



Contemporary European Crime Narratives: “Euro-Glocal”?

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Abstract. The article makes a case for the emergence of a particularly European brand of crime fiction, film, and television series that fosters a closer European union.

The crime genre for the longest time was treated with disdain in orthodox literary studies. Deemed fit for escapist entertainment only, it was considered subliterate, along with other so-called formula genres. Over the last 50 years or so, the realization has dawned that popular literature, precisely because it is “popular,” next to providing entertainment to a large body of readership also echoes general feelings and attitudes expressive of a particular time and place. In fact, it has gradually come to be recognized that it is precisely its escapist function that *also* makes the crime genre socially and even ideologically productive. In retrospect, we can recognize that British Golden Age and American hard-boiled fictional works in the guise of entertainment at the same time fed their primary domestic readerships an ideal—largely nostalgic—of a nation with which to identify. At present, we may begin to recognize that contemporary productions of European crime fiction and media do something similar with respect to the emergence of a sense of European commonality and even, though perhaps at this stage in only embryonic form, of communality. To illustrate this point, it is necessary to situate European crime fiction/media productions and scholarship in relation to their Anglo-American and world literature counterparts. We must move out from under the shadow of the former but also avoid getting lost in the latter. Specifically, although recent European crime fiction works and media productions undeniably partake of many of the features marking world crime literature, they are sufficiently particularized to warrant the label *Euro-Glocal*.

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