Münderlein, Kerstin-Anja

Introduction : Whose Body in the Library? Why Gender Matters in Crime Fiction

In:

Kerstin-Anja Münderlein (Ed.), Crime Fiction, Femininities and Masculinities : Proceedings of the Eighth Captivating Criminality Conference, Bamberg : University of Bamberg Press, 11p.. 2024. DOI: 10.20378/irb-92502

Bookpart - Published Version

DOI of the Article: 10.20378/irb-94611

Date of Publication: 15.04.2024

Introduction
Whose Body in the Library? Why Gender Matters in Crime Fiction

Kerstin-Anja Münderlein, University of Bamberg 0000-0002-6239-627X

Crime Fiction Matters

Crime fiction matters. Not *even though* it is popular literature, but specifically *because* it is popular literature. It constitutes a significant part of contemporary entertainment and thus reaches a high number of readers. As such, it must be treated as a powerful influencer of public opinion just as contemporary public opinion finds itself represented to varying degrees in the genre. In the literary market, crime fiction "is one of the most popular genres in the international market, even in the face of a largely stagnant or declining global book trade" (Stinson n. pag.) and, taken together, "thrillers and detective novels now [2018] outsell all other fiction" (Singh, n. pag.). This is not only valid for the UK, but, according to Emmet Stinson, a global phenomenon as "[d]ata shows that crime fiction is among the bestselling genres of fiction in major international book markets across languages" (40). In literary research, the interest in crime fiction is equally significant; the *MLA International Bibliography*, for example, lists 2,936 hits for "crime fiction or detective fiction" published only in the last ten years (2013-2023),[1] ranging from dissertation abstracts via academic journals to monographs and essay collections. Hence, the genre is omnipresent and an important mainstay in contemporary literary consumption and research. Despite the (academic) disrespect the genre met with in the past, crime fiction (and popular literature in general) has been given much room in critical discussions in the last decades and studying crime fiction no longer carries the nimbus of triviality, as the ever-increasing output of volumes on the subject attests to. The obvious question is thus: Hasn't everything been said about crime fiction by now?

As with so many areas of research, the answer must be: absolutely not! For one thing, crime fiction is a best-selling genre and there is always a new book, a new sub-genre, or, broadly speaking, a new trend to investigate. Close to the end of each year, newspapers, blogs, and sales platforms abound with articles along the lines of "the best crime novels this year". While these articles predominantly entice readers to buy more or specific books, they also help chronicle trends and trending authors and thus both record literary fashions and establish them. Some of these articles create causalities or at least correlations between (global) events and literary fashions attempting to explain why a certain sub-genre of crime fiction has been particularly popular; or, conversely, such articles create this popularity by forging or buying into

[1] This search was conducted on 8 December 2023.

a narrative of popularity in keeping with the spirit of the time. The British newspaper *The Guardian*, for example, introduces its "Best crime and thrillers of 2023" list with a vague reference to the events of the year and creates such a causality, "[g]iven this year's headlines, it is unsurprising that our appetite for cosy crime continues unabated" (Wilson, n. pag.), before moving on to introduce the most popular cosy crimes of the year.

In retrospect, the changing fashions and prevalence of certain sub-genres within crime fiction at certain points in time have been helpful tools for researchers to group texts and canonise different types of crime fiction, such as the aforementioned cosy crime, Golden Age detective fiction, hardboiled crime, noir, domestic noir, etc. However, while the generic markers within these subgenres of crime fiction exist all over the globe, much of crime fiction studies, like much of literary studies overall, has long been centred on anglophone texts – particularly texts from the UK and the US. Despite the global prevalence of anglophone texts, non-anglophone text can be ridiculously successful in their own language region, such as for example German regional crime fiction, called "Regionalkrimi" or "Lokalkrimi" and often named after the region they are set in, e.g. "Alpenkrimi" (crime fiction set in the alps) or "Frankenkrimi" (crime fiction set in Franconia). Since 1989, when the publisher Grafit-Verlag published the first highly popular regional crime novel, *Eifel-Blues* by Jacques Berndorf, the regional crime novel has never abated in popularity and despite having been criticised for its tendency to incorporate more than its fair share of cliches and escapism (see e.g. Heinrich), the genre is still going strong (Venske n. pag.). Yet, notwithstanding their popularity within Germany and the attention this literary phenomenon has received,[2] many of these novels are virtually or entirely unknown outside of the German-speaking regions of the world. As Jesper Gulddal, Stewart King and Alastair Rolls, editors of *The Cambridge Companion to World Crime Fiction* (2022), assert in their preface,

> [t]he various crime fiction traditions from around the world have frequently been considered at the national level . . . . 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. (xiii)

In an age of ever-increasing globalisation and intercultural exchange on all types of platforms – which allows researchers to quickly and often efficiently exchange ideas and readers to get access to national crime fictions that had previously been difficult if not impossible to obtain, providing the reader speaks the language of the book –

[2] See for example the essay collection *Der Regionalkrimi* (Brylla and Schmidt, 2022) or section II on regional crime novels in *Facetten des Kriminalromans* (Parra-Membrives and Brylla, 2015).

researching such a global phenomenon as crime fiction is far from finished. Moreover, globally recurring topics within crime fiction, such as the central topic of this volume, gender, are now also being studied from multicultural and transnational perspectives.

Another unifying factor of (world) crime fiction is the genre's versatility, in particular in regard to the degrees of conservatism it presents. Calling crime fiction an inherently conservative genre, as it tends to present the detective as an agent of socio-legal order and thus a means of establishing desirable normativity, has long been identified as a truism. It is certainly true that crime fiction *can* be morally and socially conservative – even to an extreme – but it can also be the exact opposite, liberal, transgressive, deviant – and equally extremely so. In other words, crime fiction as a genre encompasses all sorts of ideological positions and, depending on the individual text or subgenre, upholds, negotiates, questions, or attempts to downright expunge them. Thus, crime fiction is indeed for everyone as everyone will find something that appeals to them and something they reject, potentially even rigorously so. But does that mean we should close the case of crime fiction and simply state that anything goes and be done with it?

Instead of closing the case of crime fiction, let us return to the beginning of this introduction: Crime fiction matters *because* it is popular literature and thus reaches a large audience. As such, the genre both produces and examines contemporary discourses. Crime fiction cannot but react to contemporary demands by meeting them, scrutinising them, or overriding them; and again, the genre does *all* of this at the same time. In the representation of gender and gender roles, this ideological broadness and versatility is particularly visible. It is visible because it *does* matter whose body we find in the library. Because it matters who kills who and who has power over who – the power to murder and also the power to detect, a decision that is automatically gendered and consciously so more often than not.

Casting victim, murderer, and detective is inherently a question of gender and power; of being empowered or powerless as well as of empowering and disempowering individuals and groups. Gender fundamentally shapes the area of tension of interpersonal hierarchies and power imbalances represented in crime fiction as it already is one of the 'traditional' reasons for power imbalance in itself – like race or class. Intratextually, characters in crime fiction physically overpower a victim, mentally outsmart a perpetrator, wield legal power, and thus subvert and adhere to social power structures showing them as order affirmative or corrupt, as unjust and flawed or legitimate and beneficial. Extratextually, writers of crime fiction can direct the readers' gaze to the lifeless woman in the library and make them scrutinise (or even revel in) her ultimate objectification and lack of agency, or they can avert this gaze and turn the readers' attention somewhere else and refuse to continue the narrative reduction of the woman's body to an object of male scrutiny.

Such gender hierarchies, which privilege men over women, cis over trans people, and straight over queer people, become even more pertinent in stories that centre on the ultimate power imbalance, that of murderer over victim. Crime fiction, thus, is driven by gender representations while the genre in its turn renegotiates the public discourse through its depiction of gender roles and expectations.

Gender in Crime Fiction

The representation of gender (roles) within the genre is just as varied as crime fiction is overall: We have crime fiction that asserts heteronormativity, crime fiction that asserts conservative gender constructions and gender roles, or TERF and misogynist crime fiction alongside feminist or queer crime fiction that renegotiates gender roles and expectations or sexual normativity. It is precisely because crime fiction is so varied that we find a representation of more or less every variety of gender depiction in it. Just as crime fiction provides a platform for all types of gender identities to be presented, it also proves to be very diverse in the importance gender (representations) occupy within the individual narratives. While gender relations can be little more than the prerequisite for the action or the clue-puzzle to be solved, it can also be a forum for a discussion of, or even an outlet for frustration about, gender inequalities, something we find especially outspokenly discussed, for example, in domestic noir. In some novels, as Katarina Gregersdotter writes in regard to three exemplary crime novels of the late twentieth and early twenty-first centuries,[3] "[t]he link between gender anxieties and violence almost overshadows the mystery" (47).

Because of this ideological versatility in theory and the simple existence of the diversity of representations in practice, crime fiction has the potential to examine or re-examine readers' perceptions of gender and gender-specific expectations. And it does so with gusto and sometimes with a lot of subversion. Think of the character of the old spinster, whose advantage over all other characters is her perceived harmlessness as an old lady because, as Adrienne Gavin formulates it, her power "lies in her apparent innocuousness" (263). Not only is she constantly underestimated by those who should know better, but she also refuses the male gaze because her age and thus sexual unavailability provide her with an outsider position from which she observes and deducts. Writers casting this type of woman as their sleuth then defy the invisibility the spinster suffers from:

> By portraying older women as skilled, successful, and central to their narratives, their creators insist that these mature women *are* made visible to readers. In this way, these sleuths

[3] Gregersdotter uses Thomas Harris's *Silence of the Lambs* (1988), Val McDermid's *The Mermaids Singing* (1995) and Unni Lindell's *Night Sister* (2002) as examples for her analysis of masculinity in modern crime fiction.

> become surprisingly subversive figures, possibly more so even than the tough-talking, physically-active 'female hard-boiled' detectives who later take on patriarchy more directly and reactively. (263)

By the time the spinster sleuth of the likes of Miss Marple appears on the scene, female detectives have already looked back at more than half a century of fragmented existence. More than the male detective, the female detective has come a long way from the few Victorian detectives inhibited by contemporary socio-legal requirements to today's wide array of police detectives, amateur sleuths, and private eyes. Even though female detectives did feature in nineteenth-century literature, such as Mrs Paschal, appearing in 1861 as the first woman detective in fiction (Scowcroft 12), the private investigator Loveday Brooke, created by C. L. Pirkis in 1893, or Grant Allen's nurse-turned-detective Hilda Wade (1899-1900), they were much less represented and tolerated than their male colleagues. Yet, despite their verifiable existence, these women were not as successful as their male counterparts. It is rather the likes of C. Auguste Dupin or Sherlock Holmes – or even his sidekick Dr Watson – that are associated with nineteenth-century crime fiction than Mrs Paschal or Loveday Brooke.

Part of their lack of the same success might lie in the construction of these detectives in opposition to men and in the frequent conclusion of their sleuthing career in heteronormative marriage and thus in their reduction to what has been perceived as acceptable representations of women more generally. Nearly seventy years after Mrs Paschal sounded the bell for women detectives, in 1928, Queen of Crime Dorothy L. Sayers criticises the early women detectives for their lack of success and states that

> [t]here have also been a number of women detectives, but on the whole, they have not been very successful. In order to justify their choice of sex, they are obliged to be so irritatingly intuitive as to destroy that quiet enjoyment of the logical which we look for in our detective reading. Or else they are active and courageous, and insist on walking into physical danger and hampering the men engaged on the job. Marriage also looms too large in their view of life; which is not surprising since they are all young and beautiful. (Sayers qtd. in Pyket 48)

Instead of subverting gender representations in presenting women detectives, it seems as if their genderedness even exacerbated the rigidity of gender assumptions – however, the mere existence of female detectives achieved more than Sayers gives them credit for: they became thinkable. And thus, they *became*, which must be read as a huge success in and of itself, and have so far remained, transformed, adapted, transgressed, regressed, oppressed, liberated, and much more until we today, in 2023, can look back at the history of the woman detective and find her a metaphor for women's lot in the last two centuries. Caught within the network of gendered demands and possibilities, women detectives have sounded out roles for and expectations of women – and they continue to do so worldwide. In representing not only what has been done to women as victims but also what women can do as detectives,

forensic analysis, and even perpetrators, crime fiction is deeply implicated in the topical negotiation of women's roles and, moreover, diverse readings of femininity.

Then again, take the hardboiled male detective whose identity is thoroughly based on his deviance from the authorities and his masculinity – one might even call it toxic masculinity – to present himself as a 'real man' and a juxtaposition to the more feminised male detectives of Golden Age detective fiction. Both types and their often diametrically opposing masculine gender identity serve as socio-literary comments to be studied, just like the spinster sleuth, the hardboiled female PI, or the prom queen amateur detective.

In fact, following Gill Plain's assessment, the understanding of crime fiction as inherently gendered is especially visible in some of the representations of masculinity in the genre:

> [T]he genre itself – its formal structures and stylistic features – has long been considered gendered. This is particularly evident in the mid-twentieth century when . . . the dialogic tough talk and urban grit of the so-called "hardboiled" school came to be regarded as a "masculine" mode, against which the clue-puzzle world of amateur intellects and well-regulated crime was rendered irredeemably "feminine". The instability of such a binary is evident – but it acts as a potent reminder that detective fiction has, throughout its history, valorised modes of knowledge conventionally associated with masculinity: Rationality, logic, the primacy of empiricism and the refusal of emotion. (Plain 102)

Indeed, representations of masculinity are often constructed in opposition to femininity or queerness, as both feminine and queer-coded masculinities have frequently been read as a threat to heteronormativity – the examples of Wilkie Collins's Count Fosco (*The Woman in White*, 1860) or Dashiell Hammett's Joel Cairo (*The Maltese Falcon*, 1930) easily come to mind. Conan Doyle's heroin-abusing Sherlock Holmes, his borderline-queer sidekick John Watson, or Dorothy L. Sayers's shell-shocked dandy aristocrat Lord Peter Wimsey – all representatives of alternative or deviant masculinities – show how complex masculinity in crime fiction has always been.

It would therefore be another truism to assume that masculinity in crime fiction has always worked along the lines of normative ideas of physical and mental strength, virility, and compulsory heterosexuality. Especially the interwar detectives, themselves the model the hardboiled school of detective fiction would come to juxtapose itself against, present a departure from the logic driven Holmesian detective type by foraying into the 'feminine domain', as Susan Rowland points out:

> [T]he rotund Hercule Poirot, delicate Wimsey and morally role-playing Campion and Alleyn constitute a significant modification of the self-contained rationality that the novels attribute to Holmes. Golden age detectives detect as much through connection and immersion in their suspects' worlds as they do through detachment and logical analysis of clues. They are

> intuitive and they value intuition; they bring into the crime-solving field nonrational, emotive, so-called 'feminine' methods to rank equally with hard "masculine" rationality. (Rowland 121)

It is also not only the interwar detective who blurs the artificial demarcations of 'masculine' and 'feminine'. Within crime fiction, the same plethora of masculine identities is represented today as it is for feminine identities. Ranging from the 'man's man' of the hardboiled detective, or as defined by Raymond Chandler, "a man who is not himself mean, who is neither tarnished nor afraid . . . a man of honor . . . a poor man . . . a common man . . . [and] a lonely man" (n. pag.) to the fussy, meticulous, and somewhat feminine interwar detective of the kind of Hercule Poirot by Agatha Christie and then to the openly gay police detective Milo Sturgis created by Jonathan Kellerman, depictions of masculinity in crime fiction are neither limited to heteronormativity nor are queer masculinities automatically presented as the abject or the Other. Even though toxic masculinity still exists in crime fiction, it does no longer dominate – if it ever has – the genre; as with representations of femininity, masculinity has become a pluralist concept and it is presented as such in the broad diversity of global crime fiction today.

The Present Volume

Given the intricacies of gender in crime fiction and the opportunities for in-depth analyses it provides, it is unsurprising that this topic made for a very interesting conference. The present volume is a collection of select papers presented at *Captivating Criminality 8: Crime Fiction, Femininities and Masculinities* (Bamberg, July 2022), the eighth annual conference of the *International Crime Fiction Association*. As the programme impressively attested to, gender in/and crime fiction is a popular topic with researchers from all areas of (world) crime fiction and the contributions ranged from Elizabethan texts like *Arden of Faversham* (1592) to contemporary domestic noir novels written by authors such as Gillian Flynn. The presenters covered texts from all continents in a joint effort to show that crime fiction (studies) is omnipresent, diverse, and – above all – topical and that gender is one of the mainstays of the genre and a determinant of its topicality and diversity.

When the topic of femininities and masculinities in crime fiction was first announced in 2019, little did we know that the events of 2020 – the COVID-19 pandemic and its (inter)national fallout – would render the study of gender in crime fiction even more pertinent than before. While the world went into a series of lockdowns, intimate partner violence reached new heights, rising by up to 33% (see Boserup et al.), and women in particular found themselves victims of abuse in their own homes. The pandemic, it seems, thus exacerbated power imbalances to the disadvantage of women yet again and necessarily forced researchers and the general public to admit that gender equality is still far off. Similarly, equality of all genders,

as well as trans people, is equally far off, as the recent online increase of transphobia that has been stylised into a 'culture war' led by reactionary forces against trans rights activists, climate activists, and 'Woke' culture in general shows. All of these discourses can be found in contemporary crime fiction and many of them were debated at the conference in 2022. Out of the eighty-four papers and four keynote lectures, this volume picked sixteen contributions that represent the broadness of topics as well as the diversity of contributors, ranging from early career researchers to full professors, from tenured lecturers to independent researchers.

Given the diversity of the papers in the collection, the volume provides a kaleidoscopic look at the study of gender in/and crime fiction. To organise the papers very broadly by topic, the chapters in this volume are sorted into three parts, Part I "Gender(ed) Identities", Part II "Agency and Corporeality", and Part III "Gender and Genre", analysing the intricate connections of generic considerations within crime fiction that are inherently tied to gender.

Part I covers the broad range of plural femininities and masculinities, looking at constructions and deconstructions of gendered identities in crime fiction within six individual chapters. Starting with four chapters on diverse femininities, Suzanne Bray opens the volume with her analysis of the surprisingly non-radical depiction of female queerness in several Lord Peter Wimsey mysteries by English interwar Queen of Crime Dorothy L. Sayers and discusses how women living with other women in the novels has been translated to the BBC adaptations of Sayers's novels (I.1). Elena Ippendorf then sheds light on the rise of contemporary Welsh TV series and their international popularity by predominantly looking at the construction of feminine identities in *Hidden/Craith* (2018-2022) with a special focus on the trope of the "Welsh mam" (I.2). Crossing the Atlantic, the next chapter (I.3) looks at American hardboiled crime fiction of the late twentieth century with Monika Večeřová comparing the women characters in Walter Mosley's *Devil in a Blue Dress* (1990) to the trickster figure. Janine Schwarz's chapter (I.4) on Gillian Flynn's *Sharp Objects* (2006) then introduces the concept of new momism and critically assesses how Flynn's novel, despite having been hailed for its feminist content, still continues the established narrative of the patriarchal nuclear family. The last two chapters in this section then turn to masculinities. Kristina Steiner examines two fictional serial killers in Marie Bellow Lowndes's *The Lodger* (1913) and Meg Gardiner's *Unsub* (2018) and compares these perpetrators to real-life male serial killers, showing that normative masculinity and a desire to reach out to the media go hand in hand (I.5). Lastly, Šárka Dvořáková's chapter (I.6) analyses how a central (but failed) rite of passage dominates Peter May's *The Blackhouse* (2009) and specifically assesses how the novel negotiates the effects trauma has on the developing masculinity from adulthood to manhood experienced by the characters.

Part II discusses the nexus of agency and corporeality in four chapters that all centralise the importance of the body and bodily presentation to ascertain or undermine choice and self-presentation. The first chapter in this section, Alan Mattli's examination of Marcia Muller's hardboiled novel *Edwin of the Iron Shoes* (1977; II.1), introduces the concept of the *copie conforme*, the authentic copy, and shows how Muller translates male-dominated hardboiled crime fiction into her feminist novel with a focus on emancipatory revisionism that is projected onto the protagonist's gendered appearance, among other aspects. Following that, Renáta Zsámba presents an in-depth study of S.J. Watson's novel about an amnesiac woman, *Before I Go to Sleep* (2011), and shows how its filmic adaptation renegotiates the agency of a woman who is effectively locked into her house and dependent on her partner because of her physical and mental state (II.2). Heike Henderson then goes on to analyse the position of the 'human' body in Tom Hillenbrandt's techno thrillers and thus continues the discourse of corporeality in sci-fi with a crime fiction twist posing the question of how the division of mind and body plays out in crime detection and the representation of gender in novels where bodies can be switched at will (II.3). In the last chapter in this section (II.4), Monika Jurkiewicz takes us to Argentina in her analysis of Claudia Piñero's novel *Catedrales* (2020), in which she sheds light on the impact of Catholicism on the Argentine society during and after the military dictatorship of 1976-83 and shows how the legislative overreach by a society dominated by Catholic sexual mores affects women's sexual choice and thus their bodily integrity.

The last part of this volume, Part III, explores the nexus of gender and genre and highlights the mutual influences generic elements have on the depiction of gender and how gender affects generic elements or even the subgenre itself. The first chapter in the section, Somjeeta Pandey's study on gender and genre in contemporary Indian crime fiction (III.1), explores women's crime writing and their depiction of independent women detectives in Indian society, creating spaces for new roles for women in the process. Olga Thierbach-McLean then continues the section with her analysis of the highly publicised Gabby Petito murder case of 2021 and showcases how women's foray into the public eye is still framed as dangerous, which effectively limits women in their agency, even in cases where their self-presentation on social media (like in this case) has little or nothing to do with the crime they fall victim to (III.2). The next chapter provides an overview of an alternative theory of the Jack the Ripper case, namely the concept of Jill the Ripper (III.3); Moritz A. Maier exemplifies how this theory has been negotiated in popular culture and how the reframing of Jack as Jill can offer a new perspective on the agency of women in this iconic case of gender power imbalance, but often does not. Stephanie Sumner then examines the sidekick character in select short stories by Arthur Conan Doyle and Ernest Bramah and shows how these characters exemplify gender expectations within the fraught discourse of gender roles (III.4). In the following chapter, Sercan Öztekin takes us back to the hardboiled novel and assesses how the representation of gender

and space, which can be read as symbolising gender identities, are closely connected in Raymond Chandler's short story "Trouble is my business" (1939; III.5). The last chapter in this volume, Deren Gülsever's comparative study of Nancy Springer's Enola Holmes (2006-2010) and her literary model Sherlock Holmes (III.6), then closes the book by closely looking at how adaptations of classical detectives in contemporary crime fiction adapt but also develop the mould of the typical detective.

Just as the genre provides something for everyone, the present volume evidently highlights the dimensions of crime fiction studies. With sixteen contributors from ten different countries covering crime fiction from all over the world, the diversity of the topics within the chapters is equally mirrored by their authors. Hence, returning one last time to the beginning of this introduction, the broad array of topics and researchers in this volume show how diverse and topical crime fiction has always been and continues to be. In short, they show that crime fiction matters, they show that is matters who kills, who narrates, who detects, – and who writes about it.

Works Cited

Boserup, Brad, et al. "Alarming Trends in US Domestic Violence during the COVID-19 Pandemic." *The American Journal of Emergency Medicine*, vol. 38, no. 12, Dec. 2020, pp. 2753-55.

Brylla, Wolfgang, and Maike Schmidt, editors. *Der Regionalkrimi. Ausdifferenzierung und Entwicklungstendenzen*. Vandenhoeck & Ruprecht, 2022.

Chandler, Raymond. "The Simple Art of Murder." *The Atlantic*, Dec. 1944, https://www.theatlantic.com/magazine/archive/1944/12/the-simple-art-of-murder/656179/.

Gavin, Adrienne E. "Feminist Crime Fiction and Female Sleuths." *A Companion to Crime Fiction*, edited by Charles J. Rzepka and Lee Horsley, Blackwell, 2010, pp. 258-69.

Gulddal, Jesper, et al., editors. *The Cambridge Companion to World Crime Fiction*. Cambridge UP, 2022. https://doi.org/10.1017/9781108614344.

Heinrich, Julius. "Regionalkrimis: Jedem Kaff sein Krimi." *Tagesspiegel*, 30 Aug. 2016, https://www.tagesspiegel.de/kultur/jedem-kaff-sein-krimi-3750331.html.

Parra-Membrieves, Eva, and Wolfgang Brylla. *Facetten des Kriminalromans. Ein Genre zwischen Tradition und Innovation*. Narr, 2015.

Plain, Gill. "Gender and Sexuality." *The Routledge Companion to Crime Fiction*, edited by Janice Allan et al., Routledge, 2020, pp. 102-10.

Rowland, Susan. "The 'Classical' Model of the Golden Age." *A Companion to Crime Fiction*, edited by Charles J. Rzepka and Lee Horsley, Blackwell, 2010, pp. 117-27.

Scowcroft, Philip. "The Woman Detective in Fiction: Sayers' Contribution." *Sidelines on Sayers*, vol. 5, June 1991, pp. 12-17.

Singh, Anita. "Crime pays: thrillers and detective novels now outsell all other fiction." *The Telegraph*, 11 Apr. 2018, https://www.telegraph.co.uk/news/2018/04/11/crime-pays-thrillers-detective-novels-now-outsell-fiction/.

Stinson, Emmett. "Crime fiction in the marketplace." *The Routledge Companion to Crime Fiction*, edited by Janice Allan et al., Routledge, 2020, pp. 39-47. https://www.routledgehandbooks.com/doi/10.4324/9780429453342-6.

Venske, Regula. "Mystery of regional identity: Crime fiction and Germany's national identity." *Index on Censorship*, vol. 43, no. 2, 2014, pp. 48-52. https://doi.org/10.1177/0306422014535880.

Wilson, Laura. "Best crime and thrillers of 2023." *The Guardian*, 5 Dec. 2023, https://www.theguardian.com/books/2023/dec/05/best-and-thriller-novels-of-2023.