

THE CAMBRIDGE COMPANION TO WORLD CRIME FICTION

Accessible yet comprehensive, this first systematic account of crime fiction across the globe offers a deep and thoroughly nuanced understanding of the genre's transnational history. Offering a lucid account of the major theoretical issues and comparative perspectives that constitute world crime fiction, this book introduces readers to the international crime fiction publishing industry, the translation and circulation of crime fiction, international crime fiction collections, the role of women in world crime fiction, and regional forms of crime fiction. It also illuminates the past and present of crime fiction in various supranational regions across the world, including East and South Asia, the Arab World, Sub-Saharan Africa, Europe and Scandinavia, as well as three spheres defined by a shared language, namely the Francophone, Lusophone, and Hispanic worlds. Thoroughly-researched and broad in scope, this book is as valuable for general readers as for undergraduate and postgraduate students of popular fiction and world literature.

JESPER GULDDAL is Associate Professor in Literary Studies at the University of Newcastle. He has published books and articles on anti-Americanism in European literature, on mobility and movement control in the modern novel and on crime fiction. Recent journal articles have appeared in *New Literary History*, *Comparative Literature*, *Comparative Literature Studies*, *Symploke*, *Genre* and *Textual Practice*. He has also co-edited *Criminal Moves: Modes of Mobility in Crime Fiction* (Liverpool University Press, 2019) and *The Routledge Companion to Crime Fiction* (Routledge, 2020).

STEWART KING is Senior Lecturer in Spanish and Catalan Studies at Monash University and an elected Fellow of the Australian Academy of Humanities. He has written books and articles on cultural identities in contemporary Catalan- and Castilian-language narrative from Catalonia, crime fiction from Spain and world crime fiction. His most recent publications are the monograph *Murder in the Multinational State* (Routledge, 2019) and the co-edited collections *Criminal Moves: Modes of Mobility in Crime Fiction* (Liverpool

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Preface

As scholarly companions go, this volume is atypical. While most companions aim to map an existing field, tracing its history and the current state of the art, *The Cambridge Companion to World Crime Fiction* endeavours to introduce and advance what is still an emerging field. The various crime fiction traditions from around the world have frequently been considered at the national level, and there are some examples of scholarship adopting international or comparative approaches, notably in the context of post-colonialism. However, it is only in recent years that scholars have started investigating crime fiction as a global form of writing, focussing on both the genre's unique global distribution and the transnationalism that defines its past and present; although important advances have been made, a distinctive field of world crime fiction studies has not yet been firmly established. With this volume, we aim to take a significant step towards defining the field, identifying its theoretical fault lines and offering an overview of the local traditions and transnational hybridizations that constitute it. In this sense, the book sets itself a paradoxical task, namely to be a distinctly future-oriented companion that seeks not just to take stock and highlight canonical insights but also to guide and inform the wealth of new scholarship that is needed in this area.

Our definition of world crime fiction is deliberately broad and inclusive. While we accept David Damrosch's point, made in the context of an attempt to define the field of world literature studies, that 'a category from which nothing can be excluded is essentially useless',¹ we find that the category of crime fiction itself is circumscribed in a sufficiently precise way to serve as a starting point. The concept of world crime fiction, therefore, not only covers crime novels that are read beyond their original linguistic or cultural context but also encompasses crime texts that are not picked up for translation and international publication and only ever find local readers. Moreover, it includes everything that falls in between this polarity of circulating and non-circulating texts, namely the endless

transnational localizations of international tropes and conventions that define world crime fiction as a literary genre. Crime fiction is not only global in terms of its distribution; it is also fundamentally a homeless, deterritorialized genre that is not, and never was, the property of a single nation, language or cultural sphere, being defined instead by its capacity for combinations and amalgamations across borders. In the present age of global interconnectedness and interaction, crime fiction has emerged as a literary lingua franca, understood and recognized everywhere, yet written in countless local dialects.

The fourteen chapters of this companion are divided into two sequences. The first, consisting of Chapters 1–6, focusses on some of the theoretical issues and comparative perspectives that constitute world crime fiction. It starts with an outline of the emerging field of world crime fiction studies, which is then followed by chapters on the international crime fiction publishing industry, the translation and circulation of crime fiction, the international crime fiction collections, the role of women in world crime fiction and regional forms of crime fiction. It should be acknowledged that these chapters, and the many other theoretical questions debated in this volume, by no means exhaust what will remain for some time a rich area of exploration and discovery. However, the questions covered here offer crucial perspectives on how crime fiction circulates internationally and on how the genre itself – its tropes and themes – is transformed as it is translated and adopted in new locations. Importantly, the chapters also generate new comparative perspectives, enabling us to understand better how the global expansion of crime fiction results in new hybrid forms.

The second, area-focussed sequence, covering Chapters 7–14, offers an account of the past and present of crime fiction in various supranational regions across the world: East and South Asia, the Arab world, sub-Saharan Africa, Europe and Scandinavia, as well as three spheres defined by a shared language, namely the Francophone, Lusophone and Hispanic worlds. These chapters all face a similar set of knotty challenges that result from the transition from a national to a multi-, inter- and transnational mode of inquiry. One such challenge concerns the legitimacy of these regions themselves in the context of crime fiction – that is, the extent to which they exhibit enough commonalities among the constituent national literatures to form a unified field and enough distinctiveness vis-à-vis other regions to be considered as separate. While this is a reasonable question to pose, it should be stressed that this segmentation of world crime fiction is mainly pragmatic and heuristic in nature. The regions clearly have

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something in common, whether it is shared or related languages, shared cultures, entangled histories or similar positions in the contemporary global order, yet they are far from eternal and definitively circumscribed hypostases, like the nation in the discourse of classic nationalism. On the contrary, the contributors tend to conceive of them as opportunities to push beyond a purely national framing, or a framing that simply joins together distinct national traditions, to foreground instead the transnational connectedness that defines crime fiction as a genre. Further, they consistently highlight that this connectedness also involves links *between* the regions – for example, in the form of the global dissemination of Western crime fiction formats since the late 1800s, but also, importantly, in proliferation of new crime fiction traditions that, in the form of translations, affect and transform the ways in which crime fiction is written in the genre's traditional centres in North America and Europe.

Although crime fiction in English is discussed at various points throughout the book, the list of regional chapters conspicuously does not include North America, nor does it grant special status to the United Kingdom. The reason for this is also pragmatic and reflects the fact that the Cambridge Companion series already includes *The Cambridge Companion to American Crime Fiction*, *The Cambridge Companion to Crime Fiction* – which, bar a single chapter on France, is dedicated to British and American crime fiction – and the forthcoming *Cambridge Companion to British Crime Fiction*. More generally, these important crime fiction traditions are already served well by the existing scholarly literature, which overwhelmingly concentrates on crime fiction written in English. However, in focussing on other crime literatures we do not mean to suggest that there is British and American crime fiction on the one hand and world crime fiction on the other. As a concept, world crime fiction is not a matter of exoticism and touristic approaches to foreign cultures, all seen from the safety of privilege, but instead reflects that crime fiction is unique both in its global distribution and the manner in which it troubles neat distinctions between 'centre' and 'periphery'. Far from existing in isolation, British and American crime fiction is very much caught up in and impacted by the globalizing dynamics of the crime genre.

The field of world crime fiction studies that we present here faces some of the same theoretical and methodological challenges that the field of world literature studies has been grappling with since its inception around 2000. One challenge of this kind arises from the incongruence between the limited capacities of individual scholars and the virtually unlimited amount of crime fiction written in a wealth of different languages – a challenge that is made

even more acute by our inclusive definition of world crime fiction, which does not restrict the field to the international bestsellers or the books that get picked up for translation. Another, related challenge concerns what might be called the impossibility of coverage. While this companion includes discussions of crime fiction from an unprecedented range of countries across five continents, it does not – and nor does it aim to – cover crime fiction from every place on earth. Gaps and omissions exist, and no doubt some of them are debatable, if not problematic, yet such omissions are the price of knowledge in this field, and it is our hope that neglecting individual trees has enabled us to bring the global forests of crime fiction into clearer view.

If crime fiction is in fact a global phenomenon, then these challenges should be seen, not as an argument against the global approach as such, but as a practical problem and an invitation to develop new ways of thinking about crime fiction. At the level of method, the fourteen chapters respond to this invitation in ways that point towards potential pathways for the field as a whole: collaborative authorship as a means of bringing together complementary expertise, comparative approaches as a means of revealing the joinings and ruptures between texts from different traditions and distant and large-scale reading strategies as a means of pinpointing trends and regularities above the level of the nation. At the theoretical level, they contribute to an ongoing reconceptualization of crime fiction itself in the light of the genre's global diffusion. Far from being simply crime fiction 'done' on a global scale, world crime fiction involves a fundamentally new understanding of the genre that problematizes traditional categories such as the distinction between high and low literature, the formulaic nature of the plot, the focus on national frameworks of law and justice and the privileging of Western forms of rationality. What it puts in their place are 'worlded' categories – translation, circulation, appropriation, adaptation, transnationalism, localization – that enable a mapping of crime fiction as a uniquely global form of literature.

Reflecting these principles, *The Cambridge Companion to World Crime Fiction* offers an exploration – or, indeed, a celebration – of the diversity of crime fiction as a global genre, highlighting its cultural syncretism as well as the needs it meets, the questions it poses and the critical insight it produces in local settings around the world.

Notes

1. D. Damrosch, *What Is World Literature?* (Princeton, NJ: Princeton University Press, 2004), p. 110.

Chronology

This chronology aims to provide some guiding points for the diverse practice and circulation of crime fiction around the world; it is not a definitive historical overview, which is an impossibility given the transnational and constantly adapting nature of crime fiction. The entries follow the emphases of the chapters in the present collection as well as in other significant studies. Important British and American crime fiction works have also been included, in line with our view that world crime fiction is not simply ‘all the rest’ but a global field of literary exchange. While crime fiction from the twentieth and twenty-first centuries features strongly, we have added a broad selection of older examples to illustrate a longer and more complex genealogy of the genre than has traditionally been recognized by scholars who attribute the genre’s origins to Edgar Allan Poe’s ‘The Murders in the Rue Morgue’ (1841).

429 BCE	Sophocles (Greece), <i>King Oedipus</i>
c. 315	Gan Bao, <i>Soushen ji</i> (<i>In Search of the Supernatural</i>) (China)
960–1279	Song Dynasty <i>gong’an xiaoshuo</i> stories focussing on crime and resolution (China)
1100s	Ibn al Jawzī (Abbasid Caliphate/Iraq), ‘The Case of the Painted Hand’, ‘The Case of the Merry Slave’, ‘The Case of the Excited Slave’ in <i>Stories of the Intelligent</i>
1250–1627	<i>Huaben</i> stories focussing on plaintiffs and accused (China)
1300s	‘Porter and the Three Ladies’ (Arabic), collected later in <i>The Thousand and One Nights</i>
1554	<i>Lazarillo de Tormes</i> (Spain)
1594	Judge Bao <i>gong’an</i> stories (China)
1600s	Pu Songling (China), <i>Liao-chai chih-i</i>
	Judge Bao stories become popular in Korea
1603	William Shakespeare (England), <i>Hamlet</i>

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1728	<i>The Beggar's Opera</i> by John Gay (England) first performed
1750s–1850s	<i>Political Stories of Ōoka</i> (Japan), an adaptation of Chinese <i>gong'an</i> stories featuring Judge Bao
1781	Friedrich Schiller (Germany), <i>The Robbers</i>
1819	E. T. A. Hoffmann (Germany), <i>Mademoiselle de Scuderi</i>
1828	Eugène François Vidocq (France), <i>Memoirs of Vidocq</i>
1829	Steen Steensen Blicher (Denmark), 'The Rector of Veilbye: A Crime Story'
1839	Maurits Hansen (Norway), <i>The Murder of Machine Builder Roolfsen</i>
1841	Edgar Allan Poe (USA), 'The Murders in the Rue Morgue'
1842–3	Eugène Sue (France), <i>The Mysteries of Paris</i>
1866	Émile Gaboriau (France), <i>The Larouge Affair</i>
	Fyodor Dostoevsky (Russia), <i>Crime and Punishment</i>
1870	José Duarte Ramalho Ortigão and José Maria de Eça de Queirós (Portugal), <i>The Sintra Road Mystery</i>
1877	Luis Vicente Varela (Argentina), <i>The Trace of the Crime</i>
1881	First detective novel translated into Turkish: Ponson du Terrail (France), <i>Les drames de Paris</i> by Ahmet Münif
1884	Anton Chekhov (Russia), <i>The Shooting Party</i>
1886	Fergus Hume (New Zealand/Australia), <i>Mystery of a Hansom Cab</i>
1887	Arthur Conan Doyle (United Kingdom), 'A Study in Scarlet'
1889	Kuroiwa Ruiko (Japan), <i>Merciless</i>
1890s	First Thai adaptations of Sherlock Holmes stories
1894	Sherlock Holmes stories first translated into Japanese
1895	Devkinandan Khatri (India), <i>Heroic Hero</i>
1896	First Sherlock Holmes stories translated into Chinese appear in the Shanghai newspaper <i>Shiwubao</i>
1898	Rabindranath Tagore (India), 'Detective'
1904–5	King Vajiravudh (Siam/Thailand), Thong In stories
1908	Yi Haejo (Korea), <i>The Twin Flute</i>
1910	<i>Arsène Lupin: Gentleman Cambrioleur</i> translated in Arabic
1911	Emilia Pardo Bazán (Spain), <i>The Drop of Blood</i>
	Aurelio V. Tolentino (Philippines), <i>A Strand of Ester's Hair</i> published in the Pampango language

Chronology

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- 1912 Sherlock Holmes–inspired stories in Burma/Myanmar
 Januario Espinosa (Chile), *The Mysterious Death of José Marini*
- 1913 Émile Gaboriau's *The Larouge Affair* translated into Korean
- 1914 Cheng Xiaoqing (China) publishes the first of his Huo Sang stories
- 1920 Agatha Christie (UK), *The Mysterious Affair at Styles*
- 1922–56 The Soviet Union bans crime fiction
- 1925 Edogawa Ranpo/Hirai Tarō (Japan) publishes his first Akechi Kogoro story
- 1927 Cèsar August Jordana (Spain/Catalonia) publishes *Núria's Necklace*, the first full-length detective story in Catalan
- 1927–8 Dashiell Hammett (USA), *Red Harvest*
- 1929 Publisher Mondadori (Italy) publishes the first of the I Libri Gialli series
- 1930 The Detection Club founded by Agatha Christie, Dorothy L. Sayers, G. K. Chesterton, Ronald Knox and others
- 1931 Georges Simenon (Belgium), *Pietr the Latvian*
 Saradindu Bandyopadhyay (India) publishes *The Truth Seeker*, the first of his stories featuring *bhadralok* (gentleman) detective Byomkesh Bakshi
- 1937 Tawfiq al-Hakim (Egypt), *Diary of a Prosecutor in the Provinces*
- 1939 The Reich Ministry for Education and Propaganda proposes reforming German crime fiction to align with Nazi political and cultural policies
- 1942 Jorge Luis Borges (Argentina), 'Death and the Compass'
 Albert Camus (France/Algeria), *The Outsider*
- 1943 The Fascist Ministry of Popular Culture in Italy bans crime fiction
- 1945 Série Noire begins in France
 El séptimo círculo series begins in Argentina
- 1947 Coleção Vampiro series begins in Brazil
- 1949 Robert van Gulik (Netherlands), *Dee Goong An: An Ancient Chinese Detective Story*

- 1949–77 The People's Republic of China bans crime fiction during the Mao era
- 1955 The 'fictional literary police magazine' *Midnight* is launched in Lebanon
- 1956 Arkady Adamov (Soviet Union), *The Motley Case*
- 1957 Yaläw Mängstu (Ethiopia), *Who Killed Him*
- 1960 J. Akin Ọmọyárowó (Nigeria), *Adégbèsan's Story* in Yorùbá
- Leonardo Sciascia (Italy), *The Day of the Owl*, the first Italian work of literature to address the Mafia
- 1961 Naguib Mahfouz (Egypt), *The Thief and the Dogs*
 Muhammed Said Abdulla (Zanzibar) publishes *Spirit of the Ancients* in Swahili
- 1963 Andrei Gulyashki (Bulgaria), *The Zakhov Mission*
 Muhammad Ibn al-Tuhami (Morocco), *Victims of Love*
- 1965 Maj Sjöwall and Per Wahlöö (Sweden) publish *Rosanna*, the first instalment of the seminal ten-volume Story of a Crime series (1965–75)
 Satyajit Ray (India) publishes 'Danger in Darjeeling', the first of his Feluda stories
- 1967–8 Félix Couchoro (Togo), *Here, Everything Has to Be Paid For*
- 1970 Tony Hillerman (USA) publishes *The Blessing Way*, the first of his Navajo police novels
- 1971 Ignacio Cárdenas Acuña (Cuba), *A Sunday Mystery*
 Anniversary of the Triumph of the Revolution Crime Fiction Award (Cuba) initiated
- 1976 International Association of Crime Writers founded
 Paco Ignacio Taibo II and Rafael Ramírez Heredia (Mexico) publish the foundational novels of the Latin American *neopolicial*
- 1978 Patrick Modiano (France), *Missing Person*
- 1979 Manuel Vázquez Montalbán (Spain) wins Planeta Prize for *Southern Seas*
 Rubem Fonseca (Brazil), *The Taker and Other Stories*
- 1980 Umberto Eco (Italy), *The Name of the Rose*
- 1981 Gabriel García Márquez (Columbia), *Chronicle of a Death Foretold*
- 1982 Sara Paretsky (USA), *Indemnity Only*

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- 1987 The first Sisters in Crime chapter founded in the USA
 Bernhard Schlink and Walter Popp (Germany) publish *Self's Punishment*, the first of their Gerhard Self mysteries, under the pseudonym of Thomas Richter
- 1988 Batya Gur (Israel) publishes *The Saturday Morning Murder*, the first of her Michael Ohayon series
- 1990 Linda Hogan (Chickasaw/USA), *Mean Spirit*
 Walter Mosley (USA), *Devil in a Blue Dress*
 Orhan Pamuk (Turkey), *The Black Book*
- 1991 Leonardo Padura Fuentes (Cuba) publishes *Havana Blue*, the first of his Four Seasons quartet
- 1992 Miyuki Miyabe (Japan), *All She Was Worth*
- 1993 Aleksandra Marinina (Russia), *A Confluence of Circumstances*
- 1994 Andrea Camilleri (Italy), *The Shape of Water*, the first instalment of the Commissario Montalbano series
- 1995 Philip McLaren (Kamilaroi/Australia), *Scream Black Murder*
- 1996 Deon Meyer (South Africa), *Dead before Dying*
 Andrey Kurkov (Ukraine), *Death and the Penguin*
- 1997 Miloudi Hamdouchi and Abdelilah Hamdouchi (Morocco), *The Blind Whale*
 Kirino Natsuo (Japan), *Out*
 Jo Nesbø (Norway) sets his first Harry Hole novel, *The Bat*, in Australia
- 1998 Boris Akunin (Russia) publishes *The Winter Queen*, the first instalment in the sixteen-volume Erast Fandorin series (completed 2018)
- 1999 Jamyang Norbu (Tibet/India), *The Mandala of Sherlock Holmes: The Adventures of the Great Detective in India and Tibet*
- 2000 Qiu Xiaolong (China/USA), *Death of a Red Heroine*, the first novel in the Inspector Chen Cao series
- 2002 Felisa H. Batacan (Philippines) publishes the first English-language Filipino crime novel, *Smaller and Smaller Circles*
 Unity Dow (Botswana), *The Screaming of the Innocent*
 He Jiahong (China), *Hanging Devils*
- 2003 Camilla Läckberg (Sweden), *The Ice Princess*

- 2004 Eka Kurniawan (Indonesia), *Man Tiger*
 Fred Vargas (France) takes her Paris-based detective Jean-Baptiste Adamsberg overseas for the first time
- 2005 Stieg Larsson (Sweden), Millennium trilogy
 Paco Ignacio Taibo II and Subcomandante Marcos (Mexico), *The Uncomfortable Dead*
 Louise Penny (Canada) publishes *Still Life*, the first of the Three Pines series set in Quebec
 Claudia Piñeiro (Argentina), *Thursday Night Widows*
 Yasmina Khadra (Algeria), *The Attack*
- 2006 Vikram Chandra (India/USA), *Sacred Games*
 The Crime Writers' Association (UK) awards the CWA International Dagger
 Dominique Manotti (France), *Lorraine Connection*
 Marek Krajewski (Poland), *Death in Breslau*
- 2007 Zygmunt Miłoszewski (Poland), *Entanglement*
 Tana French (USA/Ireland) publishes *Into the Woods*, the first of her Dublin Murder Squad series
- 2008 Élmér Mendoza (Mexico) publishes the first of his narco novels
- 2009 Olga Tokarczuk (Poland), *Drive Your Plow over the Bones of the Dead*
 China Miéville (UK), *The City & the City*
- 2010 Antti Tuomainen (Finland), *The Healer*
- 2011 Margie Orford (South Africa), *Gallow's Hill*
- 2012 Gillian Flynn (USA), *Gone Girl*
 Santiago Gamboa (Colombia), *Night Prayers*
 Petros Markaris (Greece) wins the Pepe Carvalho Crime Fiction Prize (Spain) for his collected work
 Karim Miské (Mauritania/France), *Arab Jazz*
- 2013 Kishwar Desai (India) completes her trilogy on social worker and detective Simran Singh with *Sea of Innocence*
 Kamel Daoud (Algeria) retells Camus's *The Outsider* from the perspective of the victim in *The Meursault Investigation*
 Dolores Redondo (Spain/Basque Country), *The Invisible Guardian*, the first in her Baztán trilogy
- 2014 Zhou Haohui (China), *Death Notice*

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2015	<i>The Investigation</i> by Jung-myung Lee (South Korea) nominated for the Independent Foreign Fiction Prize David Lagercrantz (Sweden) publishes the first continuation novel of Stieg Larsson’s Millennium trilogy, <i>The Girl in the Spider’s Web</i>
2016	Jane Harper (Australia), <i>The Dry</i> Ivana Bodrožić (Croatia), <i>We Trade Our Night for Someone Else’s Day</i>
2017	Chan Ho-kei (China/Hong Kong/Taiwan), <i>The Borrowed</i> Pilar Quintana (Colombia), <i>The Bitch</i>
2018	Oyinkan Braithwaite (Nigeria/UK), <i>My Sister, The Serial Killer</i>
2020	Adania Shibli (Palestinian Territories), <i>Minor Detail</i>
2021	David Peace (UK) completes his <i>Tokyo Trilogy</i>

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