

CHAPTER III

THE INTROSPECTIVE DETECTIVE

The best crime novels are not about how a detective works on a case, they are about how a case works on a detective.

—Michael Connelly

One of the hallmarks of Scandinavian crime fiction is its socio-political critique which lies at the heart of the narrative as discussed in the previous chapter but the other aspect which ensures its ever-growing popularity is its central protagonist. While all crime series discussed here are police procedurals, each series present a central detective who provides an insight into the society in which they belong and yet are perpetual outsiders. As individuals who constantly come face to face with the violence, trauma and various crisis they become apt vehicle to represent the social and political milieu of their times—"The interplay between an individual character's psychological and emotional complexity, and the workings of wider social institutions, is fundamental to the creation of a well rounded fictional world. [hence] an established narrative strategy is the development of a central protagonist who is both singular and representative of a wider state" (Peacock 2014: 67). The socio-political realism of the Scandinavian crime novel is strengthened through the character of the central detective as he journeys through personal and professional turmoil. By making the central protagonist a mouthpiece of the criticism the role of the detective is further heightened. This chapter delves into the question of how the microcosm of the detective's world, his investigative process, and his personal trials reflect the larger crisis that has been brought into forefront by the Scandinavian crime novel.

The detective has always been an important component of the drama that unfolds in a crime novel. The popularity of Sherlock Holmes exemplifies the fascination readers have with the figure of the detective. Sherlock Holmes has remained fixed in the public imagination with even the modern BBC adaptation evoking the image of a deerstalker hat and pipe. At an age when rapid industrialisation and urbanisation in the Nineteenth century London led to a widespread social change, the detective projected the much-needed authority and reason. At the face of chaos, Holmes became a voice of reason and logic with clear demarcations between good and evil. His dependence on logical deduction was unique to the times. Sherlock Holmes thus became an embodiment of an ideal image of the detective figure merging his eccentric behaviour with reliance on scientific rationalism. On a negative side, he is detached and may come across as snobbish living a life of wealth and privilege. Nonetheless, he is the source of inspiration for the quintessential Golden Age detective who solves crimes and restores order when society is threatened by an outside force.

In contrast to this, the development of the genre in America followed a different trajectory. While the looming shadow of the two world wars finds only a subtle reference in the British version of crime fiction, the Hardboiled tradition immerses itself in the various socio-political crisis that threaten the American nation. The Hardboiled tradition thus, introduced a new kind of detective who is fighting a losing battle against the corruption and chaos of his city. He is a source of critique of the effects of the Depression and Prohibition-era who ends up battling the effects of the Cold War in the later novels. Hence, the figure of the hardboiled detective becomes a representative of the larger anxieties of the American nation. Yet the critique they make is muted as they are reassuring a figure as the central detectives of the Golden age of British detection whose presence ensures order and protection.

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Raymond Chandler gives a definition of the figure of the detective in his essay "The Simple Art of Murder":

"Down these mean streets, a man must go who is not himself mean, who is neither tarnished nor afraid. The detective must be such a man. He is the hero, he is everything. He must be a complete man and a common man and yet an unusual man. He must be, to use a rather weathered phrase, a man of honour, by instinct, by inevitability, without thought of it, and certainly without saying it. He must be the best man in his world and a good enough man for any world. He will take no man's money dishonestly and no man's insolence without a due and dispassionate revenge. He is a lonely man and his pride is that you will treat him as a proud man or be very sorry you ever saw him." (18)

This quote reiterates the idea of the figure of the detective as being primarily a male figure with a certain code of honour. It also places the detective in the periphery of the social space-an outsider who is able to take on evil without being tarnished himself because of his strong moral code. They are men of action as Philip Marlowe and Sam Spade are thrust into the murky alleys as modern-day knights where survival remains a priority over detection and where moral justice trumps legal justice. In both these readings be it *Hardboiled* or *Golden Age of Detection*, the figure of the detective is projected as the knight in shining armour who will bring about justice or is seen as a Christ-like figure who will restore society to its former glory.

This projection limits the role a detective can play in crime fiction. Critics have argued that in contrast to other genres in literature the protagonist of crime fiction does not evolve and grow during the course of the narrative. This is seen in the earlier works of crime fiction where the character of the detective is not the focus of the narrative as very few details of the detective are

mentioned. This has led to critics being dismissive of the detective who is seen as a one-dimensional character presented only as a tool for detection. The multiple plot twists and clues along with the final unveiling of the dramatic end take over character development in most crime fiction. Hence, even as the series progresses there is a consistency in the central protagonist which is done deliberately to keep the readers' interest fixed on the mystery element rather than the character.

Scandinavian crime fiction subverts this idea as the evolution of these unlikely heroes is charted as the series progresses. Together these books chart the development of the central hero whose life and struggles are followed by the readers. Unlike the quintessential detective who does not seem to age and who is able to give a chase to criminals at any point, the detectives featured in Scandinavian crime fiction are more human facing the trials and tribulations of everyday life along with solving mysterious crimes. Delving into the thoughts of the characters by the readers at this juncture thereby proves to be a fruitful quest. This has led to a shift of focus from the murder to the characters in Scandinavian crime fiction, especially to the detective because the focus on crime alone can no longer provide answers for the issues being raised in a chaotic world.

Beyond this role of protector and saviour, the detective in Scandinavian crime fiction is not just someone who follows the clues and finds the criminal drawing the final curtain to the ensuing drama. His role of investigation is not limited to solving a case but is an investigation of contemporary society as well. By doing so the detective figure reveals the cultural prejudices as he dissects the society to its bare bones revealing the skeletons that lie underneath. Writers of Scandinavian crime fiction seek to mirror reality; hence the figure of the detective provides a fruitful site for investigating changes in our conception of society as a whole.

The detective of the Scandinavian crime novel is no longer a Christ-like figure of the traditional crime novel who identifies and purges the presence of evil, restoring society into a second state of grace nor is he projected as a knight in shining armour. He is a tortured soul, full of self-doubt, on a quest to overcome his own flaws. He is neither an infallible being like Sherlock Holmes and is far from heroic unlike Marlowe and Spade. Presented as alienated individuals they are surrounded by broken relationships in a quest for meaning in a world where they see death rendering everything meaningless. These detectives are scrupulously self-questioning often worrying that in some small way they share the dark urges behind the crimes they solve, blurring the lines between heroes and anti-heroes. This has led to deviation from what the readers consider heroic and this violates the common view of the figure of the detective as a medieval knight- a figure of a protector with a moral code of honour.

As mentioned earlier, the creators of Martin Beck inspired a generation of detectives in Scandinavian crime fiction. While a huge cross-section of society is presented in the police procedural of Sjöwall and Wahlöö, they created a central protagonist who would expose the shortcomings of the welfare state. When the series begins, Beck is in a failing marriage with two children. He eventually gets divorced and enters a new relationship in the final books but his disillusionment and self-doubt remains throughout the series. Beck's character acts as a model for the Scandinavian crime writers to follow. His influence on the sub-genre is felt in the characterisation of all the detectives discussed here.

Crime fiction expert Bo Lundin has created an umbrella term to describe this archetypal detective which is the hallmark of Scandinavian crime fiction. He has coined the term 'Ulcer school' to describe novels which focus on the idea of 'place' and the 'personal predicaments' of the central protagonist (Bergman 2014: 36). The detectives put under critical light in this study

share affinities with Martin Beck who laid the foundation of this ‘Ulcer school’. *Roseanna* describes the various sicknesses that Beck suffers from. Similarly, Wallanders’ bouts of illness are referred to in major part of the series featuring him. Not only does this make the character more human and average, the sickness of the individual also becomes a symbol of the sickness of the state—“Martin Beck, who in his professional capacity represents the police and, in his private capacity, the average Swede, also illustrates Sweden problems: he displays the symptoms of a society that is ‘unwell’” (Bergman 2014: 37).

By shifting the focus to the turmoil of the protagonist’s life, Scandinavian crime fiction also challenges the narrative voice which is shaped to contradict and deconstruct the authority possessed by the analytic type of detective popularised by Sherlock Holmes. He does not need to impress the reader with a final piecing together of information which has previously been withheld because he is never presented as an infallible being. Instead, Scandinavian crime writers provide insight into the workings of the mind of the detective providing valuable insight into the psychology of the protagonist figure. This is done in a style which is very visual which is perhaps why so many of these crime series have been turned into motion pictures.

There is a melancholy that frequently afflicts the characters of Scandinavian crime fiction and the stern, bare-bones simplicity of its problem-solving methods is one of the form's austere pleasures. Like the arctic cold, the rigor is bracing. It transports us to a world where charm and glamour barely exist and count for little when they do, a world refreshingly free of irrational exuberance. At a time when there are no longer safe zones, Mankell, Fossum, Joensuu, Indridason and Adler Olsen all present protagonists who are trying to piece together the debris of their universe. The melancholic and brooding Inspector Wallander, Inspector Erlendur with an implacable code of personal honour, Inspector Sejer with a particularly fatalist view of life,

Carl Moark - a police inspector grappling with a survivors guilt and Inspector Timo Harjunpaa are all characters haunted by guilt and troubled—they remain the perpetual outsider who reveals the corruption of the world they inhabit. Though they know their cities well, they never quite belong remaining perpetually alienated which allows them to see what the others hide from themselves. This isolation and alienation allow them to view the crumbling of state-enforced policies while deliberating upon the causes.

A look into the books of these novelists reveals that most Scandinavian crime fiction is driven by despair. Sweden, Norway, Iceland, Finland, and Denmark are showing the cracks that have begun to appear; the country that the middle-aged, despairing hero knew as a child is nowhere to be found; crime and apathy reign supreme. For English-language readers, such attitudes might be part of the exotic appeal. Fictional detectives are famous for being gloomy, drinking too much, having troubled personal lives and so on, and these attributes fit well with the stereotype of the detective who drinks too much and has debilitating bouts of existential unease: when a Scandinavian detective gets drunk or can't get to sleep until dawn, it's doubly satisfying. All these characteristics make them appealing characters that are human, relatable and sometimes even admirable. Like the characters which populated Kafka's novels and short stories, the detective/ inspector is isolated and constantly subjected to unknown and terrifying forces—forces without direction, forces without control. For example Wallander, regardless of where he is he cannot help but notice that the world has become one of violence and uncertainty: 'something here was beyond reason' (*Faceless Killers* 28).

The introspective detective of Scandinavian crime fiction is a signal creation of contemporary crime fiction. The five detectives/ inspectors taken up for study can be termed as introspective detectives. The murders and death that surrounds them constantly drives them further into themselves as their isolation increases. As given in the description above, they tend to take each murder on a personal level and each case becomes a quest for truth. It also becomes a journey of self-examination. The detective/ inspector's doubt about who committed the crime ramifies into doubt about the nature of the world itself. Presented as lone figures with a fatalistic bend, these detectives are nevertheless humane and brilliant sleuths. They persistently pursue the criminal at the expense of a normal family or social life. Most of them are alcoholics with limited human interactions. Hobbled by self-doubt and pessimism—they remain the perpetual outsider who reveals the corruption of the world they inhabit.

Hence a vital key to the appeal of Scandinavian crime literature is its detectives—the introspective outsider. We can picture a lone brooding figure reflecting on the questions of life and death against the backdrop of the long dark winter—the often bleak Scandinavian landscape which serves to mirror the thoughts of the characters. Along with narratives that portray the powerlessness of criminals and victims over their own destinies. These detectives raise issues about free will and authority. In the hands of authors whose thematic thrust lies in social critique, the figure of the detective becomes a mouthpiece for socio-political discussions. The values of western civilization prove meaningless to them and all that seems to matter is irrational impulse and the will to power in a cat and mouse game. As these detectives battles with the forces of evil outside they are presented as constantly fighting a crisis of mind too.

Henning Mankell's brilliant detective Kurt Wallander is the central character of his Wallander series—a lonely cop with his horrendous health problems and catastrophic home life. He is presented as a kind of dishevelled, stoic, and utterly baffled human character fighting a losing battle against a tide of violence and senseless crime in a location that has often been described as an earthly paradise of social planning and as a triumph of the welfare state. A reflection of this can be found in the description of Henning Mankell's globally famous Inspector.

Inspector Wallander is the central and the most important character in the series. He is also an extremely human character unlike the quintessential detective like Sherlock Holmes or Auguste Dupin. He is not even similar to the detectives of the police procedurals like Adam Dalgliesh. He is described as such-

"As he moves through the novels [...] he battles aging, diabetes, incipient alcoholism, addiction to junk food, and issues with anger. His marriage disintegrated and he was unable to establish any other lasting romantic relationship. For a long time, he was mostly estranged from his daughter Linda [...] and he had severe disagreements with his late father, a victim of Alzheimer's disease, [...]. He loves opera and once intended to become an impresario, but the plan dissolved, one of the major disappointments in his life. [In] is his police career; Wallander was once accused of police brutality and on another occasion, he nearly resigned over killing a man in the fog, which drove him into a serious depression. He often questions his choice of profession and his colleagues [...] often find his rough tactics and his professional manner as unpleasant" (Brunsdale 2015: 476).

This description of the Inspector emphasizes the fact that he is an ‘everyman’ who is plagued by the same issues that trouble human beings every day. This has made Wallander a beloved character who manages to capture the imagination of the readers. Wallander raises important questions about life in general as he muses over a glass of wine while listening to opera. His loneliness troubles him as the readers follow his troubled personal life. Wallander is constantly plagued by self-doubt as he tries to solve the seemingly senseless crimes which set him apart from the detectives created earlier.

One important facet of Wallander’s character is his relationship with his wife and his family. *Faceless Killers* introduces a disturbed Wallander whose wife Mona has just moved out of his home after divorce. Wallander is still in shock and is trying to deal with the void left behind. Over the course of the narrative, he tries to mend things with his ex-wife only to realize that the relationship can no longer be saved. His relationship with his father is equally in shambles as he reluctantly goes to visit his aging father with whom any conversation is almost non-existent. However, he has the most troubled relationship with his daughter Linda who develops into an interesting character as the series progresses and we see Linda emerging as one of the important characters in the narrative. Wallander’s relationship with his daughter also gives an insight into his own character. Mankell describes the father-daughter relationship in *Faceless Killers*—

“Linda was 19[...] before she was 15, she never gave any hint that she was carrying around secret demons that one day would drive her into a precarious and inscrutable landscape. One spring day, soon after her 15th birthday, Linda had without warning tried to commit suicide. [Since then] all contact between him and Linda was broken off. She pulled away and he had never managed to understand what had driven her to attempt suicide" (20-21).

When the series starts Linda is nineteen and has finished school. She never seems to hold any permanent jobs and often ends up missing much to the distress of her mother. Looking into his daughter's disappearances is one of the most painful episodes for the detective. This reflects the fracture and isolation of individuals and this lack of family life of the detective can be read as a symbol of the welfare policies prioritising the state over the individual. The consumerist society that has evolved under the guise of socialism and equality has led to a breakdown of the individual unit of family and sense of community.

The detective's lifestyle also can also be put under critical light to analyze his character. Wallander is constantly skipping his meals and does not get enough sleep-his dishevelled appearance is a reflection of his erratic lifestyle. He often decides to make a change to his diet and lead a more disciplined life only to end up procrastinating all the time as he questions—"do you really want to look like a pitiful old man?" (*Faceless Killers* 28). His unhealthy eating habits and his constant smoking eventually leads to Wallander suffering from diabetes. This lifestyle makes the Inspector more humane while echoing the larger illness of the state like in the Martin Beck series.

With his personal life and health in shambles, Wallander is anxiously trying to make sense of the violent crimes that the narrative throws at him. He is constantly confronted with the darker realities of life which makes him thoughtful. The author gives a deep insight into the inner workings of the mind of the detective whose thoughts also act as an apt vehicle for the author to critique certain social and government organisations. We often find the detective introspecting upon his life with the background of the icy and frigid landscape which reflects his thoughts perfectly. On the face of the horrifying crimes, Wallander finds it difficult to make sense of life in general—"somewhere in the dark, a vast meaninglessness was beckoning. A sneering face

that laughed scornfully at every attempt he made to manage his life."(*Faceless Killers* 85) This existential train of thought is of one of the chief characteristics of Inspector Wallander. The crisis of thoughts he constantly faces makes his character more relatable as well as give an added commentary on the chaos surrounding contemporary lives.

One important aspect of the character of the detective is his method of detection. A look into the history of crime fiction reveals that the detective's chief characteristic is his unwavering intelligence and heroism which allows him to have an upper hand in all cases that he takes. In contrast to this image of the flawless detective, the readers of Scandinavian crime fiction are faced with a detective who is 'ordinary' in the truest sense of the term. The truest reflection of this is found in his method of detection. When faced with a lack of clues and witnesses the detective does not rely on his 'grey little cells' but rather solves the crime through sheer perseverance.

In Scandinavian crime fiction, there is a stoicism which takes the form of a stalwart, methodical practicality. As mentioned earlier, almost all Scandinavian crime novels are police procedurals, a genre that focuses on the often monotonous, day-to-day details of police work. That means Wallander and his colleagues sifting through stacks of paperwork and chasing down one false lead after another—"had he forgotten something? Had he overlooked some detail that would later turn out to have been significant? [...] police work was mostly a matter of patiently searching for clues that could then be combined" (*Faceless Killers* 28). There's something reassuring about this faith in sheer perseverance when your surroundings are in a state of bewildering flux which adds to the overall appeal of this sub-genre.

Mankell often emphasizes the emotions of Wallander charting his feelings about a particular crime. Hence, it is the emotions of the central protagonists which drives the narration. Wallander seeks to understand the root of evil which culminates in the socio-political failures of the state. Nestigan in 'Scandinavian Crime Fiction and the facts: Social criticism, Epistemology and Globalization' observes that—"Wallander see[s] crime as a symptom of social dysfunction caused by the transformative diminishment of the welfare state that has occurred in Scandinavia since the 1980s through implementation of neoliberal economic policy" (170). Wallander reveals political corruption as the root cause for many criminal activities where the state provides space for such activity. *Sidetracked* is a novel which highlights widespread corruption within the bureaucracy including the Ministry of Justice where a retired minister, Gustaf Wetterstedt uses his position of power to carry on a dual life—"to deceive without being discovered. To continue with the pretence, after all his years as a politician he realised all that was left was the lie. The truth disguised as a lie or lie disguised as the truth" (17). On the surface, he is a respectable former minister living a retired life on his beachside home but his murder reveals that he has been preying on young girls and patronising an establishment that trafficked girls under false promises. It is further revealed that during his tenure as a Minister of justice, every time a rumour of his sadistic behaviour surfaced he squashed it down using his financial status and powerful connections.

While the state is presented as the source of crime in most stories it is Wallander's response that remains paramount in the narrative. Wallander's torment and emotional response to each situation is meticulously documented by Mankell. At the retirement of his colleague and Chief of Police Wallander wonders—"what did one thank him for? Did they have any reason to be thankful? Wallander would have preferred to voice his uneasiness and anxiety at the vast,

apparently unthought out reorganisations and cutbacks to which the force was increasingly subjected” (*Sidetracked* 56). This use of interrogative tone and multiple questions is relevant because most of the time Wallander cannot come to a reasonable answer. Hence, he can only react emotionally to these situations in order to assign some meaning. This quest for meaning often leads him to a crisis as he worries about the state of affairs. This in turn also becomes a driving force in him as each crime propels him forward—“I’m living in a world where young people take their own lives because they can’t stand it anymore, he thought. I have to understand why if I’m going to keep on being a policeman” (*Sidetracked* 56).

However, this has a negative impact on his personal relationships as mentioned earlier. His professional life does not allow him to meet the expectations of his family. Since he is constantly called to different sites of crimes he often forgets his promised visits to his father. His relationship with his sister is strained at its best. His lack of time even for himself is symbolised by the huge pile of dirty laundry on the floor. He is often interrupted by urgent phone calls in the middle of his meals and has to rush at unearthly hours to follow a possible lead. The hazards of his job reflect on the Inspector’s appearance who looks perpetually tired and does not have a spare clean shirt to wear as his efforts at balancing his life takes a toll on him.

Hence, Wallander’s life revolves around his work even at the cost of his personal life. In *Before the Frost*, Linda rightfully observes—‘...she was impressed by his ability to keep so many facts in his head, scrupulously arranged according to time and place. While she listened to him, something stirred in her as a much deeper level. It was as if she only now understood why he had had so little time for her or Mona. There had simply been no room for them’ (234). This reinforces his loneliness as well as his outsider status.

The recurring image of Wallander's isolation reflects the changing world around him as the world he is familiar with is threatened by forces within and outside Swedish identity. Linda makes a further observation of his character in *Before the frost* where she sees him in his professional space first hand—"I used to look on him only as a big friendly man who was not too sharp, but stubborn and with a pretty good intuition about the world. I've always thought he was a good policeman. But now I suspect he's much more sentimental than he appears, that he takes pleasure in the little romantic coincidences of everyday life and hates the incomprehensible and brutal reality he confronts through his work" (69-70). These are the qualities that make Wallander an endearing character despite his obvious moroseness.

The appearance of the character of Wallander has also received multiple interpretations since his popularity ensured many movie versions of the novels as well as television series. Out of the many depictions of Inspector Wallander, the versions starring Krister Henriksson and Kenneth Branagh as the lead protagonist are often taken as a yardstick in any discussion of the character of the detective. Both these actors had their own unique approach to the character they played and it is possible to mark out certain differences in their roles. Since Wallander is well known for his personal life Henriksson went for a subtle and understated depiction of the character's traumas while Kenneth Branagh who is a gifted theatre personality went for a different approach. Forshaw describes his performance as—"more actorly [...] intelligent, full of truth and psychological veracity, but nevertheless a performance in which the mechanics of the actor's art might clearly be discerned" (183).

In this version, the character of Wallander takes centre stage where the character's neurotic tendencies are depicted as Branagh is often seen to be on the verge of a mental breakdown. At work, he is presented as an unsmiling colleague whereas at home he is mostly presented as

falling asleep on chairs instead of a bed. In contrast, the Henriksson version gives an equal spotlight to his colleagues in the police department while his inner mental turmoil is hidden under a controlled exterior. Kenneth Branagh made an important observation about the character he was playing—"I enjoy the ingenuity of good plotting, and I like...searching character work. I felt Henning Mankell had broken through to a treatment of the middle-aged, rather bruised and battered detective, and produced in Wallander something pretty original...not simply...a morose man but [one] trying to be a better person...a man who wants to be happy" (Brunsdale 2015: 477).

The next detective taken up for discussion is Inspector Konrad Sejer who was created by Karin Fossum. Following the trend of the detective figure in Scandinavian crime fiction, Sejer is a middle-aged man with one daughter. He has already lost his wife and is a widower when the series begins. His creator has given him varied interest like music, whiskey and parachute jumping and she gives insight into his creation in *Death in a Cold Climate*—"I think I have some things in common with my Inspector Sejer. We like the same kind of music—and the same kind of whiskey. When I wrote about him for the first time, I fashioned him in the vein of the kind of hero that I grew within the 1950s and 1960s: the kind and serious type [...] decent and good" (111).

This characteristic goodness in him makes him a reassuring person which is a much-needed trait in his choice of profession. In *Black Seconds* the Inspector is described through the eyes of a mother whose daughter is missing—"two police officers were walking up the drive, and Helga stared at the older of them, a very tall grey-haired man in his fifties. He moved quietly and thoughtfully as if nothing in the world could unsettle him. Helga thought he's exactly what I need. He'll fix this because that's his job; he's done this before" (14). This description of Sejer

presents him as a reassuring figure and draws an image of a person who is sure of himself with an ability to tackle anything that may come his way.

While Wallander is presented as someone who is on the verge of a nervous breakdown Sejer has a calm presence and appears to be in control of every situation. At first glance, he does not seem to fit in with the rest of the detectives discussed here. He is neither an unkempt troubled man with various ailments like Wallander nor like Carl Morck who often has issues with his superiors. Instead, he is a polite old fashioned man who spends his evenings with his dog Kolberg, indulging in a glass of whiskey and a cigarette. Fossum introduces Inspector Sejer in her novel *In the Darkness*, in the first chapter she describes him—"Sejer's face was impassive, it was impossible to tell what he was thinking. It made him look severe, though in reality he was merely reserved, and behind the stern features dwelt a soul that was kind enough. But he wasn't given to warm smiles, employing them only as ice breakers when he wanted to gain access to people, and his praise was reserved for a select few" (3). This description emphasizes the reservation that Sejer has when it comes to interacting with people beyond his profession.

However, there is one feature that he shares with his fellow Scandinavian detectives which is his isolation. This loneliness leads him to troubling moments where he feels the burden of melancholy—"what anguish there had been was directed towards other things, practical things. What was she going to live on and how could she get out [...] such thoughts depressed him" (*In the Darkness* 25). His need for some company is reflected in his one-sided conversations with his dog—"Sejer liked the feeling of being close to something warm and alive, even if that generally meant he got wet socks because the dog slobbered" (*Hellfire* 58).

As the series progresses the readers learn that the detective still mourns his dead wife. He leads a lonely life with only his dog for company. The dog itself becomes a cause for anguish for him as he is unable to take care of him properly due to his unpredictable hours. He has an aging mother whom he does not visit very often and he “watches helplessly as his son-in-law’s career takes his daughter and grandson to another country” (Brunsdale 2015: 301). The character of the central protagonist acquires an added depth as the series progresses as the readers learn more about his personal life. He even enters into a relationship with a psychologist in *He who fears the Wolf* yet lives a lonely life often falling asleep on his chair and opening a canned soup for dinner.

Sejer has an uncanny resemblance to his literary predecessor Martin Beck, the homicide detective created by Sjowall and Wahloo. Sejer even has a dog named Kolberg—“a playful reference to Lennert Kollberg, the self-isolated Beck’s closest friend on the police force, an uncomplicated, sensual fellow” (Brunsdale 2015: 301). The detectives’ response to a certain crime can be emotional as in case of Wallander but like Martin Beck, Sejer’s approach is pragmatic. Like Beck, he is also presented as a serious self-lacerating detective who suffers from pangs of melancholy as he sees the world falling apart around him. And like the detectives of the ‘ulcer school,’ he suffers from eczema which becomes more prominent when he becomes stressed. Yet he is also calm and controlled at the face of crime—“two unsolved murders didn’t disturb his equilibrium, and he wasn’t capable of becoming stressed. Rather, he became dogged, even more attentive, as he organised and reorganised his thoughts in logical sequences, tried various juxtapositions and played the resulting possibilities to himself like short films” (*In the Darkness* 93).

The politics of bureaucracies is not of central interest in Fossum's series making the novel nonpolitical in their approach. In contrast to the world of the emotional detective, Fossum creates a very consumerist society which created space for criminal activity. In *Calling Out For You* Sejer is called to investigate the murder of an Indian woman who is married to a Norwegian. In his quest for truth, Sejer faces many hurdles but not one is placed by the bureaucracy instead the people living in the village let their prejudices dictate their actions which leads Sejer and his team to many dead ends. The concealment and deflecting of information continues until the end of the novel and Nestigen in his essay "Scandinavian Crime Fiction and the facts: Social criticism, Epistemology and Globalization" observes that—"if Sjowall and Wahloo's Beck must separate himself from an ideological view of the facts, Sejer must separate himself from the cultural stereotypes, assumptions, and half-truth that conceal and reveal the crime he is investigating" (170). Sejer often solves crime through sheer tenacity a characteristic he shares with the detectives discussed in this chapter—"he was the type who could get a stone to talk" (*In the Darkness* 173). His lengthy interrogation of Goran in *Calling Out For You* is an example of his brilliant detecting skills as well as his skill as an interrogating officer who manages to get a confession through patient conversation. He pursues one lead after the other till he reaches a conclusion. However, in the world of Karin Fossum, not all crimes lead to a logical conclusion. Hence the only solace that Sejer and his team have is their record—"what do you console yourself with when you lie awake at night? Our clear-up rate. It's unbeatable" (*Hellfire* 109).

Like Wallander, Sejer has a philosophical bend of mind—"a question had arisen in his mind, and the answers he received gave him something to think about even people's tiniest movements created ripples, he thought, just as the fall of a minute pebble could be registered in

a totally different place on a totally different shore, a place you hadn't even dreamt of" (*In the Darkness* 85). This observation about two unlikely cases being interrelated reflects a philosophical tone. Sejer is also presented as a keen observer not just of sites and people related to his cases but of life in general. His response to Skarre on a discussion on tears reveals this side of Sejer. While Skarre gives the scientific details of tears, Sejer counters by saying—"and its tears that makes us human" (*Hellfire* 123).

In response to a gruesome murder of a young mother and her child Sejer feels the burden of his profession—" he could not imagine the fear and terror that must have filled the old caravan. But sometimes his imagination ran riot and then he struggled to breathe. When the glass was empty, he got up and switched off the lamp, and on his way to the bathroom, he passed a photograph of his late wife, Elise. I'll never get over it,' he said to the picture. 'time passes, but this is not what I'd hoped for. Just so you know" (*Hellfire* 59). This reflects the helpless side of an otherwise reassuring Sejer which becomes a symbol of the larger sense of loss at the face of a chaotic world.

Arnaldur Indridason who sets his novels in the chilling landscape of Iceland has created an equally interesting and beloved character in the world-weary Inspector Erlendur. The novels of Indridason consist of plots of mystery which is unravelled by the central protagonist along with his team but Erlendur tragic childhood remains a strong presence throughout the series. As a young boy, Erlendur is out with his younger brother when they get caught in a snowstorm. Erlendur is rescued from the blizzard while his young brother is lost forever. The readers learn that Erlendur blames himself for losing his little brother—"I couldn't understand why I was spared while Begur died. I still don't really understand. I felt as if I must have caused it in some way as if it was my fault. Little by little I shut myself in with those thoughts."(*Hypothermia*

172) In response to this trauma, he visits the hills where he lost his brother every year as a form of pilgrimage—

“What do you mean when you talk about losing yourself?

‘I want to go out east,’ Erlendur said. ‘vanish for a few days. It’s something I do from time to time. Mount Hardskafi...’ (*Hypothermia* 268)

The character of the guilt-ridden Inspector is one of the highlights of the narrative. This traumatic event has a profound impact on the detective not just as a young child but also shapes the rest of his life. His family is torn apart after this loss as his father withdraws into his own shell while his mother tries to remain positive. Eventually living in the mountains becomes unbearable for the family and they leave their farmhouse to live in the city. This abandoned farmhouse becomes Erlendur’s site of pilgrimage as an adult. The haunting impact of this incident is captured as Erlunder’s mother in her death bed leaves a final question for him—“Have you found your brother?”(*Hypothermia* 104) This event and his relationship with his family reflects the troubled soul of the central protagonist.

We find a description of Erlendur in *Jar City*—“Erlendur was roughly 50, divorced many years earlier, a father of two. He never let anyone sense that he couldn't stand his children's names” (12). As the novels progresses we learn that Erlendur had walked away from his marriage and left his two children without reason. He has a non-existent relationship with his wife who loathes him. His son is battling with alcoholism as he grapples with his relationship with his alienated father. The series also focuses on his relationship with his estranged daughter Eva Lind. Eva Lind is a drug addict who is presented as a lost soul in the narrative. Often as the Inspector interrogates various suspects they mention the name of his daughter to a much-

disconcerted detective who realises that he has failed as a father—“He didn’t know what made her so dependent on drugs that she gave them priority over everything else in life. Didn’t know the root of her self-destruction, but realised that in some way he had failed her. That in some way he was also to blame for the situation she was in” (*Voices* 40).

The author notes that –“Erlendur born in 1946, has lived through Iceland’s enormous transformation from an improvised peasant society to a ‘very very rich modern society’ fraught with simmering societal tensions” (Brunsdale 2015: 218-219). Hence, like Wallander senior who longs for the past, we see the protagonist who longs for the simpler times and is very much rooted in the past. His choice of food also reflects his longing for the past as he seems to enjoy the simple peasant food—“ he prefers to eat sheep's head, turnip mash, and blood pudding” (Brunsdale 2015: 219). The 2006 film ‘Jar City’ based on the series shows him ordering sheep’s head at a takeout and eating it grimly. It is fitting that his favorite pastime is reading about missing people who disappeared in Iceland’s rugged landscape—

“ he picked up the book he was reading, which lay open on a table beside the chair. It was from one of his favourite series, describing ordeals and fatalities in the wilderness. He continued reading where he’d left off in the story called “ Lives Lost on Mosfellsheidi” and was soon in a relentless blizzard that froze young men to death” (*Jar City* 21).

Like his predecessors he suffers from a heart disease caused by stress, he—“developed a condition known as cardiac arrhythmia. At times it was as if his heart took an extra beat, which was very uncomfortable; at others as if his heart was slowing down” (*Hypothermia* 190). This ailment places him in the ulcer school like the rest of the detectives discussed here which stands

for the diseased condition of the state where things are no longer working as they should. His lifestyle also reflects the hazards of his profession as he lives in a one bedroom flat usually eating frozen meals and falling asleep on the chair while reading his favorite book on missing people. His erratic lifestyle is reflected in his thoughts—" he hadn't eaten a proper meal since morning and had been assuaging his hunger pangs by smoking" (*Hypothermia* 203).

Throughout the narrative of the series, we find the detective trying to navigate the waters of his troubled relationships while he solves mind-boggling mysteries through sheer perseverance and patience. Erlendur who is a farm boy at heart often feels like an outsider in the city of Reykjavik. It is fitting, therefore, that his name means 'foreign'. His alienated self is reflected in his broken relationships with his former wife and children. Yet the author has drawn the character in such a way that the readers do feel deep sympathy for him. Indridason opines that the reason for his appeal is because—"Erlendur, like everyone, constantly tries to do the right things and to be "decent man", the identifying characteristic of the Old Norse hero" (Brunsdale 2015: 219).

Hence, the musings of Erlendur's mind is also presented throughout the narrative as he introspects about the fragmentation of a comfortable life he knew. There is a sense of stoic acceptance in his character as he questions—"so everything's going to hell?" (*Arctic Chill* 101). As he solves crime after crime and brings justice to the many families throughout the series he is faced with an unknown force which does not let him be at peace. He describes this force in *Arctic Chill*—"there was some destructive force in humans whose existence he had never suspected before, a force he feared and could not comprehend [...] he kept up an endless stream of questions; he wanted to understand what had happened even though it was incomprehensible, but [no one] could [...] give him the answers he was looking for" (*Arctic Chill* 240). He often

feels the anxiety at the horror and grief he is faced with as he feels a deep realization that things will never be the same. Hence, there is an elegiac tone throughout the series which gives voice to the concerns of the author at the condition of the contemporary Icelandic society. The detective's musings provide a contrast to the image projected by the system which reveals the disintegration that the utopian ideal is facing as the government and the various institutions of society are put up for criticism.

At the face of these philosophical speculations reflecting a dark view of human nature Erlendur's redeeming quality which also makes him a great detective is his sheer tenacity. When faced with a possible witness in a complicated case who refuses to speak to the police, one of his colleague Elinborg opines—"I may make do with that but a detective called Erlendur, who's investigating Holberg's murder, won't. The next time you open the door he'll be standing here and he won't leave. He won't let you slam the door in his face" (*Jar City* 249). Many times this sense of resolve is reflected in his pursuing cases which have long been closed or pursuing cases which do not seem like murder at first glance. In *Hypothermia*, Erlendur solves a thirty-year-old missing person's case as he longs to give answers to a dying father. His empathy for the parents who need a closure is described by the author in great detail as Erlunder himself is a soul who has been deprived of this closure at the loss of his brother.

This perseverance and his quest for truth is one of the characteristics of the leading detectives in Scandinavian crime fiction which places him alongside Mankell's Wallander and the rest of the introspective detectives. He is a character who can get people to open up as he questions them without losing his patience—"Eyvor took a liking to this gloomy policeman, immediately sensing that there was something trustworthy" (*Hypothermia* 41). The words gloomy and withdrawn are often used to describe the detective emphasising his inner torment and his

alienated status. He is perceived as a sad melancholic man—' that other detective came here, the sad one' (*Silence of the Grave* 159).

Carl Morck, the lead detective of the cold case unit is the central protagonist of the Department Q series by Jussi Adler Olsen. The author talks about the influences on the detective figure—

“[a] young Jussi befriended a wife-murderer named Morck who had been psychopharmacically treated for ten years: ‘I could see good and evil [...] combined [in him], and I see that, in fact, in every person’”. Intrigued by mental illness, Adler-Olsen subsequently and tellingly named the detective protagonist of the Department Q series “Carl Morck” (Brunsdale 2015: 37).

While Carl is the author's baptismal name, the name Morck is the Danish word for ‘dark’ which is an apt symbol for what follows in the course of the series. Like the Icelandic Detective Erlendur, Morck suffers from a traumatic event which shapes his personality. As part of an investigative team, Morck and his partners get shot at. This event is particularly life-changing for Morck as he survives being shot at in his head which leaves one of his partner paralysed and the other dead. Following this episode Morck suffers from a deep-seated survivor's guilt which starts to affect his daily activities—“Carl had tried to understand, but it wasn't easy. He didn't know much about death. Only that it could be as unpredictable as a lightning bolt [...] he knew everything about how violent and pointless it could be to die. That much he really did know” (*Mercy* 4). A deeply flawed character Carl Morck nonetheless has the readers rooting for him as he unravels mysteries which have remained unsolved giving closure to innumerable families.

One element which stands out in the narrative is the strained relationship of the central protagonist with the rest of the police department. In a meeting Lars Bjorn, the deputy

remarks—" he shows up hours late...rides his staff hard, rummages around with the cases and refuses to return phone calls. His office is an utter chaos...we need to do something about Carl...regardless of what he's been through" (*Mercy* 10). Carl has had a near death experience and has lost his team but even his head Marcus realises that the man with 'eternally sceptical eyes and caustic remarks' (*Mercy* 10) will rub off wrongly on many people. The lack of sympathy from his fellow mates at work shed a light not only on his character but also highlights his alienation. However, he still has some support in the department who realise that he is a brilliant detective and as a compromise, he is made the head of the new Department Q because that way he would be at a distance from everyone. Hence, he is shifted to the newly created cold case unit Department Q which has an office in the basement of the police department—"for the last hundred yards along the basement corridor he hadn't seen a soul. In the end of the basement, there were no people, there was no daylight, air, or anything else[...] Nothing was more natural than to compare his domain with the fourth circle of hell" (*Mercy* 31).

Carl Morck has already alienated most of his colleagues due to his grumpiness following the shooting incident so when he is made the head of the Department Q he spends most of his time smoking and playing computer games in his basement office. This further emphasizes his marginalization in his professional space. Even the location of his office which lies in the basement of the building reflects this isolation. The basement was initially a store which has been turned into a makeshift office for Carl. However, Carl learns that his department is getting ample funds from the government which has been siphoned off to other departments. This knowledge finally spurs him into action and he puts in a request for an assistant. He soon finds himself intrigued with the cases gone cold and this propels him to solving the first case in the

book appropriately titled *The Keeper of Lost Causes* which was renamed *Mercy*. The case of the missing politician is truly a lost cause but Carl with the added boost from his assistants manage to find and save her at the right moment. As the title of the first novel featuring the detective, the new cold case department is also a place for the lost causes as all three members are outsiders in some way or the other.

As the narrative progresses the readers learn that even his brilliant handling of cases cannot get rid of his alienation. He is treated as an outsider and his team consisting of Rose Knudsen –“and his enigmatic Arabic speaking assistant with the potentially explosive name of Hafez al-Assad” (Brunsdale 2015: 37), both emphasize this outsider status. Morck is an unusual protagonist who does not follow any rules in any of his investigations and has little regard for authority. Yet he is respected due to his reputation of solving some of the most difficult cases in spite of his apparent laziness. It is mentioned that before his life-changing traumatic event Morck was one of the most effective detectives of the Copenhagen police force. He has an intuition which often leads him on the correct trail.

Like the rest of the detectives taken up for study Carl Morck’s personal life is a havoc. There is almost no reference to his parents or siblings expect a moment in childhood which was the beginning of his interest in detection—“once when he was a boy, he and one of the other lads had lain flat out on their stomachs at the fairground in Brønderslev staring at a footprint” (*Redemption* 346). He has an ex-wife Vigga with whom he has a tumultuous relationship. He is a gloomy detective who tries to avoid visits and phone calls from his ex-wife. Vigga’s teenaged son Jesper still lives with him and continues to exasperate him. Carl is a cynic who cannot even afford to get a proper divorce due to his financial status. As the series progresses his relationship with Vigga gets worse to the extent where she threatens to ruin him financially.

Like his workspace, his home is a chaotic place. However, he does open his home to his former teammate Hardy who cannot bear to live alone after his paralysis. Along with Hardy his carer Morten too ends up moving in and together they form a group of unlikely people living under one roof.

Due to his trauma and his survivor's guilt, Carl has to visit a psychiatrist but as the series progresses Moark ends up in a relationship with Mona-his psychiatrist lover. His survivors' guilt is highlighted in one of the passages in *Redemption*—" he went through it[...] recalling the shame of having done nothing and Hardy's bewilderment as to why it had all happened" (245). Typical of the detectives discussed here his profession takes a toll on him as he loses consciousness which is caused by overexertion and stress. Carl often looks dishevelled and has nervous breakdowns—"his shirt was sticking to his back and the sweat stains under his arms were plowing their way further down his shirt. After the shooting incident, it didn't take much" (*Mercy* 19). The movie version of the series, Department Q trilogy based on *Mercy*, *The Absent One* and *Redemption* presents Carl as a middle-aged man who radiates tension. He is constantly moving with an angry face and when he does smile it has no cheer in it.

Carl is presented as a man carrying the burden of misery. Though he is presented as having an unhealthy lifestyle along with a disturbed mind he has keen instincts which along with his eccentric team help navigate the murky waters with finesse. Carl often muses on questions suddenly and mostly in anger and goes through periods of extreme melancholy—" he was feeling downhearted. He breathed in slowly [...] and felt goose bumps appear on his arms once more as sweat ran from all his glands. Was he about to hit bottom again? Twice in less than twenty-four hours?" (*Redemption* 255). Amidst the complications of his personal life, the

honesty and humor of his team member- Assad and Rose prove to be a boost of strength for Morck in the movie as well as the book.

Matti Joensuu's protagonist is Detective Sergeant Timo Jukani Harjunpaa who is part of the Helsinki Police department. Harjunpaa is one of the most popular fictional detectives from Finland. Joensuu's work is also a police procedural like the set of the series discussed earlier where he writes about the day to day activities of the police force. Since Joensuu himself was part of the police force he presents a very realistic portrait of the central protagonist. Harjunpaa is presented as an ordinary man solving crimes which are apparently committed by ordinary people. Since Harjunpaa is part of a larger team the readers get an insight into the lives of the overburdened and overexerted department. Harjunpaa has been part of the department for over twenty years but he is treated with wariness as he is not part of the corrupt forces. Yet no one thinks he is out of the ordinary as reflected in a conversation among his colleagues—"what kind of man is Harjunpaa? Kontio asked out of the blue. Just...part of the furniture, really" (*To Steal her Love* 95), emphasizing that there is nothing extraordinary about him. He has been a steadfast presence in the department until budget cuts raise the question of layoffs.

Joensuu's novels often focus on the trials and tribulations of his central protagonist as well as the criminal in pursuit. Hence murder remains in the background as the department gets burdened by multiple crimes. Due to the lack of manpower in the Helsinki police department Harjunpaa life revolves around a stakeout, car chase, paper works or explaining his situation to his superiors. Harjunpaa exposes the corruption in his department as he is advised to let go of certain leads to protect powerful people from getting the retribution they deserve. He lacks encouragement and support from his superiors who seem under political duress. Yet he is a likable character because he surmounts all these difficulties in search for answers as he does not

give in to political pressure or pressure from his superiors—" he had no respect for Jarvi or for the majority of the high command in the force" (*To Steal her Love* 54). This characteristic gives Harjunpaa an outsider status as he is not part of the rat race making him an isolated and alienated figure typical of crime fiction from this region.

Harjunpaa is a good detective who makes human errors but solves his case in the end. Harjunpaa's detecting skills are based on his intuition as he connects unlikely dots together. He also has a sense of foreboding which makes him look into things one would generally overlook. His patience is reflected in *To Steal her Love* as the stalker he is pursuing slips from under his nose again and again. Even when he is faced with the accident of his partner he continues to move forward eventually identifying the stalker. Yet even when he dutifully completes his job he is tormented by questions which make him realize that he is on a quest which cannot always be fruitful—"he was tired of murderers and arsonists and rapists, tired of the fact that behind even the most horrific acts there was always someone[...] crushed[...]he was tired of serving as a sticking plaster; he was tired of trying to solve a problem to which there was no solution" (*To Steal her Love* 150).

His family consists of his wife Elisa and his three children Valpuri, Pipsa and Pauliina. The bond between Harjunpaa and his wife is described beautifully by the author. But in *To Steal her Love* Harjunpaa goes through a mid-life crisis where he finds himself falling for his partner Onerva—"it felt as though crying might helped a little, but he couldn't think of a reason to do so. He couldn't comprehend that Elisa wasn't the only woman he loved" (57-58). The writer navigates through the confusing feelings of Harjunpaa where he eventually keeps his family intact realising that he cannot walk away from them. *To Steal her Love* also introduces Timo's father who had abandoned his family. Due to this abandonment, Timo had to live with his

mother and stepfather but suddenly one day his long lost father appears on his doorstep in a confused state—"evening all. There's a man out there in the car-he's a bit senile. You know, demented. The thing is, he claims to be your father [...] this is a Georg Johannes Harjunpaa" (47). The appearance of his father is a disturbing moment for the detective as he recognises himself in the old man. Life takes an ironic turn for him for as a child Harjunpaa had many things to share with his father but now that he is here his father is helpless and cannot understand him. His father remains in his mind even as he pursues his suspects until in a moment of lucidity reconciliation takes place between the estranged father and son. This reconciliation brings great solace to Harjunpaa whose life seems to be falling apart.

All through his ups and downs, the highlight of the character of the central protagonist is his deep melancholy. The readers are faced with a character who is even more fatalistic than Kurt Wallander. The author shows his mastery of the psychology of his characters as the insight into the character is very revealing. The author often delves into the thoughts of the central character revealing the inner workings of his mind who realizes the futility of his quest like the rest of the introspective detectives—"something new awaited them, that was clear, but he didn't like it and had an unnerving feeling that what was to come was something utterly unknown" (*The Priest of Evil* 79). At the face of this vast unknown, we find the detective trying to make sense of the many clues presented to him even as the fear within him keeps growing. The utter senselessness of the murders baffles him and he lives with the knowledge that he is fighting a losing battle.

His sense of melancholy also manifests in his tiredness and exhaustion. Harjunpaa is mostly suppressing a yawn as he tracks down his leads after a minimum amount of sleep—"fatigue was beginning to set into his limbs and somewhere close by lurked the belief that all their efforts that evening had been for nothing" (*To Steal her Love* 195). This melancholia sheds light into

the failures of the state where the individual is representing the whole. Harjunpaa is a credible character whose interactions with the criminals reveal a humane soul. He is mostly a good officer who is dedicated to his duty sometimes at the cost of his family but what stays with the readers after the series is his melancholy and loneliness—“and he felt so profoundly small, and so alone-never before had he small, and so terribly alone” (*The Priest of Evil* 204).

Scandinavian crime writing shows clear evidence of how this genre is informed by introspective thought. Issues central to life and philosophy, such as personal responsibility and freedom of action, are evident in the peripheral position of the protagonists in society. The police inspectors are part of the system yet always presented as an outsider, somewhat reminiscent of Camus's rebel, acting independently in the best interest of society, but simultaneously an outsider alienated from that society. The protagonist's inner life is affected too. Many of them have failed at marriage, quarrelled with all their friends and now drink alone when they should be asleep in bed. It gets dark early in the winter in Scandinavia. The world is murky and unknowable. Jakob Stougaard-Nielsen rightly observes that the—“Scandinavian detectives, faced with an inscrutable, complex and violent world, knee deep in personal and familial conflicts, wonder what has happened to the welfare state's promise of a better[...]society—and they do so in their various Scandinavian languages and accents, yet in a[...] mode that conforms to the expected generic 'language' of crime fiction” (13).

Hence, Scandinavian crime fiction presents a world that is essentially chaotic, characterized by a tough sordid realism as opposed to the utopian image projected by the state. These detectives and the cases they deal with becomes a voice of social critique. While their ill health and a non-existent personal life reflects the alienation born out of consumerist society. By making these detectives a part of the police force the authors discussed here successfully sheds light into the

corruption and bias that exists within the bureaucracy and various government organizations. One conjures up a brooding silhouette on the icy Scandinavian landscape which serves to mirror the thoughts of the characters.

The introspective detective is the key to the appeal of Scandinavian crime fiction as the true mysteries that lie at the heart of these crime novels are not the crimes that take place but the characters that these authors present. These characters who are aware of their own inadequacy—"Maybe the times require another kind of policeman, he thought. Policemen who aren't distressed [...]. Policemen who don't suffer from my uncertainty and anguish" (*Faceless Killers* 19). Their lives reflect larger mysteries of life and raise questions for which there are no definitive answers- is there a solution to the confusion of the heart and soul particularly in a culture of repressed desire, guilt, and hypocrisy? Like a Beckett character, these detectives/investigators are trapped in the sameness of everyday life with no thought of the future because the present requires too much energy. This is the plight of world-weary crime fighters of Scandinavian crime fiction whose finest hours are framed by dusky shadows. The greatest mystery of these crime novels, therefore, not who murdered whom but the ever looming question of whether Wallander, Sejer, Moark, Harjunpaa, and Erlendur will ever escape their fate.