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Let's have a cup of coffee - A practical guide to crime writers

Bakgrund/Frågeställning

Throughout the world, Scandinavian crime fiction has received increased attention in the past decades and has also become one of the Nordic region's most important brands in Hungary. A large number of Scandinavian crime fiction books has appeared on the Hungarian book market, and conquered the readers providing a more sophisticated perspective of the existing image of Scandinavian cultures and societies with their intriguing social content and appealing landscape views. In short, a genre that focuses on Scandinavian society enjoys great popularity in a country whose social structure and cultural traditions not only differ significantly from the prevailing image of Scandinavia, but also from the image conveyed by the crime stories themselves. No one will question the fact that, on the one hand, these novels provide insight into the Nordic welfare state while they also, on the other hand, shed light on the dilemmas Scandinavian society faces. It can therefore be stated that Nordic crime fiction contributes toward a more nuanced understanding of the region as a social and cultural entity.

A wave of crime fiction has not only influenced the perception and comprehension of Scandinavia but also drawn attention to the genre of crime fiction itself. This attention has culminated into a 2019 parody entitled *The man who killed the man who killed a man* (*A férfit, aki megölte a férfit, aki megölt egy férfit*) and written by the Hungarian stand-up comedian, Zoltán Kohalmi. In his book Kohalmi does not spoof upon a concrete literary work or author, but rather targets the entire genre of crime fiction, with a particular emphasis on Scandinavian murder mysteries. By incorporating all the obligatory ingredients of Scandinavian crime novels, Kohalmi not only reconstructs most of the self-image that Scandinavian crime narratives convey, but also generates a restated, yet modified, heteroimage of Scandinavian countries that emerges from both exaggerating the use of the well-known characteristics and combining them with the Hungarian literary tradition of parody.

By analyzing Kohalmi's humorous use of Scandinavian crime narratives this paper aims to discuss the genre itself as well as the image of Scandinavia represented in the novel.

Metod och Resultat

Konklusion