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Surveillance, Interrogation and Verdict in a Single Location: Netflix Series Criminal (2019-)

ÖZET

Bu çalışma, Netflix'in orijinal polis prosedürel dizisi Criminal'i (2019) analiz etmektedir. Araştırma, dizinin alt tür ve anlatı açısından ayırt edici özelliklerine odaklanacaktır. Bu çalışmanın çıkış noktası, Criminal'in akademik ortamda tartışılmaya değer olduğu fikridir. Aynı mekanda geçen bir polis prosedürel dizisi olan Criminal, dört farklı ülkenin polis sorgulamalarını anlatıyor. Prosedürel tarihsel gelişimine ve teorik, edebi arka planlarına bu çalışmada değinilecektir. Bu makalenin vaka çalışması, Criminal dizisini üç tema üzerinden tartışmıştır: Dijital gözetim, tek mekanlı ortam ve anlatı formülü. Çalışma sonunda elde edilen bulgulara göre, Criminal dizisinin polis prosedürel türünün önceki örneklerine farklılık getirdiği görülmektedir. Dört farklı ülkede geçse de sadece sorgulama sahneleri ile tek bir mekanda çekilmiş ve polis prosedürel çok mekanlılık geleneği ve algısını değiştirmiştir.

Anahtar Kelimeler: Polis Prosedürel, Netflix, Gözetim, Tek Mekan, Suç

ABSTRACT

This study analyzes the Netflix original police procedural series Criminal (2019). The research will focus on the distinguishing features of the series in terms of procedural sub-genre characteristics and narrative. The starting point of this study is the idea that Criminal is worth discussing in academia. Criminal, a police procedural TV series set in the same location, chronicles the police interrogations of four different countries. The historical development and theoretical and literary backgrounds of procedurals will be discussed in this study. The case study of this article discusses Criminal series through three themes: digital surveillance, single-space setting and narrative formula. According to the findings obtained at the end of the study, it is seen that the Criminal series make a difference to the previous examples of the police procedural genre. Although it took place in four different countries, it was shot in a single location with only interrogation scenes and changed the multi-spatial tradition and perception of the police procedural genre.

Keywords: Police Procedural, Netflix, Surveillance, Single Space, Crime.

1.Introduction

This article presents a concise historical and theoretical background of the Police procedural sub-genre. It looks at Netflix's Police Procedural series *Criminal* (2018) and its contribution to the genre (crime) within a broader scope. Specifically, it explores the Police Procedural sub-genre via the methods of narrative formula and single-space conception, and digital surveillance. Police procedural, a subgenre of Crime Fiction, is a narrative that centers on the workflow of the police during the detection of a crime and the capture of the criminal. The origins of police procedural can be traced back to the late 19th century. *The Moonstone* (1868), a story about a Scotland Yard detective investigating the stealing of a precious diamond, has been considered as the genre's earliest obvious example (Wheat, 2003). Detective fiction was popular from the first quarter of the twentieth century to the middle of the century, but the procedural gained popularity after the Second World War. Crime events in real life were fictionalized and depicted in films made afterward. Films were started to be shot in real places, and even support was received from the security forces who had experienced these crimes in terms of a realistic reflection of the process from the point of view of the police. *The Naked City* (1948), *The Street with No Name* (1948), *He Walked by Night* (1948) and *Border Incident* (1949) may be considered as the first examples of these films. As for television series, *Dragnet* (1951) is seen as a primary example in terms of police procedural narrative with its unique realism (Phillips, 2012). Police procedurals have experienced a serious development with the advent of the 1970s. Until those years, care was taken in television series or movies that the police did not give a corrupted image to the criminals in the story and the public watching the movie or TV series. In the productions made since this period, political and ideological thoughts of the police have been started to be given and their involvement in racism and bribery are also included in the scenarios. Differences in procedural style have become clearer progressively (Scaggs, 2005: 91-93). In other words, the police's real-life inner human side and physiological condition were to be monitored closely with the prevalence of police procedural.

Police procedures are considered a male dominated genre. Heroes are overtly men. The change in this perception and the fact that women solve crimes as detectives are just emerging. In these series, the issue of race is also controversial because there are views of long-term discrimination in the selection of the race of criminals (Feasey, 2008). Because the *Criminal* series has a remarkable specificity in terms of these themes, it is chosen for analysis in this research. Realism is a theme that should be mentioned in this sub-genre. Faithfulness is of vital importance. Every detective character, without exception, is deeply connected to the facts while solving mysteries. They reject any illogical explanation and eventually reach the truth. Characters such as Sherlock Holmes, Auguste Dupin and Sergeant Cuff are examples of realist detectives who do not believe in supernatural phenomena. By introducing the idea of realism to police interrogation, Ed McBain made a major contribution to the style's growth.

As it is pointed out, this introduction section has provided the framework and academic contribution of this article. In the second chapter, a literature review is conducted to understand the theoretical and historical background of police procedural. The third part deals with the characteristics of procedural. The case study of this research in the fourth chapter covers surveillance, interrogation, and verdict themes in Netflix original series *Criminal* (2019) through focusing on works like Jeremy Bentham's *Panopticon*, Michel Foucault's *Discipline and Punishment*, Zygmunt Bauman's *Fluid Surveillance*, Koskela's article on digital surveillance and Ogura Toshimaru's article on surveillance-oriented society, history of the development of digital surveillance. In the conclusion, it is going to be explained why *Criminal* is found worthwhile to discuss in academia in terms of its unique characteristics.

2. Characteristics of Procedural

Police procedural is a type of crime fiction which puts the procedure and working methods of the police in the center instead of the criminals or police themselves. Emerging as a sub-genre of crime fiction, procedurals generally carry the characteristics of the main genre. The police procedural genre takes the police investigation process to the centre of the narrative. The police or detective tries to figure out who committed the crime by making logical inferences and using their intelligence and talent (Humpherys, 2017: 1). The prerequisite characters of the crime fiction genre are a criminal, a victim, a crime, a detective and mostly the police. Crime, as the basic element of the narrative, shapes other characteristic features. Like in other sub-genres of the crime fiction genre, in procedural productions, the criminal type, the police and their dramatization, the victim, the court, even the jury and the judge take place in the story in a unique way (Jenner, 2016: 39). As it is pointed out in the historical background chapter, Ed McBain's role was of great account in differentiating police procedurals from other sub-genres. The renunciation of three central points of detective fiction creates its narrative structure: the clue, the discovery procedure, and the narrative order that provides the fundamental link between evidence, crime, and investigation (Guldal, 2016: 569). The properties of the crime genre are often used and developed by subgenres. The extent of the crime and the activity involving it, the seizures involved in the crime-solving process, the interrogation and examining, rumination on witnesses or suspects, analysis, surveillance, police station and interrogation room, city, court, forensic medicine, clever and brave police or officious police and finally ensuring justice, crime resolution are the most common features of a crime film (Jenner, 2016: 40-42).

Police officers in television series have different characteristics. There are mainly two types: ones in police uniforms and ones as classical private detectives. While the first group is linked to official law enforcement within the government, the second group includes characters like Sherlock Holmes, Sergeant Cuff, Inspector Bucket et al (Kaminsky, 1974). As a separate group, fully independent justice providers, called vigilantee, are also sometimes seen. When comparing private detectives and police officers, it is observed that police have weaker analytical skills, but they know better how to act in order to keep order on the street (Giles, 1985: 72). The technical speeches in the daily work of the police in movies and TV series are undesirable because the audience is unlikely to be familiar with that terminology. How they use technology and their analytical reasoning for crime solving is not common in crime films. Details such as the functioning of the judicial system, the law and the cooperation between its officials and law enforcement officers are also ignored. However, on the contrary, these themes are emphasized in the police procedural style. Physical and technical follow-ups based on logic and science, as well as emotional inferences based on evidence and statistics, are common in police officers, which are seen in a procedural fashion (Cummins, Foley & King, 2014:205). Although the detective genre is a universal genre, crime movies and TV series are influenced by the law and law enforcement, laws and policies of the countries where they are shot. In many countries, it can be observed that the dominant ideology has become stronger as a control mechanism as a result of the use of scientific surveillance methods in crime fiction TV series to capture the criminal and solve the crime (Scaggs, 2005: 91-93). As it begins to learn the inner world and life of the procedural police, the identification with the force of law that occurs in classic detective fiction may not take place here. Because at the same time, the criminal gets involved again, and the story turns into a traditional "whodunnit" story. At the end of the story, what matters to the viewer is the relief that comes with the feeling that the criminal has been found and justice has been achieved (Winston & Mellerski, 1992: 2-7). The procedural aims to present true detectives that can be encountered in daily life. Characters like Dupin or Sherlock Holmes don't exist in real life. They try to be like real-life cops as much as possible (Baldwin, 2015: 27).

2.1 Literary Background

The “Police procedural” genre, which depicts the process of solving a mystery or a crime that has gone unnoticed, has literary roots dating back to the 18th century. It can even reach the gothic fiction era. As for early crime fiction in literature, the criminal was at the center. The mystery or crime of the story is solved by unveiling past events. Criminals were mostly from the lower class, which caused marginalization in terms of the representation of society. This lasted until the late nineteenth-century Gothic novel. Literary studies whose settings took place in France are considered the first examples of modern professional detective fiction. This period is followed by the mystery and crime stories of writers such as Edgar Allan Poe, Arthur Conan Doyle, Nathaniel Hawthorne, which is called the romantic period of the 19th century (Knight, 2010). Poe’s *The Murders in the Rue Morgue* carries many of the main features of modern detective fiction. Poe’s detective characters were people of high intelligence and did not commit crimes in their past. This feature has become an indispensable feature of future crime fiction (Harpham, 2014, p.121). He is seen as the founder of detective fiction because of his use of intelligency, questioning characters who gracefully solve mystery and crime in his stories such as *The Murders in the Rue Morgue* (1841) and “*The Purloined Letter*” (1845). Poe chose Paris as the setting for his stories because of its Gothic atmosphere, which America lacked at the time. Apart from that, Poe’s investigation techniques gave inspiration to later crime-fiction narratives in terms of intellectual analysis of events that led the protagonist to an inductive resolution of crime (Rzepka, Horsley, 2010, p. 22). Doyle’s *Sherlock Holmes* marks a transition point between nineteenth and twentieth century crime fiction (Rzepka & Horsley, 2010, pp. 24-27). The important point in this regard is the realistic and intelligent detective image *Sherlock Holmes* brings with his realism. This connection brings a new dimension to the audience’s identification with the police. The American hard-boiled sub-genre gained worldwide popularity with the advent of the 20th century with names such as *Dashiell Hammett* and *Raymond Chandler*. This genre is a reflection and realistic portrayal of American culture (Edmondson, 1999, pp. 56-57). *Ed McBain* has an important place in showing that the police procedural is a special and different subgenre in detective fiction because he emphasized realism of police investigations in his works (Gulddal, 2016, pp. 54-55). Since the middle of the 20th century, the sub-genre, called the police procedural, has emerged differently from classical detective fiction, with the distinct importance that police or detectives attach to their private lives and their relationships. Although the characters were structured around the investigation and solution of the crime, in this new style, it was seen that both the new methods that changed and developed during the investigation of the crime and the introduction of new methods of forensic medicine, computer and new communication and technical follow-up, and the hierarchical and psychological relations between the police were much more effective than before. (Rzepka & Horsley 2010, p. 35).

3. Case Study: Surveillance, Interrogation, and Verdict in a Single Space: Netflix series *Criminal* (2019)

3.1 Plot

Criminal (2019) is a Netflix original procedural series which was written by Bernd Lange and Sebastian Heeg and created by George Kay and Jim Field Smith. It was directed by Oliver Hirschbiegel, Mariano Barroso, Frederic Mermoud and Jim Field Smith. It spans four countries: the United Kingdom, France, Spain, and Germany. Each country receives three episodes in the first season, and each episode is in its respective language. Regardless of the nation, the setup

is the same. Each suspect is questioned nearly for an hour. The investigative team tries to make them confess and find out more about the crime to which they may be connected. The bulk of the action takes place in an interview room isolated by a two-way mirror, where the remainder of the investigation team stands and listens, confers, snipes, gripes, advises, and looks for a flaw in the evidence to manipulate. The vision from the building's corridor is the only thing that varies between each section of *Criminal*. Since each country's set is the same, a cinematic feel is used to preserve suspense. Tension starts to reach its zenith when the criminal's story takes a surprising turn. An interesting feature of the series is that the entire time, which is nearly forty-five minutes, passes with the questioning of the suspect in the interrogation room. Even the crime drama *Law and Order* (1990), which is famous for its interrogation scenes, had such scenes taking no more than ten minutes. This situation inevitably forces the viewer to reflect on the details in the same space. Although the evidence and functioning process during the interrogation brings a remarkable sense of realism, the limitation and restriction in space make it difficult to identify with the characters, and especially to reflect on the suspect in detail. At these moments, race, gender and political identity conflicts between police come into focus. The single-placedness concept and the realist procedural theme of the series constitute the main points of its different narrative. The starring cast involves David Tennant, Hayley Atwell, Katherine Kelly, Nathalie Baye, Margot Bancilhon, Laurent Lucas, Stephane Jobert, Jeremie Renier, Sara Giraudeau, Emma Suarez, Alvaro Cervantes, Eduard Fernandez, Eva Meckbach, Sylvester Groth, and Florence Kasumba (Gemmill, 2019).

The *Criminal* series will be studied using a case study method. There are three reasons behind choosing it for analysis, considering that it is different from other procedural movies and series. Firstly, it is the gender, race and identity themes that the series deals with. The second is that the concept of events taking place in multiple spaces, which seems indispensable for the procedural subgenre, has been changed by the single-placedness of the *Criminal* series. The third reason is the unique dialectic created by the power conflicts between the police in the realist narrative set up by the series.

4.Aim and method

Case study is determined as the method of this research to demonstrate specific characteristics of the Netflix original series, *Criminal*. At the end of this study, it will be tried to verify the possibility that the innovations introduced in the series can create a great transformation in terms of both the police procedural style and the application of the crime fiction genre.

5.Findings

5.1 Digital Surveillance and Interrogation

In *Criminal*, suspects are questioned in a panopticon-like interrogation room. The Panopticon is a prison building model designed by British philosopher and social theorist Jeremy Bentham in 1785. The concept of design allows surveillance. Namely; this design, which meant pan-observation, was based on a ring of several-story single-chamber cells. Each cell was open to the inside of this ring, and there was a window on the wall of the ring's exterior. In the center of the ring was a watchtower, where observers remained incomplete hiding from prisoners. The underlying principle of the Panopticon was that there was no room for the dweller to hide in the one-room cell,

whereas the outer light from the window of the outer wall provided the guards on the tower the opportunity to monitor a silhouette of each movement of the prisoner. According to Bentham's approach, the prisoner, who knew that every misconduct observed, would be punished, but who did not know when his behavior was observed, had no choice but to behave as if he were being watched all the time. The inmate himself would have to look after his actions. Bentham referred to Panopticon as "a new model of supernatural intelligence." (Bentham, 1995: 29-32).

The solution to the problem of surveillance in the city is a concept that can be made possible by technological means. People under technological surveillance, just like those in the panopticon, do not know that they are being observed unless there is a physical intervention. Today, with the rapid and constant development of technology, the big cities have turned into giant panopticons. Foucault described today's cities as power labs (Koskela, 2003: 293-294). Moreover, the reason for the emergence of the Panopticon is the experimentation of people under surveillance like a guinea pig. According to Koskela, surveillance routines in cities are now internalized. That is, people are observed without any reason. Surveillance, while intended to support informal control, tends to shift responsibility away from individuals, creating a sense that they no longer need to watch over each other. Computerized observation has emerged from a material world and expanded into an electronic space. Moreover, according to Lyon, the true superpanopticon exists in an electronic environment. While traditional surveillance treats society as anonymous and provides general surveillance, digital surveillance can recognize and trace individuals in particular, as well as determine whether or not they are criminals (Koskela, 2003: 294) The question of whether sharing personal data in cyberspace strengthens surveillance or supports the existing environment of democracy is still controversial.

The Internet, as a space without walls, windows, towers, guards, is a super-panopticon in terms of creating unimaginable possibilities of social control. The difference between this and the panopticon is that the people who are being watched, that is, we who use the internet, are willing to do so. It is global and can be watched and followed even if the bodies are in separate places. Bauman approaches the case from this point of view: panopticon is to control and homogenize the behavior of those who are being watched, whereas, in today's internet environment, credit and marketing companies extract what suits them and demand people's mobility. The entire life of the individuals can be monitored. Everything can be followed including their social activities (Bauman, 2013).

Toshimaru Ogura asserts that the surveillance-oriented society of today brings a new order that has begun to fundamentally threaten existing legal systems of capitalist nation-states. To understand the path that has come to this day, one must look at the historical development of surveillance. It is a process beyond historical materialism. There are cultural layers (racism, patriarchy, etc.) that are reproduced, not residual. These cultural dimensions are used as justification for diminishing privacy rights and empowering public and private surveillance (Ogura, 2006: 270-71). Features of surveillance vary according to each society. On the other hand, there are universal characteristics of surveillance that are omnipresent. Management of the population is the fundamental common element in this list. Even the idea behind the replacement of the human body with machines during the industrial revolution is because of the urge to control the body from the outside. Financial crisis times in the first quarter of the 20th century (e.g., The Great Depression), two world wars, mass consumption, mass democracy, the Cold War, and the development of computer science and mass media are other layers behind the development of surveillance. Meantime, the state seeks alternative surveillance methods, and all new technologies become new government apparatus. In modernity, the most important element of privacy is anonymity, and it is ruined by computerization. This has caused a big crisis for surveillance-based mass consumption since its background was a one-dimensional man. After movements like Situationism, different types of resistance were practiced against controlled societies. In capitalist and consumption

societies, politicians, manufacturers, producers, and monopolies long to know every manipulation and urge of the masses. Last of all, borders, and anonymity have blurred with the advent of internet, and the struggle between the privacy of citizens and the preemptive efforts of governments for surveillance are intertwined complicatedly (Ogura, 2006: 272-76).

Criminal series should be analysed in the light of the quintessential points stated in the article up to this point. When the first episodes in four countries are considered, it is seen that all of the suspects have been observed to the finest details in their daily lives. For example, in the first episode in England, the police use a small stain left on the car to reveal the crime of the suspect named Edgar. Thanks to advanced digital surveillance with forensics, police officials are able to reveal the crime without even tracking the suspects themselves. On the other hand, it is seen that the series personally conducts the main surveillance in the interrogation room. This room is extravagantly surveilled. This room is monitored by many different cameras. Audio recordings are taken and provide an environment where suspects can be watched with close-up and hand movement details. In the interrogation room, while the suspect and his lawyer are sitting on one side of the table, two policemen sit in front of them and interrogate them. One side of the room has a big screen TV on which they show evidence to the suspects. There is a large glass on the other side. Those in the interrogation room can not see through the window. In the room on the other side of the window, there is always a chief cop and a policeman, one six of them, and next to them there is a technician and other commentators. In that monitoring room, all conversations are listened to and the suspect's body movements, gestures and finger gestures are monitored by the police. Again, in the first episode in England, the police, in their conversation in this room, think that they can attribute themselves to be modern policemen and psychologically affect the suspects and understand whether they are guilty through body movements. In other words, they claim that the concrete evidence is not enough for the criminal to confess his guilt. Their purpose is simply to try to get the suspects to confess their guilt. In this episode, suspect Edgar puts a pencil in front of him. Realizing this, the police think that if Edgar gets too stuck and plays with this pen, it is an indication that he is guilty. As mentioned earlier, they characterize this method as modern policing. According to these cops, classical policing has fallen behind the age. They follow a very different method by asking the suspect to be subjected to psychological surveillance and confess, by monitoring every moment with technological possibilities, rather than methods such as following the suspect and being caught red-handed. In this episode, they describe their work as a show and their scenes in the interrogation room. In the UK episode, the lawyer accuses the police of making a show. He says you're trying to impress us and the jury because the cops are really putting themselves in the jury's place. In a detail indicative of this, there are claims jars that the police use among themselves. Everyone is throwing small papers with guilty or not guilty inscriptions on them. They guess like a bet for the outcome of the interrogation. However, considering that this problem is the verdict given by the court jury, one should not ignore the power and rank attributed to them by the police. At this point, it can be said that the camera has an important function. While watching the series, it is seen that the camera takes close-up shots with different angles to the cameras recording the interrogation room. It can be observed that the recorders and cameras in the room with extreme close-ups during the shoot, which does not seem to be much about the narration of the scene. One of the policemen in the interrogation room tells to the suspect; "There are many cameras in the room right now, but the most important one is that camera!" And Edgar, who has refused to answer every question by saying "No comment" until then, starts talking. The camera somehow acts as surveillance and psychological torture. In the first part of the France episode, the policeman mentions a cigarette he bought while revealing the guilt of the suspect, claiming that the suspect lied and that the cigarette was sold only at a newsstand in the city. He shows a photo to prove that the suspect was present during the attack on the concert, but the police show the hour and minute that the photo was taken and using only tech

nology to defeat the suspect. The bank accounts of the woman and the places where she made payments reveal that she was forging documents with receipts and defrauding the state. In this episode in France, the police use the power that technological surveillance gives them so well that towards the end of the episode, even the lawyer becomes skeptical about defending his client and tries to reach an agreement with the police. The fact that the series takes place in a single indoor space can be associated with this situation. The producers and screenwriters of the series may have wanted to show the projection that in the future, police interrogations can only be done in this way.

With *Criminal*, the psychology of the suspect during interrogation for procedural style has come to prominence as a theme. The psychological warfare and power struggles between police officers during interrogation can be viewed as an innovation in the procedural style on occasion. In all four episodes, the cops somehow both watch, question and judge. Although it is shown in all four chapters that the suspect is taken out of the room at the end of the episode and taken to the court, concepts such as court, judge, jury and trial remain technically low. The cops are sure of themselves as if they did it all. In the section in Spain, one of the policemen put himself in the position of a judge and manipulated the suspect, signing the document that the judge would decide and sign himself to get information. Only technical details are left to the judge. The police's efforts to capture, interrogate, and try to put an end to the trial can also be considered as a different point for the *Criminal* series and the Procedural style. It is a remarkable detail that all judicial proceedings take place in one place. In *Criminal*, crime scene investigation section does not seem to be much. All interrogation is in one place. Any code of law or penal law is hardly confronted. It is implied that there will be no more need for the law in the future; surveillance technologies will replace all sources of law enforcement and members of the judicial system.

In interrogation techniques, it is seen that the police use psychological methods as well as using technology to influence the suspect. It is often observed that there are two policemen in the interrogation room and two policemen in the monitoring room, but rarely one police officer conducts the interrogation. While the lawyer is taking initiative in the French episode, he is more cautious in the UK version. In the German and Spanish sections, the suspects did not need to have a lawyer, as there were crimes in which a lawyer was not needed at that time. In the UK episode, black police say he also has two daughters to impress the suspect who allegedly abused his stepdaughter. At the end of the episode, when the suspect confesses his guilt, it is revealed that he lied when he stated that he did not actually have a daughter while leaving the room. In the episode in Germany, while investigating a murder that an East German contractor may have committed, the interrogation is suspended and the suspect goes out to smoke. At the end of the corridor, in front of the window by the stairs, the interrogating inspector comes and they speak there too. In this conversation, the inspector tells the suspect that he is also East German and that the only thing that has not changed, even after thirty years since the unification, is the fact that the difference between an eastern and a western person can be understood. In fact, he implied the suspect was guilty and put up psychological pressure. When the suspect, who is a hard-liner, confident and determined person, does not succumb to this pressure, the police resorts to another pressure technique for questioning by making allegations that the suspect may be homosexual. For the superintendent, who sees the interrogation as a psychological war that must be won completely, instead of revealing the crime, he wants to make the suspect psychologically weaken and confess by talking about completely different issues. In the first episode in Spain, it is seen that the police in the interrogation room take on the roles of good police and bad police. After being threatened with the life of her dog, the woman confesses to her brother's location. The female police officer solves the incident, but as previously stated, she solves it by doing an illegal job and makes a decision on behalf of the judge to manipulate the suspect. It is important to learn that the judge does not agree with the last phone call in order to reveal the positive and negative possibil-

ities for the future predictions of the Criminal series at the same time.

5.2 Single Space

Although there are few examples, films shot in a single space in the history of cinema have been produced from time to time. For example, Alfred Hitchcock's movie *Rope* (1948) takes place in single space with an uninterrupted running time. In the historical process, important directors of the period have made attempts to add a new dimension to the economic, aesthetic sides of cinema art. Such films have been tried from time to time, not only by well-known directors, but also by young directors who want to enter the industry and make a name for themselves. One of the most influential of these is the 1957 film *12 Angry Men*, directed by Sidney Lumet. The film focuses on the judgment process of twelve jurors in a small room about someone accused of murder. The film, in which only one juror believes the defendant is not guilty, shows the audience his attempts to persuade other jurors. While doing this, the psychology, prejudices and social roles of the people who practice justice are examined. Rodrigo Cortes's *Buried* (2010), Alfonso Cuarón's *Gravity* (2013), Vincenzo Natali's *Cube* (1997) can be given as examples of single-space major films. At this point, however, it can be observed that the single-space setting concept is not very common in television series, except for the situation comedy style. The reason for this may be that those drama shows that will be shown on television must be long-term. The Netflix series *Criminal*, which is the main focus of our work, can also be interpreted in the context of its creator's desire to show his own style and difference. While focusing on the beginning of the legal system, namely the interrogation phase of the police, *12 Angry Men* (1957) focuses on the last part. Now that everything is over, it is time to decide whether the defendant is guilty or innocent. Classic detective stories consist of three parts: crime, interrogation, resolution. The crime and resolution parts are almost ignored in *Criminal*. All focus is given to the investigation part. However, the investigation in the series proceeds differently than in the detective stories that the audience is used to. Ordinary crime scene investigations, interviews with witnesses, and evidence gathering are not shown in this series. The viewer does not see the gloomy city images or the precise images of the countryside that will awe-inspire. The only connection with the outside is the window and bench area opposite the beverage machines. This space has been used from time to time in episodes of the series. The details of whether the episodes were made during the day or at night, whether the weather was clear or rainy, can be understood from the shots in this area. Although the space is the same in four different versions, the fact that the climatic conditions of the countries are taken into account is understood from the scenes in the area afore mentioned. Although the element of commitment to realism in detective productions mentioned in the second chapter is also encountered in this production, the use of the same place and city image for four different countries does not fit the realist side of the series. However, they tried to correct this deficiency with weather conditions. Unlike the others, the first episode of the UK version takes place at night. While it is bright outside in other parts, it is dark in this section. It's sunny in France, while in the German version it's rainy. In the Spanish version, the weather is sunny. Despite these differences, the fact that four countries take place in the same place in the series can be interpreted as a prediction that law enforcement and legal systems can be implemented with a centralist approach in the future. The possibilities brought by technology are emphasized at this point as an important force in the series. The only constant phenomenon is surveillance. The surveillance and tracking of the suspects continues in the interrogation room as well as in their lives outside. They are also watched during interrogation, right down to their hand and face gestures. Crime stories are designed in relation to the different cultural structures of the countries. It deals with the context of crime and criminals in four different countries, four different languages and four different cultures, but all in one and the same place. Although the

dialogues are in German, French, English and Spanish, they are shot on the same set, which makes it seem like one country. In police procedurals, it has been observed that details such as geography, location and neighborhood are important, as are the details of police work, forensic procedures, physical and technical follow-up, investigation methods, and laws. Therefore, although the concept of single space seems to be contrary to the general structure of the traditional police procedural sub-genre when it first sounds, the Criminal series has shown that this perception may not be correct. The reasons for testing this setting may have resulted from reasons such as economic, aesthetic or personal proof, as stated at the beginning of this chapter.

5.3. Narrative Formula

Police officers try to squeeze suspects into manipulating questions and some untrue information to confess to their crimes. In all episodes, trap questions are asked to the suspects. Police officers try to influence suspects by telling lies from time to time. In most cases, a formula is used in a series. In all four episodes, the first thing is that the suspect denies everything. Then, using the information they have, the police try to get confessions by asking guiding questions. This is kind of like a cat and mouse game. In this process, the suspect seems to give up, but finds one last chance to tear and cling to him. But at the last moment, when they say it's all over, the cops realize a detail that will solve the mystery. Thanks to this information, the suspect can no longer endure and dissolve in the end; confess the crime or have to give the information the police asked about the crime. In addition to the struggle between the suspect and the police, there are power struggles and psychological conflicts among the police due to differences in age, gender and identity among themselves. The central point in the narrative is not the conflict between criminals and police. Love relationships between cops, self-interest, showdowns or power conflicts make the Criminal series different from being a classic procedural interrogation series. It is a production in which the police question each other and themselves. In all four versions, the supervisors are preferred to be women. In different versions, women of different ages were selected, with the aim of causing minor conflicts between the police due to the mourning difference. Especially in the French version, there is a conflict between the young female supervisor and the middle-aged superintendent. In this version, the superintendent feels that he deserves the position of chief. In the English version, there is a platonic love between the supervisor and the superintendent. The supervisor, on the other hand, has a relationship with another police officer from one team. In Germany, the male police envy that the pregnant female supervisor manages the interrogation. In the first part, which takes place in Spain, there is a power conflict between the female chief police and the other female police. This time, the male police is in a completely passive role and the women are fighting each other. While the supervisors were chosen as women in the series, the selection of the chief interrogators as men created a conflict between the sexes and sexual identities. However, this gender conflict also creates a situation regarding age differences. It seems as if the producers wanted to portray the event not only as a gender conflict, but as a power struggle caused by the age difference. In the series, the audience is in a passive position. They do not have the information available to the police. Along with each piece of evidence, whether the suspect is guilty or not guilty is discussed again and again in mind. But in some moments, the camera angles are shown to the audience at such moments that the audience feels like a jury member responsible for deciding whether the suspect is guilty or not guilty rather than an observer. Extreme close-ups on the mimic details of the suspect, and moments such as the surveillance camera image in the interrogation room as a real sequence in the editing can be given as examples. The space of the movie is actually the interrogation room. The first episodes of the first season of the series in four countries also have a linear flow, in real time. Flashback is not used. The names of all the first episodes of the countries in the series are the names of the

suspects as Edgar, Emilie, Jochen and Isabel. The other sections are named in the same way.

The cinematography of the series has different features. Perspective and symmetry perception are dominant in space design, camera angles, and movements. Wide angle plans in the interrogation room, three people plans, the plans in the follow-up room and the central positioning of the staircase in the lounge can be given as examples of these perspectives. While the suspect is being questioned, the question of whether the viewer identifies with the suspect or the police becomes complicated by the movements of the camera, such as the transitions from the image on the surveillance screen to the real image. These camera transitions in the narrative make it difficult to create a real time-space perception in the series. Red and blue are used in the main contrast; this symbolizes the light colors of police vehicles. In contrast to the classic dark lighting of interrogation rooms, this room is extremely bright and illuminated in the series. In classic detective films, interrogation rooms are narrow, flattened, dirty, dim, old and claustrophobic rooms where the interrogated will feel bad. The vending machine used in all departments and the conversations of the police about what to buy this time actually give the image of a robotic and static life. Even when having a coffee or a snack, it is often spoken of about the query. The window separating the interrogation room and the monitoring room and the details where we see the reflections of the characters can be considered as a supportive argument that they actually see the work of the police in the Criminal as a show. On the other hand, in addition to its function, when looking at the presentation of the mirrors in the plan, it can also be evaluated that the viewer can actually take on the role of an actor or actress in the scene and see the series in a judgmental manner. Another remarkable detail in the design of the space is that, although it is seen that the floor of the interrogation room is always reached by elevator, the detail is given that the upper floor is reached by a suspended staircase. In some episodes of the series, some private documents appear to come from this mysterious upper floor, but what happened there was never shown. Only one piece of music is used in the movie, except for the ambiance and foley sound effects. This track has a slightly eerie tune that feels slightly stretched and suspended. The movie logo written in the Criminal title also accompanies this original theme soundtrack, with a red accent and effect. It can be argued that all these details support the argument that Criminal creates a unique language when compared to the general features of procedural style. While evaluating the series, it should not be overlooked that these specificities may have been deliberately made.

6. Discussion and Conclusion

Crime fiction has a long literary history. The first examples of this style in modern terms were created by writers such as Horace Walpole, William Goldwin, Edgar Allen Poe, Sir Arthur Conan Doyle and Wilkie Collins. Even if these authors are not the writers who produce the police procedural subgenre, since themes such as crime scene investigation, collecting evidence, logical filtering of evidence, adherence to reality, detective's intelligence and logical reasoning, disbelief in supernatural phenomena, and personal character details were first mentioned by them, it can be said that they laid the foundation of the procedural. There is a view that this realistic view, which it deals with while evaluating procedural literature, cinema and television series, is one of the distinctive features that distinguishes itself from other crime fiction.

In this article, basically, how the TV series Criminal constructs this realism in its own language is discussed. If viewed from a different perspective, the series can also be considered as implying a dystopian future in which the same laws are applied all over the world. As a result of this study, considering the general characteristics of the police procedural style, it has been concluded that Criminal is a production worthy of discussion within academia in terms of a single location, gender and identity conflicts amongst police and between police and suspects, space and set

ting symbolism and cinematography. The police procedural aims to convince the audience by giving processes such as crime scene investigation, gathering evidence actively to convince the audience. In *Criminal*, rather than a concrete crime investigation, the interrogations arise from the psychological tensions caused by the bilateral or trilateral relationships between the police team and the suspect. The film can be read that as the world's borders disappear, people's efforts to defend themselves under the conditions of a digital surveillance society within a single state may become difficult.

The Netflix original series *Criminal* is at this point a very different place for the viewer experience of the new police procedural sub-genre. As the audience identifies itself with the police, and as different types of suspects are tracked down who are already oppressed by the state apparatus of political, cultural, and capitalist society and are not given much choice by law, viewers find themselves watching as a judge of a public case rather than trying to identify with one side. As it is pointed out, digital surveillance itself replaces both officials of law enforcement and the judiciary system. *Criminal* is filmed in real life with the same set in Madrid, Spain and gives an implication of a dark future for the world where any defense mechanism for a suspect is no longer possible in an over-surveyed interrogation room. Four different countries and languages are portrayed, but what officers commit is the same in practice, even though each country is supposed to have a different law system. In this series, the police go beyond their own responsibilities and from time to time take on the roles of jury and judges. According to the finding obtained at the end of the study, the Netflix series *Criminal* has changed the multiple space perception of the police procedural subgenre with the implementation of surveillance, interrogation and verdict in the same place.

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