



Policing Mobilities and Boundaries: A Study of Henning Mankell's *The Dogs of Riga* and *Firewall*

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Abstract. This article examines the representation of racism and immigration and the ways they transform borderline and bordered space into criminal space in two popular Swedish crime novels by Henning Mankell. In Mankell's *Firewall* and *Dogs of Riga*, negotiations between individuals and borders realize the interaction between state apparatuses and technology, potentially destabilizing the physical and the virtual border.

One important aspect of the crime genre is its ability to identify its setting as a crime scene and explore both an individual crime and more general societal transgressions specific to the location in which the narrative is set. In crime writing produced in the latter half of the twentieth century, national borders are one such setting. Anglophone spy fiction and espionage thrillers of this period narrativize underlying anxieties about power and border politics and implicitly assert the claim that citizens' safety depends on the information circulating across borders through intelligence organizations (Cawelti and Rosenberg).

Space's integrity in crime narratives is unique to each stylistic subgenre of the form.

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