



Programme

Thursday, 27 June 2024	
8:30-15:00	Check-in (Lyceum hall)
9:30-10:00	Opening and welcome Speeches (Grand Hall)
10:00-11:00	Keynote speech 1: Ruth Heholt (Grand Hall) 'You are supposed to be the detective here' (The Wicker Man, 1973): The Folk Horror and Crime Fiction Hybrid Chair: Angelika Reichmann
11:00-11:30	Coffee break
11:30-13:00	SESSION 1 <div> <div> Panel 1.1: The Savage, the Other and Sensation in Crime Fiction (A-112) Chair: Mariaconcetta Costantini <ul style="list-style-type: none"> Gabriella Hartvig: Sensation Novels and Detective Fiction in Hungarian Newspapers 1880-1920 Réka Boglárka Simon: Unveiling the Cryptic: A Hypothetical Investigation into the Criminal Profile of the Pale Vampire in Literature Boróka Andl-Beck: Itinerancy in British Crime Fiction Narratives: From Sherlock Holmes to <i>Midsomer Murders</i> </div> <div> Panel 1.2: Indigenous Voices in Crime Fiction (A-213) Chair: András Tarnóc <ul style="list-style-type: none"> Éva Urbán: Humor in Indigenous Postmodern Crime Fiction Erin Hitchmough: The Liminal Indigenous Body in Jo Nesbø's <i>Midnight Sun</i> Malinda Hackett: "Gee, You Don't Look Like an Indian From the Reservation*": Re-examining Marcia Muller's Sharon McCone as Native American Private Investigator </div> </div>
13:00-14:30	Lunch break
14:30-16:00	SESSION 2 <div> <div> Panel 2.1: Women Writing and Acting in Crime Fiction (A-112) Chair: Kinga Földváry <ul style="list-style-type: none"> Jennifer Schnabel: The Fairest of Them All: Jessica Fletcher's Reign of the Queen of Mystery in <i>Murder, She Wrote</i> Éva Cserháti and John Clarke: Translating Hungarian Crime Fiction Caroline Reitz: Laughing and Crying: Fugitive Tone in Contemporary Female Crime Narratives </div> <div> Panel 2.2: Noir and Gothic Specters (A-213) Chair: Sándor Kálai <ul style="list-style-type: none"> Laura Major: Genre Crossing in Anne Holt's <i>1222</i> Jaroslav Giza: The Spectres of Gothic Literature in Jo Nesbø's Oslo Trilogy Agnieszka Sienkiewicz-Charlish: From William McIlvanney to Sarah Smith: Mapping Scottish Crime Fiction </div> </div>
16:00-16:30	Coffee break

16:30-18:00	SESSION 3	
	Panel 3.1: Place, Law and the Other Chair: Barbara Pezzotti (A-112) <ul style="list-style-type: none"> • Maria-Novella Mercuri: 'Intertextuality and historical memory in the crime fiction of Leonardo Gori and Marco Vichi'. • Garima Yadav: Criminally Grotesque: Police, Procedure and Fixation of Criminality in <i>Delhi Crime</i> Season 2 • Vaibhav Iype Parel: Giving Voice to the Subaltern? The Case of Sunanda in Massey's <i>The Mistress of Bhatia House</i> 	Panel 3.2: Revisiting Agatha Christie Chair: Tamás Bényei (A-213) <ul style="list-style-type: none"> • Kerstin-Anja Münderlein: "There is no detective in England equal to a spinster lady of uncertain age": Anti-Ageism in Agatha Christie • Jiří Jelínek and Jana Jelínková: Turning Tides, Changing Times: Sea in Agatha Christie and Michal Ajvaz • Felicitas Luise Mayer: A "celebration-cum-critique-cum-parody": Gilbert Adair's <i>The Act of Roger Murgatroyd</i>
18:15-21:00	<i>Welcome Reception</i>	

Friday, 28 June 2024			
8:30-10:00	Check-in (Lyceum hall)		
9:00-11:00	SESSION 4		
	Panel 4.1: Hybridity in US Crime Fiction (A-112) Chair: Linda Ledford-Miller <ul style="list-style-type: none"> • Gabriella Vöö: Apocalypse Around the Clock: The Interplay of Agencies in Chester Himes's Harlem Mysteries • Michael Pronko: "Just how dangerous is he?" Cormac McCarthy's Hybridized Crime Fiction • Ágnes Zsófia Kovács: Detecting African American History in Barbara Neely's <i>Blanche Among the Talented Tenth</i> (1994) • Oliver Eccles: Parboiled Detective Fiction 	Panel 4.2: Generic Innovations and Strategies in Crime Fiction (A-213) Chair: Andrew Pepper <ul style="list-style-type: none"> • Suzanne Bray: Reconstructing the Past, Investigating History: A Century of Historical Detective Fiction • Isabell Große: Murdering Mindfully – A Generic Hybrid: When Crime Fiction Converges with Self-Help Literature • Krisztián Benyovszky: Crime Fiction and Gastronomy • Réka Szarvas: Detecting Fanfiction – The Intersections of Fandom and Crime Fiction 	Panel 4.3: Fantasy, Haunted and Weird (A-313) Chair: Kerstin-Anja Münderlein <ul style="list-style-type: none"> • Nicole Kenley: Breach, Crosshatch, and Communities of Criminality in <i>The City & the City</i> and <i>Europe at Midnight</i> • Norbert Gyuris: Exploring the Unmappable: Investigation in Weird Spaces • Mona Raeisian: Ghosts of America: Murderous Spirits, Dualities and American Ideologies in the Crime Fantasy Hybrid • Moritz A. Maier: "Who needs a hero?": Genre Dynamics between (High) Fantasy and Crime Fiction, Magic and being a Copper in Terry Pratchett's Discworld
11:00-11:30	<i>Coffee break</i>		
11:30-12:30	Keynote speech 2: Tamás Bényei (Grand Hall) Post mortem: The Necropoetics of Golden Age Crime Fiction Chair: Renáta Zsámba		

12:30-13:00	Stewart King and Barbara Pezzotti (Grand Hall) A Thematic History of World Crime Fiction: Making Sense of a Global Genre		
13:00-14:30	Lunch break		
14:30-16:00	SESSION 5		
	Panel 5.1: Children's Crime Fiction (A-112) Chair: Ruth Heholt <ul style="list-style-type: none"> • Dorothea Flothow: Friedrich, Emil and the Memory of 1930s Berlin – Philip Kerr's <i>Friedrich the Great Detective</i> between Playful Detecting and Bleak Warning • Brigitta Hudácskó: Elementary, my dear Wong: Re-imagined Golden Age Crime Fiction in Robin Stevens's <i>Murder Most Unladylike</i> Mysteries • Jahnavi S. Das: Kid Crime Busters 	Panel 5.2: Generic Innovation in Global Crime Fiction (A-213) Chair: Fiona Peters <ul style="list-style-type: none"> • Stewart King: Time after Time: Generic Innovation in Contemporary Catalan Hybrid Crime Fiction • Maria Abizanda-Cardona: Exploring American Techno-Thrillers: Science-Fictionality and Posthumanism in Rob Hart's <i>The Warehouse</i> (2019) • Andrew Pepper: Already Too Late: Generic Mutation and Environmental Breakdown 	Panel 5.3: The Glorious Golden Age (A-313) Chair: Ágnes Zsófia Kovács <ul style="list-style-type: none"> • Kinga Földváy: Heritage and Innovation: The Hybrid Intertextuality of Shakespeare and Hathaway: Private Investigators • Benjamin Parris: Detecting the Grand Guignol: The Terrifying Theatrics of John Dickson Carr • Chiho Nakagawa: Dark Secret in the Country: <i>Ladies' Bane</i> and "The Adventure of the Copper Beeches"
16:00-16:30	Coffee break		
16:30-18:00	SESSION 6		
	Panel 6.1: Traces of Sherlock Holmes (A-112) Chair: Dorothea Flothow <ul style="list-style-type: none"> • Sabrina Yuan Hao: Decolonizing Sherlock: Zhou Shoujuan's Reworking of the Lincheng Train Hijacking • Edit Gállá: Gothic Villains in Sherlock Holmes Stories • Emily August: Prehistoric Detection and the Science of Crime in <i>The Hound of the Baskervilles</i> 	Panel 6.2: Postmodern Experimentations in Crime Fiction (A-213) Chair: Norbert Gyuris <ul style="list-style-type: none"> • Phillip Halton: A Postmodern Framework for Studying and Writing Crime Fiction • Šárka Dvořáková: American Detectives in "Golden Czech Hands": Parody, Pastiche, and Meta-Crime Fiction • Alan Mattli: The Last Detective: Disassembling a Genre Through Historiographic Metafiction in Joyce Carol Oates' <i>Mysteries of Winterthurn</i> 	Panel 6.3: Forms of Violence and Ethical Dilemmas in Crime Fiction (A-313) Chair: Caroline Reitz <ul style="list-style-type: none"> • Linda Ledford-Miller: All the Sinners Bleed: A Town Haunted by History • Roberta Garrett: The Case of Sally Challen and The Bubble and Squeak Murder: Revenge, Justice and Representations of the Victim Turned Killer in True Crime Documentaries • Angelika Reichmann: Sins, Debts and Food: Renegotiating Feminisms in <i>Fargo</i> Season 5
19:00-22:00	Conference Dinner – optional programme		

Saturday, 29 June 2024			
8:30-10:00	Check-in		
9:00-11:00	SESSION 7		
	<p>Panel 7.1: Geographies of Crime (A-112)</p> <p>Chair: Stewart King</p> <ul style="list-style-type: none">● Barbara Pezzotti: Geographies of Crime: Ethnographic Investigations on Mediterranean Islands● Enakshi Samarawickrama: Cosy Mystery in Sri Lanka: Nadishka Aloysius’ A Sri Lankan Mystery Series● Lívia Szélpál: An Eco-Detective Reading of Donna Leon’s <i>Earthly Remains</i>● Monika Jurkiewicz: Thriller Genre and Political Criticism in Claudia Piñeiro's <i>Las Maldiciones</i> (2017)	<p>Panel 7.2: Fascinating Precursors and Intersections in Crime Fiction (A-213)</p> <p>Chair: Angelika Reichmann</p> <ul style="list-style-type: none">● Zsuzsanna Péri-Nagy: Crime and the Transcendental: Early Traditions● John Clarke: On being clever: the collective intelligence of <i>The Thursday Murder Club</i>● Charlotte Adenau: Gothic Modes in Serial Killer Narratives● Alexandra Kristina Steiner: Remoralising the Fairytale in Michael Buckley’s <i>The Sisters Grimm</i> Series	<p>Panel 7.3: The Many Faces of True Crime (A-313)</p> <p>Chair: Nicole Kenley</p> <ul style="list-style-type: none">● David Conlon: True crime and poetry: Historical Contexts and Contemporary Innovations● Loren Verreyen: Distant Listening: Fictionality in True Crime Podcasts● Anthony Howell: Murder as Fine Art: Cultivation of the ‘True Crime’ Audience in the Work of Thomas De Quincey & Edgar Allan Poe● Emily Farmer: In True Crime We Trust: The Artifactuality of John Douglas and Mark Olshaker’s <i>Mindhunter: Inside the FBI Elite Serial Crime Unit</i> (1995) and Netflix’s <i>Mindhunter</i> (2017)
11:00-11:30	Coffee break		
11:30-12:30	<p>Keynote speech 3: Mariaconcetta Costantini (Grand Hall)</p> <p>Polar Noir: A New Subgenre</p> <p>Chair: Fiona Peters</p>		
12:30-13:00	Closing remarks/Award ceremony (Grand Hall)		
18:00-19:30	Wine tasting with snacks in the Valley of the Beautiful Woman – optional programme		