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Swedish Crime Fiction in the Soviet Union

*Publication and Paratextual Framing*¹

BY MALIN PODLEVSKIKH CARLSTRÖM

1. Introduction

Today, when we hear the phrase “Swedish crime fiction,” we think about authors such as Stieg Larsson, Henning Mankell, and Camilla Läckberg. With the recent large numbers of bestselling authors, Swedish crime fiction during the last decades has become a global phenomenon with dedicated sections in book stores all over the world. However, the history of Swedish crime fiction starts on a smaller scale with authors who rarely made it across linguistic borders. A Swedish literary work containing elements of crime fiction appeared in Russian translation as early as in 1908. The short story in question was *Skällnora Qvarn* (*Mel'nica v' šel'nur*)² from 1838, by Carl Jonas Love Almqvist.³ Even if *Skällnora Qvarn* is seen by scholars today as an early example of crime fiction, it was not published as such in Russia. Instead, the first example of actual Swedish crime fiction translated into Russian was by Frank Heller (the pseudonym for Gunnar Serner), whose novel *Herr Collins affärer i London* (*Pochoždenija gospodina Kollina v Londone*) was published in 1926.⁴ Thus, the year 1926 marks the beginning of this exploration into Swedish crime fiction in Russian translation.

Throughout the 95 years between 1926 and 2021, Swedish crime fiction has developed from a small-scale local occurrence to a global phenomenon. However, the target culture, Russia, has also undergone great changes during this period. The investigation starts during the early years of the Soviet regime, continues during the Era of Stagnation, the Perestroika and the turbulent 90s, and ends with the regime of Vladimir Putin. Due to the target culture's political and ideological development, attitudes towards Sweden—the source culture—have varied over this period. Some of the crime fiction novels investigated were published during the early Soviet years, before Socialist realism had become the only approved artform, others during the Brezhnevian Stagnation (1964–1982), and the bulk of the material during Putin's regime, characterized by an increasing political friction between Russia and the West.

This is the first article in a series of two in which I aim to trace the history of Swedish crime fiction—literature that dwells on the dark aspects of life—in Russia. What

I ultimately want to find out is how the publication and paratextual framing of Swedish crime fiction in Russia evolved between 1926 and 2021. In this first article, the focus lies on the Soviet period, and the titles of Swedish crime fiction translated into Russian between the years 1926 and 1991.

The rest of the article is organized as follows. The next section, section 2, provides an overview of the material and method, while section 3 deals with paratexts in translation and the concept of *paratextual framing*. Thereafter, in section 4, I will provide a short introduction to Swedish crime fiction, while section 5 outlines the target culture context. Section 6 focuses on publishing statistics, followed by the results of the analysis pertaining to paratextual framing in section 7. The article concludes with a discussion and conclusion in section 8.

2. Analyzing Paratextual Framing: Method and Material

Apart from bibliographical data, this investigation includes peritexts, that is, paratexts located within the same volume as the main text (see section 3). The peritexts of interest are written peritexts on the front and back covers, the title page, and the copyright page, as well as any fore- and/or afterwords.

The peritexts will be coded in relation to different types of paratextual framing (see section 3). Furthermore, the investigation is governed by the following questions:

- a) How is the source text culture represented in the peritext?
- b) Is the work related to other Swedish literature, and in that case how?
- c) Is the work related to any genre, and in that case how?
- d) Is the source text author compared to other Swedish or foreign authors, and in that case which authors?
- e) Is the specific work or author related to Soviet ideology,⁵ and in that case how?

As clarified above, the inquiry is of both a bibliographic and thematic nature. Firstly, the publication of Swedish crime fiction in the Soviet Union will be related to the Soviet publication of Swedish prose fiction in general; secondly, the publication of Swedish crime fiction during the period will be analyzed more closely, with a focus on the works published during the period, and the publishing houses' paratextual framing (see section 3) of specific authors and works. In the analysis of paratextual framing, the focus lies on the 24 first editions of Swedish crime fiction published during the period. Multiple editions of the same novel are only included when published in different anthologies or by different publishing houses. The paratexts have been read closely

in order to reveal how specific works are paratextually framed by Russian publishing houses.

The scope of this investigation is limited to Swedish crime fiction in Russian translation published in book form (novels, anthologies, omnibuses, collections). Determining whether or not a novel should be classified as crime fiction is not an easy task. For titles published in Sweden between 1977 and 1991, I have therefore relied on Karl Berglund's database of Swedish crime fiction, which in turn is based on the bibliographical publication "Deckarkatalogen" ("The Catalogue of Crime Fiction"),⁶ published by the Swedish journal *Jury* between these years.⁷ For titles published before 1977, I have instead relied on secondary sources, the peritexts of published novels, and reviews, in order to determine whether they ought to be classified as crime fiction or not. In accordance with *Jury* and Berglund, I have applied a wide definition of the crime fiction genre, encompassing all types of fiction that center on a criminal act, such as detective fiction, police novels, spy novels, thrillers and psychological thrillers.⁸

The bibliographic data referred to is based on the dataset "Swedish Literature in Russian Translation 1946–2021" which may be accessed online in Swedish National Data Service's research data catalogue.⁹ I have gathered information for the dataset using Swedish and Russian library sources, literary webpages (livelib.ru, fantlab.ru), and publishing house data. Information about the specific editions included in the analysis can be found in the appendix to this article. Titles of literary works referred to in the article will be provided in Swedish and Russian. English translations will only be provided for works that have not been translated into Russian. Please refer to the Appendix for English titles of the editions included in the analysis. Finally, all quotations from the Russian peritexts analyzed have been translated into English by me.

3. Theoretical Framework: Paratexts and Imagology

According to Kathryn Batchelor, a paratext is "[a] consciously crafted threshold for a text which has the potential to influence the way(s) in which the text is received."¹⁰ Batchelor's framework builds upon Genette's theory of paratextuality but is especially adapted to translation studies.¹¹ Paratexts may be divided into two major categories, depending on their spatial location: while peritexts are included in the same volume as the main text, epitexts are placed elsewhere, and include, for example, author interviews and reviews.¹² As already explained, this investigation focuses on the peritext, and how elements in this category may be used to influence the reception of a text.

Indications of genre and book series are included by Genette among the publisher's paratexts and influence the reception by providing the reader with information about

the type of work they are dealing with.¹³ By grouping and classifying works of fiction together, the publisher may also signal how *they* want a specific work to be read and received. The paratext is thus a valuable tool in book marketing. Genette motivated the importance of the paratext in literary reception by pointing towards the unchangeable nature of the text; that is, while the text is unchangeable and fixed in time and space, the paratext can be modified and adapted to serve different readings. This leads us into questions regarding the sender, function, and aim of the peritext.

For literature published in the original language, it is reasonable to assume that the author is responsible for or has some control over the peritext. However, when it comes to translations, the author in most cases has little or no contact with the publishing house and all agreements are commonly handled by a literary agent. In Batchelor's framework, all paratexts written by a person "authorized by the text-producers to produce paratexts for the text in question" may be defined as industry-created.¹⁴ Even though this leads to the conclusion that all paratexts included in my material are industry-created, the question of paratext sender still requires some discussion. It might seem unproblematic to distinguish between senders of paratexts such as the author, the translator, or the publisher; however, in relation to my material, it is difficult to pinpoint who the sender actually is. According to Gideon Toury, translation is governed by norms on different levels.¹⁵ The norms that govern translation policy (the selection of types of texts or particular texts for translation) are called *preliminary norms*, while different kinds of *operational norms* instead govern the actual translation as well as the selection of linguistic material for a target text.¹⁶ The Soviet literary system was governed by strict censorship (see section 5), and apart from overseeing the selection of source texts for translation, the censorship apparatus also made sure that the published material was framed in a suitable manner. Naturally, in such a system, the publishing houses will learn which rules to follow and which measures need to be taken in order to publish foreign literature. Thus, even if the Soviet publishing houses *in practice* are the senders of the peritexts included in my material, I would argue that they by means of censorship have been influenced by the Soviet state and the Communist Party, who were responsible for the norms that governed all aspects of Soviet translation.

Apart from having different senders, paratexts may also have different functions, and thus be used for different purposes. Nowadays, publishing houses are large companies that compete over market shares, and the industry-created peritext is an instrument used in order to sell a product on the book market. As clarified, publishing houses were state-owned during the Soviet era, and instead of competition and marketing, state censorship governed the book market. In such a market, industry-created peritexts are often ideologically motivated, and the paratexts may be seen as tools used by the censorship apparatus.

In order to classify paratexts according to function, Batchelor develops Annika Rockenberger's classification of videogame paratexts and distinguishes between twelve paratextual functions.¹⁷ Seven of these are of relevance for my material. *Referential* paratexts identify a work and establish "its legal and discursive fingerprint."¹⁸ Such paratexts may for example be found on the title and copyright pages. *Informative* paratexts deal strictly with mediating empirical data. Batchelor explains that in translation contexts this may entail "clarifying culture-specific references for a new audience."¹⁹ In my material, all peritexts that convey information about the author and summarize the storyline have been classified as informative. The *commercial* function is related to marketing, and deals with attracting the reader's attention and "selling" a product on the market, for example by informing the reader about an author's literary prizes and success in other countries, and comparing them to other successful authors.²⁰ The *evaluative* function is associated with ascribing value and cultural significance. This function may be exemplified by a foreword written by a scholar or critic.²¹ The *generic* function involves the categorization of a work, for example explicitly indicating that a work belongs to a specific genre or book series, while paratexts that aim at instructing the understanding or interpretation are *hermeneutical*.²² A foreword written by a publisher, critic, or translator may have this function. Note that such direction of the reader's attention may either widen or restrict the interpretative options. The *ideological* function of the paratext will instead aim to promote a certain understanding of a text and might even, according to Batchelor, "[take] distance from the ideological stance of the text, particularly in translation situations, of the author or source culture."²³ The functions of particular significance for my analysis are: *commercial* (How are the authors marketed?); *evaluative* (Which values are ascribed to an author and/or a work?); *generic* (How are authors and works classified?); *hermeneutical* (How is the reader instructed to understand the novel?); and *ideological* (Which viewpoints are promoted?). In relation to my material, there is an interesting interconnectedness between the hermeneutical and ideological functions: since the selection of authors was restricted by Soviet censorship, the published authors were already "approved" in a sense. Therefore, the peritext author never has to "take a distance from the ideological stance of the text"; instead, they often use the author's biography and the plot of the novel "to mediate relevant contexts [and] instruct the understanding or interpretation" (hermeneutical), consequently "promoting a certain viewpoint" (ideological).²⁴ Accordingly, some of the fore- and afterwords in my material have been classified as hermeneutical/ideological.

In the analysis performed in this article, the abovementioned functions of the paratext have been incorporated into the notion of *paratextual framing*. In my opinion, paratextual framing emphasizes both the functional quality and deliberate use of para-

texts. The concept of framing has been used in a similar way by other scholars. For example, Jonathan Freeth conducts an analysis of the paratextual framing of Vermees' *Er ist wieder da* (*Look who's back*), aiming to clarify how Germany's National Socialist past is represented in 21st century Germany and Britain, an analysis related to *imagology*, a topic also of relevance for my analysis.²⁵

One of the research questions listed in section 1 deals with representations of the source culture—Sweden—in the peritexts analyzed. This is an issue related to *imagology*, a research field with its roots in comparative literature.²⁶ Imagological investigations are preoccupied with literary representations of nations and people,²⁷ and after having flourished in literary studies in the 1970s and 80s, it was picked up and re-invented in other disciplines towards the end of the 20th century.²⁸ Within translation studies—an inter-discipline that originates in the intersection between languages and cultures—*imagology* has often focused on how such national characteristics are mediated through, on the one hand, translation selection and agency, and on the other, linguistic shifts and manipulations.²⁹ In this investigation, I will instead analyze national representations in the peritexts of literary works. Above, I argued that the peritexts included in my material by means of censorship have been influenced by the Soviet state and the Communist party. Consequently, an *imagological* analysis of this material may not only reveal the nature of national stereotypes, but also how such representations were deliberately used by the Soviet state in order to corrupt the image of Western and particularly Swedish society.

4. Swedish Crime Fiction

During the 19th and early 20th centuries, most crime fiction published in Sweden was translated from English, French, and German. Swedish crime authors had not yet found their own identity and expression, and foreign influences were a common trait in Swedish crime fiction. Furthermore, Swedish authors often used foreigners in the role of the criminal,³⁰ or let the protagonist/detective move abroad to investigate crimes.³¹ It seems as if Swedish readers were not yet ready for the portrayal of Swedish criminals in a Swedish setting.

As previously noted, the short story *Skällnora Qvarn* (“Skällnora’s Mill”) (1838) by Carl Jonas Love Almqvist does contain mystery and murder, but is still not seen, by most scholars, as crime fiction in the strict sense of the term. Instead, Kerstin Bergman considers Prins Pierre’s (the pseudonym for Fredrik Lindholm) novel *Stockholmsdetektiven* (“The Stockholm Detective”) from 1893 to be the first Swedish example of a coherent story about a crime and its subsequent revelation.³² By contrast, Yvonne

Leffler points towards Claude Gérard's (the pseudonym for Aurora Ljungstedt) long short-story (or short novel) *Hastfordska vapnet* (*The Arms of Hastford*) from 1873. Leffler explains that Ljungstedt's narrative clearly meets the conventions of the genre since there is a character actively acting as a detective, investigating a crime (a murder), and trying to reconstruct the events leading up to the crime.³³ Interestingly, *Hastfordska vapnet* was translated into Danish at the end of the 19th century,³⁴ and to English as late as 2005.³⁵ An author who was popular in Sweden in the early 20th century and who illustrates the foreign influences was Sture Stig (the pseudonym for Frans Oskar Wågman), whose pastiches of Arthur Conan Doyle's novels about Sherlock Holmes were never translated into other languages.

Around the time of the First World War, the first "real" generation of Swedish crime fiction authors appeared. These authors were influenced by the adventure fiction of writers such as Edgar Allan Poe and Conan Doyle and often used foreign sounding pseudonyms.³⁶ The most central authors in this generation include S.A. (Samuel August) Duse, Anders Eje (the pseudonym for Axel Essén), Robinson Wilkins (the pseudonym for Harald Johnsson), Julius Regis and Frank Heller. Several of these authors were translated into Nordic languages, as well as German, French, and English, but only Frank Heller had work pertaining to crime fiction translated into Russian.³⁷ The protagonist in many of Heller's novels is the Swedish gentleman thief Filip Collin, alias Professor Pleotard. According to Dag Hedman, Heller's main genre may be described as a mixture between crime and adventure fiction.³⁸

Around the 1940s and 50s, the next generation of Swedish crime fiction authors entered the scene. The most important were Stieg Trenter, Maria Lang (the pseudonym for Dagmar Lange), Vic Suneson and H.-K. Rönnblom. Bergman explains that this generation started with Stieg Trenter, whose whodunnits have come to influence all subsequent Swedish crime fiction authors.³⁹ During this period, crime fiction became more realistic, and the detectives and criminals are more or less ordinary people. Furthermore, Maria Lang—the first bestselling Swedish female crime fiction author—introduced love and sexuality into the genre.⁴⁰ Lang, whose whodunnits are set in the upper middle class, was influenced by Agatha Christie and Dorothy L. Sayers.⁴¹ From this generation of Swedish crime fiction authors, only Maria Lang was published in book form (in an anthology) in Russian during the Soviet period. Her novel *Arvet efter Alberta* (*Nasledniki Alberty*) was published in an anthology in 1982. In contrast, H.-K. Rönnblom and Stieg Trenter had to wait until after the collapse of the Soviet Union for their Russian debut: while Trenter's *Idag röd* (*Nynče v porfire*) was published in an anthology in 1992, Rönnblom's *Tala om rep* (*Kto povetil samoubijcu*) had to wait until 2004.

In the 1960s and 70s Swedish crime fiction received international renown when Maj

Sjöwall and Per Wahlöö's novels in the series *The Novel about a Crime* became bestsellers all over the world. Sjöwall and Wahlöö were both members of the Swedish Communist Party (SKP) and saw the novels as part of their political activism.⁴² In 1965, the same year as Sjöwall and Wahlöö published *Roseanna* (*Roseanna*), the first novel in the series, Bob Alman (the pseudonym for Robert Boman and Lars Lambert) also published a novel with focus on social issues, namely *Den farliga kunskapen* ("The Dangerous Knowledge"). Apart from Alman, authors of this type of socially motivated crime fiction are usually seen as following in the tradition of Sjöwall and Wahlöö. Probably as a result of the focus on social themes, this generation of Swedish crime fiction authors were also rather successful in the Soviet Union. Apart from Alman and Sjöwall/Wahlöö, also K. Arne Blom, Uno Palmström, Jacob Palme, Leif G.W. Persson, and Jan Mårtenson were published in Russian during the Soviet period.

5. The Target Culture Context

The 95 years analyzed in this paper were by no means eventless in Russia. In 1926, when Heller's *Pochoždenija gospodina Kollina v Londone* (*Herr Collins affärer i London*) was published in Russia, nine years had passed since the Russian Revolution, and the country was both dealing with a new political reality and recovering from the First World War. Naturally, changes in society have an impact on literature, and in the Communist system that came into being after the revolution of 1917, the planned economy, strict censorship, and enforced socialist realism stood in the way of literature developing in a natural way. Already in 1922, the Main Directorate on Literature and Publishing Houses (Glavnoe upravlenie po literatury i izdatelstv, commonly abbreviated as Glavlit), was founded and an intricate system of state censorship began to take shape. In 1925, the Communist Party issued their first decree on literature and culture, which made it clear that even if so-called *fellow travelers* were still accepted, measures needed to be taken to support the development of a new proletarian culture.

Naturally, translations were also affected, and a system of "extensive government-sponsored translation and strict censorship of translation" was established.⁴³ However, the Soviet people did have access to translations even during the era of Stalinism (1927–1953). For example, the thick literary journal *Internacional'naja literatura* ("International literature") came out once a month and introduced Soviet readers to some of the leading authors of the west.⁴⁴ The publishing house *Vsemirnaja literatura* ("World literature"), run by Maksim Gor'kij, introduced new translations of Western works to Soviet readers, even though state censorship was involved in every step of the process. As contradictory as it may seem, Brian Baer explains that "the Soviet-era cen-

sorship enhanced the status of literature in general, and of translated literature in particular”; furthermore, translated literature was subjected to less censorship than original literature and became a means of expressing alternative views.⁴⁵ Nevertheless, the reason for allowing foreign literature to be translated and published in the Soviet Union was not just to quench the literary thirst of the Soviet people. Instead, as expressed by Maria Zalambani and Ilaria Lelli, translated texts served as a powerful instrument for “influencing the readers’ perception of the ‘other.’”⁴⁶ For the Soviet state, it was important to defend itself from influence from the West and “the degradation and corruption of capitalism.”⁴⁷ In order to achieve this, the censorship apparatus would filter out or re-write texts that did not favor the representation intended by the state.⁴⁸ According to Samantha Sherry, Glavlit’s censorship machinery had over 6,000 employees between the 1930s and the 1950s.⁴⁹ When it comes to the period relevant for the analysis performed in this article, Sherry explains that Glavlit’s authority started to decrease during the Khrushchev era, and that the censorship practices moved from Glavlit to editors and editorial boards. However, this should not be taken for liberalization; instead—in line with Toury’s previously discussed norms of translation—this is a sign of the norms of censorship having been internalized by the editors and translators.⁵⁰ During this period, Natalja Kamovnikova explains, self-censorship became a “natural strategy and a means for self-preservation” in order not to become subject to political censorship.⁵¹

In addition to Glavlit, the Soviet Writers’ Union played an important role in forming the Soviet translators, authors, and critics into useful agents in the machinery of censorship.⁵² The Union was founded in 1932, when a Party resolution regarding artistic organizations determined that only one workers’ union per branch should be allowed to exist in the Soviet Union.⁵³ Kamovnikova explains that in order to work as a writer or translator, one had to be a member of the Writers’ Union.⁵⁴ Naturally, the fact that becoming a member of the Union was the goal of all people in the literary professions made it possible for the Writers’ Union to influence and control its members.

6. Swedish Prose Fiction and Swedish Crime Fiction in Russian Translation 1946–1991

As previously stated, the analysis of paratextual framing that I perform in this article includes *all* first editions of Swedish crime fiction published in Russian translation in the Soviet Union. However, the bibliographical data referred to in this section are limited to the period 1946–1991.⁵⁵ As a matter of fact, the publication of crime fiction was banned in the Soviet Union under Stalin (1922–1952) and only after Nikita Khrush-

chev's denunciation of Stalin's cult of personality in 1956 could crime fiction novels be published again.⁵⁶ Thus, since the three early 20th century editions by Frank Heller are the *only* editions of Swedish crime fiction that were published in Russia before 1946, I do not consider this asymmetry in data coverage to be problematic.

Only 95 editions of Swedish adult prose fiction (hereafter referred to as “prose fiction”) were published in the Soviet Union between 1946 and 1991. Figure 1 illustrates how these 95 editions are distributed over different periods:

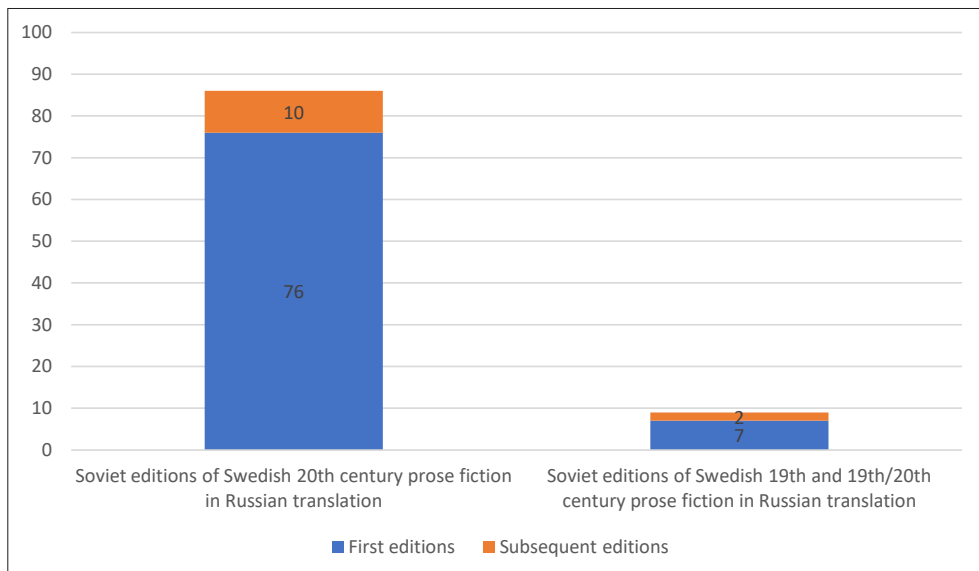


Figure 1. Swedish prose fiction in Russian translation published in the Soviet Union 1946–1991.

In addition to Swedish 19th century literature, the right bar includes three editions classified as 19th/20th century literature. These are collections and anthologies of short stories from both the 19th and 20th centuries. The other 6 editions (five 1st eds.) consists of titles by Selma Lagerlöf (1 ed.), August Strindberg (4 eds.), and the Finland-Swedish author Julius Wecksell (1 ed.).⁵⁷ As already mentioned, no Swedish 19th century crime fiction was translated into Russian.

The majority of the Swedish prose fiction published in the Soviet Union between 1946 and 1991 consists of literature from the 20th century. Since the 20th century is the most relevant period in relation to this investigation, I will now describe the Swedish 20th century literature published in the Soviet Union between 1946 and 1991 in greater detail.

The 86 editions may be divided into the following types of publications:

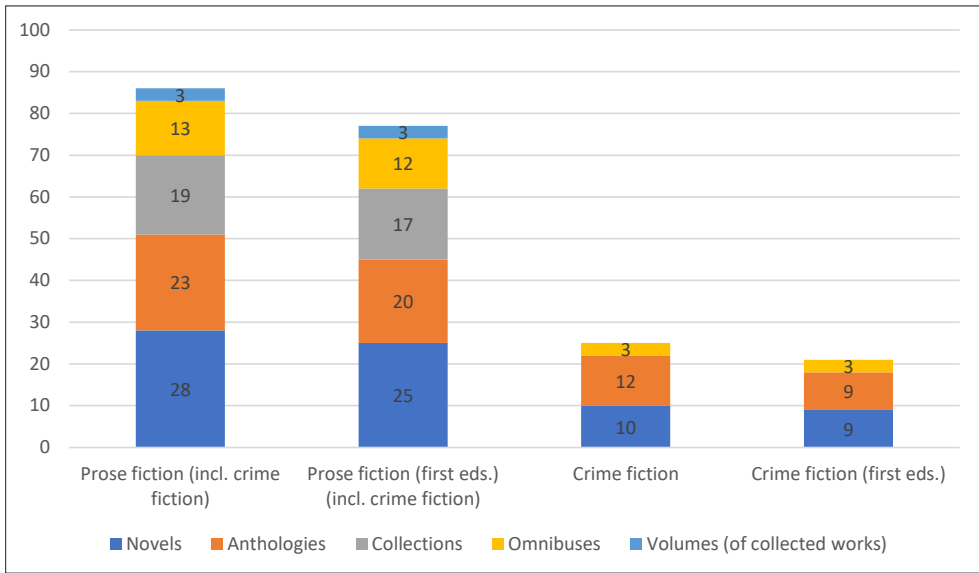


Figure 2. Types of editions of 20th century Swedish prose- and crime fiction in Russian translation published in the Soviet Union 1946–1991.

As illustrated in Figure 2, the most common publication type for this period is the novel, followed by anthologies and single-author volumes such as collections and omnibuses. Also, 29% of all editions of Swedish 20th century prose fiction published in the Soviet Union between 1946 and 1991 belong to the crime fiction genre. The three crime fiction omnibuses referred to in Figure 2 are special cases, since they consist of a number of novels collectively written by the authors Maj Sjöwall and Per Wahlöö, along with one novel—*Mord på 31:a våningen* (*Gibel* 31-go otdela)—written by Per Wahlöö alone. I have decided to treat these as omnibuses.

Apart from crime fiction authors, the Swedish 20th century literature published in the Soviet Union between 1946 and 1991 includes four Finland-Swedish authors and 27 Swedish authors. In total, 35 authors were published in single-author volumes, of which 24 (69%) only had one novel or collection translated into Russian during the period. Only one author of Swedish 20th century prose fiction can compete with the crime fiction authors Maj Sjöwall and Per Wahlöö, namely Selma Lagerlöf, who had ten 20th century editions published in Russia during the period. Other Swedish authors of Swedish 20th century prose fiction who were represented in the Soviet Union with more than one novel or collection were Hjalmar Bergman, Sven Delblanc, Eyvind Johnson, Pär Lagerkvist, Hans Lidman, Ivar Lo-Johansson, Vilhelm Moberg, Jan Myrdal and Leif G. W. Persson.

As illustrated by Figure 2, many crime fiction novels were published in anthologies

and omnibuses. Table 1 below includes all Swedish crime fiction authors published in the Soviet Union and also all types of publications.

Table 1. Swedish crime fiction authors published in the Soviet Union.

	Novels and omnibuses: total eds. (first eds.)	Number of novels in anthologies: total anthology eds. (first anthology eds.)	Number of individual novel titles:
Alman, Bob	1		1
Blom, K. Arne		4 (3)	2
Heller, Frank	3		3
Lang, Maria		2 (1)	1
Mårtenson, Jan	1		1
Palme, Jacob		2 (2)	1
Palmström, Uno		1 (1)	1
Persson, Leif G.W.	2		2
Wahlöö, Per	1	3 (3)	1
Wahlöö, Per and Maj Sjöwall	8 (7)	12 (9)	6

There is no doubt regarding who the most important Swedish crime fiction authors published in the Soviet Union were. Six of Maj Sjöwall and Per Wahlöö's ten books in the series *The Story of a Crime* were published in Russia. Interestingly, there is no chronology involved in the Russian selection: the first, second, third and fifth books in the series were only published after the collapse of the Soviet Union. Apart from Sjöwall and Wahlöö, only Frank Heller, K. Arne Blom, and Leif G.W. Persson had more than one novel published in the Soviet Union. K. Arne Blom's novel *Någon slog tillbaka* (*Kto-to daet sdači*) seems to have been appreciated, since it was published in two different anthologies, one of which was re-issued.

7. Paratextual Framing of Swedish Crime Fiction in the Soviet Union

Of the 24 editions that fell within the scope of the paratextual analysis, paratexts have been retrieved for 21 editions (see Appendix).⁵⁸ The analysis has been divided in sections based on the type of material. The material analyzed consists of eleven novels, one collection, seven novels published in anthologies, and three omnibuses.

Front- and Back Cover

The editions are either bound in original cloth, leather, or paper, and have in common that there is a minimum of peritexts on the front and back covers. The cover peritexts are strictly referential, and merely establish the nature of the work in question. Some editions, such as Frank Heller's *Milliony Marko Polo* (*Marco Polos millioner*), completely lack peritexts on the cover.⁵⁹ For the editions published between the 1960s and 90s, it is common for front covers to provide the name of the author and the title of the publication, while the back cover only provides the name of the publishing house, and/or the price of the book in small print. Interestingly, when it comes to the publication of Swedish crime fiction in post-Soviet Russia, the front- and back cover is undoubtedly the most important location for peritexts.⁶⁰ Apart from referential, informative and generic framing, the post-Soviet publishing houses also make use of extensive commercial framing, aiming to sell a product on the book market. Naturally, due to ideology and planned economy, there are no commercial peritexts on the Soviet editions.

Title- and Copyright Pages

The title pages and copyright pages of the editions analyzed mainly provide referential, generic, and informative paratextual framing. It is common to have a decoratively illustrated first title page that conveys information about the book series (if any), the author, the title of the novel, the publishing house, and the year of publication, followed by a second unillustrated title page that repeats the information from the previous page with the addition of the name of the translator. Interestingly, ten of the editions analyzed have “double” title pages that simultaneously provide the Swedish title, combined with the name of the publishing house and the author (in Swedish), on the recto page either next to the title page or following the title page. Just like the provision of the translator's name, such information about the original Swedish publication provides generic framing and establishes the work in question as a translation. Only five elements in the front matter of these 21 editions provide generic framing related to genre. The title page of the 1931 edition of Frank Heller's *Milliony Marko Polo* (*Marco Polos millioner*) labels the novel as a “Psychoanalytical criminal novel.” Similarly, the title page of Leif G.W. Persson's *Stolpy občestva* (*Sambällsbärarna*) classifies it as “a history about a crime.” Furthermore, three editions have an indication of a book series (or slogan) on the cover, which signals that the book in question belongs to a certain genre or is aimed at a particular readership. However, only the book series *Zarubežnyj detektiv* (“Foreign Detective Novel”) provides a classification that relates the novel in

question to crime fiction. Another series, *Mir priklučenij* (“World of Adventure”), instead relates the novel to adventure fiction, while the series (or slogan) *Boevik. Detektiv. Priklučenija. Fantastika*. (“Thriller. Detective. Adventure. Fantasy.”) relates the novel to a mixture of popular genres.

In addition to the factual and legal information provided in the front- and back matter, all 15 editions published from 1973 onwards also contain short summarizing texts either on the front copyright page, or on a separate page in the back matter. Eight of these texts have been classified as providing hermeneutical/ideological framing, and seven as providing generic, evaluative, and informative framing. In terms of generic framing, the summaries describe the novels as “masters of different schools of crime fiction” and “classic examples of crime fiction in which the crime is punished, and good conquers evil.”⁶¹ Other summaries describe the novel or novels included as “thrilling novels with a sociopolitical tendency,”⁶² “thrilling novels for a wide circle of readers,”⁶³ or “a thrilling story with memorable, vivid and humane characters.”⁶⁴ The summaries that provide hermeneutical/ideological framing principally say the same things as in the fore- or afterwords (see below), for example that this is not classical crime fiction, but rather a “revelation of the principles of bourgeois society,”⁶⁵ or literature that “exposes the myth of Sweden’s general prosperity.”⁶⁶

Author Bios

Two of the analyzed editions have short author bios in which the author and work is introduced. In the section of author biographies in the 1982 edition of *Zarubežnyj detektiv* (“Foreign detective novel”), Uno Palmström is described as a young Swedish author, a journalist, athlete, and member of the Swedish Communist Party. Palmström is seen as continuing in the tradition of Sjöwall and Wahlöö, writing thrilling literature of social protest. The novel *Sistema-84* (“System 84”), which is included in the anthology, is seen as having an intricate crime fiction plot, mixed with fantasy and political themes.⁶⁷ Similarly, also the 1990 edition of the anthology *Zarubežnyj detektiv* (“Foreign detective novel”), which includes Jacob Palme’s *Vzryvy v Stokgolme (Det smällar i Stockholm)*, has a short author bio before the novel.⁶⁸ The paratextual framing provided by this bio is strictly informative and generic. Apart from introducing the author, the bio concludes that the novel in question is not a “pure” detective story, but rather a social investigation of sorts.

Fore- and Afterwords

Twelve of the editions analyzed have either a fore- or afterword. Interestingly, fore- and afterwords seem to become less frequent at the end of this period: one of the three early 20th century editions contains a foreword, all nine editions published between 1966 and 1982 have either a fore- or afterword, but only three of the nine editions published between 1983 and 1991 have them. The analysis will be provided in chronological order, with the exception of forewords written by the same person.

The rather short foreword to the publishing house Petrograd's 1926 edition of *Pochoždenija gospodina Kollina v Londone* (*Herr Collins affärer i London*), with the signature P.A., provides the novel with generic and informative framing.⁶⁹ The author of the foreword compares the novel to Heller's shortly before published *Bezumnij v ètu noč* (*Du dåre, i denna natt*),⁷⁰ and concludes that this is a different type of novel, in which "the poisonous satire has been replaced by joyful harmless humor."⁷¹ According to the author of the foreword, Heller borrows the outer form of a detective novel from the English, but unlike his models, he aims neither to scare us nor to play on our sympathy.

The 1966 edition of Per Wahlöö's *Gibel' 31 otдела* (*Mord på 31:a våningen*) published by Molodaja gvardija contains an unsigned foreword, combining several types of paratextual framing: informative, generic, evaluative and hermeneutic/ideological.⁷² Firstly, it informs the reader about the author's biography and previous titles and discusses the novel in relation to the genre of crime fiction. Secondly, the author of the foreword concludes that Wahlöö's novel, "while containing all the characteristics of the genre, is still not a detective novel but rather a sharp satire about the practices of bourgeois publishing houses and in a broader sense about the entire culture of the Western world."⁷³ Similarly, the author concludes that even if the novel is supposed to take place in the future: "it is clear that it is actually about Sweden in our days."⁷⁴ Naturally, such provision of an interpretation of the work provides hermeneutical/ideological framing.

Bob Alman's *Opasnoe znanie* (*Den farliga kunskapen*), published in 1968 by the publishing house Progress, contains an afterword written by the translator Konstantin Teljatnikov.⁷⁵ Even if the foreword does contain information about both the novel and the authors, it mainly provides hermeneutical/ideological framing. This is achieved by using factual information and parts of the story line in order to exemplify problems in Swedish society and represent Sweden in a negative way. Teljatnikov begins the foreword by explaining that "Bob Alman" is a pseudonym and that the novel *Opasnoe znanie* (*Den farliga kunskapen*) has the outer form of a detective novel, and a rather simple storyline.⁷⁶ However, Teljatnikov continues, the novel is actually about "the

cruelty, indifference and bourgeois narrowness of outlook that inevitably and completely dominate the contemporary world.”⁷⁷ Furthermore, the authors, “in a cold and merciless manner treat the psychology and morals of a successful middle class citizen, showing that the seemingly respectable world of bourgeois decency is depraved on the inside.”⁷⁸ According to Teljatnikov, the authors illustrate that crime is the result of an inescapable societal evil and that even if catching the murderer solves the crime, “the underlying social evil will continue to cause thousands of murders.”⁷⁹ Throughout the foreword, Teljatnikov emphasizes that the novel provides a correct representation of Sweden, stating that, “in some sense, [it] may even be called documentary.”⁸⁰

The 1973 edition of Sjöwall and Wahlöö’s *Negodjaj iz Seflë* (*Den vedervärdige mannen från Säffle*) contains a foreword by the translator Sofija Fridljand.⁸¹ The foreword is rather short and provides informative, generic, and hermeneutical/ideological framing. Fridljand starts by informing the reader about Per Wahlöö’s previous success in the Soviet Union with *Mord på 31:a våningen*.⁸² The books, written together with his wife, Maj Sjöwall, are described as a more typical type of crime fiction, united by the same policeman/detective. However, Fridljand explains that they have a peculiar trait, namely that the detective usually starts to feel sympathy for the criminal, who “is the true victim of a criminal regime.”⁸³ When it comes to *Negodjaj iz Seflë* (*Den vedervärdige mannen från Säffle*), Fridljand explains that even if it starts out as an ordinary crime fiction novel, it is not focused on the plot, “but rather on the true story of the morals of the Swedish police.”⁸⁴ Furthermore, Fridljand quotes a Swedish interview with the authors, in which Wahlöö explains that he and Maj Sjöwall are well informed about the work of the Swedish police, since they have been lay assessors for the Communist Party in the Stockholm law court for four years.⁸⁵

The next peritext is an afterword by the author and cultural worker Vadim Burlak, printed in the 1977 anthology *Zarubežnyj detektiv* (“Foreign Detective Novel”) which, among other novels, contains Sjöwall and Wahlöö’s *Policija, policija kartofel’noe pjure!* (*Polis, polis potatismos*).⁸⁶ Burlak’s afterword does provide factual information and classifies the novels; however, it is written in a style that leads to the hermeneutic/ideological framing taking over. In the first paragraphs he seems to justify the fact that crime fiction is published at all:

Not long ago one could come across remarks from critics and literary scholars who characterized all literature belonging to this genre as a clear manifestation of the decay of bourgeois culture, exercising a destructive influence on the rising generation. Of course, a low-quality detective novel is shameful, full of horrors and cheap intimidating tactics, but this does not mean that the entire genre of crime fiction should be labelled as such.⁸⁷

Thereafter, Burlak summarizes what characterizes a detective novel of good quality, which eventually leads him to conclude that crime fiction is becoming more and more socially engaged—which, according to him, also characterizes the novels in the anthology. Sjöwall and Wahlöö are described as masters in their category: “a social and political accusation with a realistic and slightly ironical relationship to the detectives/policemen who evoke the reader’s sympathy.”⁸⁸ Crime fiction can never be completed or accomplished, Burlak continues. The genre, according to him, is in constant development and ought to be allowed to critically analyze societal processes. Therefore, the contemporary detective novel may help people to see the sad truth:

[U]nintentionally, such literature clashes with all the shouting and sobbing that reach us about “human rights.” [...] Rather often the hero in a Western detective novel (which is a truthful representation of life) commits a crime in order to defend their rights and individual dignity. They stand alone in their fight and are therefore inevitably crushed in the mechanism of class society and bourgeois law.⁸⁹

The conclusion Burlak eventually draws in his foreword is that reading this type of literature will allow the Soviet reader “to feel even more pride in the social progress of our people.”⁹⁰

Now, I will turn to the four forewords written by Georgij Andžaparidze, a Soviet translator, literary critic, and literary scholar specializing in crime fiction. His forewords are versions of the same text and were published in three Sjöwall and Wahlöö novels and in one anthology containing a Sjöwall and Wahlöö novel. Just like the previously discussed foreword by Teljatnikov and Burlak, this foreword too provides a strong hermeneutical/ideological framing. Detailed information about storyline and characters, facts from Sjöwall and Wahlöö’s biographies, and quotes from Swedish interviews with the authors are mixed with anecdotes from Andžaparidze’s own life and his thoughts concerning Sweden and the Western world.

The first foreword by Andžaparidze comes from the 1978 edition of Sjöwall and Wahlöö’s *Naëmnye ubijcy* (*Terroristerna*).⁹¹ Andžaparidze begins his foreword with a discussion about criminality and increasing crime rates in the Western world. The point Andžaparidze makes is that the Stockholm we encounter in the novel is a truthful representation of everyday life in the West.⁹² Furthermore, he explains that the rising popularity of crime fiction reflects the stable increase in crime: “Everyday life in many Western countries becomes more and more similar to a detective novel, full of bloody murders on every page.”⁹³ According to Andžaparidze, the Western mass media is to blame for this: “The constant and detailed display of violence results in a rise in real criminal acts.”⁹⁴

The next section of the foreword is devoted to the genre of crime fiction, in which

Andžaparidze informs the reader about the three types of detective novels. The first type is the whodunnit, the queen of which is Agatha Christie. Here, the focus is on creating an entertaining and thrilling story.⁹⁵ The second type, that according to Andžaparidze is growing in popularity, is engaged in detailed descriptions of the crime/murder and exaggerated violence. In order to prove that bourgeois society is to blame for such literature, Andžaparidze quotes “the most important contemporary Swedish writer,” Artur Lundqvist, who claims that “lack of trust in bourgeois moral and cultural values will often result in anarchy without principle, in justification of cheap entertainment that does not have anything in common with real democracy in art.”⁹⁶ The third type, according to Andžaparidze, is a crime fiction novel with an outspoken social focus, dealing with serious social issues.⁹⁷ Such a type was created by Sjöwall and Wahlöö, who completely reformed the genre. Using quotes from interviews with Sjöwall and Wahlöö, Andžaparidze summarizes the history of the book series, and explains that even if the novels resemble crime fiction on the surface, the crimes committed are always socially motivated and illustrate society’s crimes against the weak and the poor.⁹⁸ Andžaparidze describes the characters of the book in detail, their personalities and who they represent in Swedish class society, highlighting that the policemen and detectives depicted are not supermen, but ordinary men with both positive and negative sides. He concludes that “criticism towards Swedish ‘democracy’ is illustrated in the novel in different ways.”⁹⁹ To exemplify, he lists the depiction of the police, the legal machinery, and the wish of some forces in society to militarize and move Sweden towards the political right. According to Andžaparidze, books like *Naëmnye ubijcy (Terroristerna)* will help people choose the right side in the political battle.¹⁰⁰

Andžaparidze’s next peritext is an afterword included in a volume from 1981, that combines *Naëmnye ubijcy (Terroristerna)* and *Gibel’ 31-go otдела (Mord på 31:a våningen)*.¹⁰¹ Apart from adding information about *Gibel’ 31-go otдела (Mord på 31:a våningen)* and discussing the connections between the two novels, the criticism towards the Western world and Sweden in particular is amplified. While the previously discussed foreword stated that the novel “could have taken place in any city in the world,”¹⁰² Andžaparidze now pinpoints that the city we encounter in the novel is Stockholm, “capital of one of the most ‘successful’ and ‘prosperous’ capitalist countries.”¹⁰³ After discussing the crime rates, the next paragraph leaves the novel and instead discusses the reasons why “the bulky and powerful punishment apparatus of bourgeois society cannot in any way come to terms with either organized or amateur crime.”¹⁰⁴ According to Andžaparidze, the founding principle of bourgeois society, “get rich by any means,” is to blame for this. Another interesting addition is made in the paragraph that discusses the second type of crime fiction. This type is now discussed from an ideological perspective, and described as “a novel with anticommunist and most often even anti-

Soviet themes.” In such a novel, Andžaparidze continues, “brave and decent Western spies are trying to stop evil Russians from taking over the world.”¹⁰⁵ According to Andžaparidze, such literature is written on direct order from European and American reactionary powers in order to protect bourgeois civilization.

The storyline and characters in *Gibel' 31-go otдела (Mord på 31:a våningen)* are presented in great detail, with a multitude of references to Swedish society. Apart from crime fiction, Andžaparidze relates the novel to science fiction and dystopian literature. At this time, Soviet readers did not have access to the novels discussed, which is why Andžaparidze instead refers to an essay about dystopian literature. The connections between Wahlöö's *Gibel' 31-go otдела (Mord på 31:a våningen)* and Ray Bradbury's *Fahrenheit 451* are explained as being especially strong, since both novels treat the loss of value of books in Western society. The mention of this theme leads Andžaparidze to the rhetorical question of whether it really is possible in a “free” and “democratic” society for one media concern to take over completely. As an example, he turns to the “unbiased language of numbers” and informs the reader that in West Germany, the “ultra-reactionist and revanchist Axel Springer” stands behind about 90 % of the country's newspaper publications.¹⁰⁶ In relation to this, Andžaparidze turns his attention towards *Gibel' 31-go otдела (Mord på 31:a våningen)*, in which the goal of the criminal media concern was to “satisfy people's need to flee reality.” This, Andžaparidze concludes, is very similar to the ultimate goal of bourgeois propaganda, namely “to lead the reader or viewer away from the actual conflicts and oppositions in real life, into a false world of social cooperation and general well-being.”¹⁰⁷ A final point raised by Andžaparidze in this foreword is that the American theme of the novel *Naëmnye ubijcy (Terroristerna)* is supposed to “turn the reader's attention towards the fact that certain groupings in European states are willing to sacrifice their independence to follow in the wake of American politics.”¹⁰⁸

The third foreword by Andžaparidze is included in the 1982 edition of *Sovremennij švedskij detektiv* (“Contemporary Swedish Detective Novel”), which, in addition to one novel by Sjöwall and Wahlöö, also contains novels by K. Arne Blom and Maria Lang.¹⁰⁹ This foreword has a somewhat different structure and title than the other, but provides the same type of hermeneutical/ideological framing. The first pages are devoted to the genre, its traditional composition, and developments after the Second World War. The anti-Soviet message of Western spy thrillers is discussed at length, but Andžaparidze adds that nowadays even ordinary detective fiction may be ideologically or socially motivated, which is connected to the reader's wish to read exciting literature about everyday occurrences. Andžaparidze continues: “[I]n the Western world, murder has ceased to be an extraordinary occurrence. It no longer shocks anyone, for it has become a banal fact of everyday life.”¹¹⁰ Andžaparidze then informs the reader

that according to official numbers, 226.5 million citizens in the U.S. together own 140 million guns. Even if the situation is not “that dramatic in small Sweden,” he does conclude that there is a multitude of unsolved and unsolvable social problems, such as the fact that Stockholm has the highest suicide rate in the world:

Calm, balanced, materially wealthy Swedes, and suddenly suicide? Clearly, there are certain contradictions in Swedish society, which make it difficult for many of its members to find a solution to life’s problems: clearly the crisis of ideals and ambitions has become worse in Sweden, for people take their lives if they lack one or the other. And when people do have ambitions, but understand that they cannot be achieved, they are capable of committing crimes.¹¹¹

The summary and reading of Sjöwall and Wahlöö’s *Zapertaja komnata* (*Det slutna rummet*) is very similar to Andžaparidze’s other forewords. An interesting addition is the conclusion that even if Sjöwall and Wahlöö do demonstrate that there are honest people in the Swedish police, “they are still part of an apparatus of oppression in the service of a capitalist state.”¹¹² When describing the characters, Rhea Nilsson, “a person of unquestionable Left-wing ideology,” receives much attention, and is described as having a good influence on Beck¹¹³

K. Arne Blom’s novel *Kto-to daët sdači* (*Någon slog tillbaka*) is described as having a traditional detective novel story line despite its social focus.¹¹⁴ Andžaparidze sees clear influences from Sjöwall and Wahlöö in Blom’s novel, for example in the description of the very ordinary, honest detective who struggles in the hierarchical system of the Swedish police.¹¹⁵ An important subject raised by Blom is, according to Andžaparidze, the persecution of dissidents and their exclusion from a civil service profession “that is taking place in practically all capitalist countries who brag about their ‘democratic’ system.”¹¹⁶ Furthermore, Andžaparidze focus on Blom’s treatment of unemployment among those with university education and how people of different natures and temperaments react to such constant humiliation. “The society that fed and educated them deprived them of the very inalienable human right—the right to work.”¹¹⁷

Maria Lang’s novel *Nasledniki Alberty* (*Arvet efter Alberta*) receives less attention than the authors discussed above. Andžaparidze provides a very short bio of the author, and describes her as “a Swedish Agatha Christie,” who writes a more classical type of crime fiction.¹¹⁸ Lang is also said to be “one of the most read masters of crime fiction in Sweden.” The storyline receives less attention than the previous works, which is motivated by the fact that if you discuss the contents of a whodunnit, it would not be interesting to read. Greediness, “an eternal bourgeois trait of character,” is considered to be an important moral theme raised by Lang in the novel.¹¹⁹

In the final paragraphs of the foreword, Andžaparidze again seems to justify the

publication of crime fiction. He explains that the genre, which was considered to be peripheral and of low quality by earlier Soviet criticism, nowadays belongs at the very center of literature, “forming the opinions of rather wide layers of the population.”¹²⁰ The authors included in the anthology, according to Andžaparidze, clearly illustrate the fact that detective novels do indeed belong to serious literature.

The fourth peritext by Andžaparidze (an afterword) is included in a 1989 omnibus containing *Gibel' 31-go otdela (Mord på 31:a våningen)*, *Zapertaja komnata (Det slutna rummet)*, and *Policija, policija kartofel'noe pjure! (Polis, polis potatismos!)*.¹²¹ This is again a version of Andžaparidze's first foreword, and even if it still provides the same types of paratextual framing, the criticism towards Sweden is somewhat toned down. The first paragraphs are evaluative and generic and praise the achievement of Sjöwall and Wahlöö, who, according to Andžaparidze, “do not want to entertain but to make the reader think.”¹²² In contrast to one of the previous forewords, where he refers the readers to an essay about dystopian literature when relating Wahlöö's novel to other works in the genre, he now mentions that Evgenij Zamjatin's *My (We)* and Aldous Huxley's *Brave New World* have recently “been made available to the Soviet reader.”¹²³ Andžaparidze explains that Wahlöö's novel “in a grotesque and exaggerated form mirrors the real state of ‘freedom of speech’ in the Western world.”¹²⁴ The most interesting addition in this foreword is a paragraph which discusses a political murder that took place in *Policija, policija kartofel'noe pjure! (Polis, polis potatismos)*. This leads to the following assumption:

Reading it today, it is impossible not to recall the murder that took place in Sweden many years later, when on one of Stockholm's streets the Swedish prime minister Olof Palme, the popular leader of the social-democratic party, who was returning home from the movie theater together with his wife, was killed in cold blood. Obviously, the murder had political character, and was implemented by the political right.¹²⁵

This citation clearly illustrates Andžaparidze's tendency to use the peritexts as an instrument for presenting his own viewpoints and interpretations of Swedish society.

The 1982 edition of *Zarubežnyj detektiv* (“Foreign Detective Novel”) contains both a section of author biographies, and a foreword by Sergej Abramov, chairman of the Soviet Writers' Union's section of sci-fi, crime, and adventure fiction.¹²⁶ In the foreword, Abramov shares a discussion he had with a British literary scholar at a crime and adventure fiction congress held in Stockholm in 1981. During this discussion Abramov learnt that, according to the British scholar, the Russians take the crime fiction genre “too seriously”: “It's only story, only plot, and tempo, tempo, tempo... But you behave as if it was grand literature.”¹²⁷ Abramov does not agree with this opinion, and the following discussion eventually leads him to enumerate a number of crime fiction

novels recently published in the Soviet Union that oppose the viewpoint of the British scholar. The list consists of Alistair MacLean, Georges Simenon, John Ball, Dashiell Hammett, and finally the Swedish authors Per Wahlöö and Maj Sjöwall.¹²⁸ Abramov concludes that these writers are not interested in the investigation of crimes, but rather in the social background to criminal acts: “The horrible and inevitable fact of life in a capitalist society, where—rather frequently—the social structure itself serves as the basis of any sorts of crime: both against people and against humanity.”¹²⁹

The foreword to Leif G.W. Persson’s *“Prazdnik” na Majorke (Grisfesten)*, published by Juridičeskaja literatura 1982, is written by professor of law I.I. Karpec.¹³⁰ This foreword again provides a strongly hermeneutical/ideological framing to the novel. Karpec begins by explaining that the publishing house is doing a good deed by publishing foreign literature that “exposes the connection between crime and the very foundation of an exploitive society.”¹³¹ Leif G.W. Persson is described as an expert criminalist and the novel as written in a special way: as a kind of diary with quotations from different official sources “aiming to show the type of crime that exists in Sweden.”¹³² Karpec concludes that through his ironic description of the police, Persson criticizes the “entire system of relations in a capitalist society.”¹³³ Especially noteworthy, according to Karpec, is the deduction that “people are insignificant,” made by Persson at the end of the book. This, Karpec states, is “a short but highly noteworthy judgement of the very core of bourgeois social relations, especially in relation to the country that according to bourgeois ideologists often stands out as a model for democracy.”¹³⁴ Karpec’s foreword is different from the previously discussed forewords since he writes in a way that makes it difficult to separate the contents in the book from his own conclusions. Several times he writes “this is the conclusion the author leads the reader to draw,” after which he presents his own interpretation. For example, based on ironical comments about the mental capabilities of ordinary policemen made by Persson in the novel, Karpec presents the “obvious conclusion” that educated policemen would only be in the way since they would raise the question of “third grade interrogations” and police violence.¹³⁵ Similarly, ironical comments made by Persson about Swedish clear-up rates leads to the following clarification:

A society that gives rise to crime, a society that profits from crime, a society in which political goals are often achieved by means of crime, not only cannot but also is not interested in the reduction of crime—towards such a conclusion does the author lead the reader.¹³⁶

Karpec devotes almost half a page to the problem of so called “*raggare*”—gangs of youths who ride about in cars—in Sweden, even though *raggare* are only mentioned in passing in the novel. Karpec—who himself had the misfortune of encountering

raggare—paints a picture of a Sweden “packed with *raggare*,” where cars full of drunk or high boys and girls are a constant threat to both pedestrians and motorists: “Everybody who comes in the way of onrushing ‘*raggare*,’ in the best case falls over, in the worst case—is badly injured.”¹³⁷ According to Karpec, the only thing the Swedish police can do “is try to make sure that the territory occupied by ‘*raggare*’ does not expand further.”¹³⁸ Karpec finds that Leif G.W. Persson reveals the “true face of the society of equal rights,” describing how there are streets in Sweden only for the rich, and other streets for pensioners and workers.¹³⁹ Also important, according to Karpec, is Persson’s treatment of how “in Sweden, a country that brags about its democracy, communists are secretly being followed.”¹⁴⁰ At the end of the foreword, Karpec concludes that the subjects Persson writes about are not an invention, but “the sad reality of a society of exploitation and oppression.”¹⁴¹

Karpec’s next afterword comes from Leif G.W. Persson’s *Stolpy občestva* (*Samhällsbävarna*) published by Juridičeskaja literatura in 1989.¹⁴² The style is similar to the one used in the foreword to Persson’s previous novel, but uses less ideological buzzwords. Karpec starts by assuming that of a novel with such a title (“The Pillars of Society”) the reader is obviously expecting revelations concerning the capitalist corridors of power.¹⁴³ However, Karpec explains, Persson’s novel is not about those we usually refer to as “the pillars of society,” instead he focuses on one of the institutions in society, namely the police. According to Karpec, Persson—who knows capitalist society from the inside—reveals and analyzes problems that exist in the seemingly prosperous Swedish society.¹⁴⁴ Karpec continues:

This is not an easy task, since Sweden, both in relation to crime rates and the methods of dealing with crimes, and in relation to standard of living and traditions, unconditionally is more attractive than for example West Germany with its terrorism and increasing Nazism or the US with its corruption and organized crime.¹⁴⁵

Still, Karpec concludes, there are serious issues within the Swedish police force. Despite all the computers and new techniques, there is a moral void within ranks of the police, and some policemen want to use new technology for their personal gain.¹⁴⁶ Karpec relates the moral depravation and lack of professional pride within the Swedish police force to the 1986 murder of Sweden’s prime minister Olof Palme: “[A] society where prime-ministers are killed on the streets is certainly in need of a more professional police force, at least of a non-corrupt police force. Otherwise, such a police force does not have the right to refer to itself as ‘the pillars of society.’”¹⁴⁷ In summary, Karpec finds this novel about crime committed by policemen “to be sad and instructive. And not just for Sweden.”¹⁴⁸

Summary of Findings

Both crime fiction in general, and the Swedish genre of crime fiction, receive some attention in the paratextual framing of the editions analyzed, and I will start by summarizing the general attitude towards the genre itself. The paratext creators seem to have a complex relationship to crime fiction, and at least eight fore- or afterwords (by five authors) discuss or touch upon the fact that there are different types of crime fiction, and that some types of crime fiction are corruptive and might have a bad influence. Thus, it seems as if the literature published in the Soviet Union is being justified and separated from the negative type of crime fiction. Some authors polemize with earlier Soviet critics who saw crime fiction as a peripheral genre of low-quality literature, and claim that crime fiction nowadays forms the center of the literary system and influences the masses in the West. Consequently, some types of crime fiction do belong to serious literature.

The peritext creators seem to have a positive attitude towards Swedish crime fiction. As might have been expected, the foreword to Heller's 1926 edition of *Pochoždenija gospodina Kollina v Londone* (*Herr Collins äventyr i London*) discusses the genre in terms of a British influence, even though the foreword does elaborate on how Heller is different from his British models. The only other author that is referred to in terms of influence is Maria Lang, who is described as a Swedish Agatha Christie, writing a more classical type of crime fiction. Thus, Heller and Lang are not seen as belonging to the particularly Swedish type of crime fiction described by many of the paratext authors. Importantly, Wahlöö's *Gibel' 31-go otдела* (*Mord på 31:a våningen*) stands out from the other titles and is not described as a pure crime fiction novel, but as a mixture of crime fiction and dystopia. The rest of the peritexts analyzed paint a picture of Swedish crime fiction as a type of literature with implications far beyond the story line. The Swedish crime fiction exemplified by Bob Alman, Maj Sjöwall and Per Wahlöö, Leif G.W. Persson, K. Arne Blom, Uno Palmström, and Jacob Palme is seen as a social investigation and a wish to reveal the social evil behind criminal acts. Maj Sjöwall and Per Wahlöö are described by some of the paratext creators as forerunners to this socially engaged genre, and Uno Palmström is explicitly said to follow in their footsteps. Importantly, Bob Alman's *Opasnoe znanie* (*Den farliga kunskapen*) was published in Sweden the same year as *Roseanna*, the first of Sjöwall and Wahlöö's novels in *The Story of a Crime* series, and was published in the Soviet Union five years before any of Sjöwall and Wahlöö's novels appeared there.

The connections between the literature published and the Soviet ideology is strong. In order to describe how this literature illustrates the differences between the Soviet Union and the Western world, the paratext creators use different ideological buz-

zwords. According to them, this literature illustrates the truth about “capitalist society,” “the morally deprived bourgeois society,” “class society,” and “a society of exploitation and oppression.”

The summary of the representation of the source culture may be seen from two perspectives. From the first perspective, the forewords relate Sweden to other Western countries, seeing it as one example of a capitalist or bourgeois country that stands in opposition to the Soviet Union. Thus, the Sweden depicted in the novels could have been any Western country. However, this perspective is overshadowed by another, namely the tendency to point particularly towards Sweden when discussing the “true face of bourgeois society.” Here, the authors of the forewords use a number of representations of Sweden, usually in quotation marks, and make ironical remarks about this clearly false representation. In such an ironical way—using quotation marks—the paratext creators refer to “Swedish democracy.” Words such as “free,” “democratic,” “human rights,” and “freedom of speech” also appear in quotation marks. In one of the forewords, Karpec describes a novel as “a short but highly noteworthy judgement of the very core of bourgeois social relations, *especially in relation to the country that according to bourgeois ideologists often stands out as a model for democracy*” (emphasis mine), which illustrates the need to particularly pinpoint Sweden. Other interesting conclusions drawn by the authors of the forewords are that Swedish crime fiction “reveals the true face of the society of equal rights” and “exposes the myth of Sweden’s general prosperity.” When discussing high suicide rates, Swedes are represented as being “calm, balanced, materially wealthy,” which is then opposed to obvious issues in Swedish society that supposedly make it necessary for some people to take their own lives. A final aspect in relation to how Sweden is represented is that the novels are said to provide a truthful representation of everyday life in Sweden.

8. Discussion and Conclusion

As stated in the introduction, the aim of this investigation has been to analyze the publication and paratextual framing of Swedish crime fiction in the Soviet Union in relation to the genre (crime fiction/Swedish crime fiction), representations of individual authors, ideology, and representations of the source culture (imagology). I have previously explained that the ideological situation in the target culture (the Soviet Union) is an important aspect to take into consideration in this analysis. Due to the strict Soviet censorship rules, the peritext became a tool used by State authorities for ideological purposes. Therefore, it is especially interesting to see how these editions were paratextually framed for Soviet readers.

Firstly, in relation to representations of the genre and the individual authors, it is clear that the Swedish authors that were translated into Russian between 1966 and 1991 are seen as being distinguished from the general Anglo-American crime fiction genre, but also, and particularly, from a low-quality subgenre of crime fiction (exemplified by Ian Fleming's James Bond series), that according to the paratext creators contains excessive violence and has an outspoken anti-Soviet message. In contrast, Swedish crime fiction is described as being written by authors whose main purpose is not to entertain the reader, but rather to describe the social background to crime and reveal the truth about the capitalist society. Clearly, the authors and the specific novels published have been approved and selected for publication by the intricate system of Soviet censorship. I will return to this issue of selection later.

Secondly, the majority of the fore- and afterwords have been coded as providing the novels or anthologies with a clear hermeneutical/ideological framing. By this I mean a deliberate use of the biography of a certain author and/or the storyline of a novel in order to instruct the reader on a particular interpretation and consequently also to promote a certain viewpoint. The paratext creators are well trained in this skill, and the fore- and afterwords are rhetorically accomplished. In essence, this paratextual framing includes the use of a number of ideological buzzwords ("capitalist society," "bourgeois society," "exploitation," "class society," "morally deprived society"), in combination with ironical representations of Sweden. Interestingly, these representations include words that normally have positive connotations, such as "democracy," "welfare," and "equality." However, in these paratexts they are instead used in combination with details from the storylines of crime fiction novels in order to argue that all such positive representations of Sweden and Western society are either a myth or a delusion.

Thirdly, Sweden's exceptional position in the Western world is on the one hand described in moderately positive tones—the country is at least better than West Germany and America. On the other hand, however, judging by the at times crushing representations of Swedish society, it seems as if Sweden's positive image might have become a thorn in the side of Soviet ideologists. In that case, what could be better than using the words of actual Swedes when "correcting" the image of the country? Consequently, crime fiction novels aiming to reveal the darker sides of Swedish society become, in these paratexts, a true representation of everyday life in Sweden. As follows from this analysis, Soviet translators and editors did more than just "correcting" the linguistic contents of translated literature, they also made sure that it was framed and interpreted in an appropriate way.

I promised earlier to return to the issue of selection, which in my view further illustrates the deliberate use of crime fiction (and literature in general) for ideological purposes. For instance, Maria Lang's novels are all set in the upper middle class and when

the publishing house Progress published an anthology containing her novel *Nasledniki Alberty* (*Arvet efter Alberta*) (1975) in 1982, this was one of the latest in a total production of around 40 novels. It is reasonable to assume that it would have been more difficult to illustrate social injustice and society's crimes against citizens in relation to the upper-middle class setting of a Maria Lang novel. Another telling example is the publication of Sjöwall and Wahlöö's novels in the Soviet Union. As illustrated in section 6, only six of the ten novels in *The Story of a Crime* series were published in the Soviet Union. Furthermore, there are no chronological considerations involved in the selection: novels one, two, three, and five in the series were not published until after the collapse of the Soviet Union. Prior to drawing any conclusions about the reasons for this, I want to highlight that the Soviet creators of the paratexts to Sjöwall and Wahlöö's novels all explain that in this book series, the criminal is the "real" victim, and is not to blame for the situation they were put in by society. The paratext creators also state that Martin Beck always feels sorry for the criminal. However, neither of these descriptions fit, for example, the first and least political novel in the series, *Roseanna* (*Roseanna*) (1965), about a murderer and rapist, or *Mannen på balkongen* (*The Man on the Balcony*) (1967), about a pedophile and murderer. Furthermore, the first three books may according to Johan Erlandsson be described as the least political in the series, while the fifth book to a great extent deals with sex and prostitution—subjects that were prohibited in the Soviet Union.¹⁴⁹

The conclusion I make after analyzing the publication and paratextual framing of Swedish crime fiction in the Soviet Union is that the real purpose behind the publication was not related to literature as such. Instead, these novels were deliberately selected for the purpose of corrupting the image of Sweden and creating a representation that better suited the ideology of the State.

In the next article in this series of two, I will analyze the publication and paratextual framing of Swedish crime fiction in post-Soviet Russia, a society where old values were challenged and ideology was abruptly replaced with marketing.

Appendix: Publications included in the analysis of paratextual framing (only first editions)

Type of material

- A. Novel
 B. Novel(s) in anthology
 C. Collection
 D. Omnibus (one author)
 E. Anthology (only Swedish authors)

Peritexts analyzed:

- o. None
 1. Cover, front- and back matter, fore- or afterword, and/or author bio
 2. Cover, front- and back matter (existing fore- or afterword not accessed)
 3. Cover, front- and back matter
 4. Cover (front- and back matter not accessed)

Year	Type	Author (Swedish novel(s) by)	Russian anthology/ omnibus title ("translated title")	Russian title of collection, novel (or Swedish novels included in anthology) (Swedish title; English title or "English title"*)	Publishing house (book series)	Peritexts analyzed
1	1926	C	Heller, Frank		Petrograd	1
2	1927	A	Heller, Frank		Knižnye novinki	3
3	1931	A	Heller, Frank		Žizan' i kul'tura	3
4	1966	A	Wahlöö, Per		Molodaja gvardija	1
5	1968	A	Alman, Bob		Progress	1
6	1973	A	Wahlöö, Per and Maj Sjöwall		Molodaja gvardija	1
7	1977	B	(Wahlöö, Per and Maj Sjöwall)		Molodaja gvardija	1
9	1978	A	Wahlöö, Per and Maj Sjöwall		Progress	1

* Quotation marks indicate that no official translation into English exists.

10	1981	B	(Blom, K. Arne)	<i>Balovni sudbi</i> ("Well favored")	<i>Balovni sudbi</i> ("Well favored")	Progress	0
11	1981	D	(Wahlöö, Per; Wahlöö, Per and Maj Sjövall)*	<i>Gibel' 31-go otdela</i> ("Murder on the 31st floor")	<i>Gibel' 31-go otdela</i> (<i>Mord på 31:a våningen; Murder on the 31st floor</i>), <i>Naemnye ubijicy</i> (<i>Terroristerna; The Terrorists</i>)	Progress	1
12	1982	B	(Palmström, Uno)	<i>Zarubežnyj detektiv</i> ("Foreign Detective Novel")	<i>Sistema-84</i> (<i>System 84</i> ; "System 84")	Molodaja gvardija	1
13	1982	E	(Wahlöö, Per and Maj Sjövall; Blom, K. Arne; Lang, Maria)	<i>Sovremennyj švedskij detektiv</i> ("Contemporary Swedish Detective Novel")	<i>Zapertaja komnata</i> (<i>Det slutna rummet; The Locked Room</i>), <i>Kto-to daet sdači</i> (<i>Nägon slog tillbaka</i> ; "Someone Struck Back"), <i>Nasledniki Alberta</i> (<i>Arvet efter Alberta</i> ; "The Inheritance after Alberta")	Progress	1
14	1982	A	Persson, Leif G.W.		<i>"Prazdnik" na Majorke</i> (<i>Grisfesten</i> ; "The Pig Party")	Jurid. lit.	1
15	1988	D	(Wahlöö, Per; Wahlöö, Per and Maj Sjövall)	<i>Gibel' 31-go otdela</i> ("Murder on the 31st floor")	<i>Gibel' 31-go otdela</i> (<i>Mord på 31:a våningen; Murder on the 31st floor</i>), <i>Policija, policija kartofelnoe pjure!</i> (<i>Polis, polis potatismos!</i> ; <i>Murder at the Savoy</i>), <i>Negodnyj iz Seffle</i> (<i>Den vedervärdige mannen från Sjöfalle; The Abominable Man</i>)	Progress	3
15	1989	D	(Wahlöö, Per; Wahlöö, Per and Maj Sjövall)	<i>Gibel' 31-go otdela</i> ("Murder on the 31st floor")	<i>Gibel' 31-go otdela</i> (<i>Mord på 31:a våningen; Murder on the 31st floor</i>), <i>Zapertaja komnata</i> (<i>Det slutna rummet; The Locked Room</i>), <i>Policija, policija kartofelnoe pjure!</i> (<i>Polis, polis potatismos!</i> ; <i>Murder at the Savoy</i>)	Pravda (Mir priključenij)	1
16	1989	A	Persson, Leif G.W.		<i>Stolpy obščestva</i> (<i>Sambällsbärarna</i>)	Jurid. lit.	1
17	1989	B	(Blom, K. Arne)	<i>Sprut detektiv</i> ("Sprut Detective")	<i>Kto-to daet sdači</i> (<i>Nägon slog tillbaka</i> ; "Someone Struck Back")	Žazušy	3
18	1990	B	(Palme, Jacob)	<i>Zarubežnyj detektiv</i> ("Foreign Detective Novel")	<i>Vzryvy v Stokgol'me</i> (<i>Det smäller i Stockholm</i> ; "It Bangs in Stockholm")	Sever	1

* Most omnibus editions do not have a real title. Instead they provide the titles (and authors) of the included novels on the front cover.

19	1990	B	(Wahlöö, Per and Maj Sjöwall)	Čestný šarlatan. Sborník zarubežného detektiva ("The Honest Charlatan. A Collection of Foreign Detective Novels")	<i>Policija, policija kartofelnoe pjure!</i> (<i>Polis, polis potatistmos!</i> ; <i>Murder at the Savoy</i>)	Baku: Lit. izd. centr "Sada"	o
20	1990	B	(Wahlöö, Per and Maj Sjöwall)	<i>Dama v očkah i s ručem v automobile</i> ("The Lady in the Car with Glasses and a Gun")	<i>Zapertaja komnata</i> (<i>Det slutna rummet</i> ; <i>The Locked Room</i>)	Žazušy	3
21	1991	A	Wahlöö, Per and Maj Sjöwall		<i>Smejuščijša policejskij</i> (<i>Den skrattande polisen</i> ; <i>The Laughing Policeman</i>)	Vostok (Zarubežnyj detektiv)	o
22	1991	A	Wahlöö, Per and Maj Sjöwall		<i>Podozrevaetsja v ubijstvje</i> (<i>Polismördaren</i> ; <i>Cop Killer</i>)	Sovetskij pisatel', Olimp	3
23	1991	A	Mårnson, Jan		<i>Ubijstvo v Venecii</i> (<i>Mord i Venedig</i> ; "Murder in Venice")	DĚM	3
24	1991	B	(Palme, Jacob)	<i>Vzryvy v Stokgolme</i> ; <i>Mejson riskuet</i> ; <i>Pokazanija odnoglazoj svidetel'nicy</i> ("It Bangs in Stockholm; The Case of the Howling Dog; The Case of the One-Eyed Witness")	<i>Vzryvy v Stokgolme</i> ; (<i>Det smäller i Stockholm</i> ; "It Bangs in Stockholm")	Pressa (Boevik. Detektiv. Priključenija. Fantastika.)	3

NOTES

- 1 This research is part of the three-year international postdoc project “What is ‘Swedish’ in Swedish literature? Publication, marketing and reception of Swedish literature in Russia,” funded by the Swedish Research Council (diary number: 2020-00456).
- 2 This article uses the journal *Scando-Slavica*’s system of transliteration of Cyrillic. When it comes to Russian, this system is identical to the scholarly system of transliteration, apart from the letters X (here transliterated as ”ch” instead of “x”) and Э (here transliterated as “e” instead of “ë”).
- 3 Carl Jonas Love Almqvist, *Melnica v” šel’nur”* (*Skällnora’s Mill*), in *S”vernnye sborniki*, ed. Ju. Baltrušajtis, Saint Petersburg, p. 15–117.
- 4 Frank Heller, *Pochoždenija gospodina Kollina v Londone* (*The London Adventures of Mr. Collin*), Leningrad 1926.
- 5 *Ideology* refers to the ideology of the Soviet Union, and is here understood as defined by Richard Sakwa, namely as “an amalgam of Marxism, traditional socialist percepts, the Bolshevik (or Leninist) interpretation of Marxism, and the traditions and experience of seventy years of Soviet power.” Furthermore, Soviet ideology is according to Sakwa “synonymous with the beliefs and actions of the Soviet power system.” Richard Sakwa, *Soviet Politics: An Introduction*, London & New York 1989, p. 206–208.
- 6 In this article, English translations of Swedish titles that do not have an official English translation are provided within quotation marks.
- 7 Karl Berglund, *Mordens marknad: Litteratursociologiska studier i det tidiga 2000-talets svenska kriminallitteratur* (*A Market of Murders: Sociological Literary Studies in Swedish Crime Fiction in the Early 21st Century*), PhD diss., Uppsala 2017.
- 8 Berglund 2017, p. 12.
- 9 Malin Podlevskikh Carlström, *Swedish Literature in Russian Translation 1946–2021* (Version 1) (Dataset). University of Gothenburg, <https://doi.org/10.5878/3109-vy32>.
- 10 Kathryn Batchelor, *Translation and Paratexts: Translation Theories Explored*, London 2018, p. 142.
- 11 Batchelor 2018, p. 141.
- 12 Batchelor 2018, p. 153 f.
- 13 Gérard Genette, *Paratexts: Thresholds of Interpretation*, translated by Janet E. Lewin, Cambridge 1997.
- 14 Batchelor 2018, p. 157 f.
- 15 Gideon Toury, *Descriptive Translation Studies – and beyond*, revised ed., Amsterdam & Philadelphia 2012, p. 81–84.
- 16 Toury 2012, p. 82 f.
- 17 Batchelor 2018, p. 159–61.
- 18 Batchelor 2018, p. 160.
- 19 Ibid.
- 20 Ibid.
- 21 Ibid.

- 22 Ibid.
- 23 Ibid.
- 24 Ibid.
- 25 Peter Jonathan Freeth, “‘Germany Asks: Is It OK to Laugh at Hitler?’: Translating Humour and Germanness in the Paratexts of *Er Ist Wieder Da* and *Look Who’s Back*,” *Translation Spaces*, 10, 2021:1, p. 115–37.
- 26 Joep Leerssen, “Imagology: History and method,” in *Imagology: The Cultural Construction and Literary Representation of National Characters. A Critical Survey*, ed. Manfred Beller & Joep Leerssen, Amsterdam & New York 2007, p. 17–32, here p. 23 f.
- 27 Manfred Beller, “Perception, image, imagology,” in *Imagology: The cultural construction and literary representation of national characters, a critical survey*, ed. Manfred Beller & Joep Leerssen, Amsterdam & New York 2007, p. 3–16, here p. 7.
- 28 Leerssen 2007, p. 24.
- 29 Luc Van Doorslaer, Peter Flynn & Joep Leerssen, “On translated images, stereotypes and disciplines,” in *Interconnecting Translation Studies and Imagology*, ed. Luc Van Doorslaer, Peter Flynn & Joep Leerssen, Amsterdam 2016, p. 1–18, here p. 2.
- 30 Sven Sörmark, “Den svenska deckarens rötter” (“The Roots of the Swedish crime Fiction Novel”) *Jury*, 14, 1985:2, p. 64–66.
- 31 Kerstin Bergman, “Den svenska deckarhistorien,” (“The History of Swedish Crime Fiction”) in *Kriminallitteratur: Utveckling, Genrer, Perspektiv*, ed. Kerstin Bergman & Sara Kärrholm, Uppsala 2011, p. 34–51, here p. 36 f.
- 32 Bergman 2011, p. 34.
- 33 Leffler 1993, p. 91–109.
- 34 Aurora Ljungstedt, *Det hastfortske vaaben: Romantisk fortælling*, Kjøbenhavn 1875.
- 35 Aurora Ljungstedt, *The Hastfordian Escutcheon: The Earliest Detective Fiction of Aurora Ljungstedt*, Sauk City, Wis. 2005.
- 36 Bergman 2011, p. 35.
- 37 In addition to three crime fiction novels, four of Heller’s adventure novels were translated into Russian at the beginning of the 20th century. Julius Regis’s novel *Isens fångar* (*The Paradise of the Ice Wilderness*), an adventure story, was also published in a Russian journal in 1925.
- 38 Dag Hedman, “Den tidiga svenska kriminalberättelsen,” *Litteraturbanken*, <https://litteraturbanken.se/presentationer/specialomraden/DenTidigaSvenskaKriminalberattelsen.html> (5.6.2022).
- 39 Bergman 2011, p. 38.
- 40 Ibid., p. 39.
- 41 Ibid., p. 40.
- 42 Michael Tapper, *Snuten i skymningslandet: Svenska polisberättelser i roman och film 1965–2010* (“The Cop in the Twilight Country: Swedish Police Narratives in Novels and Films 1965–2010”), Lund 2011, p. 129.
- 43 Brian James Baer, “Introduction,” in *Contexts, Subtexts and Pretexts: Literary Translation in Eastern Europe and Russia*, ed. Brian James Baer, Amsterdam & Philadelphia 2011, p. 1–15, here p. 9.

- 44 Samantha Sherry, *Discourses of Regulation and Resistance: Censoring Translation in the the Stalin and Khrushchev Soviet Era*, Edinburgh 2015, p. 67 f.
- 45 Baer 2011, p. 9.
- 46 Maria Zalambani & Ilaria Lelli, “Literary Translation as an Instrument of Censorship in Soviet Russia: The Institutionalization of the Soviet Translator,” in *The Routledge Handbook of Translation History*, ed. Christopher Rundle, London 2021, p. 485–504, here p. 489.
- 47 Zalambani & Lelli 2001, p. 480.
- 48 Ibid.
- 49 Sherry 2015, p. 48.
- 50 Ibid., p. 47 f.
- 51 Natalia Kamovnikova, *Made Under Pressure: Literary Translation in the Soviet Union, 1960–1991*, Amherst, Mass. 2019, p. 72.
- 52 Zalambani & Lelli 2021, p. 487 f.
- 53 Ibid., p. 487.
- 54 Kamovnikova 2019, p. 111.
- 55 The dataset *Swedish Literature in Russian translation 1946–2021* has been compiled by me as part of the research project “What is ‘Swedish’ in Swedish literature? Publication, marketing and reception of Swedish literature in Russia,” funded by the Swedish Research Council.
- 56 Carlos Uxó, “Crime fiction and authoritarianism,” in *The Routledge Companion to Crime Fiction*, ed. Janice Allan et al., London 2020, p. 388–396, here p. 391.
- 57 The term “Finland-Swedish” refers to a member of the Swedish speaking population of Finland.
- 58 Due first to the Covid-19 pandemic, and thereafter to Russia’s war on Ukraine, I have not been able to travel to Russia in order to gather paratextual material.
- 59 Frank Heller, *Milliony Marko Polo* (“Marco Polo’s millions”), Riga 1931.
- 60 Malin Podlevskikh Carlström, manuscript in preparation.
- 61 Jacob Palme & Earl Stanly Gardner, *Vzryvy v Stokgolme; Mejson riskuet; Pokazaniya odnoglazoj svidetelnicy* (“Explosions in Stockholm”; *The Case of the Howling Dog; The Case of the One-Eyed Witness*), Moscow, 1991, (back matter).
- 62 V. Kiselev (ed.), *Sovremennyyj švedskij detektiv* (“Contemporary Swedish Detective Novel”), Moscow 1982, (front matter).
- 63 Jan Mårtenson, *Ubijstvo v Venecii* (“Murder in Venice”), translated by I.G. Pavlov, Moscow 1991, (back matter).
- 64 Per Wahlöö & Maj Sjöwall, *Podozrevaetsja v ubijstve (Cop Killer)*, translated by L. Ždanov, Moscow, 1991, (back matter).
- 65 Per Wahlöö & Maj Sjöwall, *Negodjaj iz Seftle (The Abominable Man)*, translated by S. Fridljand, Moscow, 1973, (back matter).
- 66 Per Wahlöö & Maj Sjöwall, *Naëmnye ubijcy (The Terrorists)*, translated by L. Ždanov, Moscow, 1978, (back matter).
- 67 Kiselev (ed.) 1982, p. 490.

- 68 D.J.A. Gusarov, ed., *Zarubežnyj detektiv* ("Foreign Detective Novel"), Moscow 1990, p. 222.
- 69 Heller 1926.
- 70 Frank Heller's *Du däre i denna natt* ("You Fool, in this Night") is classified as an adventure novel, and is thus not included in this analysis.
- 71 Heller 1926, p. 5.
- 72 Per Wahlöö, *Gibel' 31 ot dela* (*Murder on the 31st Floor*), Moscow 1966.
- 73 "Ob avtore i ego knige" ("About the Author and his Book"), in Per Wahlöö, *Gibel' 31 ot dela*, 1966, (back matter).
- 74 Ibid.
- 75 Bob Alman, *Opasnoe znanie* ("The Dangerous Knowledge"), Moscow 1968.
- 76 Konstantin Teljatnikov, "Posleslovie" ("Afterword"), in Bob Alman, *Opasnoe znanie*, Moscow, 1968, p. 253–55, here p. 253.
- 77 Teljatnikov 1968, p. 253.
- 78 Ibid.
- 79 Ibid., p. 255.
- 80 Ibid., p. 254.
- 81 Sjöwall & Wahlöö 1973.
- 82 Sofija Fridljand, "Ot perevodčika" ("From the Translator"), in Maj Sjöwall & Per Wahlöö, *Negodjaj iz Seftlä*, Moscow 1973, p. 5 f., here p. 5.
- 83 Fridljand 1973, p. 5.
- 84 Ibid., p. 6.
- 85 Ibid.
- 86 V. Volodskij (ed.), *Zarubežnyj detektiv* ("Foreign Detective Novel"), Moscow 1977.
- 87 Vadim Burlak, "Posleslovie" ("Afterword"), in *Zarubežnyj detektiv*, ed. V. Volodskij, Moscow 1977, p. 378–82, here p. 378.
- 88 Burlak 1977, p. 380.
- 89 Burlak 1977, p. 382.
- 90 Ibid.
- 91 Sjöwall & Wahlöö 1978. The title of the first two Soviet editions (1978; 1981) of Sjöwall & Wahlöö's *Terroristerna* (*The Terrorists*) was *Naëmnye ubijcy* which actually means "hit men." The Swedish title *Terroristerna* (*The Terrorists*) refers to members of an international terrorist group, who came to Sweden in order to murder an American senator. As pointed out by Anne Holt, the "terrorists" we encounter in *Terroristerna* lack political motives, and only want to get paid for their work. This might serve as an explanation for the Soviet translation of the title. However, the post-Soviet editions (2011; 2013; 2020) of the novel use the title *Terroristy* ("The Terrorists"). Anne Holt, "Förord" (Foreword), in Maj Sjöwall & Per Wahlöö, *Terroristerna*, Stockholm, 2012, p. 5–8, here p. 6.
- 92 Georgij Andžaparidze, "Saga o komissare policii Martine Beke, ego druž'jach i nedrugach" ("The Saga about Police Detective Martin Beck, his Friends and Enemies"), in Maj Sjöwall & Per Wahlöö, *Naëmnye ubijcy* (*The Terrorists*), Moscow 1978, p. 5–13, here p. 5.
- 93 Andžaparidze 1978, p. 6.

- 94 Ibid.
- 95 Ibid.
- 96 Ibid., p. 7.
- 97 Ibid.
- 98 Ibid., p. 8.
- 99 Ibid., p. 12.
- 100 Ibid., p. 13.
- 101 Maj Sjöwall & Per Wahlöö, *Gibel' 31-go otдела; Naëmnye ubijcy* (*Murder on the Thirty-First Floor; The Terrorists*), Moscow 1981.
- 102 Andžaparidze 1978, p. 5.
- 103 Georgij Andžaparidze, “Saga o komissarach policii Iensene i Beke, ich druž'jach i nedrugach” (“The Saga about Police Detectives Jensen and Beck, their Friends and Enemies”), in Maj Sjöwall & Per Wahlöö, *Gibel' 31-go otдела; Naëmnye ubijcy* (*Murder on the Thirty-First Floor; The Terrorists*), Moscow 1981, p. 399–412, here p. 399.
- 104 Andžaparidze 1981, p. 400.
- 105 Ibid., p. 401.
- 106 Ibid., p. 404.
- 107 Ibid., p. 405.
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ABSTRACT

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Swedish Crime Fiction in the Soviet Union: Publication and Paratextual Framing

This article investigates the publication and paratextual framing of Swedish crime fiction in the Soviet Union. Based on an analysis of the written peritexts of 21 editions, conclusions are drawn regarding: 1) the representation of the genre of crime fiction, and in particular Swedish crime fiction; 2) the representation of Swedish crime fiction authors; 3) the representation of the source culture of Sweden; 4) ideological aspects of the paratextual framing. A premise for the analysis is that in a literary system governed by strict censorship, the peritext becomes a tool used by the censorship apparatus, and industry-created peritexts are often ideologically motivated. The analysis reveals that Swedish crime fiction and Swedish crime fiction authors are clearly distinguished from the general Anglo-American crime fiction genre. Swedish crime fiction is described as being written by authors whose main purpose is not to entertain the reader, but rather to reveal the truth about social injustice and capitalist society. Secondly, positive representations of Sweden are ironically corrupted and used in combination with details from the storyline of crime fiction novels in order to show that all positive representations of Sweden and Western society are false. Thirdly, the paratext creators try to convince the reader that gruesome images of Sweden from crime fiction novels are true representations of everyday life in Sweden. To conclude, it is clear that state censorship was involved in both the selection and the paratextual framing of Swedish crime fiction in the Soviet Union. Furthermore, it is reasonable to assume that the real purpose behind the publication of Swedish crime fiction was not related to literature as such. Instead, these novels were deliberately selected for publication in the Soviet Union for the purpose of corrupting the image of Sweden and creating a representation that better suited the ideology of the State.

Keywords: Swedish crime fiction, paratextual framing, the Soviet Union, imagology, ideology