



PALGRAVE STUDIES IN
ADAPTATION AND VISUAL CULTURE

Nordic Noir, Adaptation, Appropriation

Edited by
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Andrew Nestingen
Jaakko Seppälä

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Palgrave Studies in Adaptation and Visual Culture

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Palgrave Studies in Adaptation and Visual Culture

ISBN 978-3-030-38657-3

ISBN 978-3-030-38658-0 (eBook)

<https://doi.org/10.1007/978-3-030-38658-0>

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Cover image: *Bordertown*, Fisher King Ltd

This Palgrave Macmillan imprint is published by the registered company Springer Nature Switzerland AG

The registered company address is: Gewerbstrasse 11, 6330 Cham, Switzerland

ACKNOWLEDGEMENTS

We are especially grateful to Palgrave Adaptation and Visual Culture series editors Barton Palmer and Julie Grossman for their enthusiastic support and assistance on this project from its inception. We also thank Film, Television, and Visual Culture editor Lina Aboujjieb and Editorial Assistants Ellie Freedman and Emily Wood for their gracious assistance and their clear and specific answers to our questions. We are perhaps most indebted to the authors who contributed to this volume, who patiently reworked and revised to create a more cohesive text, while placing trust in the editors. We thank them for their generosity and for the excellence of their contributions to this collaborative effort. We would also like to thank the anonymous reviewers whose care and suggestions helped improve the book. Finally, we wish to acknowledge the administrative staff of the Department of Scandinavian Studies at the University of Washington, who provided valuable help in keeping the project on track.

CONTENTS

1	Introduction: Nordic Noir as Adaptation	1
	Linda Badley, Andrew Nestingen and Jaakko Seppälä	
 Part I Center/Periphery		
2	Realistic and Mythological Appropriations of Nordic Noir: The Cases of <i>Shetland</i> and <i>Ø</i>	17
	Gunhild Agger	
3	Arctic Noir on Screen: <i>Midnight Sun</i> (2016–) as a Mix of Geopolitical Criticism and Spectacular, Mythical Landscapes	37
	Anne Marit Waade	
4	Arctic Noir: Revitalizing Sámi Culture Through Film Noir	55
	Gunnar Iversen	
5	<i>Law of the Land</i>: Shades of Nordic Noir in an Arctic Western	71
	Kaisa Hiltunen	

6	Revisiting the Crime Scene: Intermedial Translation, Adaptation, and Novelization of <i>The Killing</i>	89
	Jakob Stougaard-Nielsen	
7	“Why Don’t We Do Television Like That in the UK?”: Promotional and Paratextual Strategies in the Transnational Branding of Nordic Noir	113
	Pietari Kääpä	
Part II Similarity/Difference		
8	The Postman Rings Yet Again	137
	Audun Engelstad	
9	Nordic Noir: The Broad Picture	157
	Luis M. García-Mainar	
10	Anticipating Adaptation and Tracing the (In)Visible: David Lagercrantz’ <i>The Girl in the Spider’s Web</i> as Implicit Film Script	175
	Maaret Koskinen	
11	After <i>The Bridge</i>? Adapting Nordic Noir Success into a Viable Audiovisual Industry in Southern Sweden	195
	Olof Hedling	
12	The Uncanny Valley of the Television Remake: <i>Äkta Människor</i> and <i>Humans</i>	213
	Mark B. Sandberg	
13	The Showrunner’s Touch: <i>The Killing</i> Revisited	235
	Lynge Stegger Gemzøe	

Part III Narration/Style

14	The Style of Nordic Noir: <i>Bordertown</i> as a Stylistic Adaptation of the Prototype	255
	Jaakko Seppälä	
15	From Nordic Noir to Euro Noir: Nordic Noir Influencing European Serial SVoD Drama	275
	Kim Toft Hansen	
16	Twilight of the Vikings: Probing Warriors, Fighting Shieldmaidens and Noir Gloom	295
	Björn Nordfjörd	
	Index	315

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Travels” (2016, with Pia Majbritt Jensen and Jakob Isak Nielsen), and *Wallanderland* (2013). Waade’s research has been funded by the Danish Research Council DFF, the British Research Council AHRC, Aarhus University Research Fund AUFF, and the Danish Innovation Fund on projects such as *Crime Fiction and Crime Journalism in Scandinavia* (2007–2011), *What Makes Danish TV Drama Travel?* (2014–2018), *Rethink Coastal Tourism* (2016–2019), and DETECt (H2020, 2018–2021).

LIST OF FIGURES

Fig. 2.1	In Season 1, Episode 2, “Red Bones—Part 1,” the burning of the Viking ship from the traditional Up Helly Aa festival is incorporated into the plot of <i>Shetland</i> (2013–)	26
Fig. 2.2	a, b The significance of the island is visualized from a bird’s eye’s perspective and graphically in <i>Ø</i> (2016)	30
Fig. 3.1	Peder Balke, <i>From North Cape</i> (1940s). Private collection. The National Gallery exhibited many of Balke’s landscapes paintings in London in 2014	41
Fig. 3.2	Promotion image for the crime series <i>Midnight Sun</i> (2016–) showing the French and the Swedish investigators at the crime scene in Lapland, the subarctic area of Sweden	45
Fig. 3.3	The Sámi shaman, the noaidi, helps the investigators in <i>Midnight Sun</i> (2016–) to solve the case. Here, we see her in her own territory, Lapland, in which the nature and the plants give her insights and treatments to treat illness as well as political and social conflicts	48
Fig. 4.1	The use of classic noir iconography and the emphasis on nature and open spaces so typical of Nordic noir is exemplified in <i>The Glass Dolls</i> (Nils Gaup, 2014)	60

Fig. 5.1	The father and the son on a manhunt in arctic surroundings in <i>Law of the Land</i> (Jussi Hiltunen 2017)	77
Fig. 5.2	The male protagonists try to sort out family issues with guns in <i>Law of the Land</i> (Jussi Hiltunen 2017)	80
Fig. 6.1	Promotional poster for AMC's <i>The Killing</i> season one with the meme "Who Killed Rosie Larsen?" The US adaptation of the Danish television serial <i>Forbrydelsen</i> premiered on April 3, 2011	102
Fig. 6.2	Cover of David Hewson's novelization <i>The Killing</i> (2012), featuring the police detective Sarah Lund in her iconic Faroese sweater from the Danish television serial. The series of three novelizations was published in the UK by Pan Macmillan	106
Fig. 7.1	ITV's trailer for <i>Jordskott</i> (2015–) replaces a Swedish language headline with English text, but leaves the small print in Swedish	123
Fig. 7.2	ITV's press pack for <i>Marcella</i> (2015–) plays up generic associations	128
Fig. 8.1a and 8.1b	Credits, <i>The Postman Always Rings Twice</i> (Tay Arnett, 1946) and <i>Døden er et kjertegn</i> (Edith Carlmar, 1949)	145
Fig. 8.2a and 8.2b	Newspaper montages, <i>The Postman Always Rings Twice</i> and <i>Døden er et kjertegn</i>	145
Fig. 8.3a and 8.3b	John Garfield and Claus Wiese in the closing images of <i>The Postman Always Rings Twice</i> and <i>Døden er et kjertegn</i>	146
Fig. 9.1	Ordinary mise-en-scène as authentic in <i>Politist, adjektiv</i> (Corneliu Porumboi, 2009)	165
Fig. 9.2	Crime rhymes with personal life in "Faceless Killers" (BBC, 2010)	170
Fig. 10.1	In the footsteps of Lisbeth Salander: the <i>Millennium</i> walks IRL, here the building with 21 rooms at the address Fiskargatan, which Salander bought when she struck gold	177
Fig. 10.2	Chasing Lisbeth Salander online: an info-trailer including the publisher's maps of Salander territory	180

Fig. 10.3	Casting Lisbeth Salander for <i>The Girl in the Spider's Web</i> (Fede Alvarez, 2018): speculation included Rooney Mara and Alicia Vikander, although Claire Foy was finally chosen	184
Fig. 11.1	Saga Norén (Sofia Helin) prepares to throw her police officer's badge from the bridge at the conclusion of the series (<i>The Bridge</i> , 2011–2018)	196
Fig. 11.2	Establishing shot of the train on the bridge between Copenhagen (Denmark) and Malmö (Sweden) in <i>The Lawyer</i> (<i>Advokaten</i> , 2018–)	208
Fig. 12.1	<i>This Odi; that Odi</i> : Alexander Stocks playing Odi in <i>Äkta människor</i> (2012–2014) episode 1.3; Will Tudor as Odi in <i>Humans</i> (2015–2018) episode 1.1	217
Fig. 12.2	<i>This Anita, that Anita; these Psychos</i> : frame grabs clockwise from upper left showing Gemma Chan (<i>Humans</i> episode 1.2), Lisette Pagler (<i>Äkta människor</i> episode 1.5), and Anne Heche and Janet Leigh in the shower scene from Steven Soderbergh's online <i>Psychos</i> (2014)	221
Fig. 12.3	<i>Nordic noir</i> and <i>Nordic blanc</i> : frame grabs from <i>Äkta människor</i> episodes 1.3 (top) and 1.10 (bottom)	228
Fig. 13.1	Rosie's video and bittersweet goodbye in episode 13 of the first season of <i>The Killing</i> (2011–2014)	242
Fig. 13.2	The family's reactions to Rosie's video in episode 13 of the first season of <i>The Killing</i> (2011–2014) include smiles and tears	243
Fig. 14.1	As acting in <i>CSI: Crime Scene Investigation</i> (2010) is lively, thoughts and emotions of characters are easy to understand	261
Fig. 14.2	<i>The Killing</i> (2007) relies on minimalist acting conventions, which makes characters mysterious	262
Fig. 14.3	As <i>Bordertown</i> (2015) relies on restrained acting, it resembles television series recognized as Nordic noirs	263
Fig. 15.1	Finding the body in <i>The Killing</i> (2007) is merged with finding the body in <i>Wasteland</i> (2016)	284
Fig. 15.2	Jonas Kahnwald in the yellow Friesennerz coat in <i>Dark</i> (2017–)	287

Fig. 15.3	Walking on the railroad tracks in <i>Dark</i> (2017–) is merged with walking on the railroad tracks in <i>Stand by Me</i> (Rob Reiner, 1986) and <i>Stranger Things</i> (2016–)	289
Fig. 16.1	In <i>Thor: Ragnarok</i> (Taika Waititi, 2017) the Norse-American superhero comes face to face with the Fenris Wolf, but the popularity of Chris Hemsworth’s Thor has less to do with the Norse revival than the current superhero zeitgeist in Hollywood	297
Fig. 16.2	Despite their medieval setting, the themes and images of Brian Wood’s <i>Northlanders</i> (2007–2012) have a strong noir sensibility, as when the dishonored Viking chief walks alone towards the horizon in “The Icelandic Trilogy”	304
Fig. 16.3	In a clear contrast to the Christian courts in Wessex and France, the home of the <i>Vikings</i> (Michael Hirst, 2013–) in Kattegat is often shown in a gray monochrome—a gloomy world mostly lacking in color and sunshine. Here the brothers Rollo and Ragnar converse in the pouring rain as Aslaug looks on (3: 5)	309



Introduction: Nordic Noir as Adaptation

Linda Badley, Andrew Nestingen and Jaakko Seppälä

NORDIC NOIR AS ADAPTATION AND APPROPRIATION

When does Nordic noir begin? One way to see it is as constituted by a history of adaptation and appropriation, the latest iteration of crime-story adaptation and appropriation, encompassing Old Testament stories such as David's engineering of the murder of Bathsheba's husband and later literary crimes, such as Gísli's murder of Thorgrim in *Gísla Saga*, that have many features of the modern crime story (see Clover 2014). This

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L. Badley et al. (eds.), *Nordic Noir, Adaptation, Appropriation*,
Palgrave Studies in Adaptation and Visual Culture,

https://doi.org/10.1007/978-3-030-38658-0_1

lineage might see the modern crime story, usually attributed to Edgar Allan Poe (Knight 2010), as itself an adaptation of the earlier stories, but also an appropriation insofar as its recontextualization and addition inaugurate a new tradition of the crime story, in which the narration of investigation is a definitive feature. God does not need to investigate David; He knows. Modern detectives do not know; so, they investigate—using reason, method, technology, and institutional coordination, in a word, forensics. If we note the *longue durée* of the crime story, a perspective opens in which what is usually taken as the inaugural moment of Scandinavian crime fiction, and ultimately Nordic noir, becomes also legible as a moment of adaptation and appropriation. The *Roman om et brott* (Story of a Crime) series of ten novels written by Maj Sjöwall and Per Wahlöö between 1965 and 1975 adapted and appropriated the police procedural novel as it had been developed by Ed McBain in the United States (Evan Hunter) (Knight 2010). Sjöwall and Wahlöö's novels are also an appropriation, a “transformative [adaptation] that [removes] parts of one form or text (or even the whole) from their original context and [inserts] them in a different context that dramatically reshapes their meaning” (Corrigan 2017, 5). Taking this idea a step further in the article “Zombies Are Everywhere,” Álvaro Hattner argues that adaptation and appropriation are together a continuum, involving a wide range of possibilities. He cites a “terminological kaleidoscope”: “variation, version, interpretation, imitation, proximation, supplement, increment, improvisation, prequel, sequel, continuation, addition, paratext, hypertext, palimpsest, graft, rewriting, reworking, refashioning, revision, re-evaluation,” noting that “the absence of ‘translation’ from this list is noteworthy, especially when ... the trope is not new in adaptation studies” (2017, 372; also see Sanders 2016, 22). Indeed, as Susan Bashetti suggested in 2014, the simple translation of a written text into another language is “a form of rewriting” and transcultural negotiation (3). Altogether, this aggregate of textual, intermedial, audience, institutional, translingual, and transnational circulation is a constitutive feature of the history of the crime story, and also of what is now called Nordic noir.

Adaptation and appropriation have become a self-evidently constitutive feature of Nordic noir inasmuch as the translation and adaptation of the late Stieg Larsson's novel *Män som hatar kvinnor* (*The Girl with the Dragon Tattoo*, 2005) and the television series *Forbrydelsen* (*The Killing*, 2007–2012) in the late 2000s launched the “rebranding” of Scandinavian crime fiction as Nordic noir. Although Larsson's *Millennium Trilogy*

novels were a hit in Sweden, it was the success of their English-language translations and Swedish cum Nordic cinematic and film adaptation that changed the global status of those texts and their status as representative of a broader regional tradition. They certainly catalyzed a stampede to find successors to Larsson, who died in 2004. Later, following a subsequent legal fight over Larsson's literary estate between Larsson's companion Eva Gabrielsson and his father and brother, the father and brother sought to adapt and appropriate the trilogy by having it rewritten into a pentalog—at least at the time of writing of this book. Adaptation indeed. Maaret Koskinen's article in this volume explores the permutations of adaptation and appropriation involving the most recent iteration of *The Girl with the Dragon Tattoo* material.

Adaptation and appropriation are also present in a marquee text of Nordic noir and need to be understood in relation to the ways in which Nordic noir has engendered global appeal. The Danish crime serial *Forbrydelsen* (*The Killing*, 2007–2011) was originally produced by Danish Public Broadcaster Danmarks Radio and aired on DR for three seasons. It was also broadcast on BBC4 and ultimately sold in 156 territories. As Jakob Stougaard-Nielsen points out in his chapter in this volume, the international penetration of the show attributed to it a Nordic identity, different from its identity with domestic viewers in Denmark. He writes that the show can be “understood as a distinct regional genre as a consequence of its international success. It is perhaps only really ‘Nordic’ when viewed or read from abroad, when published, marketed, and sold in bookshops, book fairs, or at broadcasting trade fairs, where the branding of national peculiarities is essential for attracting the attention of potential funders, publishers, and book buyers in a crowded, globalized cultural field.” By fetishizing national particularity as regionally paradigmatic, a brand identity is read back into the texts, which differentiate the adaptation and appropriation of the police procedural serial form in *Forbrydelsen* from sundry quality crime series, whether *The Wire* (2002–2008), *Sacred Games* (2018–, United States/India), or *Bimileui Sup* (*Stranger*, 2017–, South Korea).

The layers of adaptation and appropriation go even deeper in the case of *Forbrydelsen*. Eva Novrup Redvall has shown how the producer of the serial DR dispatched practitioners to Los Angeles to study Hollywood's television screenwriting practices and techniques, leading DR to adopt working methods employed in the production of American cable TV serials, which were further adapted and disseminated by Danish film school

teachers and personnel, catalyzing new writing and production techniques in Danish public television (Redvall 2013). Success at home and the penetration of foreign markets led to new visibility as well as adaptations and remakes of Danish crime series, including *Forbrydelsen* in four seasons of *The Killing*, or the various remakes of *Bron/Broen* (*The Bridge*, 2011–2018). Adaptation catalyzes re-adaptation. Lynge Gemzøe’s article in this volume traces out aspects of the adaptation of *The Killing* by Veena Sud, the serial’s showrunner at AMC.

These examples make clear that adaptation and appropriation have been integral to the invention, sustenance, and rebranding of national and Nordic literary and television traditions as Nordic noir. What was largely domestic in focus also became a multimedia global hit. And yet, too little scholarly attention has been devoted to the role of adaptation and appropriation in the constitution of Nordic noir.

One reason for this neglect is the prominence of genre analysis in the reception of Scandinavian crime fiction texts across media (Wendelius 1999; Tapper 2011; Nestingen and Arvas 2011; Bergman 2014; Peacock 2014). Yet even as the attention to genre has partly caused scholars to overlook adaptation and appropriation, so too genre articulates well with adaptation studies. Each approach raises questions about the definitive feature of repetition. Just as genre texts repeat textual structures and features with variation, so, too, do adaptations and appropriations. Shared elements of repetition include at the most evident, syntactical structures, metatextual labeling, and the pivotal role of the solicitation of audience expectations. For when a signal study of adaptation notes that “linguistic, visual, or audio adaptations include a long list of syntactical and grammatical tactics, including adaptation as quotation, as allusion, as embedding, as appropriation, and as palimpsest,” the argument could equally well be referring to genre’s tendency to signal its own generic status as a means of addressing its audience (Corrigan 2017, 26). “Each of these rhetorical moves denotes a specific structural adaptation of one expression, text, or representation by another along a continuum in which the source becomes increasingly less prominent or authoritative” (26). As an aggregate of crime texts connected through a loose category of genre, it should perhaps be no surprise that adaptation and appropriation are strongly present within Nordic noir. This same argument suggests that the study of adaptation and appropriation within Nordic noir may be a productive approach to building on previous research and to adopting a new direction.

Charting this direction is the chief task of *Nordic Noir, Adaptation, Appropriation*. The book seeks to use the breadth and variety of adaptation and appropriation to undertake a broader transcultural, intermedial exploration of Nordic noir. Chapters analyze tourist discourses, business discourses, print literature, television, cinema, and the paratextual discourses around these, seeking to use the contradictory variety of adaptation and appropriation as concepts to capture a broader swath of the Nordic noir phenomenon than has been analyzed so far. In this way, *Nordic Noir, Adaptation, Appropriation* seeks to add another layer to the rich scholarship that has built up around Scandinavian crime fiction and Nordic noir in recent years. Fundamental work by Audun Engestad (2006), Gunhild Agger (2011), Michael Tapper (2011), Lars Wendelius (1999), Risto Raitio et al. (1997), Andrew Nestingen (2008), and Voitto Ruohonen (2008) already by the late 2000s helped position the subfield for broad international scholarship on Nordic noir during the 2010s, including salient articles and books by Glen Creeber (2015), Barry Forshaw (2013), Stephen Peacock (2014), Kim Toft Hansen and Anne Marit Waade (2017), and Jakob Stougaard-Nielsen (2017). When we see Nordic noir as adaptation and appropriation, a new set of questions and lines of inquiry into the phenomenon emerges.

NORDIC NOIR: A DEFINITION FROM FOUR PERSPECTIVES

While Nordic noir is a thoroughly transmedial phenomenon, it has been approached by critics and scholars primarily in the context of discrete media: literature, film, and television. This study is the first of its kind in its effort to develop an account of how adaptation is an underrecognized but in fact crucial dimension of Nordic noir's development. In so doing, it reframes the prevailing critical understanding of Nordic noir.

Although, until fairly recently, "Scandinavian crime fiction" was the standard designation, we are using *Nordic noir* as the more inclusive and accurate term in at least four senses. Geographically, the term *Nordic* indicates the broadly transnational region that includes not only Sweden, Denmark, and Norway but also Iceland and Finland, which have produced noir-inflected texts such as Arnaldur Indriðason's novel *Mýrin* (*Jar City*, 2005) and its 2006 film adaptation, the Icelandic television serial *Óferð* (*Trapped*, 2015, 2018), or for that matter the nine cinematic adaptations of the *Vares* series of novels, written by Reijo Mäki, or the

Finnish television series *Sorjonen* (*Bordertown*, 2016–). Second, the inclusivity of the term suggests Nordic noir’s propensity to “travel”—to adapt across geographies, regions, nations, and languages—in ways that challenge the center-periphery dichotomy of the global media industries, and as described by Kim Toft Hansen and Anne Marit Waade’s 2017 study *Locating Nordic Noir: From Beck to The Bridge*. In fact, the conceptualization of Nordic noir must be linked to its mobility: the success of Nordic crime novels, films, and television outside the Nordic region helped catalyze an efflorescence of the crime texts we call Nordic noir, produced in the Nordic region beginning in the mid-2000s, and later appropriated and developed beyond the region. Third, like the term *film noir* from which it derives, Nordic noir, as Hansen and Waade assert, is “not a clearly defined genre, but a concept with genre affinities” (9) that have proven to be highly translatable or adaptable *across* genres and media platforms. Thus, we use it to refer not only to police procedurals but also to elements in gothic, horror, science fiction, or neo-medieval texts such as Tomas Alfredson’s 2008 film adaptation of John Ajvide Lindqvist’s 2006 novel *Låt den rätte komma in* (*Let the Right One In*, 2006), the Swedish television series *Äkta människor* (2012–2014) and its BBC remake *Humans* (2015–), or the History Channel’s *Vikings* series (2013–), which share characteristics with but are not limited to the Scandinavian crime fiction genre proper. The malleability of the noir repertoire is what makes it fascinating and important: its features have become ubiquitous. Taking this point further, Jaakko Seppälä argues in Chapter 14 that what is now designated as Nordic noir has become a style that is readily available for adaptation and diffusion.

Finally, the historical evolution of the designation reveals the extent to which Nordic noir is an ongoing adaptation phenomenon. The term originated as a British coinage of the Scandinavian Department the University College of London upon launching a “Nordic noir” blog and book club in March 2010 (Agger 2016, 138). Adopted by journalists and critics in the UK, it was popularized in December 2010 in the BBC documentary *Nordic Noir: The Story of Scandinavian Crime Fiction* (2010). A year later, Arrow Films created the website *nordicnoir.tv*, which was subsequently titled “Nordic Noir and Beyond,” and whose core series were the Swedish and BBC *Wallanders*, Denmark’s *The Killing*, the Danish/Swedish co-production *The Bridge*, and the Danish political drama *Borgen* (Hansen and Waade 2017, 7). The publication of Barry Forshaw’s *Nordic Noir: The Pocket Essential Guide to Scandinavian Crime Fiction*,

Film, & *TV* in 2013 further confirmed the shift to the more inclusive term. Arrow has since expanded their offerings and now links by association a transcontinental (and transgenre) range of media products that include the British miniseries *River* (2015, starring Stellan Skarsgård as a “gifted but haunted policeman” who “adds a touch of Scandinavian crime to the British psychological drama”), the Belgian crime series *Salamander* (2012–2018), and French shows such as *Les Témoins* (*Witnesses*, 2014). (See <https://arrowfilms.com/brands>.) Thus, as Toft Hansen suggests in Chapter 15, Nordic noir has led to the flourishing of a Nordic-flavored Euronoir. Similarly, the UK-based international streaming service Walter Presents creates associations between Nordic noir and new “Nordic-like” European television.

If Nordic noir contests notions of genre, especially in relation to a national, cultural, or geographical identity, it emphatically challenges traditional concepts of adaptation as limited to the simple, long-understood sense, of a film “version” of a novel, play, or story or an international remake of a film or television series. As Linda Hutcheon remarks in her preface to the second edition of *A Theory of Adaptation*, we are long past the “fidelity debates,” the era when adaptations were judged on the basis of how faithful or distanced they were from their “originals” (Hutcheon and O’Flynn 2013, xxvi). The “success” of an adaptation in the current “age of transmedia,” she continues,

can no longer be determined in terms of its proximity to any single ‘original,’ for none may even exist. Perhaps it is time to look instead to such things as popularity, persistence, or even the diversity and extent of dissemination for criteria of success.... This is how biology thinks about adaptation: in terms of successful replication and change. (2013, xxvi)

Born out of the (primarily Swedish) genre of Scandinavian crime fiction, Nordic noir came to refer to what was *already* a widely transnational, translingual, and transmedial adaptation phenomenon, and its proliferation and spread, as discussed above, are a compelling case in point.

THE STRUCTURE OF THE BOOK

The contributors to this volume explore and interrogate these and a range of other instances of Nordic noir adaptation, appropriation, and related intertextual and intermedial practices. In the process, they refine our critical understanding of the twofold subjects of the book, Nordic noir and adaptation, and offer new terms and discursive frameworks: from “performative adaptation” to “networks of similarity,” to “nesting,” to “association.” The book is divided into three parts: Center/Periphery, Similarity/Difference, and Narration/Style.

Part One explores how Nordic noir “travels” and thus relates to or challenges concepts of center versus periphery. For having originated in a distinctive region, it has become an international brand with a global range. Recently, scholars have studied the concepts of place and location in relation to its mobility, its aptitude for travelling through translation, cross-cultural adaptation, and appropriation. Yet geographical migration is only the most obvious manifestation, as intermedial proliferation and an explosion of genre hybrids and production formats are leading to new texts and areas of study. Several authors in this section trace the movement of Nordic noir to the geographical peripheries of Scandinavia and beyond, while others explore the proliferation of platforms through examples of intermedial and paratextual adaptation.

The concept of biological adaptation, as Hutcheon suggests above, is helpful in indicating the viral nature of Nordic noir’s geographical circulation as, having flourished at the center as mainstream visual media entertainment in the Nordic population centers, it has moved to the peripheries of Scandinavia, Finland, and Iceland, and into niche productions in the UK, the United States, and the sub-Arctic and the Arctic North. In Chapter 2, “Realistic and Mythological Appropriations of Nordic Noir,” Gunhild Agger focuses on the television series *Shetland* (2013–), adapted from Ann Cleeves’ crime novels set in the Shetland archipelago of Scotland, and the transnational series *Ø* (2016) set on the Danish island of Bornholm. In these appropriations, Agger argues, the island becomes a compelling metaphor for the periphery in ways that are integral to the series’ plots. Related to this, she explores how public service companies appropriate the social realist element in Nordic noir whereas commercial companies tend to substitute a more popular, broadly mythological angle. In Chapter 3, “Arctic Noir on Screen,” Anne Marit Waade draws from

the idea of the Arctic sublime in romantic art and cultural history to interrogate the, at times, competing roles of political criticism and spectacular, mythical landscape aesthetics in Arctic noir. In the Swedish-French co-production *Midnattssol* (*Midnight Sun*, 2016), the location is often exoticized by the landscape aesthetic. At the same time, the setting is also explicitly related, through plot and characterization, to geopolitical issues having to do with indigenous people and climate conditions in the Arctic region. The result is a tension between the essential elements of Nordic noir, the location aesthetic, and social critique. In Chapter 4, Gunnar Iversen surveys Norwegian Sámi films' appropriation of noir to the Arctic, focusing his discussion on Nils Gaup's film *Glassdukkene* (*The Glass Dolls*, 2015), an adaptation of a novel written by Jorun Thørring. Using conventions of noir and police procedurals, this film about a police detective and his hunt for a serial killer creates a vivid counter-image of Sámi identity and life in the small city of Tromsø. Iversen interprets the film as a salient critique of Norwegian prejudice against indigenous people in the past and present. In Chapter 5, Kaisa Hiltunen examines the dispersion and mutation of Nordic noir in the Finnish film *Armoton maa* (*Law of the Land*, 2017) and its proclivity for blending with different genres and styles. Analyzing the film in terms of noir, contemporary Western, and Lapland films, Hiltunen shows that Nordic noir has by now been adapted and appropriated so widely in works that are ultimately hybrids that firm distinctions between influences cannot always be made. This says a great deal about the stage of adaptation and appropriation that Nordic noir has reached. In contrast, by starting at the "center," so to speak, in Chapter 6, Jakob Stougaard-Nielsen explores the intermedial exportation of the television series *Forbrydelsen* (*The Killing*, 2007–2012) through a discussion of its English-language literary adaptations by British crime writer David Hewson (2012–2014) and their subsequent translations into Danish. Stougaard-Nielsen argues that *Forbrydelsen* works within dynamics of counter globalization, in which adaptation and appropriation of this signal Danish series, through the AMC series *The Killing* or Hewson's literary adaptation, retrospectively worked to help constitute the notion of Nordic noir. Such an argument makes evident the extent to which the multiplicity of adaptation constitutes cultural texts in new ways, and in so doing raises a new set of research questions, which Stougaard-Nielsen provocatively charts. In Chapter 7, "Paratextual Adaptations of Nordic Noir," Pietari Kääpä argues that Nordic noir has become an "associative branding strategy" that extends beyond products "authentically" Nordic

to multinational adaptations of *The Killing* and *The Bridge*, to “Nordic-like” texts and, beyond the texts themselves, to paratexts, paraphernalia (Sarah Lund’s jumper), and lifestyle concepts such as “hygge.” Indeed, says Kääpä, the term “association” designates how Nordic noir travels not only geographically and culturally but as a concept that operates as “a free-floating signifier across national and regional markets and a plethora of content delivery platforms”—thanks in great part to venues like Arrow TV, Netflix, and Amazon Prime. Focusing on *River* (2015) and *Marcella* (2015–), television series that aspire to an impression of Nordic noir while not directly adapting its parameters, he analyzes how promotional and paratextual strategies for these shows foreground aspects of Nordic noir, so that the brand operates as flexible cultural capital.

Part Two, Similarity/Difference, provides answers to the question, how is Nordic noir, or key thematic or aesthetic features of it, articulated and varied? The scholars in this section approach the issue with different theoretical terms: nested relations, networks of similarity, source and simulation, contact zones, and franchise. They analyze articulations of Nordic noir to probe its status as a textual entity. In this way, the section explores how Nordic noir operates as model, inspiration, and category. A through-line in the section is the double-ness or multiplicity of Nordic noir in its repetition of other noir texts and cultures, and its iteration in emergent forms that draw on Nordic noir.

In Chapter 8, “The Postman Rings Yet Again,” Audun Engelstad studies Nordic connections to film noir through the adaptation and appropriation of James M. Cain’s novel *The Postman Always Rings Twice* (1934). Cain’s work was the inspiration for a similar novella by Arve Moen, which was then adapted by Edith Carlmar as *Døden er et kjærtegn* (*Death Is a Caress*, 1949). Using the films *The Postman Always Rings Twice* (1946) and *Double Indemnity* (1944) as points of reference, Engelstad analyzes the nesting of these texts to indicate how fundamental noir elements travel through articulation and re-articulation. He reveals not only how the universe of Cain is evoked in the film but also precisely how Norwegian film noir differs from its American cousin. Looking in another direction in Chapter 9, “Nordic Noir: The Big Picture,” Luis M. García-Mainar traces the outward spread of Nordic noir by adopting Ludwig Wittgenstein’s concept of a “network of similarity” (used by Rick Altman in reference to genre [1999]) as a more flexible and accurate concept of adaptation than the classical idea of direct influence. Noting that patterns of consistency reveal “powerful thematic, aesthetic and ideological undercurrents” that

classical notions of adaptation do not acknowledge, he traces a Nordic-like similarity among texts since the early 2000s that in 2016 he labeled the “introspective realist crime film.” Like the Swedish adaptations of Mankell’s *Wallander* (2005–2013), these feature a realist aesthetic, introspective subjectivity, melodramatic pathos, the emotional experience of crime, and links with local and global social contexts in films and series, with diverse US, UK, Romanian, and Spanish examples. Positing private, interpersonal solutions as tentative answers to public issues, these works seem to parallel the rise of a new, more introspective political sensibility in the last two decades. Literary adaptation anticipating its own adaptation is the object of Maaret Koskinen’s study, in Chapter 10, of David Lagercrantz’ *The Girl in the Spider Web* (2015), the franchise extension of Stieg Larsson’s *Millennium* Trilogy. Koskinen draws on invisibility studies to ask about the relation between distinct iterations of the *Millennium* novels and films and Lagercrantz’ novel and its film adaptation. The chapter also shows how the novel looks proleptically toward its own adaptation in future versions of the Lisbeth Salander story. Focusing in Chapter 11 on place in the *Wallander* (1994–2016) and *Bron/Broen* (*The Bridge*, 2011–2018) series, Olof Hedling explores whether these franchises have been sufficient to establish a viable audiovisual production hub that can sustain continued film and television production in the Skåne area. By analyzing the historical background of Nordic noir production, exploring the marketing advantages of the region being seen on the screen, and critically examining the outcomes of the implemented strategies for film and television production, Hedling estimates to what extent the attempt to adapt Nordic noir into a viable regional industry can or cannot be deemed a success. In Chapter 12, Mark Sandberg focuses on a series that draws thematically and aesthetically on Nordic noir, the Swedish A.I. series *Äkta människor* (2012–2014) and its BBC remake *Humans* (2015–2019). These series stage the problem of double-ness which runs through all the articles in this section: What is close enough? What is too close? At the same time, the article contemplates the proximity of the A.I. series to Nordic noir, whose franchises have had such a large impact that they both inspire and haunt *Äkta människor* as well. In Chapter 13, “The Showrunner’s Touch,” Lynge Stegger Gemzøe explores the showrunner Veena Sud’s role in remaking the Danish series *Forbrydelsen* (*The Killing*) in the United States as *The Killing* (2011–2014). Arguing that

showrunners and their impact have been overlooked in adaptation studies, Gemzøe analyzes how Sud's experiences and preferences shed light on notable changes between the two productions.

Part Three, Narration/Style, sheds light on how Nordic noir circulates, modifies, and uses different narrative conventions and stylistic tactics. Filmmakers and television producers responsible for Nordic noir have connected their works to formal devices of the past by adapting elements not only from film and television but also from other arts. These connections are essential to our understanding of what Nordic noir is. It is vital to take the many narrative and stylistic elements into account when explaining the popularity of Nordic noir among different audiences. The innovative fusion of narrative and stylistic elements known as Nordic noir is now globally influencing other trends in film, television, and beyond.

Chapter 14, "The Style of Nordic Noir," by Jaakko Seppälä, opens the section with an exploration of the style of the Finnish crime series *Sorjonen* (*Bordertown*, 2015–) in the context of the prototypical Nordic noir series *The Killing* and *The Bridge*. Even though Nordic noir was originally a critical concept in literature studies, Seppälä claims that it soon came to apply primarily to film and television. Closely analyzing modernist, popular, and regional characteristics of the three shows, he indicates how the style of Nordic noir is productively defined and why it is useful to understand Nordic noir as a style that can be adapted and appropriated. In Chapter 15, "From Nordic Noir to Euronoir," Kim Toft Hansen analyzes the influence of Nordic noir on serial drama production outside the Nordic region by focusing on how international producers have adapted stylistic traits and narrative conventions from broadly distributed series such as *The Killing*. Using *Pustina* (*Wasteland*, 2016) and *Dark* (2017) as case studies, Hansen argues that the "missing children topos" is the most influential narrative device in Nordic noir serial drama production. He concludes the chapter by claiming that Nordic noir crime narratives have been instrumental in promoting content that is not in English for local and global audiences on SVoD services. In the closing chapter, "Twilight of the Vikings," Björn Nordfjörd analyzes the recent international interest in the Nordic Viking heritage, which has been largely overshadowed by the Nordic noir phenomenon. He focuses on the graphic novels *Northlanders* (2007–2012, 2016–2017) and *The Black Road* (2016–), and the History Channel's *Vikings* television series, showing how they draw upon the Old Norse-Icelandic heritage and adapt it to pressing contemporary concerns. Pointing out striking and noteworthy parallels, both