

Crime Fiction Studies, Issue 5.1: Gender in Crime

Deadline for abstracts: 28 February 2023

Deadline for full-text submissions: 31 July 2023

Submissions should follow the style sheet of *CFS* in length and formatting, see here: <https://www.eupublishing.com/page/cfs/style>

Please note: all contributions will be desk edited by the *CFS* editorial team and sent on to a double-blind peer review if they pass the first round.

Call for Papers

This themed edition of *Crime Fiction Studies*, “Gender in Crime” (March 2024, guest edited by Kerstin-Anja Munderlein), will examine the ways in which Crime Fiction as a genre incorporates and (re-)negotiates gender and sex, and represents and/or questions normativity and deviance in gender and sexual identities throughout its own generic developments and also in regard to true crime and historical events.

Crime Fiction reaches large numbers of readers with heterogeneous interests. In other words, it provides something for everyone, yet in doing so it can either assert or scrutinise and thus re-negotiate gender and sexual normativity. As such, the genre itself is both assertive of perceived normativity and at the same time deviant from socially constructed roles and rules. A crime of any kind, after all, already provides a disruption of order and sets extraordinary events in motion. The exceptional situation a crime creates thus leaves room for all kinds of agents (for queerness or normativity) to revise order and normativity. Crime, sex and gender are intricately linked, be that through the characters, the target audience, or the crime itself. Probably no other genre provides such a broad spectrum of characters, ranging from the occasionally hyper-masculine hardboiled detective and the stereotypically feminine spinster sleuth to androgynous private eyes or gender-fluid police detectives.

Moreover, a scholarly focus on gender and sex in Crime Fiction “has [...] advanced understanding of the socially constructed nature of crime” (2) as Bill McCarthy and Rosemary Gartner write in the *Oxford Handbook of Gender, Sex and Crime* (2014). Crime as a social construct inhabits a liminal position. Like gender, it crosses boundaries and is thus positioned on a perpetual threshold between what is read as “order” or “normality” and “chaos” or “deviance.” Crime Fiction provides the space to investigate this liminality and to open up stereotypical concepts of normativity in crime, gender and sexuality. Crime Fiction’s relationship with sex and gender is thus fascinatingly complex and allows for a broad variety of critical angles on the topic.

This themed issue of *Crime Fiction Studies* will examine the intricate connection of gender and crime fiction, drawing on the multiple threads that have fed into the genre since its inception. Contributors are invited to explore the crossing of forms and themes within Crime Fiction to challenge the notions of gender and sexuality within the genre. Abstracts dealing with Crime Fiction past and present, true crime narratives, Gothic and crime, television and film studies, and other forms of new media such as blogs, computer games,

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websites and podcasts are welcome, as are papers adopting a range of theoretical, sociological and historical approaches. Topics may include but are not limited to:

- True Crime
- Gothic and Crime
- Gender and the Past
- Gender vs. Sexuality
- Gender Stereotypes in Crime Fiction
- Gender and liminality
- Queerness in Crime Fiction
- Crime Fiction in the age of #metoo
- Revisionist Crime Fiction
- Crime Fiction and contemporary debates
- Real and Imagined Deviance
- Generic Crossings
- The Detective, Then and Now
- The Anti-Hero
- Ethnicity and Cultural Diversity
- Women and Crime: Victims and Perpetrators
- Crime and Queer Theory
- Film Adaptations or TV series
- The Media and Detection
- Early Forms of Crime Writing
- Victorian Crime Fiction
- The Golden Age
- Hardboiled Fiction
- Contemporary Crime Fiction
- Postcolonial Crime and Detection

Contributions should be no longer than 7500 words and follow the *CFS* Style Guide (MLA style). Abstracts are accepted until 28 February 2023 and full submissions until 31 July 2023. Please send your contribution to crimefictionstudies@gmail.com (submissions via other email addresses cannot be accepted) and indicate in the reference line that your contribution is for this themed issue to ensure your contribution is regarded for the correct issue.