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From Mobile Crimes to Crimes of Mobility

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During its two-hundred-year-long history, the crime genre has proved not only persistent, but also flexible and mobile in many ways, and its contemporary global popularity can be partly attributed to its adaptability to different times, cultures and purposes. While the genre was earlier often dismissed as “a trashy, minor genre” (Rodriguez 3), crime fiction scholarship has during the past few decades increasingly drawn attention to the genre’s sociocritical potential.¹ In *Mobility and Transgression in Contemporary Crime Narratives*, the popular crime story that incorporates entertainment into critical analyses of societies is approached from the perspective of mobility. We suggest that many contemporary crime narratives across the globe host a heightened interest in diverse and ambiguous mobilities, border crossings and borderlands. As the chapters in this volume show, often the representations of such mobilities and crossings reflect on sociocultural developments on local and global levels and communicate specific geopolitical anxieties. The contributors offer analyses of mobilities present in today’s crime texts that range from transborder crimes such as human trafficking to postmodern urban mobility, travels of television crime dramas across national borders and the mobilisation of affect through genre hybridisation and blending. The focus on mobility places the volume within the framework of mobilities research, which has gained significant critical momentum during the past couple of decades. In this volume, mobility is not only an “object of study” but also “an analytical lens” (Salazar, “Theorizing Mobility” 155) through which contemporary crime fiction can be examined.

This book thus first understands mobilities research to explore specific types, practices and representations of mobility, and second, to offer a perspective from which to study local, global and geopolitical transformations. As a term, mobility is not identical with movement, as Tim Cresswell’s seminal mobilities research book *On the Move: Mobility in the Modern Western World* makes clear: while movement can be defined as “mobility abstracted from contexts of power,” mobility refers to motion that is socially produced (2; 3). The social and cultural constructedness of mobility also means that it is characterised by its historicity. As a theoretical concept, mobility can be applied to a wide range of phenomena. Current mobilities research understands it in both concrete and abstract senses: mobility can refer to the traffic and flow of people, goods, capital and information; to embodied experiences of mobility; or

to the mobility of ideas, texts, images, affects and ideologies. Accordingly, research on mobilities is highly flexible when it comes to its objects of study: it not only studies global flows and mobilities, but also more local, everyday practices and lived experiences, aiming to identify and explain connections between them.

Unlike Cresswell, whose book focuses on mobility in the Western world, we employ the concept of mobility in a global context. The narratives examined here feature various (trans)national crime locations and represent different countries of origin, including Argentina, Colombia, Denmark, Finland, Germany, Italy, Mexico, Morocco, Norway, South Africa, Sweden, the UK and the US. By underlining the contemporary global mobility of the crime genre, the volume invites comparisons between texts, crimes, settings and mobilities in a geographically and geopolitically diverse context. The volume's geographical diversity evidences not only the genre's journeys across the globe and subsequent changes in its generic conventions, but also the dislocation of Anglo-American texts from their central position in the field of crime production. The latter aspect is imbued with geopolitical significance, especially if we consider the spread of non-Anglophone crime texts in the global market. That is, popular narratives are "doubly geographical" (Dittmer xvii), if they are produced in one place and consumed in another, which facilitates the circulation of ideas about and images of places. This is worthy of consideration, because popular texts not only represent and position places, nations and people in specific ways, but also shape our attitudes to them. Jason Dittmer understands the mediation of the world through popular culture as geopolitical, for "it occurs in ways that associate values and behaviors with various parts of the world, which in turn influences the ways in which people interact" (16). In other words, we understand contemporary crime narratives as constructive of what also David Atkinson and Klaus Dodds refer to as "popular" geopolitics (10). Narratives published in the Global South may promote different imaginaries of mobility and geopolitics compared to those published in the Global North, thereby questioning established notions of "us" and "them," and challenging the association of crime or the "evil" with specific nations, regions or groups of people.²

This volume argues that through engaging with a broad selection of mobilities, contemporary crime narratives comment on sociocultural transformations in a globalised and interconnected world. We propose that globalisation and transnationalism—and the social, economic, political and technological developments linked with them—have had an influence on how and what kind of social criticism crime narratives offer in the contemporary era. These developments include the acceleration of human mobility and travel within and beyond

national borders, the impact of global flows of goods, capital and information, cross-cultural exchanges as well as (digital) network systems affecting policing and surveillance across borders. Crime narratives no longer conceive crime as a locally, spatially and temporally limited event that only concerns the victims, the detective agency and the criminal; crime is now increasingly conceptualised as networked and embedded in historical, global and transcultural contexts.

If the restoration of the established social order was a central goal of the detective in the past,³ now “this goal is elusive in communities whose populations are dispersed or migratory and where there is little consensus about shared beliefs and values” (Adams 269). Discussing resolution in crime texts, Bill Phillips makes a somewhat similar claim when he observes how crime narratives have recently become ethically “much more challenging” to their readers (103). A case in point is Alicia Gaspar de Alba’s *Desert Blood: The Juárez Murders* (2005), which comments on poverty, femicide, the flow of capital, and corrupt government institutions on each side of the geopolitical US-Mexico border. For the author herself, *Desert Blood* is an “anti-detective novel” (*[Un]Framing* 182), as the El Paso-born amateur sleuth and Women’s Studies professor, Ivon Villa, never solves the crime of who kills “las hijas de Juárez,” Juárez’s daughters. Not only does this novel contribute to what Theresa Márquez has indicated is the “reshaping [of] the mystery genre for specific cultural, political, and social purposes” by contemporary Chicana/o crime fiction (qtd. in *[Un]Framing* 183), but it also illustrates that there are often no apparent or simple solutions for today’s problems and no justice for victims of current crimes. Consequently, novels such as *Desert Blood* that lack a dénouement frequently aim to reveal injustices in an increasingly globalised and mobile world; this is a way of social protestation, an effort to question the established social order that has enabled the crimes to continue in the first place (*[Un]framing* 182).⁴ Unlike Golden Age detective fiction where violence is typically contained (Horsley 38), contemporary socially conscious crime narratives point to the opposite direction, because crimes and violence are not necessarily committed by single individuals; instead, these fictions propose that violence is endemic in local and global sociopolitical and economic systems that affect people’s lives. Truth may be discovered by the detective, but there might be no justice for the victims or release from abusive systems and institutions. It follows, then, that the lack of a neat resolution in today’s texts also challenges the traditional understanding of crime texts’ cathartic value for readers (see also Platten 15).

In combining crime and mobility—or, rather, mobilities—in this volume, we first aim to redirect crime fiction scholarship focused on globalisation, transnationalism⁵ and social

critique; and second, to strengthen the study of popular texts within mobilities research. Mobilities research, which emerged in the 1990s and was later named as a “new mobility paradigm” by Mimi Sheller and John Urry, is an interdisciplinary field of study that has gradually drawn together scholars working in different academic disciplines such as sociology, geography, archeology, ethnography, transport studies and cultural studies. For this new paradigm, “the social was being reconfigured as mobile” (Adey et al. 3). Mobilities research includes the study of the mobility of texts, images and representations, and literary and cultural scholars have recently begun to adopt a mobilities research framework in their analyses of texts and genres. The study of local and global transformations and mobilities is thus no longer limited to social sciences where the paradigm shift was first introduced, as the new mobilities research has offered fresh theoretical perspectives to other fields of research, including the study of literary and visual culture. This is part of the “broader shifts” made possible by the new paradigm.⁶

As an object of study and an analytical lens, mobility incorporates potential for a multidisciplinary analysis of literary and visual narratives, as for example Julia Leyda has shown in her monograph *American Mobilities*, where she traces transformations in American social space through examining representations of social, economic and geographic mobility in textual and cinematic spaces from the Depression era to the Cold War. In recent years, studies that directly explore aspects of mobility in literary-cultural contexts have focused, among other things, on women’s travel or “wandering” across time and genre, and normative spatialities (Horrocks; Averis and Hollis-Touré; Ganser), transpatriation and transcultural identity (Arapoglou et al.; Dagnino), transportation and the emergence of the novel (Ewers), globalisation and diasporic narratives (Nyman), and mobile bodies and practices in the context of the nation state and global space (Mathieson). *Mobilities, Literature, Culture* by Marian Aguiar et al., published in 2019, specifically highlights the “humanities turn” in mobilities research and, in fact, offers an alternative history of the field that traces how how “literary and cultural studies has already played a significant role in developing a field often identified with the social sciences” (2).

Analyses of migrant identities, cross-cultural connections and movement across diverse borders have already featured prominently not only in postcolonial crime fiction scholarship, but also in scholarship informed by the so-called transnational turn; this turn has encouraged the denationalisation of literary study and explored the interaction and connections between national traditions and wider global contexts. Despite evident connections between these scholarly approaches and mobilities research, the framework of

mobilities research has so far been notably absent in crime fiction scholarship, as only a handful of (short) studies has been published (see Breen; Goulet, “Burma’s *Bagnoles*”; Huck; Riquet and Zdrenyk). Even if crime fiction scholars have not yet fully tapped into the potential offered by the new paradigm, they have adopted various theoretical and methodological approaches that enrich both mobilities and crime fiction research. For example, Christiana Gregoriou’s *Crime Fiction Migration: Crossing Languages, Cultures and Media* closely connects with mobility and employs cognitive stylistics as its theoretical lens in studying crime fiction’s journeys “in the form of translation, adaptation and remaking across media, cultures and languages worldwide” (3). As our volume entered its final editing phase, Jesper Gulddal et al. published the first study that directly combines mobility and crime narratives. Their goal, similar to the present volume, is to redirect crime fiction scholarship towards examining the dynamic border-crossing nature of the genre. However, unlike this volume, they especially focus on the British-American tradition to analyse “the mobility that lies at the centre of the genre” (4). Their three-fold (metacritical) interest in mobility and crime could be characterised as drawing attention to the inner workings of the genre: exploring the mobility of meaning and processes of signification, criticising static understandings of the genre and stressing its mobility and dynamism, and acknowledging the genre’s transnational nature and critiquing national-focused readings of the genre. Notably, Gregoriou and Gulddal et al. do not situate their studies within current mobilities research, even if the latter briefly refers to “mobile criticism” (19). However, we understand their studies as not only expanding the current research on mobilities and popular (crime) narratives, but also as introducing humanities perspectives into the research field. This is also the general aim of the present volume.

While our volume explores mobility’s dimensions in contemporary crime texts, mobility has always been a central constituent of popular crime stories. According to a familiar pattern in past and present crime narratives, the initiatory crime—be it murder, kidnapping, or any other breach of legal and ethical norms—disturbs a settled sociocultural order and sets events in motion. In Golden Age detective stories, such as Agatha Christie’s or Dorothy L. Sayers’s novels, mobility appears not just in the disturbance of the placid surface of middle- or upper-class social life through murder or in upwardly mobile criminal figures. Mobility also manifests in various transportation technologies (travelling by car, train, aeroplane), in movements across various boundaries (from indoors to outdoors, from the city to the countryside, from England to the Orient), in entering closed or otherwise restricted spaces such as manors or archaeological sites—or the proverbial locked room. Moreover, in

the stories, new mass communication technologies link people and distant physical spaces, and facilitate the detection of crime.⁷ Trains, boats, cars and telephones were—and still are—standard devices in propelling the narrative forward and attaching crime fiction to modernity’s ideal of constant movement, visible in technological advancement and scientific progress. In American hard-boiled, the borders between the criminal world, big business and government are shown to be permeable, as the physical movements of the private eye like Raymond Chandler’s Philip Marlowe through the modern metropolis reveal the illicit commerce between the criminal gang and the government. Already in these crime tales of popular modernism, mobility’s meanings are often ambiguous: while women might equate their mobility in public space with freedom, for the rigid social order it is deviance (cf. film noir’s femme fatales or Christie’s tales with socially mobile women).⁸

John Urry and Tom Cresswell note that “mobility issues” have become a main focus of attention in the twenty-first century (Urry 18; see Cresswell, *On the Move* 46-47). This is also the case with, for example, the Swedish-Danish TV production *Bron/Broen* (*The Bridge*, 2011-18). This crime series exemplifies the thematisation of mobility and the movement of popular narratives from a national to global consciousness. Social critique, nowadays part and parcel of Nordic Noir, is in the series framed by and entwined with multiple forms and layers of mobility. The first season of *Bron/Broen* begins with the discovery of a bisected body on the bridge connecting Malmö and Copenhagen, which form the transnational, cross-border Öresund region. Crime thus becomes graphically embodied as a transnational phenomenon which exceeds by definition the demarcations that structure and maintain culture, society and politics. As the investigation develops, further layers of mobility are revealed. An intercultural detective duo begins to collaborate on the case, travelling back and forth between the two metropolitan areas, employing two different languages, and relying on physical clues, digital databases and mobile technologies in their detection work. Moreover, the protagonists’ professional and personal lives become intertwined as the case proceeds.

The series *Bron/Broen* foregrounds the mobility of not only crimes but also humans across national borders. While it thematises human mobility, it also emphasises its curtailment in the contemporary era. The final season finds police detective Saga Norén incarcerated and convicted for having murdered her mother. The first episode highlights Norén’s limited mobility within the women’s prison in Ystad in stark contrast to the open spaces and many crossings of a multitude of borders that viewers have become accustomed to over the previous seasons. Norén’s inability to freely move between Sweden and Denmark resonates with the murder mystery with which the final season begins: a body found near the

Öresund Bridge connecting the two countries turns out to be that of the director of the Migration Agency in Copenhagen. The consequent storyline elaborates on illegal immigration through an Iranian immigrant and dissident, Taariq, whose fate and eventual suicide embody modern Europe's struggle to control and come to terms with the (il)legal flows of immigrants across its borders. While the reasons for Norén's incarceration emerge from family tragedy, the fate of Taariq illuminates larger constellations of human mobility and power in the context of transnational agreements and migration patterns. That is, his fate speaks of attempts at harmonising mobility and controlling the flow of people through the specific legal, economic and political system that the EU has created for itself to secure its borders and create a sense of European identity. His fate in *Bron/Broen* also reflects on the geopolitics of human rights and refugee rights in the aftermath of the 2015 refugee crisis in Europe. Taariq, a gay Iranian man and a refugee, is a "queer alien" who can be accommodated neither in white European space nor in his domestic environment.

Bron/Broen cemented the global success of Nordic Noir with its skilful combination of unnerving story lines, grim landscapes and the troubled detective duo constantly on the move between two countries, chasing clues, criminals and their own inner demons. Its commercial success demonstrates the international and economic mobility of the crime genre today in terms of consumption and production; as a transnational television drama series, *Bron/Broen* exemplifies changes in the global (digital) market and media geography. The series was remade into an Anglo-French (*The Tunnel*, 2013-18), US (*The Bridge*, 2013-14) and Russian version (*The Bridge*, Mocom, 2018). It also inspired a Finnish (*Bordertown*, 2016) and German (*Pagan Peak*, 2018) series. Similar to other Nordic Noir series, *Bron/Broen* challenges the dominance of Anglo-American crime texts through introducing new kinds of narratives, settings, detectives and crimes that promote critique of local societies and global networks (see also Gregoriou 15-16 on Nordic Noir).

If the world was reduced into "self-contained, enclosed, manageable proportions and dimensions" in the locked room mystery, as John Scaggs suggests (52), this is rarely the case in today's crime narratives. With its focus on border crossings and permeable national borders, *Bron/Broen* and similar narratives communicate social—often geopolitical— anxieties, creating an image of networked and transnational societies where crime is not easily contained. The fact that the more narrow, traditional settings of the crime genre (the country house, the locked room, the small town or the corrupt urban environment) have, to a certain degree, been replaced by wider social environments becomes understandable, if we consider post-WW2 spatio-political transformations shaping people's everyday lives and

local communities. The twentieth century witnessed decolonisation, the dismantling of imperial powers and redrawing of national borders as well as the reorganisation of economy and geopolitical systems across the globe in the aftermath of the war. The post-war era also resulted in the establishment of the United Nations, the emergence of the Cold War with two political blocks and new superpowers, contested borders or divided nations (e.g. Cyprus, Israel, Vietnam, Korea) as well as economic expansion and the formation of transnational economic treaties, the acceleration of capitalism and consumer culture, and changes in transportation technologies. More recent developments include the fall of the Berlin Wall, the dissolution of the Soviet Union, the War on Terror and a new multipolar world order in addition to the rapid development of digital communication technologies. To make a long story short, these developments have created increasingly multicultural, transnational, networked and digital societies, and they have had a profound effect on why and how cultural narratives are more and more engaged with mobility, border, space and the interaction between the local and the global.

The next section of this chapter positions this volume within existing crime fiction scholarship, especially within the so-called transnational turn—and gradually emerging spatial and global turns—within this scholarship. Then, we briefly outline some of the main observations of the so-called new mobility paradigm, highlighting how mobility intersects with the workings of power. The final section of the chapter introduces the individual contributions of the volume, which are concerned with the following clusters of phenomena where crime texts reflect on mobility, globalisation and transnationalism in contemporary societies: crimes across borders and flows of capital; expanding and curtailing human mobility; and generic exchange and the mobilisation of affects and emotions for global audiences.

The Globalisation and Remapping of the Crime Genre

This volume is preoccupied with contemporary mobilities and the globalisation of crime in a broad sense; in this, it partly aligns itself with recent paradigm shifts in crime fiction scholarship. Following from developments in crime fiction itself and informed by the so-called transnational, spatial and global turns in literary and cultural theory, scholars have become engaged with diverse global and transnational dimensions of and within the crime genre. These issues include the proliferation of settings and the interaction between the local

and global in crime narratives, the internationalisation of the crime fiction market, and increasing hybridity within the genre.

The setting, which gives a sense of “where” and “when” events take place, is of course one of the basic constituents of narratives (see also Tally; Leane 31). The crime genre has been marked by specific settings and spatial characteristics from the very beginning: white, mostly Anglo-American writers introduced certain locations of crime to the public imaginary, such as the locked room, the (semi-)rural setting with its country-house and the (corrupt) urban environment. They also thematised links between wider geographical—often foreign—settings such as the Orient or the colonies and transgression. The genre has “operated as a sort of imaginative travel agency, taking customers across borders and introducing them to unknown cultures” (Lawson), a trend which has continued until today with the genre’s many different cultural and geographical settings. For the Israeli crime writer Dror Mishani, readers of crime narratives are “probably the least ‘nationalistic’ and the most ‘universal’ of all readers” because they love reading crime narratives from different parts of the world (Karim). As a consequence, the touristic gaze now directed at Ystad (Inspector Wallander), Sicily (Inspector Montalbano), Edinburgh (Inspector Rebus) or Shanghai (Inspector Chen) is shaped by crime narratives (cf. Geherin 5). Crime location tourism has also added a new immersive and mobile experience to the pleasure of consuming crime (see Välisalo et al. on crime texts and mobile apps); it also speaks of a heightened spatial awareness and emphasis on location within crime production and consumption. This phenomenon can be placed under “dark tourism,” which broadly refers to the touristic consumption of sites of crime and death (see Dalton; Waade on the creative tourism industry). Since its beginning, and continuing until the digital era, the crime genre has thus contributed to its readers’ spatial awareness of the world and their own place in it, their understanding of the domestic and the foreign, and where crime originates and what borders it crosses.

The term “setting”—the where and when—no longer appears as an adequate critical term to address the meanings of crime narratives’ spatiotemporal scales and dimensions—the sites, scenes, places, locations, landscapes and milieus of crime, and the texts’ cross-border connections. Especially because of the paradigmatic changes in crime fiction scholarship and the rapid increase of crime fiction settings in recent decades, setting is now argued to be more than a neutral backdrop for plot and action. A fascination with temporality and movement in time towards resolution might partly explain why it has taken so long for scholars to combine crime fiction studies with spatiotemporal explorations and spatiality (see Schmid 7); Robert Tally Jr. makes a similar claim on the primacy of temporality in general literary scholarship

(16-17). Focusing on detection and closure, the crime narrative is typically teleologically oriented, and its primary temporal thrust lies in its dual narrative structure consisting of the crime and its investigation (see Todorov). Wishing to reorient crime fiction scholarship towards studies of space and spatiality, David Schmid recently suggested we look at the genre through spatiality, proposing that the genre is not only a temporal one “reconstructing . . . who did what . . . when,” but also a “profoundly spatial” one because of the need to find out where a crime took place in order to identify its location and circumstances (7; see also Goulet, *Legacies* 13). This approach understands space “as a dynamic, strategic and historical category” in contrast to earlier scholarship’s “relatively passive” treatment of space (8). For Schmid, a spatial approach facilitates the exploration of closure and ambiguity, locales of crime, detective mobility across diverse spaces and especially the workings of power; Schmid thus highlights the “literal and metaphorical” movements leading to the crime’s solution instead of the solution itself (11).

Such focus on both space and movement encourages further investigation of setting, spatiality and, we argue, mobility in crime stories. Far from being a given—fixed, static and immutable—space, as posited by spatially oriented critics, is socially produced and social relations are spatially organised. Thus, instead of being seen as a backdrop for action, settings in crime texts could be considered as spaces produced by the interaction between people and their physical, cultural and social environment. There are, of course, predecessors to this kind of theorising of space in crime scholarship before Schmid and the spatial turn. For example, from early on, feminist crime scholarship has drawn attention to the gendering and sexualisation of space, arguing that feminist crime fiction thematises women’s domestic confinement and spatial segregation, which then limit their agency, mobility and participation in wider sociopolitical affairs in the masculine public sphere (see Reddy, *Sisters*; Munt; Klein; Gates; cf. in this volume Beyer; Nolan; Rodi-Risberg). Ethnic, postcolonial and critical race scholars indicated a paradigm shift with their focus on imaginative geographies and discursive practices, analysing not only how the genre has helped contain and immobilise colonised subjects through representational strategies, but also how ethnic and postcolonial crime writing has subverted these strategies, inserted the experience of colonised subjects and regions into the genre and offered alternative visions of justice (see Soitos; Gosselin; Christian; Fischer-Hornung and Mueller; Reddy, *Traces*; Rodriguez; Gruesser; cf. in this volume Naidu; Hynynen). Walter Mosley’s historical Easy Rawlins series exemplifies such challenges to dominant views: it looks at the corrupt urban environment of Los Angeles through an (upwardly mobile) African American perspective and also reclaims and mobilises

the literary space of the hard-boiled novel for African American oppositional discourse.⁹ Thus, postcoloniality encompasses experiences that are both spatial and mobile.

Motivated by a desire to challenge hegemonic views and by rewriting traditional settings, crime writers have thus created new geographies and landscapes of crime. The increasing diversity in the genre's settings also speaks of more recent sociocultural developments, evidencing growing interaction between the local and global in the genre. The role and growing importance of localities for the contemporary crime story is discernible in the titles of a number of recent television crime dramas such as *Bron/Broen*, *Shetland*, *Hinterland* and *Four Seasons in Havana*, in the detailed descriptions of scenes and locations of crime, and in trans-border thematics.

Analyses of the genre's diverse settings reflect the changing tides in scholarship.¹⁰ In 2000, Andrew Pepper's cynical observation on how "Publishers . . . tout difference with evangelical zeal, pointing excitedly to the range of geographical settings and the myriad of racial, ethnic, class and gender identities at play in the contemporary crime novel" (5) took note of the growing commodification of social and cultural of difference.¹¹ Andreas Hedberg explains the genre's flexibility towards diverse cultural settings by noting that the genre is a mold that "can be set anywhere and everywhere and can be filled with whatever readers' interests are" (20).

Commenting on the genre's contemporary international nature, Eva Erdmann argues that crime texts' inclusion of what she calls cultural investigation is a major "shift within the genre" in the globalised world (25). In fact, she proposes that the main focus of crime texts has moved onto the setting and surroundings of the investigation, the "*locus criminalis*" (12), and the genre's "topographic proportions . . . reflect the globalization process of the late twentieth century" (13) According to her, such local settings may also contribute to the international appeal of crime narratives (25). Lynn M. Kutch and Todd Herzog suggest that detailed descriptions of locations allow social critique (see "Introduction"). For Suradech Chotiudompant, the glocalisation of crime fiction—using borrowed forms and techniques in local contexts—allows for the examination of local matters such as anxieties about ethnic alterity (207). Louise Nilsson et al. claim that, as a "'glocal' mode of literary production and circulation" (4), crime fiction allows for "creative transformations of transnational plots and motifs" in diverse local settings (2).¹² For Slavoj Žižek, today's global citizen is "precisely the one who (re)discovers or returns to (or identifies with) some particular roots, some specific substantial communal identity" (Žižek), and certain spaces such as home can be "empowering" in a globalising world (see Birkle). Globalisation is thus identified as a key

reason for the proliferation of specifically local settings for crime, with the descriptions communicating the centrality of place and location to the construction of individual and collective identity.

Some of the crime series' titles above (e.g. *Bron/Broen*) also communicate certain geopolitical concerns in a globalised world, trans-border human trafficking or crimes in contested areas being obvious examples, indicating that (geographical) locations may give rise to specific crimes. Such mobility across borders has been recognised in postcolonial and transnational criticism, which has strongly contributed to the analysis of the genre's multiple cross-border connections. Among others, Nels Pearson and Marc Singer argue that detective narratives have been involved, from the very beginning, with epistemological formations created through "encounters between nations, between races and cultures" (3). Christine Matzke and Susanne Mühleisen propose that, instead of representing "'cultures' . . . as separate entities located in particular geographic terrains," postcolonial narratives depict an interconnected world, where migrant or transcultural detectives solve crimes "across countries or continents" (8, 3). Considering such postcolonial, transnational and transcultural dimensions of crime narratives and the genre's "globalized and hybridized" nature (Nilsson et al. 4), it is no surprise that critics have recently called for a denationalisation of crime fiction scholarship. According to Stewart King (9-10) and Nilsson et al. (3), crime scholars have so far underlined the national contexts where crime texts have been produced. While not wishing to fully discard such nation-centric approaches, King nevertheless recommends the denationalisation of crime scholarship in order "to gain greater insights into the global reach of the genre" (10; Saunders in this volume). Nilsson et al.'s *Crime Fiction As World Literature* even argues for the inclusion of crime fiction in the study of world literature as it proposes to examine "the transnational flow of literature in the globalized mediascape of contemporary popular culture" (2).

The remapping of the crime genre examined in this volume does not only concern the meaning of settings in a globalised world, but also the presence of crime narratives as commodities in the global market. In *Globalization and the State in Contemporary Crime Fiction: A World of Crime*, Schmid and Pepper offer a multifaceted analysis of the globalisation of crime. With their focus on the interaction between the national and the international and the role of neoliberal capitalism in the globalisation of crime and the crime market, Pepper and Schmid represent a global turn in crime scholarship. Their thought-provoking volume investigates how crime fiction responds to "an ever-changing global landscape" (18), and it describes and critiques the relationship between crime, globalisation

and the state, where the latter is seen as “mediating between the local and global realms” (4). Pepper and Schmid identify inequalities relating to class and race as aspects of state violence, but are quick to note that crime writers also explore state violence that is “not specifically located or locatable,” that is, “within the bounded territory of discrete states” (6). This is one crucial aspect of the globalisation of crime, present in transnational crimes across porous borders. For Schmid and Pepper, globalised crime does not only consist of crimes across borders (or various crime settings across the globe), but it also translates into crime fiction’s generic hybridisation, claimed to be a response to “the globalization of crime that characterizes the modern era of neoliberalism” (16; see Miller and Oakley 1). While the crime genre has been characterised by generic hybridity since the very beginning, this hybridisation now takes new forms precisely because of globalisation and the rhizomatic interconnectedness of cultures and societies.

The globalisation of the crime market is evident in the mobility of crime narratives across cultures, languages and media and in their international readership. Crime fiction is “a product of the mass market” (Hedberg 13) and profoundly connected with the emergence of contemporary consumer society (Nilsson et al. 2). Through the erosion of economic barriers and the free flow of goods across borders, neoliberal capitalism has strengthened the status of crime texts as mobile objects in the commodity market.¹³ Capitalism is “inherently globalizing” (Barker 180), and the transformations of the media and publishing industry are now visible in company mergers and multinational concentrations, which search for new markets with foreign translations and sales rights. The internationalisation of the market also includes book promotions and book fairs, the social media presence of writers and publishers, and the diverse formats and platforms of electronic publishing. Crime fiction covers approximately twenty-five percent of the sales of all popular fiction (Simon 4); as an example, Agatha Christie’s combined and continuing sales in English and translations into over 100 languages have already reached the height of 2 billion (King 11). If we took multimedia and transmedia adaptations into account, the figures would be much higher. The effect of global capital flows, multinational corporations and technological advances on the crime genre’s mobility is thus tangible. As the global marketplace mobilises cultural flows, crime fiction inevitably becomes part of the “meeting and mixing” (Barker 158) of different cultures. Miller and Oakley observe that the internationalisation of the market has not only provided crime writers with access to very different “generic trends,” but also resulted in “a wider global audience” (1).

Bron/Broen exemplifies well the internationalisation of the crime market, both the economic reach of contemporary crime narratives and their wider social, cultural and geopolitical significance. Crime narratives published in the Nordic countries, like those in Asia, Africa and South America, were peripheral in the global market until recently, at least compared to the international reach and success of Anglo-American narratives. Jakob Stougaard-Nielsen suggests that “In an age of globalisation, the Nordic noir phenomenon demonstrates that crime fiction is a particularly mobile and adaptable genre able to spread and take root throughout the world by adapting internationally recognisable literary forms to local circumstances, languages and traditions” (Stougaard-Nielsen). The dominance of Anglo-American crime fiction has decreased because of the steady growth of texts produced in Scandinavia, Asia and Africa. This remapping of crime has dislocated Anglo-American texts from their central and often canonised position, increased the geographic diversification of and worldwide interest in the genre, and highlighted the movement between the local and global within crime narratives.

This volume, then, exhibits an interest in the remapping and mobility of crime (texts) across multiple borders, and genre renewal and mixing. Several chapters in this volume focus on texts from South America and South and North Africa, regions which have gone through (de)colonisation, restrictions on human mobility and sociopolitical restructuring, and which have experienced a high degree of social inequality and political instability (see Naidu; Miranda; Guldemann in this volume). For instance, in terms of crime novels written in postcolonial and transnational contexts, ratiocination might not play as crucial a part in solving crimes as it does in classic crime narratives which are usually set in enduring democracies. As Sam Naidu explains in this volume, the idea of restoring social order after the individual crime has been solved through logical reasoning is challenged in the former. This is because in newly established democracies (such as South Africa) or unstable ones (such as Colombia) mobile criminal webs of human and drug trafficking affect and destabilise the nation state itself—the state whose very institutions or officials might facilitate those criminal acts.¹⁴ The presence of Nordic Noir in our volume (see Beyer; Saunders; Salmose) offers an opportunity to contrast contemporary mobilities present in crime narratives emerging out of Nordic welfare states with those created in other sociocultural contexts. With texts from the Global South, the chapters aim at decentralising the study of crime texts and mobility, making scholarship less Anglo- and Eurocentric.¹⁵ Thereby they question what might be defined as crimes of mobility, or acceptable and dangerous mobilities, since mobility often looks different on the other side of the border.

Indeed, Adey points out that mobility's meanings are shifting, because "the way it is given meaning is dependent upon the context in which it occurs and who decides upon the significance it is given" (66). Our volume's geographically diverse approach is thus necessitated by the fact that nations, regions and geographical locations produce different mobilities and may facilitate different crimes. In the age of globalisation, crimes are often also transnational, take place in borderlands or are deterritorialised. The analysis of mobilities' meanings calls for a wide lens, given that mobility's meanings are context-specific and may vary from one region to another. For example, in the history of the USA, mobility has been, and still is, connected with nationhood: mobility, geography and social differentiation were intertwined from the early colonial settlements onwards, as white national(ist) imaginaries constructed American national identity through westward expansion and the immobilisation of Native Americans and other ethnic minorities. This history of spatial expansion, nation-building and white mobile Americans has given rise to numerous popular culture genres ranging from the Western to crime fiction. These genres, featuring cowboys, vigilante heroes and crime fighters, disseminate and sometimes challenge this view on identity. In British expatriate/migrant writer Lee Child's crime series on Jack Reacher, a white ex-military policeman and nomadic detective, a new novel always takes place in a new town. As a hard-boiled detective figure, Reacher is a product of the American social and literary context, and through his on-the-road-mobility and vigilantist character, the series offers a landscape of sociopolitical corruption in small-town America. Describing his fists as big as "the size of a supermarket chicken" (*The Midnight Line*), the novels allude to Reacher's physical and symbolic spatial dimensions in his mobile search for and deliverance of justice. Reacher's perspective is not that of a detective who is permanently part of a local community; instead, as writer John Lanchester puts it, "Child is a poet of diners and motels, venues that capture an itinerant's view of America" (Lanchester). While such a mobile perspective is quintessentially an American one, Reacher's background also speaks of a more migrant and hybrid identity: he was born in Berlin in a French-American family and grew up on US military bases in different parts of the world. A mobile detective like Reacher would be implausible in a North Korean setting, because in real life and the global imaginary, North Korea rigidly curtails the mobility of its citizens.¹⁶

As a final point in this section, we briefly discuss the crime genre as an affective genre in a globalised world. This volume is not only concerned with where our journeys in the world of crime take us and what they make us feel about the globalised world where we live in, but also with what textual strategies they do this. We suggest that how crime narratives

mobilise affects and emotions through narrative and cinematic tools, generic exchange or thematic content is an underexplored area of study. The affective component is worth studying, considering the global reach of the genre today and the fact that the genre deals with transgression, which typically evokes a range of conflicting reactions in readers.

It has become commonplace to argue that specific popular genres evoke certain affects and emotions such as fear, horror or disgust (e.g. horror fiction or the psychological thriller). Etymologically, “emotion” has referred to “Movement from one place to another; a migration” (*OED*). A key element of crime fiction is “the positioning of the reader through emotional involvement (suspense, thrill or fear)” (Seago). Established genre conventions thus engage readers emotionally, “move” them, which partly explains the genre’s continuing mass appeal (Platten 12). However, the chapters in this volume also suggest that genre hybridisation and blending play a role in how crime texts mobilise affects. As we will later see, such hybridisation produces different affects compared to the more conventional crime story.

What the crime narratives then make us feel about the world connects in this volume with social critique: emotional engagement is central in a socially conscious crime narrative which is compelled by a desire to critique present circumstances and change the status quo that is seen as destructive (see Rodi-Risberg in this volume). It further relates to the geopolitics and geography of affects (see Sharp; Pain and Smith; see Koistinen and Mäntymäki in this volume). Readers are moved affectively when crime texts take them to near and far places where they can identify with and imagine the lives of close and distant others; the settings and locations of these journeys are now more heterogeneous than ever before, as noted earlier. Jean Anderson et al. ask whether the journeys to unfamiliar places readers embark on through crime narratives grant them opportunities “to better define themselves” and whether writers with their chosen narrative strategies help maintain or question “stereotypes of Otherness” (2). Robert A. Saunders refers to a type of world-building, an aesthetic-affective process which, through the depiction in popular culture of distant and diverse areas, influences social perceptions and thereby aids consumers in situating themselves within a globalised, neoliberal environment (see “Geopolitical Television”). Jason Dittmer highlights the geopolitical significance of popular culture, emphasising its importance in teaching us who “we” are in comparison with those seen as different (16; 21); it thus mobilises a sense of group identity. Going a step further in suggesting we might all now be “living the same global ‘situation’,” David Palumbo-Liu asks whether it is possible that “people share a common register and repertoire in the realm of

feelings, feelings that are touched and produced by worldwide representations of contemporary lives” (2).

In contrast to the above, focusing on deterritorialisation, Arjun Appadurai sets afloat the consumer in *Modernity at Large: Cultural Dimensions of Globalization*, where he identifies a specific relation between mediation and motion, especially mass migration. Imagining a scene where Turkish guest workers watch Turkish films “in their German flats” he suggests that “we see moving images meet deterritorialized viewers” (4). The position of the guest worker watching Turkish films is drastically different from those who consume stories from across the globe but do not migrate themselves. As Appadurai succinctly puts it, “Neither images nor viewers fit into circuits or audiences that are easily bound within local, national, or regional spaces” (4). When crime texts from different parts of the world and with diverse cultural settings mobilise affects and are consumed by local, global, de- or reterritorialised audiences, we might ask who or what becomes an object of fear or sympathy, for whom and how.

In the following section, we introduce mobilities research, the meanings that “mobility” has been given in contemporary society, and establish connections between mobility, society and power, which are crucial concerns in this volume.

Researching Mobilities

The study of mobility has gained momentum in several academic fields since the last decades of the twentieth century. Mobilities research has drawn from and furthered the theorisation of space after the so-called spatial turn (evident in disciplines ranging from critical geography to sociology and beyond), which granted new social, material and ideological importance to space and spatiality and underlined the social production of space. In addition, as Doreen Massey argued in her now classic study, *Space, Place, and Gender*, “since social relations are inevitably everywhere imbued with power and meaning and symbolism, this view of the spatial is an ever-shifting social geometry of power and signification” (3). Especially from the 1970s onwards and through the contributions of Massey, Michel Foucault, Henri Lefebvre, David Harvey, Edward W. Soja, Nigel Thrift, Manuel Castells and many others, the study of space and spatiality has effectively reoriented critical and cultural theory.

Sociologist Mimi Sheller highlights the importance of the spatial turn for the formation of new ways of approaching mobility and movement. She points out how the mobility turn in the 1990s emerged out “of relational understandings of space and spatial

processes” (“From Spatial Turn” 11).¹⁷ In 2006, Sheller and John Urry published their introduction to the so-called new mobilities paradigm, which questioned the “a-mobility” of contemporary social science research. They argued that it had failed to integrate the study of spatialities, social life and movement in ways that would construct a view of processes of mobility based on “a set of questions, theories and methodologies” that redirect attention from static structures; however, they did not wish to create “‘a new grand narrative’ of mobility, fluidity, or liquidity” (210).¹⁸ Taking into account mobilities, they proposed, would challenge social science to rethink both its objects of study and research methodologies, and thus its ability to adequately analyse transformations of and in social relations, human mobility and migration, physical and virtual forms of travel, mobile identities, global catastrophes, new information and communication technologies, and the global marketplace.¹⁹

The newness of the paradigm shift has been debated, and Adey observes that it could ironically be seen as recognising the already existing body of work on mobility, as suggested by Sheller (23; see Merriman). A concern with mobility certainly existed in anthropology, archeology, geography and sociology even before the mobility turn, and, for example, the interest of feminist scholarship in women and mobility “is arguably one of the intellectual and political antecedents that shaped early formulations of the new mobilities paradigm and led to its emergence at a particular historical moment” (Clarsen 95; see Adey 27-45; Cresswell, “Towards” 18). Similarly, postcolonial studies had already asserted the importance of examining diasporic, migrant and displaced groups and identities created by colonial trade and conquer. Yet, it is obvious that there are differences between studies of mobility and movement before and after the mobilities turn. Since the shift, to highlight some key areas of discussion pertaining to the present volume, mobilities research has drawn attention to the interdependence of mobilities, the relationship between mobility and modernity, and to mobility as an instrument of power.

As noted earlier, the new paradigm distinguished between movement and mobility. According to Cresswell, socially produced mobility consists of three “relational moments” (3), which we could illustrate with Saga Norén and human mobility by car in *Bron/Broen*: mobility is part of an empirical reality (Norén drives from Malmö to Copenhagen); specific meanings are attached to specific mobilities in representation and by various representational strategies (mobility by car has traditionally signified freedom); and mobility is also an embodied experience (for Norén, driving is one way of being in the world). Discussions on mobility were earlier often restricted to social mobility—mobility on a social ladder—and only some mobilities were examined, while others (such as tourism mobilities) were being

marginalised in scholarship (Adey et al. 2, 3). Presently, mobility scholars posit that different mobilities should not be studied in isolation from each other. For example, people's mobility manifests itself in physical and digital spaces, from dancing to virtual travel, and books travel as physical objects in the marketplace, but also through adaptations in digital platforms. Sheller and Urry contend that mobilities have to be analysed "in their fluid interdependence and not in their separate spheres (such as driving, travelling virtually, writing letters, flying, and walking)" ("New Mobilities Paradigm" 212; see Urry 48). Mobilities are thus seen in relation to one another and to larger sociocultural developments. Consequently, mobilities research has become transdisciplinary (Adey et al. 3), or, as Sheller and Urry put it, the field is post-disciplinary and its methods are on the move ("New Mobilities Paradigm" 214; 217). Such moving methods sometimes take very concrete forms, as when research subjects are accompanied by the person researching them (see Merriman "Introduction").

Mobility has also gained some rather specific and also contradictory meanings in recent Western imaginaries. Cresswell identifies an association between mobility and modernity, noting that mobility has been conceived of as freedom, opportunity and progress, and "as modernity." Yet, modern Western societies have viewed mobility also "as shiftlessness, as deviance, and as resistance" (Cresswell, *On the Move* 1-2), having the potential to destabilise the established social—and spatial—order (see also Greenblatt 252). On the one hand, these opposite ideas speak of the fluidity of meanings attached to mobility in the West. On the other, identifying a linkage between mobility and Western modernity runs the risk of ignoring national or regional histories outside the West. That is, observations based on the Global North's "(heterogeneous) experience of the relationship between mobilization and modernization" might not satisfactorily account for events in other regions, such as the Global South (Divall 39; see also Matereke). Another (geographical) perspective might thus challenge (Western) understandings of mobility, or even the discourse of modernity and modernisation.²⁰

One of the key insights of mobilities research emphasises the interconnectedness of mobility and immobility. Immobility is present in waiting and stillness, and people experience temporary immobility in cafés, airports or lounges (Urry 42). While Cresswell astutely points to stillness' omnipresence ("Mobilities" 648), stillness has also acquired many negative connotations, being regarded as "[a] moment of emptiness or missed productivity" (Bissell and Fuller 3). More importantly, David Bissell and Gillian Fuller link mobility, immobility and power geometries when they observe that mobility for some might be dependent on others being stilled (4). In other words, mobility produces or reinscribes power because it is

unevenly distributed in society. Natalie Oswin goes as far as to claim that much of today's mobilities research prioritises the study of "the differentiated politics of movement" (85); this aspect is strongly present in this volume, too. Already in *Space, Place, and Gender*, Massey spoke of differential mobility and the factors determining the degrees of human mobility, concluding that power is reflected in and reinforced by mobility and its control (150). Philip Kretsedemas continues along similar lines when he defines mobility as a tool "of power that can be used to structure movement" (40), in the sense that people might be denied, forced into, or made desire for mobility. If immobility is seen to "constitute and pattern" the mobilities in the world (Adey 12), it is an active constituent and part of mobility. Considering this, the image of a tourist in an airport lounge might be counterpoised by the enforced stillness of the refugee in a detention centre in a bordertown (see Beyer in this volume).

Borders are instruments of power used to restrict mobility, and mobility is productive of borders and immobility, which explains the emphasis on mobility and border in our volume. Mobilities and immobilities, as the chapters here contend, are determined and distributed by power regimes and geometries. While globalisation has been defined through or as "the erosion of borders" (Cox 3), borders appear to grow in number as well as "becoming more dispersed" (Cresswell, "Mobilities" 650). William Walters observes that borders have traditionally differentiated one sovereign territory from another and served as sites of regulating commerce. Referring to the work of Adey, he further argues that diverse "actors, objects and processes whose common denominator is their 'mobility'" are now increasingly policed through borders (188). He suggests that borders currently distinguish between "the good and the bad, the useful and the dangerous, the licit and the illicit," where the latter are immobilised and taken away to allow speedy mobility for the former (197). In today's world, as proposed by Walters, the bad, the dangerous and the illicit include such groups as terrorists, undocumented immigrants and members of criminal organisations, which represent "dangerous mobilities" (199). The mobility of certain people or groups thus (re-)establishes the need for borders—and border guards, fences, surveillance cameras (Adey 12).

Borders have become a significant trope of inclusion and exclusion, freedom and captivity, and a trope through which social and geopolitical anxieties are projected in crime narratives—and in real life, as recent debates on the US-Mexico border show. In the US, for Maya Socolovsky, "the mainstream's rhetoric depends specifically on geopolitics not only because the attention to place and border enforcement actually determines illegality and citizenship but also because it establishes the cultural otherness of all Latinos/as—no matter their legal status—as a potentially criminal or threatening presence" (28). The implication

here is that a racist legislation is part of a mainstream discourse that criminalises Latinos/as in the US, an idea that can be stretched to encompass border(lands) debates elsewhere.

In approaching crime narratives through mobility and mobilities research, we are aware of recent criticism aimed at the field. This criticism has asked, among other things, whether mobilities research marginalises certain perspectives of mobility, such as the experiences of the poor (Salazar and Schiller 4; see also Merriman). In contrast, Adam Doering and Tara Duncan wonder whether the field offers global mobility as “the defining feature” of the present-day experience, noting that while mobility scholars warn against interpreting the mobilities turn “as a new grand narrative of the contemporary global condition,” their “language implies otherwise.” They also comment on the paradigmatic stabilisation of the field in recent years, pondering whether it might become fixed and programmatic as a framework. In a similar vein, Peter Merriman’s *Mobility, Space and Culture* notes how mobilities studies’ emphasis on certain innovative mobile methods has prioritised the methods of social sciences, and ignored methodologies used, for example, in the humanities. For Merriman, such an emphasis might narrow down methodological innovation instead of diversifying it. Our volume takes notice of this criticism and shies away from celebrations of mobility; instead, in introducing a mobility framework to the study of crime texts and social critique, it illuminates the heterogeneity of practices and experiences of mobility in different parts of the world. In the next section, then, we introduce and situate the mobilities that the contributing chapters analyse.

Tracing Mobilities in Contemporary Crime Narratives

This volume focuses on three key areas where today’s crime narratives engage with mobility and social critique, with a linkage to globalisation and transnationalism: flows of capital and human mobility across borders, the expansion and curtailment of human mobility and agency, and generic mobility and hybridisation. Part 1 calls attention to the victims of global neoliberal capitalism and transnational crime, especially those of human trafficking, (il)legal international migration and drug smuggling. Forced and involuntary mobility in the form of human trafficking (and the consequent stripping of human agency) is one of the most apparent themes of mobility in contemporary socially conscious crime narratives. Part 2 adopts a more transhistorical approach to mobility. Its chapters both emphasise how (human) mobility is produced differently during different time periods and examine the means of curtailing or expanding human mobility and agency across time and space. Part 3 explores the

impact of globalisation on popular genres, specifically the changing spaces of production and consumption, crime texts' increasing generic hybridisation, and the production and mobilisation of affects. In these three parts, the contributions also combine mobilities research perspectives with other theoretical approaches, such as postcolonial, surveillance or affect studies.

PART 1: Crime on the Move: Transnational Crime and Global Capitalism

The flow and regulation of human mobility across borders (whether voluntary or forced) associated with globalisation is a major topic in mobilities research. It has also given rise to numerous fictional accounts about transnational crimes such as human trafficking, which is often intertwined with limited mobility, as criminals render their victims immobile through confining them in brothels or sweatshops. The victims, familiar to readers and viewers from both real-world and fictional (con)texts, now exist alongside other “types of ‘movers’” that Salazar has identified in today’s society—tourists, pilgrims, diplomats, businesspeople, missionaries, NGO workers, students, teachers, researchers, athletes, artists, soldiers and journalists (“Keywords” 2).

The movers in Salazar’s list mostly exhibit privileged, voluntary mobilities and stand in stark contrast to the victims of trafficking and borderlands’ crimes studied in Part 1. Such victims highlight the dark underbelly of contemporary mobility in terms of global neoliberal capitalism and geopolitical concerns deriving from the Western colonial legacy. The “winners” in the crime stories are transnational criminal networks, multinational corporations, corrupted politicians and police officials: they use institutions and regimes of power to abuse and profit from vulnerable people who, fleeing war, conflict, persecution or dire economic situations, fall prey to the corrupt networks. Alternatively, these people simply wish to gain access to what the more privileged groups already have—the freedom to move, which is an aspect of human agency and what globalisation would appear to promise but ultimately distributes in an unequal fashion. Thus, mobility comes to signify how power works on intra- and international levels.

In the narratives examined in Part 1, the transnational criminal networks that respect neither laws nor national borders stand for what could initially be called “dangerous mobilities.” We deliberately use the word “initially” to avoid simple readings of causality. While drug smuggling and human trafficking can be characterised as illegal activities, contemporary crime narratives communicate an ambiguous relationship between crime,

capitalism, Western colonial legacy and imperial world order. As several chapters argue, the crimes and criminal organisations depicted in contemporary narratives often have their roots in (neo)colonial and neoliberal capitalist practices that produce social inequality as well as in the “regulation vacuum” produced by globalisation, as a recent UN study on transnational organised crime reported (*Globalization* 29).

While crime texts detail the global reach of transnational crime organisations, they highlight the victims whose desire for social mobility renders them vulnerable to exploitation. Rather than moralising or demonising the desire for (social) mobility, the texts raise sympathy towards vulnerable groups in contrast to how certain types of mobile people have been depicted as a threat to public safety in Western media and fiction. That is, such “figures of mobile threat” as “[t]he drifter, the shiftless, the refugee and the asylum seeker have been inscribed with immoral intent” (Cresswell, *On the Move* 26). In the chapters in Part 1, this group is extended to include contemporary figures of mobility who occupy our imaginations—the abused victims of human traffickers and drug dealers. However, the crime texts studied here not only critique conditions and institutions producing inequality, but also point towards acts of resistance.

Sam Naidu situates a South African crime thriller, *Devil's Peak* (2007), and a Colombian literary detective novel, *Night Prayers* (2016), as postcolonial crime novels, and investigates how transnational criminal organisations cause widespread destruction on global, national and personal levels. Naidu suggests that both novels offer effective commentaries from a postcolonial viewpoint: they comment on how their postcolonial contexts, marked by political dysfunction and instability, are permeated by global webs of prostitution and drug trafficking, ultimately leading to endemic corruption and social malaise. Carolina Miranda centres on organised crime, female trafficking and drug smuggling initiated by socioeconomic factors. In a significant counterpoint to the first chapter, however, Miranda examines these themes in the *Kosher* trilogy by writer María Inés Krimer, part of a new wave of crime authors emerging in Argentina in the 2000s that relocates crime writing exclusively to Argentinian soil. Miranda explores how the trilogy reflects on Argentina's national history and crimes across borders through three kinds of mobility: temporal, (trans)national and human.

Colette Guldemann analyses the geopolitics of illegal immigration and *hrig*—the burning of identification papers to avoid repatriation—in Moroccan writer Abdelilah Hamdouchi's police novel *Whitefly* (2016). In the narrative, crime is situated as a transnational occurrence that is not confined by nation-state borders or criminal justice

systems. Guldemann argues that the *hriq* becomes a means for reconsidering the relationship between the past and the present, as it raises questions of migration and displacement. The real crime in the novel is not illegal immigration but, as the chapter suggests, can be located within global neoliberal capitalist and (neo)colonial ideologies and practices.

In the next chapter, Eoin D. McCarney examines how globalised capitalism and transnational criminality are intertwined with legal businesses such as the property industry and the *maquiladora* business around the geopolitical borders between Northern Ireland and the Republic of Ireland and between Mexico and the USA, respectively. McCarney argues that globalised capitalism is played out in the Irish writer Anthony J. Quinn's *Border Angels* (2015) and the Chicana author Alicia Gaspar de Alba's *Desert Blood: The Juárez Murders* (2005) through the violence of human trafficking and femicide. Employing a broadly geocritical and spatial approach, McCarney shows that depictions of borders and borderland communities in crime fiction can illuminate the injustices intrinsic to globalised capitalism by exploring how the cracks that occur in the interface between globalised nations can generate inequality, exploitation and crime.

In the final chapter of Part 1, Charlotte Beyer analyses representations of transnational female sex trafficking in post-2000 Scandinavian and British crime fictions with an emphasis on victimhood and transgressive crime. Beyer argues that although familiar stereotypes of female trafficking victims from former East Bloc countries and the Global South are often reiterated in crime texts, such images are also challenged. She further claims that, as transnational crime, human trafficking by its very nature complicates ideas of socially, culturally and linguistically mobile selves, elucidating how mobility comes to indicate privilege and agency. The detailed portrayal of victims and their emotional responses to and experiences of trauma, she concludes, offers socially and politically significant themes to contemporary crime fiction.

PART 2: Historicising Mobility and Agency

The starting point of Part 2 is the historicisation of mobility, and the texts studied in this part range from historical crime fiction to futuristic dystopia. Mobility, as argued earlier, is socially constructed, and certain historical conditions produce specific means of domination and specific (im)mobilities. "Mobility," as Sheller stresses, is "relative"; or, to rephrase Marc Augé, acknowledging movement in time, as this part of the volume does, "is to educate one's view on the present" (8). Historical developments and changing power regimes explain why

contemporary crime narratives depict the expansion and curtailment of human mobility and agency in diverse ways. Power asymmetries often lead to an unequal distribution of mobility, as the established social order and institutions exercising power determine who can be mobile and whose mobility should be limited. In the latter case, also human agency becomes curtailed.

Part 2 begins with analyses of mobility in historical crime fiction. Through historical settings, narratives may not only examine real or fictional crimes to correct past wrongdoings, but also comment on the state of affairs in the reader's present. The contributions by Meghan P. Nolan and Mary Ann Gillies discuss detectives in fictions set or published in the past and address the spatial constraints and dispossession of agency that the characters experience. Nolan examines detective agency and the meaning of social mobility for Victorian women within and beyond the confines of the domestic setting. She compares past and present representations by juxtaposing mobile female characters in Anne Perry's *William Monk* series (1990-) and C.S. Harris's *Sebastian St. Cyr* series (2005-) with those in Charles Dickens's *Bleak House* (1852-53), Arthur Conan Doyle's "A Scandal in Bohemia" (1891) and Joseph Conrad's *The Secret Agent* (1906). Nolan argues that changing perceptions of marriage have had the greatest impact on the representation of the Victorian woman in contemporary historical detective fiction: the female characters created today resist their spatial confinement and are granted more agency than their historical counterparts. This, she concludes, is "indicative of a post-second-wave feminist re-envisioning of women's social roles."

Mary Ann Gillies, on her part, investigates contemporary versions of Golden Age detective fiction and war noir. Drawing on such ideas as border crossings, social expectations and liminal subjectivities, she explores American writer Laurie R. King's *Touchstone* (2007) and *Keeping Watch* (2003); she understands border crossings in the novels through a notion of mobility created and constrained by war. Her chapter focuses on the representation of traumatised war veterans who exist in liminal spaces because of geopolitics, their countries' military actions on foreign ground. Ultimately, Gillies places importance on how readers of historical fiction move back and forth in time, thus identifying links between past and present societies and their conflicts.

While Nolan and Gillies examine links between prevalent sociocultural norms and the (im)mobilities of the past and the present, Barbara Pezzotti and Heike Henderson offer glimpses into the present and the future. Their chapters illuminate how increasing digitalisation and mobile technologies operate as modern means of expanding, constraining or monitoring human mobility and (detective) agency. Pezzotti analyses how human mobility,

mobile technologies and the urban environment are represented and how they intersect with discourses of gender discrimination and disability in Carlo Lucarelli's crime novel *Almost Blue* (2001). The narrative features a female inspector, who is discriminated against in a male-dominated environment, and a blind man, whose interaction with the world occurs mainly through technology. Pezzotti argues that (emerging new) technology is not only an important element and means of investigation in *Almost Blue*, but it also makes women and people with disabilities more agentic as it helps them move in the urban environment and master the postmodern city.

While the use of technology is viewed as expanding human mobility in *Almost Blue*, Tom Hillenbrand's post-9/11 dystopian crime novel *Drohnenland* (2014) presents an opposite view. Heike Henderson looks closely into the future of policing and the consequences of crime prevention taken to its limits. In contrast to *Almost Blue*, *Drohnenland* considers anxieties concerning personal freedom in a surveillance culture and the policing of human mobility in a post-national Europe; this surveillance culture is geopolitical in nature, as territorial borders are also surveilled. Detection and crime prevention that rely on computers and digital data could solve many problems that police forces currently face within and beyond national borders, but digitalisation can create new ones, too, primarily when it comes to personal agency, or, rather, the lack thereof. Yet, Henderson also thinks through the possibilities of resistance, which she paradoxically feels should begin locally precisely because of the global scope of digital surveillance.

PART 3: Genre Borderlands: Generic Mobility and Hybridisation

Part 3 seeks to understand how the production and consumption of crime texts have been altered by the spread of neoliberal global capitalism, technological advances, and the meeting and mixing of cultures and people. Global capital flows and the international crime fiction market guarantee that today's crime narratives reach global audiences through digital distribution, effective marketing, translations and adaptations. As the example of *Bron/Broen* shows, through their travels, crime texts become the property of global audiences, and their journeys make them open for reinterpretation in the transnational space they also help create. The crime genre's migrations across the globe have also increased its generic hybridisation, which is an important means through which social critique is delivered in contemporary crime narratives; another means is the affective engagement of the audience. The contributions in the final part of the volume thus approach the globalisation of the genre through examining

transnational and diasporic spaces of production and consumption, generic hybridisation and blending, and the creation of affective space through genre hybridisation.

Robert A. Saunders focuses on the global consumption of televised crime in the Nordic Noir genre. He first employs the concept of the geopolitics of television drama, or the way that Scandinoir television drama “travels” via transnational digital distribution platforms so that the Nordic detective achieves global status. Second, he approaches geopolitical drama as a televisual genre in terms of the increasingly geopoliticised content of contemporary television series—specifically *Bron/Broen* (2011-), *Dicte* (2013-16), *Ófærð/Trapped* (2015), *Nobel* (2016-) and *Sorjonen/Bordertown* (2016-). Saunders argues that a feedback loop of worldviews is created when the reception of geopoliticised content combines with television production, and that this feedback loop affects everyday perceptions of “how the world works, particularly given the genre’s well-documented ‘anxious gaze’ when it comes to the state and society.”

Next, Andrea Hynynen studies the transnational character of French writer Olivier Truc’s novels *Le Dernier Lapon* (2012), *Le Détroit du Loup* (2014) and *La Montagne rouge* (2016) about the Reindeer Police investigators Klemet Nango and Nina Nansen; she examines the novels’ setting, place of publication and original language in relation to the author’s personal trajectory. Addressing border crossing through social and ethnic mobility, cultural identity, and the notion of the nation state, Hynynen demonstrates that the novels first challenge national genre traditions; second, they question established ideas of national, cultural and ethnic authenticity with their depiction of a contested (geopolitical) region like the Sami territory.

Niklas Salmose investigates how a filmic form and style are used in Norwegian writer Jo Nesbø’s *The Snowman* (2007), part of the Harry Hole series, to produce a cinematic feel in readers. More specifically, Salmose examines this intermedial mobility in terms of the influence of splatter horror cinema on *The Snowman*—how the novel navigates the film genre and creates a prosaic equivalent. In this way, the novel transitions from a traditional police procedural to what Salmose calls “splatter horror crime.” Salmose explores how this cinematic style affects the reader’s experience and whether it may account for the global success of the series.

Aino-Kaisa Koistinen and Helen Mäntymäki analyse the interplay between generic mobility, graphic violence and affect in the context of global warming in the British-produced speculative TV crime series *Fortitude* (2015-17). They explore the ways in which graphic violence evokes affect when combined with the threat and reality of global ecological

destruction through mobile organisms and diseases that have no respect for humanly made borders. They argue that a strong cautionary element is attributed to the narrative through generic blurring that evokes affect. Informed both by the stark materiality of Nordic Noir and the uncanny horror of science fiction, *Fortitude* engages viewers affectively in a discussion of global warming, thereby offering an entry into social, ecological and (geo)political commentary.

As the chapters of Part 3 show, emotional experiences travel across generic borders. However, despite the fact that crime fiction often depicts the experience of trauma and its destructive consequences, crime narratives have received only scant critical attention in trauma fiction studies. In the final chapter, Marinella Rodi-Risberg claims that Sophie Hannah's socially conscious crime thriller *Hurting Distance* (2007), a narrative of sexual trauma and emotional abuse, represents crime trauma fiction because it incorporates and blends features of both genres. She argues that the novel not only questions societal attitudes about rape, the categorisation of victim and victim-blaming, but that with its focus on speakability it also challenges the understanding of trauma as an aporia of representation. Rodi-Risberg concludes that the novel mobilises affect through the themes of sexual violence and emotional abuse; therefore, contemporary crime narratives such as Hannah's are an important locus for representing trauma and offering a productive space for acknowledging suffering through the ethical witnessing and politically engaged reading of scenes of violence.

The chapters of *Mobility and Transgression in Contemporary Crime Narratives* propose that the impact of globalisation and transnationalism on the themes and mobility of the crime genre has been profound. Globalisation, as Palumbo-Liu observes, has "delivered to us far more distant spaces and peoples than ever before, with greater regularity and integration on multiple fronts—economic, political, social, cultural, ecological, epidemiological, and so on" (3). His words suggest that globalisation is a multidimensional phenomenon that stretches into the past. Thus, while we highlighted the contemporary nature of *Bron/Broen* in the beginning, the series and its mobilities speak of developments that have their origin in past decades or even centuries. In this context, it is worth noting how one of the first crime narratives, Edgar Allan Poe's "Murders in the Rue Morgue" (1841), is shot through with mobilities of all kinds: it was written by an American writer but set in France, combined Gothic elements with a novel story about crime and detection, presented downward social mobility with Dupin, investigated entrance to and exit from a locked room, depicted Paris as a multiethnic and multilingual metropolis, evoked imperial anxieties with the story's killer, an

orangutan brought to Paris from Borneo by a sailor, and introduced a dual narrative structure that moves towards closure.

Our volume seeks to initiate discussion on and explore how crime narratives not only engage with historical and contemporary mobilities in diverse ways, but also shape current debates on different mobilities on local, national and global levels. When Inspector Montalbano commented on the illegal immigration over the Mediterranean in the television crime series episode aired on 10 February, 2019 that dealt with the case of a drowned migrant, his words divided the Italian audience of 11 million people and aroused the anger of the far-right deputy prime minister Matteo Salvini's supporters (Tondo). Montalbano's short line, "Enough with the tale of Isis terrorists travelling on a migrants' boat," made visible current geopolitical tensions in a provocative way and showed how the crime genre can function as a powerful political force in commenting on current mobilities.

NOTES

1 See Adams 269; Matzke and Mühleisen 2-5; Nilsson et al. 4; Gruesser 7; Gregoriou 3.

2 To speak of the Global North and South may also partake in a spatial (b)ordering of the world. In and of itself, such divisions can "often act as tacit valorizations ('civilized'/'savage', for example, or 'wild'/'safe') that derive not only from the cognitive operations of reason but also from structures of feeling and the operation of affect" (Gregory et al. 282).

3 See Lee Horsley's (17-20; 37-52) discussion on resolution in classic (Golden Age) detective fiction and the genre's alleged conservatism and limitations when it comes to explicitly examining contemporary sociopolitical issues. Horsley emphasises that critics have recently offered more nuanced interpretations of the presence of social critique in this subgenre.

4 British crime writer Val McDermid recently noted on the sociopolitical significance of the genre that "As my compatriot Ian Rankin pointed out, the current preoccupations of the crime novel, the *roman noir*, the *krimi* lean to the left. It's critical of the status quo, sometimes overtly, sometimes more subtly. It often gives a voice to characters who are not comfortably established in the world—immigrants, sex workers, the poor, the old. The dispossessed and the people who don't vote" (McDermid).

5 Globalisation is a debated concept and phenomenon in academic discourse. On the one hand, it has been defined as extending across centuries and connected to "the rise of the West and the development of modernity" (Holton 31). On the other, it is also seen to refer to developments during the past hundred years, or as "characteris[ing] the present" (Hutchings 16). In this volume, globalisation is understood as "a set of processes" and not as a single, homogeneous phenomenon (Holton 54). Here it broadly "refers to processes through which economic, technological, cultural, political and social processes, structures, institutions and actors transcend territorial boundaries in the scope of their origins and/or effects" (Hutchings 16). Transnationalism is a related phenomenon, here viewed in a general sense as consisting of "sustained cross-border relationships, patterns of exchange, affiliations and social formations spanning nation-states" (Vertovec 2).

6 Sheller 6; Adey 29; Cresswell, “Towards a Politics of Mobility” 17-19 on the scholarship inspired by the mobilities turn.

7 Franco Moretti argues that the use of mechanisms of transportation and communication “*always* live[s] up to expectations” already in the Sherlock Holmes stories. These mechanisms offer reassurance to readers that crimes can be solved, but they also establish “a framework of control, a network of relationships” (143). This dual-use of such mechanisms as a means of both detection and social control is visible in contemporary texts, too (see Henderson in this volume).

8 Despite the presence of various mobilities and their sometimes ambivalent meanings in the classic and hard-boiled stories, these stories often prioritise the crime mystery above sociocritical analysis. For example, Hercule Poirot takes the train or boat in order to reach a distant destination, but the crimes he encounters are acts by individuals triggered by their personal circumstances and judged as such.

9 Also “zero-settings” which exclude references to “clear localisation” can communicate postcolonial anxieties about identity as Stephen Knight argues of older Australian crime fiction (18-19).

10 Note that the genre’s canonical stories with their urban settings attracted the interest of geographers already early on (for overviews, see Brosseau and Le Bel; Brosseau).

11 The crime genre has also foregrounded questions of “consumerism and commercialization” as its subject matter (Horsley 161; also 183-95). The commodification of difference transcends the boundaries of popular fiction; see Graham Huggan’s provocative study on postcolonial fiction and the “alterity industry,” *The Postcolonial Exotic: Marketing the Margins* (see also Horsley 199-200).

12 The genre’s travels and subsequent changes in its generic conventions also make visible the spatial nature of the very idea of genre: “individual genres have boundaries, which are policed by the stakeholders who draw or map them” (Fletcher 3).

13 In our volume, the term neoliberal capitalism generally refers to the unregulation—or minimal state regulation—of the market system, a free-market type of capitalism of the recent decades. That is, commodities are produced on a global scale, often by a cheap labour force which is sourced for profit; in this way, globally operating financial and governance systems exert power over national institutions and have far-reaching transnational repercussions.

14 Ratiocination, in the sense of “strict reasoning,” is also a product of the Western Enlightenment (Chotiudompant 200) and might contradict local and indigenous traditions in postcolonial cultures.

15 See Adey 45-56 on the domination of English-language or Global North perspectives in mobility studies.

16 At times political ideology disallows the very production of crime narratives. For example, the production of crime fiction in China came to a halt with the establishment of the People’s Republic of China in 1949, since “reading for entertainment and writing that did not criticize capitalism greatly” were no longer viewed favourably (Kinkley 80). The lack of crime texts might also be due to the presence of violence in contested areas that discourages writers from employing the crime genre: for Palestinian writer Mahmoud Shugair, “writing a crime novel that is written for the mere purpose of entertainment . . . seem[s] like a luxury under” the conditions where Palestinian people live (Alghureiby 159).

17 Sheller has even suggested that, in certain ways, the mobilities turn has “swept through and incorporated the spatial turn within sociology but also within other disciplines” (“From Spatial Turn” 2).

18 As these terms suggest, the transformations in the private and public realms brought about by globalisation have been conceptualised in writings across various academic disciplines

through different frameworks by such authors as Zygmunt Bauman, Anthony Giddens, Manuel Castells and Rosi Braidotti.

19 Many of the fields examined by mobilities research, such as transportation and communication technologies, span centuries and have their own specific historical developments. It is not our intention to ignore these developments, and, in fact, the contributing chapters address them when relevant.

20 Note that Chris Barker, among others, refers to modernity as “a western project” (160).

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