

## ABSTRACTS

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*Tony Hillerman's romance with the American Southwest*

This article is a tribute to Tony Hillerman (1925 – 2008) and his writings, specifically to a series of his 18 mystery novels set in the American Southwest, more precisely on the Navajo Reservation. Hillerman, who lived in Albuquerque, New Mexico, additionally wrote an autobiography and several nonfiction books also devoted to the Four Corners area. With his first mystery *The Blessing Way* he developed the new subgenre that can be called anthropological mystery. Both of his detectives, Joe Leaphorn and Jim Chee are members of the Navajo Tribal Police. Tracking crime on the reservation is helped in their investigations by a deep knowledge of local customs, the Navajo history and religion as well as their familiarity with terrain. The Navajo culture and the breathtaking Southwestern landscape are not simply the fascinating background of criminal investigation but play an active and vital role in the developing the mysteries. This article gives a short biography of Tony Hillerman, and the history of his settlement in the Southwest. It considers the role of the landscape in Hillerman's mysteries, his writing process and his deep anthropological knowledge of Native American cultures of the Southwest.

### **Mariusz Czubaj**

*The Deckare as Guerilla. The role of Maj Sjöwall and Per Wahlöö in 1960s counterculture*

Beginning writing in the '60s and 70s, Per Wahlöö and Maj Sjöwall became the pioneers for contemporary Scandinavian detective novelists. This article draws attention to the paradigmatic nature of their two-person writing team, and their relation to the European counterculture movements of the '60s. When the Swedish model state – *Den korporativa staten* – banned rebellious activity characteristic of other countries in Western Europe, the deckare, or the detective story, became, as R. Inglehart put it, a leaven of the "silent revolution." Two literary techniques used by Wahlöö and Sjöwall became the primary means of discussing the state of society and the mechanisms that destroy it: one became polyphony, the second, irony.

### **Barbara Czarniawska**

*In an iron cage of narration*

It has been postulated that social sciences in general and organization theory in particular can profit from parallels and analogies with fiction literature. As the main form of expression in social sciences, like in literature, is the written product, inspired imitation can visibly improve the literary forms of organization theory, without diminishing its specificity. This essay argues that one genre in fiction literature is especially suitable for such comparisons. This is the genre of the detective story, where the detective, much like the researcher, must untangle the social tissue in order to arrive at an explanation.

**Rafał Ilnicki**

*Detectives of the world. Philosophy book as criminal novel*

This article addresses the issue of status of the philosophy book compared to the criminal novel. The point of reference in the title is not thought as an reduction, that is to say – I don't limit philosophy to literature. I'm also avoiding the reverse procedure. My goal is to expose the consequences of such an understanding of the relationship of these two modes of explaining reality that seem very distant from each other. This is especially important today, when philosophy draws near to literature. I'm using two examples – Gilles Deleuze's *Difference and Repetition* and *The Perfect Crime* by Jean Baudrillard, to show how a philosophy book can be considered as an criminal novel. In the summary I'm stating that philosophers are the detectives of the world. This statement is based on the conclusion that their method of work is an endlessly unfinished investigation.

**Mariusz Czubaj**

*Crime as Parable. An investigation of four novels of Stefan Kisielewski*

This article focuses on four novels by Stefan Kisielewski: *Crime in the Northern District*, *The Adventure in Warsaw*, *Women and the Telephone*, and *I Had Only One Life*. The schematic crime novel allowed Kisielewski to construct a literary parable of post-war Poland, regardless of the constraints imposed by state censorship. At the same time, detective novels and thrillers showed Kisielewski as a paradoxical writer: on one hand – immersed in the literature of modernism, on the other – creating an array of original characters while searching for a formula close to the contemporary literary thunder brought about by the postmodernists.

**Agnieszka Kaczmarek**

*Criminal Eco*

The main goal of this article is to show a few areas of research based around crime literature. By focusing on certain theoretical ideas that initiated the criminal fascinations of Umberto Eco which became the starting point for his own novel writing, particular theories of criminal novels and their structure are investigated. Each of Eco's novels is a criminal, not just in the literally meaning but also cultural, intellectual and philosophical. The last novel of the Italian semiologist – *"The Prague Cemetery"* also confirms it. The novel, again, leads the readers into a maze of intertextual senses and meanings.

**Bernadetta Darska**

*Fascinating... murderer! Appealing Evil, study over chosen detective story*

In the article: *"Fascinating... murderer! Appealing Evil, study over chosen detective story"* I draw on the example of the cultural phenomenon of the mass murderer. The popularity of the unique construct of a "hero" makes a story more universal. Because of its simple criminal plot, there exists an example of the immemorial clash between good and evil, justice and lawlessness. Thinking in an academic way it needs to be said, that as important as the first issue, the relationship between positive character and villain is also important here. According to this, the reader finds something to be evil, or maybe ambiguous, or attractive even close in peculiar meaning. Thanks to this, as a model, the detective story can be taken as an example of the strange relation based on respect, fascination and desire between mass murderer and the hero (heroine), in which evil is not anymore obviously negative.

**A conversation with the judicial medic dr. Jakub Trnka**

*The Dark Side of Life*

**Monika Samsel-Chojnacka**

*Multifaceted killer. The portrait of the murderer in the Kurt Wallander series*

Henning Mankell, one of the most popular Scandinavian writers nowadays, claims that the main dilemma in his crime novels is the question of Swedish fear which has been caused by the social changes taking place in

Scandinavia since the 1990's. As well as the metamorphosis of the society is there also shown the transformation of the image of a murderer. The persona of a murderer reflects the fears and superstitions which even the public might be unaware of, but are characteristic for each society and are a sign of the times. In this article different figures of murderers from books by H. Mankell are analyzed and as the cycles develops the readers can observe that the cases become more complicated and less obvious as the world grows to be less understandable for common Swedes. There are less old fashioned crimes that can be easily traced. The myth of rural Sweden is deconstructed. The society is more willing to stigmatize 'the others' in this way showing its deepest fears and phobias and crime fiction is a useful instrument to reflect them.

### **Dominika Skrzypek**

*The man who loved Stockholm. A short history of the Swedish crime novel with Stieg Trenter in focus*

Swedish crime fiction has taken the publishers and readers by storm, particularly after the success of Stieg Larsson's Millennium trilogy. It has been translated and made known since the 1970s (Sjowall & Wahloo novels), but its traditions go to the very beginnings of this relatively young genre. Starting with the memoirs of a famous thief Lasse-Maja and the first short stories by C.J.L. Almqvist, the genre in Sweden undergoes all the changes that it does elsewhere, from the classical puzzle-like stories, through the hard-boiled ones to the literary and psychologically more ambitious police stories. All of these subtypes are represented in Sweden, particularly the classical detective story, with Stieg Trenter as its most famous representative. His way of telling his stories and weaving in detailed descriptions of the local milieu in highly amusing intrigues has become a trademark of the Swedish crime fiction, inspiring future generations of writers. This article also explores why such a great stylist is quite unknown to the foreign public so enraptured with the Swedish detective novels.

### **Katarzyna Koim**

*Ture Sventon-books by Åke Holmberg as detective stories*

The aim of the article is to investigate children detective books by Åke Holmberg. The detective story as a genre has functioned as an internationally recognized part of children literature for ninety years and its breakthrough in the Swedish literary for children dates back to the 1940s. The Ture Sventon book series by Holmberg was initiated in 1948 with 'Ture Sventon, privatdetektiv', the first of nine books. In the article I will present Sventon book series as detective stories. I will compare the detective genre's elements with elements in stories by Holmberg to show that they draw on detective story's poetics. The narrative analyse I conduct aims at the three aspects of the narrative fiction which, in the spirit of Genette's distinction, will be labeled as 'histoire', 'récit' and 'narration'.

### **Grażyna Pietrzak-Porwisz**

*Bastards who differ in status. On translation of police ranks*

The present article deals with police ranks as a translational problem. It is based on an analysis of Polish translations of twelve Swedish criminal novels. The author describes the Polish and Swedish rank hierarchy and gives a list of suggested Polish equivalents for the Swedish police career system. What makes police ranks problematic in translation are the difficulties in finding adequate equivalents, due to differences in Swedish and Polish police hierarchy. In the search for equivalents the translators adopt various translation strategies and methods. Insufficient knowledge of police terms in addition to often applied calque translation lead to translation errors, which are examined in the article.