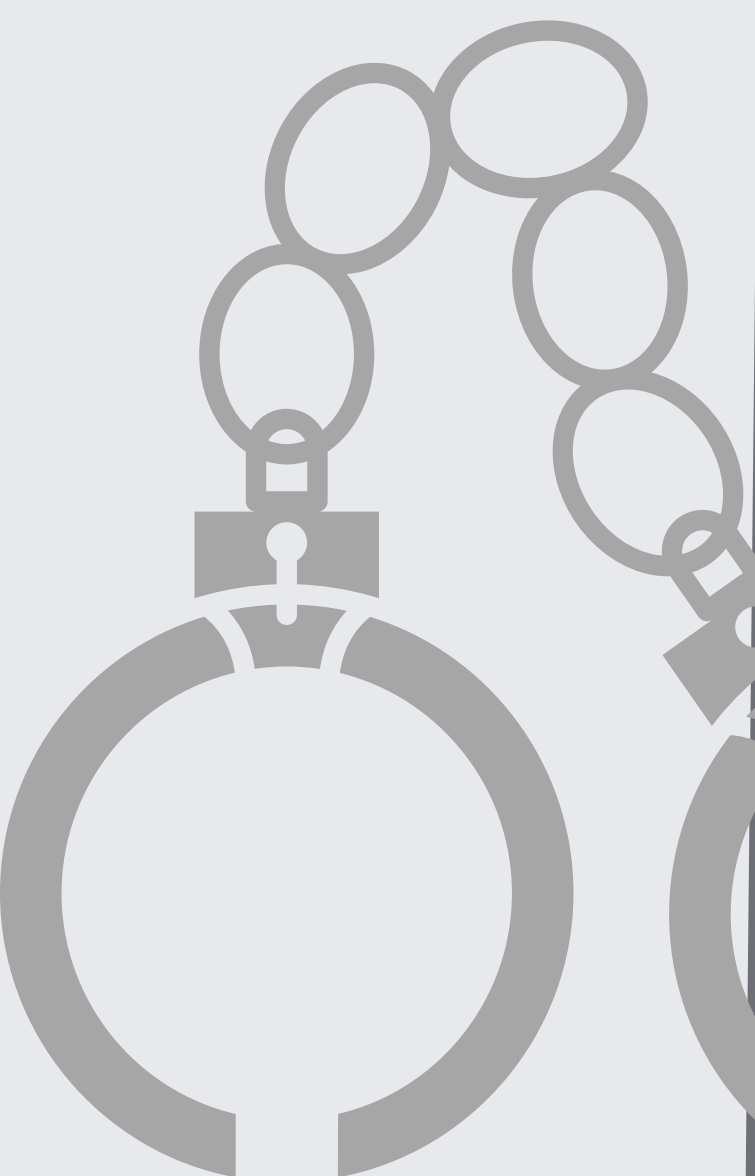
- The Faúndez case, Mariana Callejas's role in the DINA, the secret police of Pinochet's dictatorship

Olga Thierbach-McLean

- The Gabby Petito Case

Moritz Maier

- **Ackroyd**, Peter, *Dan Leno & the Limehouse Golem*. London: 1994
- **Nolan**, William F., 'The Final Stone' [1986], in *The Big Book of Jack the Ripper*, ed. by Otto Penzler (2016), pp. 781-794
- *Bridge Across Time*, dir. by E.W. **Swackhamer** (1985)
- *The Limehouse Golem*, dir. by Juan Carlos **Medina** (2016)



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Panel 9.1: Representation of Dangerous Women in East Asian Crime Fiction

Jaejin Yu

- Kubota, Hikosaku, *Torioi Omatsu Kaijo Shinwa* (1878)

Jinyoung Park

- Chun-a-shi - fictionalisation of the murder of a soldier in 1906 who was thought to have been killed by his young wife

Hyeyoung Jung

- Ibsen, Henrik, *A Doll's House* (1879)

- Korean novel titled, *Dark shadow* (1927)

Panel 9.2: Bad Moms and Grannies

Roberta Garrett

- Flynn, Gillian, *Gone Girl* (2012)

- Netflix's *Big Little Lies* (screenplay by David E. Kelley (2017-2019))

- Day, Elizabeth, *Magpie* (2021)

- BBC's, *The Rules of the Game* (screenplay by Ruth Fowler (2022-))

Janine Schwarz

- Flynn, Gillian, *Gone Girl* (2012), and *Sharp Objects* (2006)

- Finn, A. J., *The Woman in the Window* (2018)

- Hall, Araminta, *Our Kind of Cruelty* (2019)

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Panel 10.1: Crime Narratives and Reconstructions of Masculinities and Femininities in the Colonial Period

Miyeon Kim

- Stevenson, Robert Louis, *The Strange Case of Dr. Jekyll & Mr. Hyde* (1886)
- The serialised rewritten Korean version: *The Strange Thief* (1927)

Bohyun Kum

- The fictions of Nae-seong Kim

Dohui Park

- Popular Korean magazines of the 1920s and 1930s, in which various crime narratives began to be widely produced and distributed

Panel 10.2: Female Gender Stereotypes in South American Crime

Carolina Miranda

- Piñeiro, Claudia, *Thursday Night Widows* (2005)
- Krimer, María Inés, *kosher trilogy* (2010-2015)

Monika Jurkiewicz

- Piñeiro, Claudia, *Catedrales* (2020)

Diana Battaglia

- Piñeiro, Claudia, *Catedrales* (2020)

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Panel 10.3: The Dark Triad: Female Victims, Villains and Detectives in Contemporary

Crime Fiction

Sharon Dempsey

Primary sources: Bronfen, Elisabeth, *Over her Dead Body* (1992), Butler, *Gender Trouble* (1999), Clarke, Clare, 'Our culture is obsessed with beautiful dead girls', *Irish Times* (11 June 2018), Cliff, Brian, *Irish Crime Fiction* (2018), Cliff, Brian, and Elizabeth Mannion, *Guilt Rules All*, (2020), Close, G S., *Female Corpses in Crime Fiction* (2018), and Neville, Stuart, *The House of Ashes* (2021).

Secondary sources:

- Ascari, Maurizio, *A Counter-History of Crime Fiction Supernatural, Gothic, Sensational* (2007)
- Colebrook, Claire, 'Feminist Philosophy and the Philosophy of Feminism: Irigaray and the History of Western Metaphysics' *Hypatia* (1997)
- Crenshaw, Kimberle, 'Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics', *University of Chicago Legal Forum* (1989)
- Davison, Carol Margaret, *The Gothic and Death* (2017)
- Dodd, Leanne, 'The perfect crime: trauma writing strategies in crime fiction', *TEXT* (2018)
- Freud, Sigmund, 'The Uncanny' (n.d.): <<https://web.mit.edu/allanmc/www/freud1.pdf>>
- Gilmartin, Niall, 'Gendering the "post-conflict" narrative in Northern Ireland's peace process' *Capital & Class* (2018)
- Grosz, E., *Volatile Bodies Toward a Corporeal Feminism* (1994)
- Kelly, Aaron, *The Thriller and Northern Ireland since 1969: Utterly Resigned Terror* (2017)
- Magennis, Caroline, "'What does not respect borders": The Troubled Body and the "Peace" Process in Northern Irish Fiction', *The Canadian Journal of Irish Studies* (2010)
- Mäkinen, Merja, *Agatha Christie Investigating Femininity* (2006)
- —, 'Representing Women of Violence Agatha Christie and Her Contemporary Culture', in *Agatha Christie Crime Files* ed. by Mäkinen, Merja (2006)
- Mandel, Ernest, *Delightful Murder: A Social History of the Crime Story* (1984)
- —, *Delightful Murder: A Social History of the Crime Story* (1985)
- Miller, Emma V., 'How much do you want to pay for this Beauty? Domestic Noir and the Active Turn in Feminist Crime Fiction', *Domestic Noir: The New Face of 21st Century Crime Fiction*, ed. by Laura Joyce and Henry Sutton (2018)
- Miranda, Michelle, 'Reasoning through madness: the detective in Gothic crime fiction', *Palgrave Communications* (2017)
- Morales-Ladrón, Marisol, "'Troubling" Thrillers: Between Politics and Popular Fiction in the novels of Benedict Kiely, Brian Moore and Colin Bateman', *Estudios Irlandeses* (2006)
- Neville, Stuart, 'Hard-boiled Ideology', *Critical Quarterly* (1992)
- Peter, Christine St., *Changing Ireland: Strategies in Contemporary Women's Fiction* (2000)
- Plain, Gill, *Twentieth-Century Crime Fiction: Gender, Sexuality and the Body* (2001)
- Poe, Edgar Allan, 'The Philosophy of Composition', *Graham's Magazine* (1846)
- Priestman, Martin, *The Cambridge Companion to Crime Fiction* (2003)
- Reddy, Maureen, *Traces, Codes and Clues* (2003)
- Rolston, Bill, 'Mothers, whores and villains: images of women in novels of the Northern Ireland conflict', *Race and Class* (1989)
- Rowland, Susan, "'The "Classical Model" of the Golden Age', in *A Companion to Crime Fiction*, ed. by Lee Horsley, Charles J. Rzepka (2010)
- Venkataraman, Ayesha, 'The Mystery of Sherlock Holmes' *Articulāte* (2009)
- Worthington, Heather, *Key Concepts in Crime Fiction* (2011)

Eva Burke

- Flynn, Gillian, *Sharp Objects* (2006)

Ciara Gorman

- Lemaitre, Pierre Alex (2011)
- Poulin, Richard, 'La fascination morbide, les meurtriers en série, fictions et réalités', in *Les oeuvres noires de l'art et de la littérature*, ed. by Alain Pessin and Marie-Caroline Vanbremeersch (2002)
- Chesney-Lind, Meda, and Michele Eliason, 'From Invisible to Incurable: The Demonisation of Marginalised Women and Girls', *Crime, Media, Culture*, 2.1 (2006)
- Freccero, Carla, 'Historical Violence, Censorship and the Serial Killer: The Case of American Psycho', *Diacritics*, 27.2 (1997)

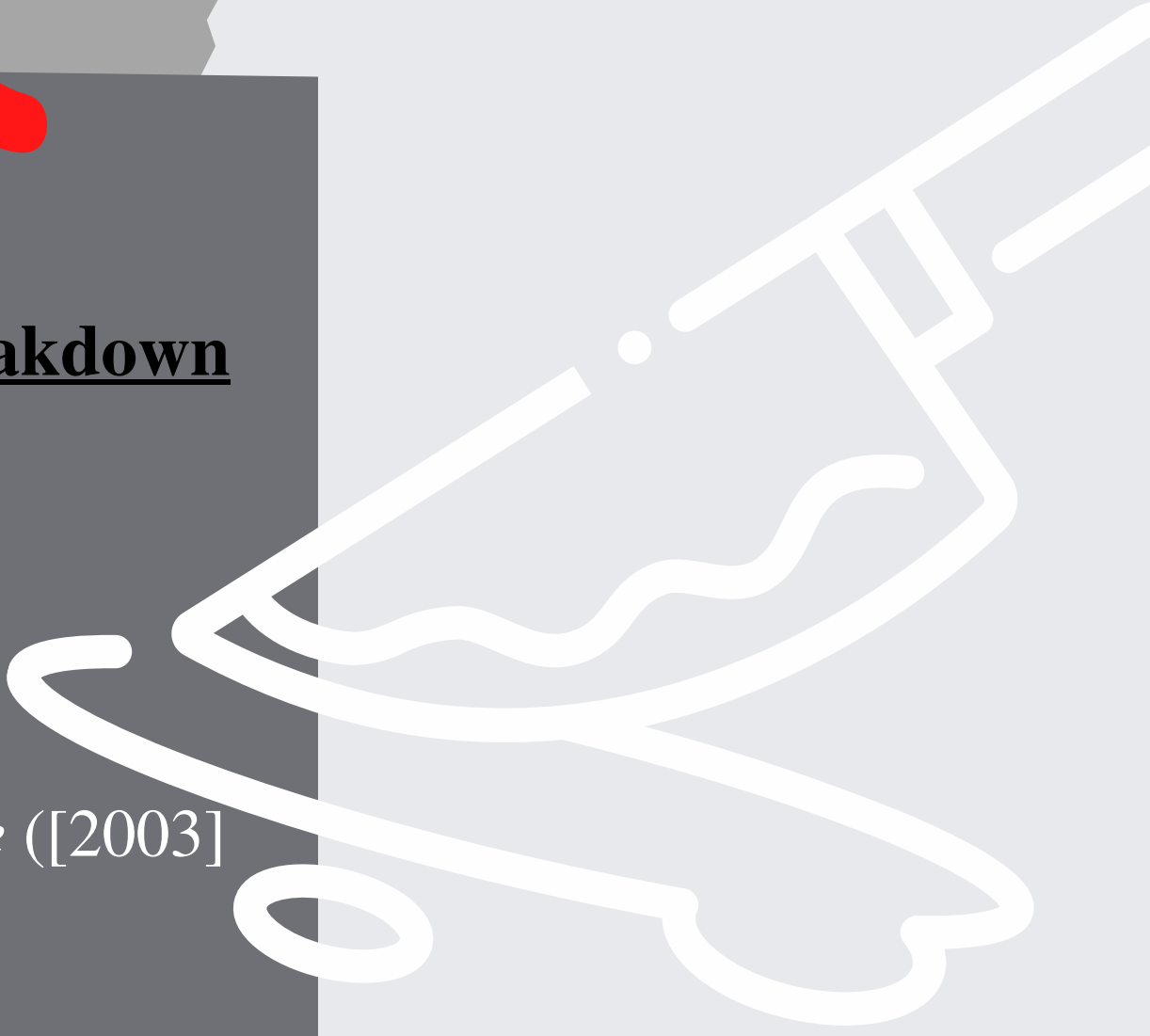
Captivating Criminality 8: Crime Fiction, Femininities & Masculinities

Reading List from our Keynote Speakers



ANDREW PEPPER

From Domestic to Global Noir: Genre and Gender Breakdown

- Pochoda, Ivy, *These Women* (2020)
 - Reid, Kiley, *Such a Fun Age* (2019)
 - Natsuo Kirino's *The Goddess Chronicles* (2008) and *Grotesque* ([2003] 2007)
 - Braithwaite, Okinyan, *My Sister, The Serial Killer* (2018)
 - Machado, Carmen Maria, *In the Dream House* (2019)
 - Ward, Catriona, *The Last House on Needless Street* (2021)
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GILL PLAIN

Dull Dogs and Englishmen: Agatha Christie and Masculinity in the 1940s

Christie, Agatha, *Towards Zero* (1944), and *The Hollow* (1946)



Captivating Criminality 8: Crime Fiction, Femininities & Masculinities

Reading List from our Keynote Speakers



CATHERINE SPOONER

‘All white, but not like a ghost’: The Woman in White in the Crime Narrative

- Collins, Wilkie, *The Woman in White* (1859-60)
- du Maurier, Daphne, *Rebecca* (1938)
- Flynn, Gillian, *Sharp Objects* (2006)
- *Hush... Hush, Sweet Charlotte*, dir. by Robert Aldrich (1964)



FIONA PETERS

Patricia Highsmith and the Subversions of Masculinity and Femininity

- Highsmith, Patricia, *The Talented Mr. Ripley* (1955) and *Deep Water* (1957)
- Peters, Fiona, *Anxiety and Evil in the Writings of Patricia Highsmith* (2011)

