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# Swedish Crime Fiction in Russia 1992–2021

## *Publication, Marketing and Paratextual Framing*

BY MALIN PODLEVSKIKH CARLSTRÖM

### 1. Introduction

Sweden's current reputation for being a reliable provider of bestselling crime fiction novels is indisputable. According to a report by Svenska Förläggareföreningen (Swedish Association of Publishers), Swedish crime fiction has become world literature "in the sense that it is sold in large print runs in many countries."<sup>1</sup> The report suggests three explanations for this success: 1) the strong Swedish tradition of social realist crime fiction that stems from the nationally and internationally successful authors Maj Sjöwall and Per Wahlöö; 2) a random combination of skillful literary agents and the "remarkable literary talent" of the journalist Stieg Larsson; 3) an earlier Swedish "cultural wave" that hit the French and German literary markets in the 1980s and paved the way for subsequent Swedish crime fiction.<sup>2</sup> Regardless of the reason, the fact remains that Swedish crime fiction during the first decade of the 21<sup>st</sup> century went from being a rather marginal genre on international book markets to a world-wide phenomenon with a large number of bestselling authors.

This is the second article in a series of two, in which I aim to trace the history of Swedish crime fiction in Russian translation.<sup>3</sup> In the first article, I analyzed the publication and paratextual framing of Swedish crime fiction in the Soviet Union, and concluded that Swedish crime fiction was seen as a separate genre, distinct from Anglo-American crime fiction. The Swedish crime fiction authors were said to "reveal the truth about the capitalist society" and "describe the social background to crime."<sup>4</sup> Furthermore, the analysis indicated that state censorship was involved in both the selection and the paratextual framing of Swedish crime fiction published in the Soviet Union, and that the novels seem to have been deliberately selected with the intention of corrupting the image of Sweden and "creating a representation that better suited the ideology of the State."<sup>5</sup> In this article, I will continue my investigation of Swedish crime fiction in Russian translation in a new, post-Soviet setting in which old values are challenged and ideology and censorship have been replaced by the market economy and capitalism. In addition to creating an overview of publication patterns and trends, and analyzing the paratextual framing, I will compare the results to the Soviet context

studied previously. The investigation covers the years 1992 to 2021, a period that represents great changes both when it comes to the literary market of the source culture, Sweden, and the socio-political situation of the target culture, Russia.

A comprehensive description of the research methodology and material may be found in section 2 of this article. In order to draw conclusions regarding the publication and paratextual framing of Swedish crime fiction in Russia, I have analyzed both bibliographical data and written *peritexts* (see section 3) of published novels. The source and target culture contexts will be described in greater detail in section 4. Owing to the large amount of material, I have decided to present the results in separate sections. Thus, section 5 deals with statistics and publication trends, while section 6 provides the results of the paratextual analysis. Finally, section 7 contains a discussion of the results and conclusions, as well as suggestions for further research.

## 2. Method and Material

As previously explained, this is the second article in a series of two and for the sake of comparability I have applied the same basic methodology and type of material as in the first article. Thus, the material for this investigation consists of bibliographical data, as well as written peritexts. The bibliographical data referred to is based on the dataset “Swedish Literature in Russian Translation 1946–2021,” which may be accessed online in the Swedish National Data Service’s research data catalogue.<sup>6</sup> The peritexts of relevance for the investigation are those on the front and back cover, the title page, and the copyright page, as well as any fore- and/or afterwords.

Due to the larger amount of Swedish crime fiction published in Russian translation during the period investigated, compared to the Soviet period, the analysis of publication trends becomes more intricate and requires a new set of research questions. The questions relevant for the analysis of the publication of Swedish crime fiction in Russian translation 1992–2021 are:

- a) How many editions of Swedish prose fiction and crime fiction have been published per year 1992–2021?
- b) Which Swedish crime fiction authors have been published in the most editions in Russia between 1992 and 2021?
- c) Which publication trends may be noted 1992–2006 when it comes to sub-genres and authors?
- d) Which publication trends may be noted 2007–2021 when it comes to sub-genres and authors?

The paratextual analysis distinguishes between different types of *paratextual framing* (see section 3), and is governed by the following questions:<sup>7</sup>

- a) Is the work or author related or compared to any other authors or works, and in that case how?
- b) Is the work related to Swedish or Scandinavian crime fiction?
- c) How is the source text culture represented in the peritext?
- d) Is the specific work or author related to Soviet ideology,<sup>8</sup> and in that case how?
- e) Which aspects of Swedish crime fiction novels are highlighted in the marketing of Swedish crime fiction in Russian translation?

The research question about Soviet ideology might seem uncalled-for in an analysis pertaining to post-Soviet Russia. However, due to the abrupt end of the Soviet Union, it is possible that traces of ideological framing may be found in the post-Soviet editions.

The two separate analyses performed in this article (bibliographical and paratextual) are limited to Swedish crime fiction published in book form, specifically as novels, omnibuses, anthologies, collections or individually published short stories.<sup>9</sup> While the bibliographical analysis includes *all* editions, the analysis of paratextual framing has certain restrictions, and includes—apart from first editions—second or subsequent editions of works that were previously published in the Soviet Union. Furthermore, I have included subsequent editions published by new publishing houses (not including imprints), as well as editions published ten or more years after the previous edition. Note that the edition number is related to publication type. That is, a work published as a novel for the first time is classified as a first edition, even if the novel in question has previously been published in an anthology or omnibus.

In total, 385 editions of Swedish crime fiction were published in Russia between 1992 and 2021. 245 editions fell within the scope of the paratextual analysis, of which 230 (94%) could be located, scanned and transcribed. The transcribed files were later imported into NVivo, a program for qualitative data analysis, for close reading and thematic coding according to the research questions. An appendix that specifies which editions and paratexts were included in the paratextual analysis may be accessed through the Swedish National Data Service's research data catalogue.<sup>10</sup>

When determining whether a specific novel should be classified as crime fiction or not, I have, for works published between 1992 and 2010, relied on Karl Berglund's database of Swedish crime fiction, which is based on "Deckarkatalogen" (The catalogue of crime fiction), published by the Swedish journal *Jury*.<sup>11</sup> For works published after 2010, I have instead relied on the website [deckarakademin.se](http://deckarakademin.se), which took over the publication of Deckarkatalogen when the publication of *Jury* was discontinued.<sup>12</sup>

Finally, all quotations from the Russian peritexts in this article are rendered in my English translation.

### 3. Theoretical Framework

#### *Analyzing peritexts*

Apart from bibliographical data, the investigation performed in this article deals with paratextual framing, and the material includes the *peritexts* of editions of Swedish crime fiction in Russian translation. Together with *epitexts*, peritexts belong to the category of *paratext*, first categorized and described by Gerard Genette.<sup>13</sup> While a peritext surrounds the main text, and may be found on the cover or in the front matter of a book, an epitext is a text published separately, such as promotional material and interviews produced or prepared by the publishing house.<sup>14</sup> In a more recent framework of paratextuality developed for translation studies, Kathryn Batchelor defines the paratext as “[a] consciously crafted threshold for a text which has the potential to influence the way(s) in which the text is received.”<sup>15</sup>

Naturally—since this is the second article in a series—I have applied the same terminology related to paratexts and classifications of peritexts as in the first article, with two additions due to the large amount and various types of peritexts related to the post-Soviet editions. Firstly, all peritexts in my material may be defined as *industry-created*, a term Batchelor uses for paratexts that have been approved by the text producers.<sup>16</sup> Secondly, Batchelor’s framework lists twelve paratextual functions, seven of which are of relevance for my analysis, and which are here referred to instead as types of *paratextual framing*:<sup>17</sup>

- referential* (identifies a work)
- informative* (mediates empirical data)
- commercial* (related to marketing)
- evaluative* (ascribes value and cultural significance)
- generic* (categorizes a work, e.g. genre, age group)
- hermeneutical* (instructs the understanding)
- ideological* (promotes a certain understanding)<sup>18</sup>

Naturally, one and the same peritext may provide several types of framing. For example, the name of a publishing house may be seen as providing referential framing, since it identifies a work and its publisher. However, this piece of information also provides

generic framing, since it connects the novel in question with other works published by that specific publisher.

Batchelor also provides comprehensive terminology for differentiating between paratexts produced before (pre-), together with (with-) and after (post-) a text, as well as between paratexts produced for the source text (ST) and for the target text (TT). Consequently, promotion material produced for the source text is classified as pre-ST, while a review of a translation is a post-TT paratext. A foreword is classified as with-ST if written for the source text, and with-TT if written for the target text. Since the investigation performed in this article specifically deals with how translations of Swedish crime fiction are framed by Russian publishing houses, only with-TT peritexts are included in the analysis.

Peritexts may be placed either on or inside a volume. Valerie Pellatt therefore differentiates between *internal* and *external peritexts*.<sup>19</sup> The following locations are of relevance for my analysis of paratextual framing:

#### **External**

- front cover
- spine
- back cover
- flaps (on dust cover)

#### **Internal**

- front matter (e.g. copyright page, title page/s, foreword)
- end matter (e.g. colophon, afterword)

Not all peritexts are relevant for the investigation performed in this article. Firstly, I have not included referential peritexts such as the name of the author and publishing house, since they lack relevance in relation to my research questions. Secondly, I have decided not to analyze author bios when provided separately (not as part of the publisher's blurb), since they only provide factual information about the author, commonly provided by the author's Swedish agent or publisher. To summarize, the following peritexts are included in the analysis of paratextual framing:

- fore and afterword
- name of book series
- publisher's blurb (including book information on copyright page)
- commercial front cover peritexts (slogans, taglines)
- endorsement and review quotes

While some of the above peritext types are self-evident, others require explanation. First of all, *commercial front cover peritexts* are short advertising statements placed on the front cover of a book. In book publishing, a tagline is “a short phrase that piques the reader’s interest and leaves them wanting to find out more.”<sup>20</sup> Other types of commercial front cover peritexts are short slogans indicating the *consecration* (see below) of the author, for instance as “World sensation!” or “For the first time in Russian!” An *endorsement quote* in book publishing is a quote from a statement about a work, often written by a renowned author or famous person, while a *review quote* is an excerpt from a published review. The *blurb*, in the *Cambridge Dictionary*, is defined as “a short description of a book, film, etc., written by the people who have produced it, and intended to make people want to buy it or see it.”<sup>21</sup> Usually, blurbs contain a summary of the book in question, combined with other relevant information about the publication and author. María Lluïsa Gea Valor, who has studied this type of peritext, concludes that the blurb is primarily commercial rather than informative. Her analysis revealed that the primary function of the publisher’s blurb is “to persuade the reader to buy the book by describing its contents and by praising its qualities.”<sup>22</sup> It is common for the copyright page of Russian editions to provide a slightly altered version of the back-cover publisher’s blurb. The reason for including these texts in the analysis of paratextual framing is that this particular version of the publisher’s book information is often used in the marketing of a book. That is, the book description on the copyright page generally coincides with the book description published on literary websites and internet bookstores. However, in order not to code the same information twice, the contents of the copyright pages have only been coded if they provide information that is not included in slogans or the publisher’s blurb. Importantly, the sections of blurbs and copyright pages that summarize the plot of a novel have not been coded, since this deals with what the novel is about, rather than how it is framed by the publishing house.

As indicated above, there are rather big differences between the material included in the current analysis of Swedish crime fiction in Russia, and the previous analysis that dealt with the Soviet period. Apart from a larger number of both editions and peritexts, there are also major differences when it comes to the types of paratextual framing. Publishing houses were state-owned in the Soviet Union and fore- and afterwords often provided a combination of hermeneutical and ideological framing, which at the same time instructed the understanding of a work (hermeneutical) and promoted a specific viewpoint (ideological).<sup>23</sup> It might, from a western perspective, seem logical that no commercial framing was present in the paratextual framing of the Soviet editions.<sup>24</sup> However, according to Ludmila Gricenko Wells, it is a common misconception that advertising was not used in the Soviet Union.<sup>25</sup> Instead, Soviet advertising was of a different type and based on a different set of cultural values. The same conclu-

sion is drawn by Karen F. A. Fox et al. in an investigation of Soviet marketing in 1961–1991. They conclude that despite the fact that marketing was not in line with Communist ideology, it was a tool used by Soviet foreign trade organizations. However, it was not used on the domestic market, “where the correct quantity of goods should be produced to match existing consumer demand.”<sup>26</sup> Today, the situation is the opposite. Russian publishing houses are large private enterprises that strive to sell their products on the national book market. In the competition for market share, the industry-created peritext becomes a valuable instrument for attracting the attention of possible readers. Interestingly, some of the Russian editions published in the 90s, when advertising was still a new phenomenon on the national market, contain advertising for other products. For example, on the back cover of Bo Balderson’s (the pseudonym for an unknown author) *Ministr i smert* (*Statsrådet och döden*), published in 1994, the publishing house Zvonnic-MG decided to place an advertisement for vehicle insurance.<sup>27</sup> Naturally, peritexts that aim to sell other products than the book in question have not been included in the analysis performed in this article.

### *Literary capital and consecration*

As clarified, one type of paratextual framing relevant to this analysis is commercial framing. When using the paratext as a tool for book marketing, the publisher aims to convince the presumptive reader that the book in question is of good quality and worth reading. For this objective, two concepts are of relevance, specifically *literary capital* and *consecration*. Both terms come from translation sociology, where Pascale Casanova has advanced Pierre Bourdieu’s framework of cultural sociology. A basic premise is that literatures are not equal, and that some literatures are seen as more prestigious than others. According to Casanova, literary prestige depends on the existence of a professional “milieu,” both in terms of a public space in society where professionals meet and interact, and also in terms of celebrated writers.<sup>28</sup> Languages are also valued differently, and the linguistic and literary capital of languages is referred to by Casanova as *literariness*.<sup>29</sup> Literatures and authors constantly strive to acquire literary capital, and to be *consecrated* by means of, for example, literary prizes or translations. Translation is, according to Casanova, “the foremost example of a particular type of consecration in the literary world”; thus, “[translators] contribute to the growth of the literary heritage of nations.”<sup>30</sup> Yvonne Lindqvist exemplifies what Casanova calls “consecration translation” by means of Swedish crime fiction. She explains that when Swedish crime fiction novels are published on the more prestigious Anglo-American market, they become consecrated and accumulate literary capital.<sup>31</sup> Apart from translation, critical recognition is also an important tool in the struggle for literary capital.<sup>32</sup>

## 4. The Source and Target Culture Contexts

In this section I will first provide a brief description about the general development and trends in Swedish crime fiction during the era investigated in this article. Thereafter, I will describe the situation in the target culture, Russia, during this rather turbulent and eventful period, which begins with the emerging of a new country—the Russian federation—in the ruins of the Soviet Union.

### *Swedish Crime Fiction 1992–2021*

Throughout the 20<sup>th</sup> century, Swedish crime fiction was a marginal genre, with few bestselling authors.<sup>33</sup> Undoubtedly, the exceptions to this were Maj Sjöwall and Per Wahlöö, who in the 1960s and 70s managed to acquire international renown with their series about Martin Beck and his colleagues at the National Murder Squad in Stockholm. The series—written as an act of political activism—became the starting point for the socially motivated crime fiction novel, which has since become a hallmark of Swedish crime fiction.<sup>34</sup> Social criticism was also a strong trend in Swedish crime fiction during the 1980s and 90s, and may be exemplified by authors such as Arne Dahl (the pseudonym for Jan Arnald), Åke Edwardson, Jan Guillou and Henning Mankell.<sup>35</sup>

Regardless of the fact that Guillou wrote political thrillers rather than police procedurals, his social criticism clearly stems from Sjöwall & Wahlöö. The first novel in his Hamilton series, *Coq Rouge*, came out in 1986, and introduces the military officer and counterespionage agent Carl Hamilton. The series has been described as a Swedish version of Ian Fleming's James Bond series, with an international setting and lots of action.<sup>36</sup> The narrative is ideological, with social criticism presented from a leftist-liberalist position.<sup>37</sup> Another important feature of the novels is the tangible post-Cold War setting, which, according to Andrew Hammond, may be seen in relation to Guillou's previous journalistic activities and involvement with the KGB.<sup>38</sup> The series had some international success and was translated into many European languages. However, only one, *Fiendens fiende* (*Enemy's Enemy*) from 1989, was translated into English, and two *Coq rouge* from 1986 and *Den demokratiske terroristen* (The democratic terrorist) from 1987, into Russian. Despite Guillou's success, Kerstin Bergman describes the 1980s as a rather weak period for Swedish crime fiction. Instead, the "new golden age of Swedish crime fiction" becomes a fact in the early 1990s, with the debuts of the two internationally successful authors Håkan Nesser and Henning Mankell.<sup>39</sup> While Mankell continues in the tradition of social criticism, Nesser's novels have been described

internationally as “classy and rewarding whodunnits,”<sup>40</sup> with the unusual trait of being set in “a geographically unspecific location somewhere in Northern Europe.”<sup>41</sup>

The next important step in the history of Swedish crime fiction is, according to Bergman, the entrance of female authors. Thus, the 1990s first introduced psychological crime fiction by female authors such as Kerstin Ekman and Inger Frimansson,<sup>42</sup> followed by the debuts of Liza Marklund, Karin Alvtegen and Helene Tursten in 1998.<sup>43</sup> Marklund’s international success with *Sprängaren* (*The Bomber*), the first novel in the series about the journalist Annika Bengtzon, paved the way for a new wave of internationally successful female crime fiction authors such as Anna Jansson, Camilla Läckberg, Åsa Larsson and Mari Jungstedt.<sup>44</sup>

In the 21<sup>st</sup> century, Swedish crime fiction entered a new golden era, commonly described as *deckarboomen* (‘the boom in Swedish crime fiction’).<sup>45</sup> According to Karl Berglund, an increase in first editions published by Swedish authors could be seen as early as 1998.<sup>46</sup> Furthermore, he explains that the boom is twofold: “Firstly, there has been a quantitative expansion of first editions, where major publishers and self-publishers have been key actors. Secondly, there has been an increase in bestselling crime fiction.”<sup>47</sup>

This explosion of Swedish crime fiction was not contained within Sweden, but spread throughout the world, nowadays commonly grouped together with crime fiction from other Nordic countries.<sup>48</sup> Bergman concludes that Stieg Larson’s authorship is an important factor for the recent international success of Nordic crime fiction, but also aspects such as criticism of the welfare state, strong female characters and (relative) gender equality, exotic atmospheres and finally a firm footing in the Anglo-American crime fiction tradition.<sup>49</sup>

When it comes to early 21<sup>st</sup> century trends in Swedish crime fiction, Bergman points towards female dominance as the most significant trend.<sup>50</sup> Berglund, who has done a major statistical analysis of Swedish crime fiction in 1977–2010, confirms that the turn of the century saw “[a] rapid shift in gender balance,” but concludes that men still are in the majority: “Of all crime novels, women wrote almost a fifth in the 1980s, just over a tenth in the 1990s, and around a third in the first decade of the 2000s.”<sup>51</sup> Only when specifically analyzing the most commercially successful novels are female authors in a small majority.<sup>52</sup>

Other significant early 21<sup>st</sup> century trends mentioned by Bergman are a movement away from social criticism, and a greater focus on personal aspects. Also, children are nowadays more often the victims of crime, and childhood trauma often plays a role in the plot of crime fiction novels. Another trend is the use of elements from the horror genre, which is exemplified by Johan Theorin’s crime fiction novels set on the island of Öland. The historical crime fiction genre is also, according to Bergman, a trend which

has received international attention. Stieg Larsson, “the most successful crime fiction author of the 21<sup>st</sup> century,” is described as a trend of his own.<sup>53</sup> According to Bergman, the trendsetting aspects of his authorship are the unusual female main character and the use of a new type of social criticism compared to that of Sjöwall & Wahlöö. Finally, she points out that the trilogy, in the wake of Stieg Larsson’s success, has become a common format for Swedish crime fiction authors.

The latest decade, 2010–2021, has seen an increase in crime fiction novels set in the northern parts of Sweden, with a strong focus on the landscape and atmosphere. Åsa Larsson, Tove Alsterdal and Stina Jackson are examples of successful authors whose novels take place in the Swedish province of Norrland. However, Kerstin Bergman suggests that the most southern part of Sweden, Skåne, is also well represented in 21<sup>st</sup> century Swedish crime fiction, with authors such as Mattias Edvardsson, Mats Olsson, Joakim Zander and Stefan Ahnhem.<sup>54</sup> The previously mentioned trend in historical crime fiction has intensified with the internationally successful Bellman noir trilogy by Niklas Natt och Dag, and has even been referred to as the strongest literary trend of the 2010s.<sup>55</sup> Natt och Dag’s trilogy has received attention not only because of its historical setting, but also due to the cruel murders and gruesome descriptions of 18<sup>th</sup> century Stockholm. This leads us into the next trend that emerges when analyzing the commercially successful Swedish crime fiction of the last decade, namely gruesome and violent crime fiction. This trend may be exemplified by Lars Kepler (the pseudonym for Alexandra Coelho Ahndoril and Alexander Ahndoril) and Erik Axl Sund (the pseudonym for Håkan Axlander Sundquist and Jerker Eriksson). Interestingly, there is also an opposing trend of practically violence-free criminal comedies by authors such as Catharina Ingelman-Sundberg, which according to Kerstin Bergman have lately become popular in Sweden.<sup>56</sup>

### *The Target Culture Context: Ideology Replaced by Market Economy*

After a turbulent period of war, nuclear disaster, political reformations and economical as well as ideological crisis, the Soviet Union collapsed in December 1991. This drawn-out process resulted in great societal changes, with the lives of ordinary people being transformed in an abrupt way. Naturally, the book market too was subject to change. Already during the glasnost and perestroika of the 1980s, access to literature had started to increase. When the collapse was a fact, books flooded the stores and marketplaces, and the Russian people could finally purchase the previously banned dissident authors. In an article from 2002, Yuriy Maisuradze and Boris Esenkin explain that between 1990 and 2002, the number of publishing houses in Russia increased from 150 to 5000.<sup>57</sup> Furthermore, even by 2002, as much as 85% of Russia’s book pro-

duction was issued by private publishing houses. After an initial explosive increase in book publishing—as many as 41 234 titles were published in 1990—the production fell, both in terms of print runs and titles.<sup>58</sup> Maisuradze and Esenkin conclude that publishing books was not a problem in Russia around the year 2000. However, the number of books produced per capita declined from ten to three between 1990 and 2002.<sup>59</sup> The reasons for the decline are, according to the authors, a combination of the bad economic situation, retailers not adapting to the new situation, and a change in reading habits: “Intellectual reading – predominantly defined by a preference for fiction and art – tends to diminish year by year, not only due to the economy, but also under powerful pressure from TV and other media, against which there is no state propaganda about the importance of reading.”<sup>60</sup>

The Russian decline in reading seems to have continued. In 1990, there were 8 500 bookstores in Russia, compared to 2 500 in 2012.<sup>61</sup> Still, when it comes to the number of published titles, Russia was in third place in the world after the U.S. and China in 2012, with an annual average of about 125 000 titles per year.<sup>62</sup> Accordingly, despite the fact that the citizens of post-Soviet Russia have access to more titles than they had in the Soviet Union, the titles are printed in small print runs for a population that has become increasingly uninterested in reading.

## 5. Swedish Crime Fiction in Russian Translation 1992–2021: Statistics and Trends

In this section, I will present the analysis of bibliographical data gathered from Swedish and Russian library databases, publishing house information and Russian literary websites. I will start by providing a statistical overview of the Russian publication of Swedish crime fiction for the entire period 1992–2021. Due to the large amount of material, I will thereafter present the more qualitative part of the analysis divided into the two 15-year periods 1992–2006 and 2007–2021.

### *Publication Statistics 1992–2021*

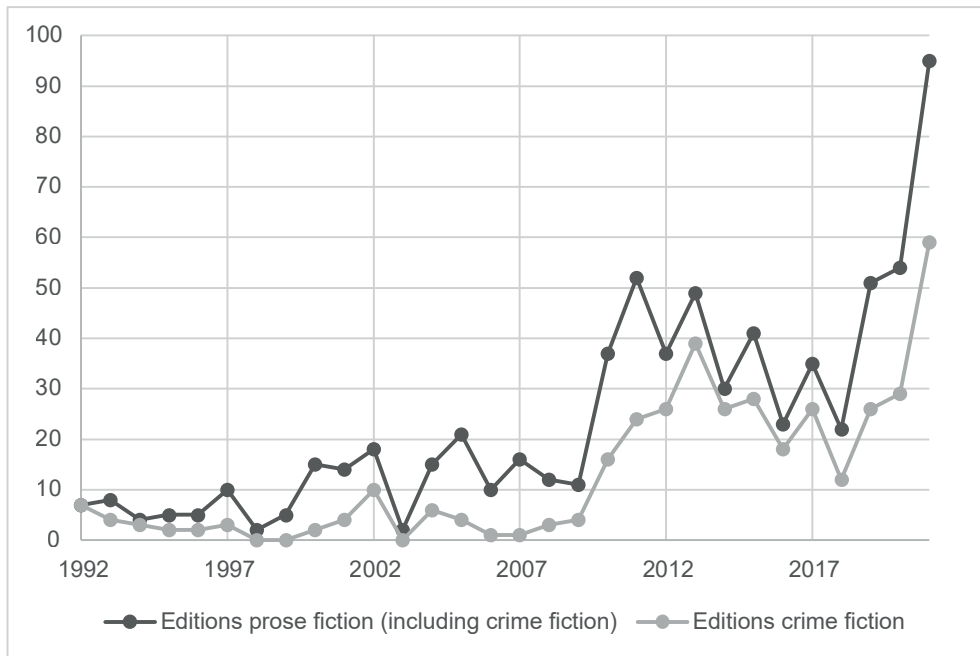
In total, 706 editions of Swedish adult prose fiction (henceforth only referred to as “Swedish prose fiction”) were published in book form in Russia between 1992 and 2021. These 706 editions consist of different publication types (e.g. novel, anthology, collection and omnibus) and literature from different eras (e.g. 19<sup>th</sup> century, 20<sup>th</sup> century and 21<sup>st</sup> century). They also include first, second, third and subsequent editions.

As might have been expected, the most common type of publication of Swedish

prose fiction in Russian translation is the novel. The novel is also the most common publication type when it comes to Swedish crime fiction in Russian translation. For the whole period 1992–2021, crime fiction accounts for 64% of all novels published in Russian translation. Omnibus editions and anthologies are also rather common publication types for crime fiction.

Another conclusion that may be drawn based on the bibliographical data is that the publication types are quite varied for Swedish 19<sup>th</sup> and 20<sup>th</sup> century literature, while Swedish 21<sup>st</sup> century literature is mostly published as novels. The novel accounts for 49% of all editions of Swedish 20<sup>th</sup> century prose fiction published in Russia, compared to 94% of the 21<sup>st</sup> century editions.

The Russian publication of Swedish prose fiction in general and Swedish crime fiction in particular has increased since around 2010. This is illustrated in Figure 1:

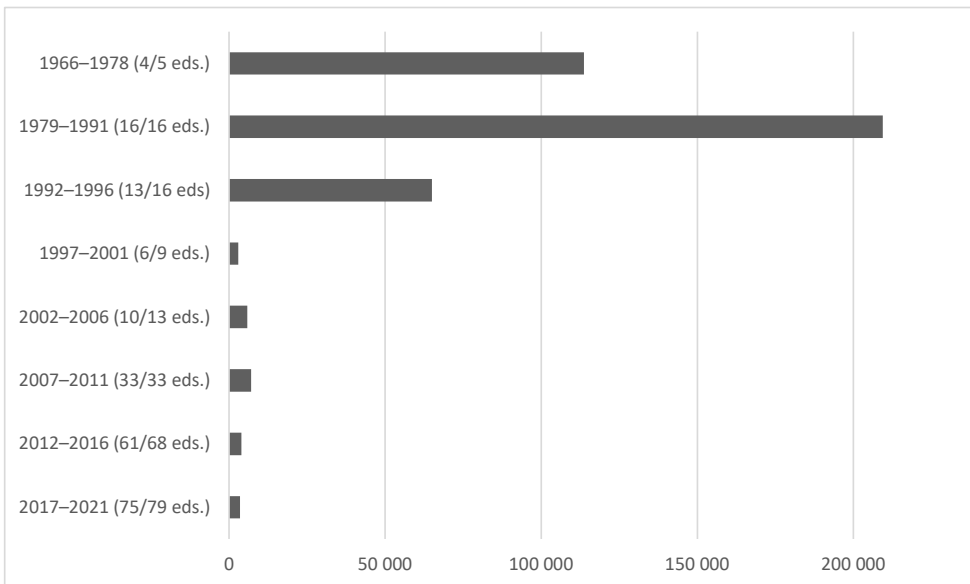


**Figure 1.** The total number of editions of Swedish prose fiction (including crime fiction) and editions of Swedish crime fiction per year 1992–2021.

Figure 1 is based on the total number of editions (all publication types, eras and editions) of Swedish crime fiction published in Russia during the period investigated, in relation to the total number of Swedish prose fiction publications. As may be seen, the publication of Swedish prose fiction in Russia was rather modest between 1992 and 1999, with an average of 5.1 editions (2.6 editions of crime fiction) published per year. Between the years 2000 and 2009, the number of published editions increased to an

annual average of 13.4 editions of prose fiction, and 3.5 editions per year of crime fiction. In 2010, a major increase may be seen both in the publication of Swedish prose fiction, and of Swedish crime fiction. The average number of prose fiction editions per year between 2010 and 2021 is 43.8, and the average number of published crime fiction editions for the same years is 27.4. During these years, the share of crime fiction fluctuates between 43% and 87%. That is, the effects of the boom in Swedish crime fiction reach the Russian market around 2010, which coincides with the Russian publication of Stieg Larsson's Millennium trilogy: the first novel in the series was published in 2009, and the following two in 2010. To summarize, the crime fiction genre constitutes 55% of all Swedish prose fiction published in Russian translation for 1992–2021, and 63% for 2010–2021.

Another observation is that the publication of Swedish crime fiction in post-Soviet Russia is significantly larger than it was during the Soviet period analyzed previously (1946–1991), when only 95 editions of prose fiction (of which 25 were crime fiction) were published.<sup>63</sup> However, the Soviet publishing was actually more abundant when it comes to one aspect, namely numbers of copies. This is illustrated in Figure 2, which presents data regarding the average number of copies in a first print run.



**Figure 2.** Number of copies in the first print run. NB. Not all publishing houses release information about numbers of copies in a print run. Thus, the number in parentheses indicates for how many editions I had access to this information.

Figure 2 reveals that the Soviet first edition print runs included a very large number of copies, compared to the rather small print runs of the 21<sup>st</sup> century. Thus, even though

more editions of Swedish crime fiction are being published nowadays, the total number of published copies is actually smaller than during the Soviet era.

In total, 385 editions of Swedish crime fiction have been published in Russia between 1992 and 2021. Of these, ten editions are anthologies and 375 are one-author volumes,<sup>64</sup> written by 67 different authors (one Finland-Swedish author).<sup>65</sup> Additionally, 19 of the 67 authors only have one crime fiction novel published in Russian translation.

The gender balance for the whole period is rather even when it comes to the number of authors, but shows a male dominance in the number of editions. 31 female authors account for 139 of 375 editions (36%), while 31 male authors and 3 male author couples are responsible for 184 editions (49%), and three male/female author couples for 47 editions (14%). In the top 5, we find two female authors, one author couple consisting of a man and a woman, and two male authors. Table 1 presents the 20 most published Swedish crime fiction authors in Russia for the whole period 1992–2021.

**Table 1.** The 20 most published Swedish crime fiction authors in Russia 1992–2021.

Author	Gender	Editions	Novels: eds. (1 <sup>st</sup> eds.)	Omnibuses: eds. (1 <sup>st</sup> eds.)	Parts of novels: eds. (1 <sup>st</sup> eds.)
Läckberg, Camilla (1974–)	f	43	43 (12)		
Sjöwall, Maj (1935–2020) and Wahlöö, Per (1926–1975)	f/m	32	13 (10)	9 (7)	
Larsson, Stieg (1954–2004)	m	32	28 (3)		4 (4)
Mankell, Henning (1948–2015)	m	26	26 (14)		
Marklund, Liza (1962–)	f	18	17 (9)		
Kepler, Lars (pseud.)	f/m	15	15 (7)		
Theorin, Johan (1963–)	m	12	5 (7)		
Persson, Leif G.W. (1945–)	m	11	11 (6)		
Larsson, Åsa (1966–)	f	10	10 (5)		
Ohlsson, Kristina (1979–)	f	8	8 (6)		
Dahl, Arne (pseud.)	m	8	8 (5)		
Rosenfeldt, Hans (1964–) and Hjort, Michael (1963–)	m/m	8	8 (5)		
Roslund, Anders (1961–) and Hellström, Börge (1957–2017)	m/m	7	7 (6)		
De la Motte, Anders (1971–)	m	7	7 (5)		
Kallentoft, Mons (1965–)	m	7	7 (5)		
Sund, Erik Axl (pseud.)	m/m	6	6 (5)		
Nesser, Håkan (1950–)	m	6	4 (4)		

Natt och Dag, Niklas (1979–)	m	6	6 (3)		
Grebe, Camilla (1968–)	f	6	6 (3)		
Ahnhem, Stefan (1966–)	m	5	5 (5)		

There are no major surprises in Table 1; all authors are well-known and internationally successful. The table includes five female authors, ten male authors (of which one is writing under a pseudonym), three male author couples (one writing under a pseudonym), and two mixed gender author couples (one writing under a pseudonym). Camilla Läckberg's 12 novels and 43 editions makes her by far the most published Swedish crime fiction author in Russia in 1992–2021. Her first novel in Russian translation, *Propovednik (Predikanten)*, came out in 2008, and five of her novels were published in new editions in 2021.<sup>66</sup> As a matter of fact, no Swedish authors have been published in more editions in Russia during the period analyzed. Läckberg is followed by Sjöwall & Wahlöö, whose ten Martin Beck novels have been published in 32 Russian editions between 1992 and 2021. Despite the fact that he only wrote three novels, Stieg Larsson is in third place with his 32 editions published in Russian translation.

### *The first 15-year period: 1992–2006*

In total, 48 editions of Swedish crime fiction were published between 1992 and 2006. Of these, seven are anthologies and 41 are one-author volumes, written by four female authors (seven eds.) eight male authors (21 eds.), and one male/female author couple (13 eds.). Since a rather small amount of Swedish crime fiction novels were published between 1992 and 2006, Table 2 includes all authors published during the period.

**Table 2.** Swedish crime fiction authors published in Russia 1992–2006.

Author	Editions	Novels: eds. (1 <sup>st</sup> eds.)	Omnibuses: eds. (1 <sup>st</sup> eds.)	Parts of novels: eds. (1 <sup>st</sup> eds.)
Sjöwall, Maj (1935–2020) and Wahlöö, Per (1926–1975)	13	8 (3)	5 (3)	
Mankell, Henning (1948–2015)	11	11 (10)		
Lang, Maria (pseud.)	4		4 (4)	
Heller, Frank (pseud.)	3	3 (1)		
Guillou, Jan (1944–)	2	2 (2)		
Marklund, Liza (1962–)	1	1 (1)		
Alvtegen, Karin	1	1 (1)		

Balderson, Bo (pseud.)	1	1 (1)		
Ekman, Kerstin (1933–)	1	1 (1)		
Mårtenson, Jan (1933–)	1	1 (1)		
Sourander, Bobi (1928–2008) (Finland-Swedish author)	1	1 (1)		
Trenter, Stieg (1914–1967)	1	1 (1)		
Virdborg, Jerker (1971–)	1	1 (1)		

As illustrated in Table 2, as many as eight of the authors published in Russian translation between 1992 and 2006 are only represented with one crime fiction novel in Russian translation. Clearly, the boom in Swedish crime fiction has not yet entered the Russian book market. Furthermore, four authors—Sjöwall & Wahlöö, Maria Lang (the pseudonym for Dagmar Lange), Frank Heller (the pseudonym for Gunnar Serner) and Jan Mårtenson—belong to older generations of Swedish crime fiction authors and already had novels published in the Soviet Union (either in anthologies or in book form). Stieg Trenter also belongs to an older generation of Swedish crime fiction, but for some reason he was never published in the Soviet Union.<sup>67</sup> Among the top five, we find three authors—Sjöwall & Wahlöö, Henning Mankell and Jan Guillou—whose novels deal in different ways with social issues and engage in social criticism.

The most successful authors of the period are Sjöwall & Wahlöö and Henning Mankell. Four novels by Sjöwall & Wahlöö, which, due to ideology, were never published in the Soviet Union, could now be published, in addition to new editions of previously published novels.<sup>68</sup> Mankell, who debuted as a crime fiction author in Sweden in 1991, only entered the Russian market in the year 2000. Still, as many as ten of his novels were published in 2000–2006.

Jan Guillou is an interesting case. The first two novels in his Hamilton series were published in 1993 by the publishing house *Meždunarodnye otnošenija*. Promotional material placed in other novels by the same publisher reveals that they also planned to publish the next two books in the series. However, for some reason these novels never reached the Russian book market. Perhaps Guillou's post-Cold War theme was not appreciated by Russian readers.

In 1996, Kerstin Ekman's *Proisšestvija u vody* (*Händelser vid vatten*) came out in Russian translation. This is the only work by Ekman ever translated into Russian. Towards the end of this 15-year period, Liza Marklund and Karin Alvtgen—representatives of a new generation of Swedish female crime fiction authors—entered the Russian market.

*The second 15-year period: 2007–2021*

During this 15-year period 337 editions of Swedish crime fiction were published in Russia. Of these, three editions are anthologies and 334 are one-author volumes, written by 58 different authors (including one Finland-Swedish author). The gender balance is more equal during this period, with 29 female authors (137 eds.), 24 male authors and three male author pairs (163 eds.), and finally two male/female author couples (34 eds.). However, as illustrated in Table 3, in the list of authors represented with the most editions, only five are female, compared to ten male authors (one writing under a pseudonym), three male author couples (one writing under a pseudonym), and two mixed-gender author couples (one writing under a pseudonym).

**Table 3.** The 20 most published Swedish crime fiction authors in Russia 2007–2021.

Author	Gender	Editions	Novels: eds. (1 <sup>st</sup> eds.)	Omnibuses: eds. (1 <sup>st</sup> eds.)	Parts of novels: eds. (1 <sup>st</sup> eds.)
Läckberg, Camilla (1974–)	f	43	43 (12)		
Larsson, Stieg (1954–2004)	m	32	28 (3)		4 (4)
Sjöwall, Maj (1935–2020) and Wahlöö, Per (1926–1975)	f/m	19	15 (3)	4 (4)	
Marklund, Liza (1962–)	f	17	17 (8)		
Kepler, Lars (pseud.)	f/m	15	15 (7)		
Mankell, Henning (1948–2015)	m	15	15 (4)		
Theorin, Johan (1963–)	m	12	5 (7)		
Persson, Leif G.W. (1945–)	m	11	11 (6)		
Larsson, Åsa (1966–)	f	10	10 (5)		
Ohlsson, Kristina (1979–)	f	8	8 (6)		
Dahl, Arne (pseud.)	m	8	8 (5)		
Rosenfeldt, Hans (1964–) and Hjort, Michael (1963–)	m/m	8	8 (5)		
Roslund, Anders (1961–) and Hellström, Börje (1957–2017)	m/m	7	7 (6)		
De la Motte, Anders (1971–)	m	7	7 (5)		
Kallentoft, Mons (1965–)	m	7	7 (5)		
Sund, Erik Axl (pseud.)	m/m	6	6 (5)		
Nesser, Håkan (1950–)	m	6	4 (4)		
Natt och Dag, Niklas (1979–)	m	6	6 (3)		
Grebe, Camilla (1968–)	f	6	6 (3)		
Ahnhem, Stefan (1966–)	m	5	5 (5)		

Camilla Läckberg is the most published Swedish crime fiction author in Russia during the period, both when it comes to individual novels and to total editions. However, it is also striking that Sjöwall & Wahlöö's classic novels about Martin Beck are still in high demand among Russian readers in the 21<sup>st</sup> century. Three of Sjöwall & Wahlöö's novels were published as novels (rather than in omnibuses or anthologies) for the first time during the period, and in 2021, the last year of this investigation, three of their novels were published in new editions.

Despite the fact that he only published three novels, Stieg Larsson is in second place with his 32 editions, which clearly makes him the author whose individual novels have come out in the most editions. Only four of the authors in Table 3—Sjöwall & Wahlöö, Henning Mankell, Liza Marklund and Karin Alvtengen—also had crime fiction novels published in Russian translation during the previous period, 1992–2006. Interestingly, Leif G.W. Persson, who was not published during the period 1992–2006, instead had novels published in the Soviet Union.

With regard to trends and subgenres, many of the popular Swedish crime fiction authors may be seen as exotic, even from a Swedish perspective. For example, Åsa Larsson's novels are set in the area around Kiruna in northern Sweden, and the characters in Stefan Ahnhem's novels are set in the most southerly parts of Sweden, with characters moving around the area between Malmö and Copenhagen. Both Johan Theorin and Mari Jungstedt's fictional universes are placed on Swedish islands: while many of Theorin's novels take place on Öland, Jungstedt instead writes about Gotland. Finally, Camilla Läckberg's ten novels in the Fjällbacka series takes place in a picturesque coastal town in western Sweden. Furthermore, many successful Swedish crime fiction authors provide an extra spice or add something new to the genre, such as Niklas Natt och Dag's historical setting, Johan Theorin's ghostly atmosphere, Lars Kepler's ghostly murders and elaborate serial killers, and Erik Axl Sund's psychological edge.

## 6. Paratextual Framing

In this section, I will present the analysis of the paratextual framing of Swedish crime fiction in Russia. The results have been divided into sub-sections based on the different types of peritext. During the period analyzed in this article, both the variety and amount of peritexts have increased. Most Swedish crime fiction editions published during the Soviet period only had titles and author names on the front cover.<sup>69</sup> Similarly, the peritext was also rather sparse during the 1990s. Thereafter—and especially in the 2010s—the peritext seems to have become an increasingly important tool for the publishers when it comes to marketing books and attracting the attention of readers.

### *Fore- and afterwords*

The use of fore- or afterwords in translated editions of Swedish crime fiction was common in the Soviet Union, but was already starting to become less common in the 1980s.<sup>70</sup> Only five of the 230 editions included in the corpus for this investigation have forewords. These editions also stand out in another sense, since they are editions of older crime fiction, specifically novels and omnibus editions of crime fiction novels by Maria Lang (the pseudonym for Dagmar Lange) and Frank Heller (the pseudonym for Gunnar Serner), either published for the first time in Russian translation, or re-published. However, while the Soviet forewords were often hermeneutical/ideological, the post-Soviet forewords are informative and evaluative, and deal with the biography and bibliography of the authors and their place in Swedish literature. Between 2005 and 2006, the Olga Morozova publishing house published three crime fiction novels by Frank Heller in a series called “*Prestuplenie v stile*” (Stylish crime). Frank Heller’s novels, for example, are described by the translator Juliana Jachnina as being “for the gourmets of crime and adventure fiction.”<sup>71</sup> After explaining that Heller is considered to be a cult author in Sweden, she especially praises his graceful and aphoristic style, his masterful dialogues and intertextual references to legendary heroes of the crime fiction genre.<sup>72</sup> To summarize, Heller is characterized as a master of the crime and adventure fiction genre, but not particularly related to Swedish crime fiction. In 1997, the publishing house Terra published three volumes of Maria Lang novels. Each volume contains a foreword by a translator. The forewords are informative and referential and all deal with slightly different aspects of Maria Lang’s authorship. In the first foreword, for example, the translator Julija Gronskaja explains that Lang has written 36 crime fiction novels united by the same characters, and that she is called “the Swedish Agatha Christie.”<sup>73</sup> Furthermore, the author of the foreword informs the target text reader about translations into other languages and international prizes won by the author.<sup>74</sup> It is explained that her work, unfortunately, is practically unknown to Russian readers, which the publisher now wishes to amend.

### *Book series*

Publishing houses often sort the novels they publish into different series. Book series are related to marketing, and may facilitate readers in more easily finding the type of literature they regularly read. The name of a book series may thus indicate different types of characteristics, such as the intended audience of the novels included, their genre, or the type of experience the novels may provide. 192 of the 230 editions of Swedish crime fiction analyzed in this investigation were assigned to a book series. Fig-

Figure 3 illustrates the different types of book characteristics expressed in the names of the book series.

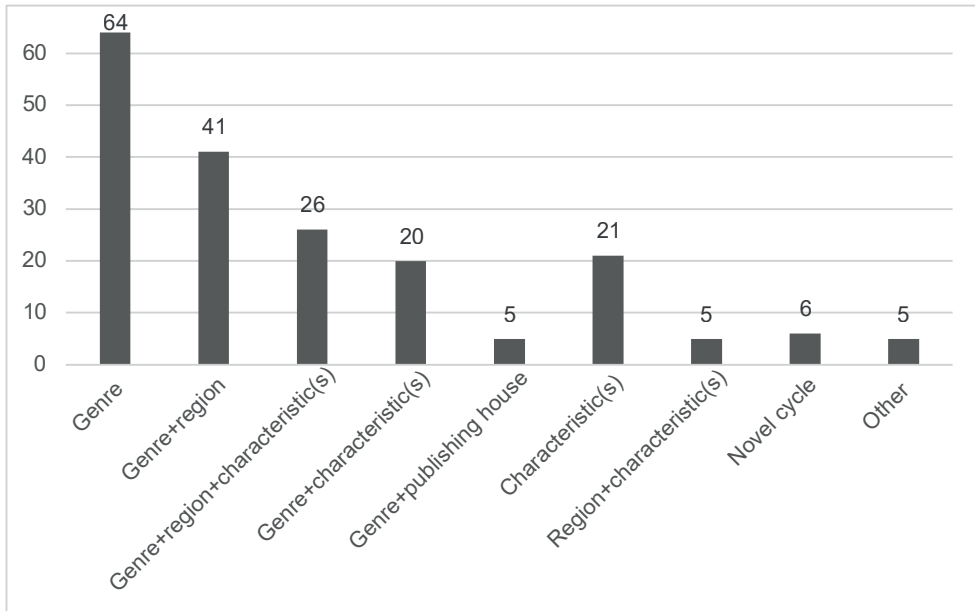


Figure 3. Characteristics highlighted in the names of book series.

The most common type of characteristic implied in the name of the book series is the genre of the books, followed by series that imply the genre in addition to a reference to the source culture or region of origin, and/or other book characteristics such as era of publication or merits (classic, the best, bestselling). In total, 156 of 193 editions assigned to a series include an indication of the genre. Example of such series are “Detective,” “Misterium,” “Kriminal-labirint,” “Master detective,” “Švedskij detektiv,” (Swedish detective) and “Mirovoj detektiv” (World detective). After genre, region is the second most common characteristic of a book series in this corpus. In total, 67 of the 193 editions assigned to a book series indicate the novels’ country or region of origin. Since one of my research questions specifically deals with whether the novels are related to Swedish or Scandinavian crime fiction, I have analyzed this aspect in greater detail: 55% of the book series that use region as a characteristic relate the novel to Scandinavian crime fiction; 18% include a word that indicate that the novel is foreign; 15% relate the novel to world literature, and finally only 3% to Swedish literature. However, since this investigation spans 30 years, it is also relevant to analyze references to source culture or region of origin from a diachronic perspective. This is illustrated in Figure 4:

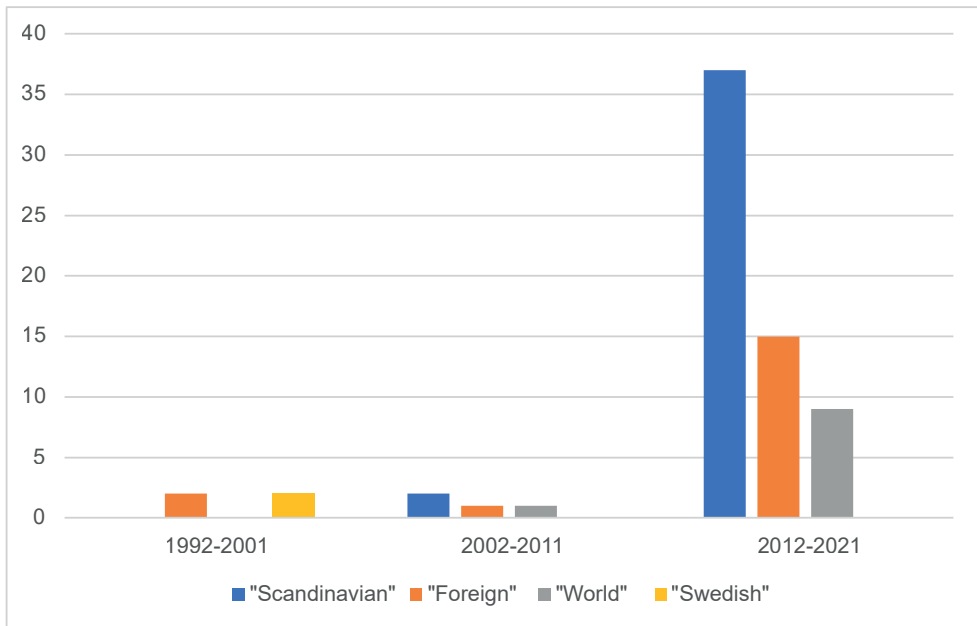


Figure 4. References to source culture or region of origin in book series titles.

Interestingly, the adjective “Swedish” was used in the title of a book series by two different publishing houses during the Soviet era and early 1990s. In these series, one omnibus edition of Maria Lang’s novels and an anthology containing work by 20<sup>th</sup> century authors such as Stieg Trenter and Jan Ekström was published during the period analyzed. Four different book series indicate that the novels included are foreign (using either the word *zarubežnyj* or *inostrannyj*, both of which mean “foreign”). The most prolific is the publishing house Centropoligraf’s series “Inostrannyj detektiv” (Foreign detective novel), in which Liza Marklund and Leif G.W. Persson were published between 2014 and 2018. Three different series include the word “mirovoy” (‘world’), the first of which was published in 2011. Between 2013 and 2021, Sjöwall & Wahlöö, Mats Olsson and Åke Edwardson have been published in the series “Zvezdy mirovogo detektiva” (Stars of the world detective novel), while Kristina Ohlsson in 2013 was published in the series “Mirovoj detektiv” (World detective novel). Finally, one omnibus edition of novels by Sjöwall & Wahlöö was published in 2013 in the series “Lučšie mirovye detektivny” (Best detective novels in the world).

The first Russian edition of Swedish crime fiction published in a series that frames it as “Scandinavian” came out in 2011. Seven publishing houses together have nine different series that market novels by Swedish crime fiction authors as Scandinavian. Apart from Håkan Nesser and Arne Dahl, who debuted in the 1990s, all authors published in the various “Scandinavian” series debuted in the 21<sup>st</sup> century. As a matter of fact, only

one of the novels included in book series referred to as “Scandinavian” was published in Sweden before the year 2000, and as many as 32 out of 39 were published in Sweden after 2010. Consequently, “Scandinavian” seems to be an adjective used for authors related to the boom in Swedish crime fiction, such as Stefan Ahnhem, Erik Axel Sund, Mikaela Bengtsdotter and Mons Kallentoft.

### *Commercial front cover peritexts*

During the first 15-year period, 1992–2006, 14% of the editions analyzed (5 of 36) had commercial front cover peritexts, compared to 68% (131 of 194) of the editions published between 2007 and 2021. The front cover—the face of the book—is the first impression a presumptive reader will get from a book. Consequently, the front cover is highly relevant for the commercial framing of a novel. Since one of my research questions aims to find out which aspects of Swedish crime fiction novels are highlighted in the marketing of Swedish crime fiction in Russian translation, in Table 4 I will illustrate the most common aspects accentuated on the front cover:

**Table 4.** Aspects of commercial framing accentuated on the front cover of Swedish crime fiction in Russian translation.

Accentuated aspect	Peritexts (editions)
Genre	34 (33)
References to the plot/contents	29 (29)
Number of copies sold	27 (27)
Translation into other languages	21 (20)
Part of a series	19 (19)
For the first time in Russian translation	16 (16)
Bestseller	16 (16)
Among the best authors/novels in the world	14 (14)
Number 1	21 (13)
By the author of...	14 (14)
Style	13 (13)
Awards	14 (11)

Table 4 illustrates that generic peritexts and descriptions of the plot are the most common aspects in commercial front cover peritexts. Generic peritexts provide classifications, and may inform the reader that a novel belongs to a particular genre. Together with plot descriptions, this type of commercial front cover peritext might make it eas-

ier for readers to find the type of books they prefer. An example of reference to the plot may be found on the cover of Lars Kepler's *Ochotnik na krolikov* (*Kaninjägaren*): "Only the legendary Joona Linna can solve this terrible mystery."<sup>75</sup> Similarly, the following slogan may be found on the front cover of Sjöwall & Wahlöö's *Zapertaja komnata* (*Det slutna rummet*): "A dead man in a locked room! The most mysterious murder in superintendent Martin Beck's career."<sup>76</sup>

Evidently, aspects related to the fame and consecration of an author, such as awards, number of copies sold, translations and previous work are highly relevant for the commercial framing of Swedish crime fiction in Russia.

### *The publisher's blurb*

As previously explained, the publisher's blurb is a text produced by the publishing house in order to market a book. The publisher's blurb usually consists of information about the novel or anthology in question, combined with details from the author's biography. The publisher's blurb may be placed on the cover, end page and front page, and the dust cover flaps. During the time period analyzed, the publisher's blurb has become an increasingly important peritext for the marketing of Swedish crime fiction in Russia.

Table 5 provides an overview of the central aspects for the commercial framing of Swedish crime fiction in Russian translation:

**Table 5.** Aspects of commercial framing commonly emphasized in the publisher's blurbs for Swedish crime fiction in Russian translation.

Aspect	Editions
Novel synopsis	207 eds.
Translation into other languages	107 eds.
Awards	84 eds.
The novel is a bestseller	65 eds.
The novel is either number 1, or among the best or most popular in Sweden, Europe or the world	64 eds.
Novel series	64 eds.
The profession and/or education of the author	60 eds.
The novel has been turned into a film or TV series	59 eds.
Number of copies sold	49 eds.
The author's previous novels	48 eds.

As illustrated, 90% (207 eds.) of the editions analyzed include a book synopsis in the peritext. Many of the aspects listed in Table 5 also occurred in the commercial front cover peritexts (Table 4), and are related to the consecration of a particular author. However, here there is a greater focus on the author’s biography and their previous work. The most common aspects highlighted in the biography of an author are education and profession, especially in cases where the profession is connected to the authorship, such as Jens Lapidus’ work as a criminal defense lawyer, Leif G.W. Persson’s work as a criminologist, and Anna Karolina’s work as a police officer.

I will now turn to the question of genre. In accordance with my research questions, I want to find out if Swedish crime fiction is seen as a Swedish or Scandinavian phenomenon, and to which genres Swedish crime fiction is related by Russian publishers. The publishers’ blurbs for 103 of the editions analyzed contain references to one of the genres crime fiction, noir, thriller or suspense. The most common genre, crime fiction (in the Russian peritext either referred to as “detektivnyj roman,” “detektiv” or “kriminalnyj roman”), occurs in the peritext of 59 editions, while 27 editions are assigned the genre “thriller.” Furthermore, 13 editions are seen as belonging to “noir” and five to “suspense.” All of these genres have sub-genres for which descriptive qualifiers are added to the main genre, such as Swedish crime fiction, Scandinavian noir and psychological thriller. In Figure 5, I illustrate the relevant sub-genres for Swedish crime fiction in Russian translation in 1992–2021.

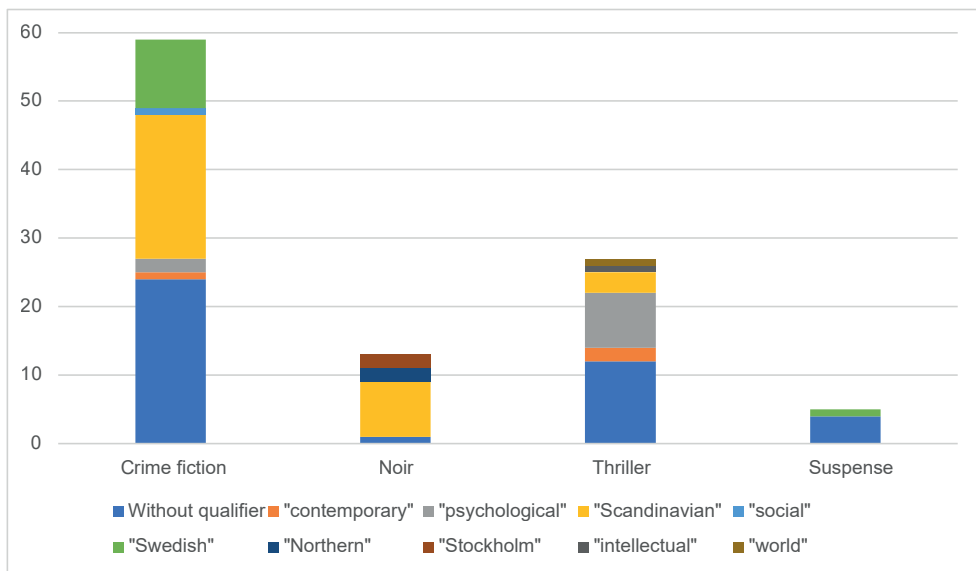


Figure 5. Genres and sub-genres in the Russian publication of Swedish crime fiction.

As may be seen in Figure 5, Swedish crime fiction in Russia is more often related to Scandinavia than to Sweden. In total, 34 editions were assigned to genres that included the word “Scandinavia” (32 eds.) or “Northern” (2 eds.), compared to thirteen editions that are related to Swedish crime fiction using either the qualifier “Swedish” (11 eds.) or “Stockholm” (2 eds.). While “Swedish” is used as a qualifier in sub-genres across the entire period, “Scandinavian” is used between 2004 and 2021. However, the only edition published before 2010 is an anthology containing both Swedish and Norwegian authors.<sup>77</sup> Thus, in relation to this edition it is possible that the qualifier “Scandinavian” refers to the origins of the authors, rather than to a particular sub-genre.

The genre “crime fiction” has been relevant for the entire period 1992–2021, both for 20<sup>th</sup> century work by Sjöwall & Wahlöö, Frank Heller, Jan Guillou, Kerstin Ekman and Henning Mankell, and for work by 21<sup>st</sup> century authors such as Åsa Larsson, Carin Bartosch Edström, Åke Edwardson, Mari Jungstedt and Camilla Läckberg. Most publishers’ blurbs only state which genre an author works in, while a few also provide some information regarding the author’s relationship to the genre in question. For example, Sjöwall & Wahlöö are marketed as belonging to “the classics of the genre,”<sup>78</sup> and in an edition from 1994 are seen as “the founders of the social detective genre in Sweden.”<sup>79</sup> Similarly, ten editions published between 2010 and 2012 have a publisher’s blurb that explains that “Wahlöö and Sjöwall have changed the established conceptions of the genre.”<sup>80</sup> Finally, a publisher’s blurb to an omnibus from 2019 explains that the authors managed to turn crime fiction into something more than just entertainment, and that “every novel has a difficult puzzle for the police officers to solve.”<sup>81</sup> The publishers’ blurbs of two earlier Swedish crime fiction authors, Frank Heller and Bo Balderson, also discuss how the authors were related to the crime fiction genre. While Frank Heller’s novels are framed as being “for gourmets of the detective and adventure novel,”<sup>82</sup> Bo Balderson’s work is described as having what constitutes the basis of Swedish crime fiction, namely “mysterious murders, several suspects, detectives and stalkers, love, brilliant humor, unexpected plot twists.”<sup>83</sup> Similarly, the publisher’s blurb for an anthology from 1996 that includes a novel by Bo Balderson informs the reader that “Scandinavian writers actively push the boundaries of the detective genre and at the same time masterfully use the possibilities of the classic detective novel.”<sup>84</sup> Another author that has made a lasting impression on the crime fiction genre is Henning Mankell, as recognized by his Russian publishers: “The Swede Henning Mankell is the acknowledged creator of the modern Scandinavian detective: without his novels, this unique genre would not be possible.”<sup>85</sup> On an edition of a novel by Håkan Nesser, the publisher’s blurb informs the presumptive reader that Nesser is a master of Scandinavian crime fiction, and that “his novels are considered classics of the genre.”<sup>86</sup>

While many of the 20<sup>th</sup> century works are seen as classics, contemporary writers are

instead seen as further developing the genre. For example, Mari Jungstedt “[develops] the tradition of the Scandinavian detective after such internationally recognized masters of the genre as Stieg Larsson and Henning Mankell,”<sup>87</sup> while Carin Bartosch Edström’s *Furiozo* (*Furiozo*) is described as “[a] modern interpretation of the classic detective drama in the spirit of Agatha Christie.”<sup>88</sup> Naturally, some of the contemporary authors are described as being among the best in the crime fiction genre. For example, Liza Marklund’s *Podryvnik* (*Sprängaren*) “can safely compete with the best examples of detective literature,”<sup>89</sup> while Camilla Läckberg “[belongs] to the celebrated masters of Scandinavian crime fiction.”<sup>90</sup>

The genre “noir” only occurs between 2015 and 2021, and seems to be a Scandinavian or Northern phenomenon, rather than Swedish. Only Jens Lapidus is related to the sub-genre “Stockholm noir,” and seen as the founder of this genre. Two of Stefan Ahnhem’s novels are described as “meta-Scandinavian noir with great characters and an inventive plot,” while both Christoffer Carlsson and Alexander Söderberg are described as writing the same type of Scandinavian noir as Stieg Larsson and Jo Nesbø. Furthermore, Camilla Greb’s novel *Dnevnik moego isčeznovenija* (*Husdjuret*) is seen as “a splendid example of Scandinavian noir,”<sup>91</sup> while Ann Rosman is seen as “the new star of Scandinavian noir.”<sup>92</sup>

The genre “thriller” occurs between 2004 and 2021, and refers to twelve authors, of whom four are related to the sub-genre “psychological thriller”: Erik Axl Sund (3 eds.), Karin Alvtengen (3 eds.), Jerker Virdborg (1 ed.), and Åke Edwardson (1 ed.). Only a few peritexts elaborate on the relationship between an author and the genre. For example, Stieg Larsson is described in two publisher’s blurbs as “an author without whose characters and plots it is impossible to imagine the universe of the contemporary thriller.”<sup>93</sup> Camilla Läckberg is seen as “the star of the world thriller,”<sup>94</sup> while the publishers’ blurbs to three different novels by Lars Kepler describe them as either the benchmark or the ideal of the Scandinavian thriller.

Finally, five editions are related to the genre “suspense,” one of them—Viveka Sten—particularly to Swedish suspense. To exemplify, Tove Alsterdal is described as “one of the most famous Swedish writers of the suspense genre,”<sup>95</sup> and Viveka Sten as the “superstar of Swedish suspense.”<sup>96</sup>

A few publishers’ blurbs mention the boom in Swedish crime fiction. For example, the peritexts of three editions by Åsa Larsson inform the reader that “the Swedish detective novel is still at the height of its popularity,”<sup>97</sup> while an edition by Jens Lapidus informs the reader that “[t]here is a new boom in the world book market—the Scandinavian, and in particular the Swedish detective.”<sup>98</sup>

Another aspect of interest for this investigation is whether the novels analyzed are related to other literature, or compared to other—Swedish or foreign—authors. The

analysis shows that the only frequently occurring author in comparisons is Stieg Larsson, to whom seven authors (12 eds.) are compared. Other Swedish authors who occur in comparisons are Sjöwall & Wahlöö (1 ed.) and Henning Mankell (3 eds.) For example, Erik Axl Sund is framed as “the biggest Scandinavian sensation since Stieg Larsson,”<sup>99</sup> Johan Theorin has “eclipsed Stieg Larsson in popularity,”<sup>100</sup> Lars Kepler is “the new Stieg Larsson,”<sup>101</sup> and Åke Edwardson is “the true successor to Stieg Larsson.”<sup>102</sup> The only female author compared to Stieg Larsson, Mari Jungstedt, who, in a publisher’s blurb used on three editions, is said to have “successfully developed the tradition of the Scandinavian detective in the footsteps of masters such as Henning Mankell and Stieg Larsson.”<sup>103</sup>

Some Swedish crime fiction authors are related to foreign authors or their characters. The most common foreign author used in a comparison is Agatha Christie, to whom three Swedish female authors are compared. Both Maria Lang (4 eds.) and Camilla Läckberg (3 eds.) are described as “the Swedish Agatha Christie,” while Carin Bartosh Edström’s *Furioso* (*Furioso*) is seen as “an interpretation of a classic detective drama in the spirit of Agatha Christie.”<sup>104</sup> Henning Mankell’s protagonist Kurt Wallander is compared in six blurbs to “classic characters such as Poirot, Megre, Perry Mason...”<sup>105</sup> Jan Guillou’s Hamilton is compared to James Bond in two blurbs, and Lars Kepler’s protagonist Joonas Linna is said in one blurb to be like a mixture between Sherlock Holmes and James Bond.

As previously explained, ideological framing was a common feature in the Soviet publication of Swedish crime fiction. Of the titles published between 1992 and 2021, only two editions contained ideological framing, such as references to social injustice and the bourgeois state. Both these peritexts came from subsequent editions (published in 1992 and 1994) of novels by Sjöwall & Wahlöö previously published in the Soviet Union.

The final aspect I have analyzed is how the source country, Sweden, is described in the peritext. The analysis shows that the publishers’ blurbs to work by five different authors contain either representations of Sweden, or statements suggesting that Swedish crime fiction provides truthful images of Sweden. The most prominent representation is similar to the paratextual framing of Swedish crime fiction in the Soviet Union, and describes Sweden as a society with problems and dark sides that are revealed in crime fiction. For example, the publisher’s blurb to two editions by Sjöwall & Wahlöö convey that the novel describes “Sweden of that time, with its problems and contradictions.”<sup>106</sup> Similarly, Stieg Larsson is described as an author “preoccupied with the dark side of Scandinavian society, about which most preferred to remain silent.”<sup>107</sup> Jens Lapidus’ novels are described in two blurbs as “true stories about life on the street and descriptions of the darker sides of Swedish society.”<sup>108</sup> Similarly, Kerstin Ekman’s *Proisšestvija u vody* (*Händelser vid vatten*) is described as an essay on modern life in Scandinavia:

Blackwater is both a detective and a psychodrama, as well as an essay on modern life in Scandinavia. Freedom, loneliness, crime, collapse of hopes, violence are the burning themes of the novel. Unknown to the Russian reader, life in Swedish communities, so-called collectives, is depicted in a deep, vivid and authentic way.<sup>109</sup>

Finally, the publisher's blurb to six editions of Henning Mankell's novels explains that "in addition to entertaining criminal intrigue, Wallander's investigations provide readers with curious details about life in Sweden today."<sup>110</sup>

### *Review quotes and endorsement quotes*

As previously explained, review and endorsement quotes are short selling statements about a book, usually placed on the cover of a publication. Despite the fact that the authors of these peritexts are critics, scholars and authors from different countries, they are still part of the publisher's peritext, which means that they have been selected by the Russian publishing house for the purpose of marketing the novel in question. Thus, it is important here to distinguish between paratext author and paratext sender. While the critic or scholar is the author of the paratext, the publishing house is the sender responsible for selecting the quote in question for the purpose of marketing a specific novel.

I have analyzed two aspects of the review and endorsement quotes: firstly, the nationality of the newspaper or author behind the peritext, and secondly, the aspect(s) of a book that is highlighted in the peritext.

177 of the 230 editions in my corpus have review and endorsement quotes. In total, I have coded 608 occurrences, and for the editions that had this type of peritext, the average number is 3.4 per edition. None of the editions published before 2002 have quotes. However, between 2010 and 2021 they seem to have become a very important tool in the Russian marketing of Swedish crime fiction, and they are sometimes the only type of peritext placed on the back cover of a book. In Table 6, I have explored the sources for the quotes.

**Table 6.** The origin of review quotes.

Nationality	Total	Newspaper/website	Author/scholar
Sweden	249	225	24
United-States	127	119	8
Great Britain	108	101	7
Denmark	28	28	
Germany	26	26	

Netherlands	16	16	
Italy	7	7	
Ireland	7	7	
Norway	5	5	
Russia	12	5	7
France	4	4	
Australia	3	3	
South America	2	2	
Finland	1	1	
Island	1	1	
Switzerland	1	1	
Unknown internet sources	9	9	

Most review and endorsement quotes come from Swedish sources, which is logical for books translated from Swedish. However, what is more surprising is that such large numbers of blurbs come from Anglo-American sources. By using review quotes from other countries, the Russian publisher can inform the presumptive reader that the novel has been translated into other languages and that it has been successful on foreign markets. I previously mentioned that translation, according to Casanova, is an important means for consecration, and that Lindqvist has concluded that the Anglo-American book market indicates an accumulation of literary capital. The large number of Anglo-American review quotes indicates that the Anglo-American book market is also prestigious from a Russian perspective.

Another aspect of importance is what the peritext authors actually say in the review and endorsement quotes. These texts are usually short, and only highlight one or two aspects of a novel or author. Since I aim to reveal how Swedish crime fiction is framed by the Russian publishing houses, I consider it important to study the different types of characteristics emphasized in review and endorsement quotes. Firstly, I will therefore provide an overview of the general characteristics highlighted in this type of peritext, followed by a more detailed analysis of references to Sweden and Swedish crime fiction, as well as comparisons to other authors.

The most common aspect to highlight is the strength of an author or a novel, which is done in 22% of the coded quotes. For example, the publishing house Centropoligraf uses an endorsement by Swedish author Henning Mankell, in the peritext of Liza Marklund's *Krasnaja volčitsa* (*Den röda vargen*), published in 2012: "The profound stories told by Lisa Marklund are special because of their confident style and radical view of society. There's no doubt about it."<sup>11</sup> Similarly, Èksmo uses a review quote from the Swedish newspaper *Svenska Dagbladet* in their marketing of Mons Kallentoft's *Osen-*

*nyj prizrak* (*Höstoffer*), published in 2013: “Kallentoft is superb. A captivating story with a cleverly twisted plot, rich language, carefully crafted characters and descriptions of their surroundings...”<sup>112</sup> 19% of the coded quotes have been interpreted as containing the second most common characteristic, namely a recommendation. A recommendation may be explicit, as for example in the peritext of Johan Theorin’s 2016 edition *Prizrak kurgana* (*Rörgast*), where the publisher of the 2016 translation, Ripol klassik, used a review quote from the Russian critic Lev Danilkin: “Read everything signed with that last name.”<sup>113</sup> Other recommendations are more implicit, and express a motivation for why the book in question is worth reading. This is exemplified by a quote from Daily Express, used by Êksmo in their marketing of Cilla and Rolf Börjlind’s *Černaja zarja* (*Svart gryning*) in 2018: “A great series of detective novels that grips the reader and won’t let go.”<sup>114</sup> 12% of the quotes analyzed claim that the author is either the master or king/queen of the genre, or among the best in the genre. Of the 61 quotes in this category, 39% (24 quotes) dealt with Sjöwall & Wahlöö, and 20% (12 quotes) with Liza Marklund. Other well-known authors that occur in this category are Henning Mankell, Leif G.W. Persson, Arne Dahl and Håkan Nesser. However, more recent stars are also sometimes referred to as being the best, or as kings or queens. For example, Mikaela Bley is referred to as “the new queen of the Swedish thriller,”<sup>115</sup> and Viveka Steen as “the queen of the North in crime fiction.”<sup>116</sup> Other common characteristics emphasized in the quotes are the genre (56 quotes), plot (28 quotes) and the fact that a novel is scary (13 quotes).

As indicated above, some review and endorsement quotes relate the novel in question to a region or country. However, there is a difference between stating that an author is Swedish or Scandinavian, and relating a novel to the Swedish or Scandinavian crime fiction genre.

In total, 31 quotes (26 of which originate from non-Swedish review and endorsement quotes) use the adjective “Scandinavian” when describing the reviewed novel. Of these, 26 relate the novel in question to Scandinavian crime fiction, while five blurbs instead refer to the author as being Scandinavian. Only two of these blurbs deal with work of Sjöwall & Wahlöö, claiming that this author couple “created Scandinavian crime fiction.”<sup>117</sup> Other authors whose novels are seen as related to Scandinavian crime fiction are Maria Adolfsson, Stefan Ahnhem, Karin Alvtengen, Lina Bengtsdotter, Magnus Jonsson, Mari Jungstedt, Camilla Läckberg, Leif G.W. Persson, Hans Rosenfeldt & Mikael Hjort, Anders Roslund, Erik Axl Sund, Alexander Söderberg and Joakim Zander. Interestingly, all quotes that use the words “Scandinavia” or “Scandinavian” were located on novels published in Russia between 2011 and 2021.

47 quotes use the adjective “Swedish” or the noun “Sweden” to refer to authors or novels. Of these, 15 discuss the authors as being from Sweden, while 32 (of which

20 originate from non-Swedish review and endorsement quotes) instead discuss their work as Swedish crime fiction. Since all authors in my material by definition are Swedish (the source texts are written in Swedish), I will focus instead here on references to Swedish crime fiction. Henning Mankell, Anna Jansson, Anders de la Motte, Inger Frimansson, Kristina Ohlsson, Leif G.W. Persson, Dan Sehlberg, Mats Ohlsson, Johan Theorin, Jens Lapidus, Mari Jungstedt, Maria Adolfsson and Arne Dahl have all been related to the Swedish crime fiction genre. For example, Anna Jansson's *Čužaja ptica* (*Främmande fågel*) is described as "A Swedish thriller of international class!"<sup>118</sup> while a quote on Mankell's *Ubijca bez lica* (*Mördare utan ansikte*) claims that "Mankell is a pioneer, the creator of the new Swedish crime novel, and without his books there would not be the current Swedish detective boom."<sup>119</sup> A quote from an endorsement written by Swedish crime fiction author Arne Dahl finds that "Kristina Ohlsson has succeeded in doing what others before her have only tried to achieve: to raise the Swedish detective to record heights."<sup>120</sup> Finally, a review quote about Leif G.W. Persson's *Tainstvennoe ubijstvo Lindy Vallin* (*L – som i Lindamordet*) concludes that "Swedish crime fiction would be much poorer without a Master like Persson."<sup>121</sup> Quotes that use the word Swedish occur on novels published in Russia between 2002 and 2021.

The adjective "European" occurs in 14 review quotes. While Sjöwall & Wahlöö are referred to as European in a review quote reproduced on twelve editions of their novels, Arne Dahl and Håkan Nesser are instead related to the European detective genre. Finally, two quotes used for marketing work by Stieg Larsson relate the author or his work to "the world." While the first quote claims that "the world is engrossed in reading Stieg Larsson's books,"<sup>122</sup> the other instead considers the Millennium trilogy to be a "world phenomenon."<sup>123</sup>

I will now turn to the final aspect of particular interest, namely comparisons or associations with other authors in review and endorsement quotes. 46 quotes contain comparisons with other authors, of which as many as 22 compare the marketed author to Stieg Larsson. For example, a review quote from the Swedish magazine *ICA kuriren* calls on the reader to "[t]hrow out Stig Larsson. Kallentoft is better!"<sup>124</sup> A quote from *Entertainment weekly* which is used to market Alexander Söderberg's *Eë andaluszkij drug* (*Den andalusiske vännen*) claims that "The author continues the work of Stieg Larsson in a cold, brutal style..."<sup>125</sup> A quote from the Danish newspaper *Politiken* used to market Jens Lapidus *VIP zal* (*VIP rummet*) explains that "in terms of mastery of suspense, this novel keeps up with Stieg Larsson's books, even though Jens writes better than Stieg."<sup>126</sup> Finally, Rosenfeldt & Hjort's *Mogila v gorach* (*Fjällgraven*), in a review quote from the *Sunday Times*, is described as "a multidimensional, gripping novel that recalls the Stieg Larsson trilogy."<sup>127</sup> Other Swedish authors who appear in comparisons are Sjöwall & Wahlöö, to whom Arne Dahl and Johan Theorin are seen as successors. Swedish crime

fiction authors are also related to foreign authors in the review and endorsement quotes: Håkan Nesser and Henning Mankell, for example, are compared to George Simenon. While Nesser is said to have written “a European crime fiction novel in the same style as Simenon,”<sup>128</sup> Mankell is instead related to the Belgian author with reference to his exquisite taste.<sup>129</sup> The British author John Le Carré is used for comparison in review quotes of works by Joakim Zander and Roslund & Hellström. While Zander is said to have written an impressive and very noteworthy book that can be ranked among the best of Le Carré’s novels, Roslund & Hellström are specifically compared to Le Carré due to their intricate plots. Inger Frimansson and Camilla Sten are, for different reasons, compared to Stephen King. In Frimansson’s case, the reason for the comparison is that “she keeps the reader in a frenzy of suspense, thickening the atmosphere with each page until the reader almost stops breathing with horror and excitement.”<sup>130</sup> Camilla Sten’s *Mërtvyj gorod (Staden)* is instead explained as “[evoking] the same thrill as Stephen King’s novels.”<sup>131</sup> The only Russian author used in a comparison is Boris Akunin, who is compared to Niklas Natt och Dag in a quote from a review of Natt och Dag’s novel *1975 (1975)* written by Russian critic Galina Jusefovič: “It’s like one of the earlier Erast Fandorin novels, only noticeably darker and perhaps somewhat better.”<sup>132</sup>

## 7. Discussion and conclusions

I have, in this article, attempted to create an overview of and analyze the publication and paratextual framing of Swedish crime fiction in Russia in the period 1992–2021. In this section I will draw conclusions based on the results, and compare them to the previous analysis of Swedish crime fiction in the Soviet Union.

The publication of Swedish crime fiction in Russia has increased considerably during the period investigated; seen in terms of the number of editions, crime fiction is the most important genre of Swedish literature in Russia today. The boom in Swedish crime fiction reached the Russian market around 2010, which coincides with the Russian publication of Stieg Larsson’s Millennium trilogy: the first novel in the series was published in 2009, and the following two in 2010. In total, the crime fiction genre constitutes 55% of all Swedish prose fiction published in Russian translation for the period 1992–2021, and 63% for the period after the boom, 2010–2021. The gender balance has become more equal during the period analyzed, and even if male authors are still responsible for a slightly larger share of the total number of published editions (29 female authors responsible for 41%, compared to 24 male authors and three male author couples responsible for 49%), it is rather well-balanced in terms of the most published authors. The most published contemporary Swedish author is Camilla

Läckberg, whose 12 novels have been published in 43 editions. Läckberg entered the Russian market in 2008, and is therefore associated with the boom in Swedish crime fiction, but also with Scandinavian crime fiction.

Based on the analysis performed in this article, I conclude that Swedish crime fiction since around 2010 has predominantly been seen as a Scandinavian phenomenon. Nonetheless, it is possible to draw some conclusions regarding aspects particularly seen as Swedish. The analysis shows that Sjöwall & Wahlöö, Mankell and Larsson are authors to which other Swedish crime fiction authors are compared, and are seen as important stages in the development of Swedish crime fiction. These three authors, who all write socially motivated crime fiction novels, are included in the top five for both the entire period analyzed, 1992–2021, and for the latest 15-year period, 2007–2021—despite the fact that Sjöwall & Wahlöö and Mankell belong to earlier generations of Swedish crime fiction. It is also striking that Stieg Larsson's three novels have been published in as many as 32 editions between 2009 and 2021. Clearly, while Sjöwall & Wahlöö were seen as the top writers of Swedish crime fiction during the Soviet period, this status has today been passed on to Stieg Larsson. Consequently, I conclude that social issues are still the corner stone of particularly Swedish crime fiction from a Russian perspective. Other noteworthy conclusions regarding publication patterns are that many of the Swedish crime fiction authors who are popular in Russia place their fictional universes in exotic parts of Sweden, or manage to add something new to the genre. Also, many of the popular authors write a type of crime fiction considered to be dark and particularly gruesome.

When it comes to marketing, the analysis shows that the most important feature in the marketing of Swedish crime fiction in Russia is the novel itself, and specifically descriptions of the genre and the plot of the novel. Since Swedish crime fiction is popular in Russia, this should not come as a surprise. Other important factors are: 1) aspects that signal that a particular author is consecrated, such as awards, translations into other languages, film adaptations and numbers of copies sold; 2) indications of the author being a bestseller, the best or number 1; 3) comparisons to other authors. Furthermore, based on the large number of quotes from the U.S. and Britain, it is clear that even in Russia, the Anglo-American book market is associated with a high literary capital. That is, translation into English and positive reviews in American and British publications are also important on the Russian market. Thus, when the Russian publishers use American review quotes on the covers of Swedish crime fiction novels, they signal that the Swedish author is consecrated, having achieved both critical recognition and been translated into more prestigious languages. It would be interesting to further investigate the extent to which the Anglo-American book market affects the bibliomigration patterns of Swedish crime fiction to Russia.

As mentioned above, the Soviet publication of Swedish crime fiction was ideologically motivated and aimed at creating an image of Sweden that better suited the ideology of the state. This was evident both in the selection of works for publication, and in the paratextual framing of the novels. During the period analyzed in this article, no such tendencies can be revealed. The publication is varied and seems to be market oriented. The few instances of ideological/hermeneutical framing were found in new editions of work previously published during the Soviet period. However, a few publishers' blurbs do suggest that Swedish crime fiction provides truthful images of Sweden, or that Sweden is a society with problems and dark sides that are revealed in crime fiction. Thus, in order to confirm these indications, I would like, in a forthcoming analysis, to turn to the reception of Swedish crime fiction and analyze images of Sweden in reviews.

## NOTES

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## ABSTRACT

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“Swedish Crime Fiction in Russia 1992–2021. Publication, Marketing and Paratextual Framing”

This article investigates the publication and paratextual framing of Swedish crime fiction in Russia in the period 1992–2021. Based on an analysis of publication data and the written peritexts of 230 editions, conclusions are drawn regarding: 1) publication patterns and trends; 2)

representations of Swedish crime fiction; 3) representations of Swedish crime fiction authors; 4) representations of Sweden; 5) the marketing of Swedish crime fiction. The article also includes comparisons to the previously analyzed Soviet context.

The publication of Swedish crime fiction in Russia has increased considerably during the period investigated. The boom in Swedish crime fiction reached the Russian market around 2010, which coincides with the publication of Stieg Larsson's Millennium trilogy. In terms of editions, crime fiction is the most important genre of Swedish literature in Russia today. Sjöwall & Wahlöö, Mankell and Larsson are seen in Russia as important stages in the development of Swedish crime fiction. These three authors, who all write socially motivated crime fiction, are included in the top five for both the entire period analyzed, 1992–2021, and for the latest 15-year period, 2007–2021. While Sjöwall & Wahlöö were seen as the top writers of Swedish crime fiction during the Soviet period, this status has today been passed on to Stieg Larsson. Thus, social issues are still the cornerstone of Swedish crime fiction from a Russian perspective. The following aspects seem to be important for the marketing of Swedish crime fiction in Russia: 1) the novel itself (e.g. genre and plot); 2) aspects that signal the author's consecration (e.g. awards and translations into other languages); 3) indications of the author being a best-seller, the best or number 1; 4) comparisons to other authors.

While the Soviet publication of Swedish crime fiction was ideologically motivated, the Russian publication of Swedish works between 1991 and 2021 is varied and seems to be market oriented.

Keywords: Swedish crime fiction, paratext, paratextual framing, Russia, book marketing