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Nota di contenuto	Introduction Chapter 1 -- Part 1 Holocaust Crime Fiction and Genre -- Chapter 2 Detection and the Holocaust: The Failure of Reason -- Chapter 3 Detection and Holocaust: The Failure of Ethics -- Part 2 Holocaust Crime Fiction and Memory -- Chapter 4 Holocaust (Re) memorialization -- Chapter 5 Investigating Neglected or Repressed Aspects of the Holocaust -- Part 3 Holocaust Crime Fiction and the Question of Guilt -- Chapter 6 Collective and Individual Responsibility -- Chapter 7 Broadening the Field of Responsibility -- Conclusion Chapter 8.
Sommario/riassunto	This book explores a wide range of twentieth and twenty-first century international fiction that engages with the Holocaust and its historical legacy. It examines the use of tropes of crime and detection in the representation of historical atrocity in both explicit crime fiction and in literary fiction that relies on some of crime fiction's signature

techniques. *Crime Fiction and the Holocaust* asks why patterns of detection have become a favoured method of fictional engagement with the Holocaust, considers the ethical and textual problematics of fictional encounters with real-world suffering, and delineates crime fiction's formal and thematic contributions to the broader project of Holocaust fiction. Eric Sandberg is Associate Professor at City University of Hong Kong, and also holds a Docentship at the University of Oulu, Finland. His research interests range from modernism to the contemporary novel, with a particular interest in the borderlands between literary and popular fiction. He previously authored *Virginia Woolf: Experiments in Character* (2014), co-edited *Adaptation, Awards Culture, and the Value of Prestige* (2017) with Colleen Kennedy-Karpat, and edited *100 Greatest Literary Detectives* (2018). He published a companion to the work of Dorothy L. Sayers in 2021, and *Studying Crime in Fiction* in 2024. His essays have appeared in many edited collections, and in leading international journals including *Adaptation*, *Ariel*, *The Cambridge Quarterly*, *Critique*, *the Journal of Modern Literature*, *Neohelicon*, *Partial Answers*, and *Textual Practice*.

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