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*Contemporary Eastern/Southeastern European Noir Print-and-Screen Fiction,
in a European and Global Perspective*

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This issue of the *Caietele Echinox/Echinox Journal* edited by Phantasma Center for Imagination Studies of the Babeş-Bolyai University in Cluj-Napoca (Romania) focuses on crime/noir print and screen fiction produced in or about Eastern and Southeastern European countries. One of the potential areas in the critical investigation could be whether the regional marker (Southeastern, Eastern) used in broadcasting systems and publishing industry is in any way reflected in the production and reception of the genre. On the level of production and location strategies we can observe a strong regional reference. Regarding the audiences, DETECT research of the local markets has so far pointed out that consumers from Southeastern/Eastern European countries tend to be interested in local cultural products (coming from the country of the reader or viewer) and in globally bestselling ones, but seem to display little interest in consuming crime fictions made in other Southeastern/Eastern European countries. What are then the actual processes behind these concepts of spatial structure/imaginary borderlines? Is the Southeastern/Eastern European imaginary a cultural hetero-stereotype without any autochthonous/local relevance?

At the same time, the area signature – or cluster of signatures cannot be effectively exposed and valued if it is devoid of its European and global context. Therefore, we invite contributions focusing on the emergence and developing of noir print and screen fiction in the most diverse geo-cultural areas. We mean to encourage the reflection of the aesthetic, managerial, and social-political agenda(s) of Eastern and Southeastern European crime fiction in the mirror of diverse geo-cultural areas, within and outside of the EU framework. However, the comparative dimension should not be necessarily presented and elaborated as such by our potential contributors. Other area crime fiction area studies are meant to anticipate future comparative approach, by configuring, at this stage, a suggestive, plural, and emerging system of reference.

The following list of topics is meant not to limit, but to incentivize the most diverse lines of investigation. At the same time, *even if the explicit references are to the Eastern/Southeastern European Noir, please consider the questions as also addressing the geo-fictional area in which you are primarily interested:*

- who are the most important creators of crime narratives (in fiction, movie, television) in these countries?
- what are the most important crime novels/films in the re-canonization of the genre?
- is there such thing as Eastern/Southeastern Noir following the model of Scandinavian Noir?
- can we approach the region from the perspective of post-communism in crime novels?
- historical narratives embedded in E/SEE crime narratives
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- what are the politics of (ethnic, race, gender, class) identity of E/SEE crime narratives?
- what is the dynamic between the global, regional, and local in E/SEE crime narratives?
- what kind of spatial constructs and references are used in crime novels?
- what spatial metaphors are present in crime narratives?
- symbolic geography in E/SEE crime narratives?
- what is the impact of transition in the formation of region-based cultural identities according to crime narratives?
- the spatial (regional, local and global) nature of crime networks
- the spatial nature of crime detection and punishment
- E and SE European approaches to the history, criticism, and theory of crime narratives
- what are the representations of other E and SEE nations in E and SEE crime narratives? Are such representations simple stereotypes, or do they approach stereotypes and stereotyping from a critical perspective?
- what are the recurring countries, cities, events (Balkan War, Cold War) or types of characters (Eastern European guest worker, Russian mob, Eastern European prostitute) in non-Eastern/Southern European crime fiction?
- is there a Western European (English, French, German, Spanish etc.) reception of Eastern/Southeastern European crime fiction?

According to the journal's profile, textual analysis would be expected to be the prevailing approach, but we also welcome also articles on the production/reception of crime narratives.

Articles should be submitted in English or French.

Deadline of the submission of abstracts (300 words and short bio): 10th March 2022

Deadline of the submission of the articles: 30th June 2022

The abstracts and the articles should be submitted to:

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References:

Downloadable deliverables of the DETECT research project (especially D2.2 An ontological approach to the study of European popular culture and D4.1 Location marketing and cultural tourism. Crime narratives as destination branding) are available here: <http://www.detect-project.eu/deliverables/>