Nordic noir, also known as Scandinavian noir or Scandi noir, is a genre of crime fiction often written from a police point of view and set in either Scandinavia or the Nordic Countries. The language is plain and deliberately avoids metaphor, the settings often have bleak landscapes, and the mood is dark and morally complex. The genre depicts a tension between the apparently still and bland social surface in the Nordic countries, and the murder, misogyny, rape, and racism it depicts as lying underneath.

The main objective of this thesis has been to investigate whether culture-specific items in three books by Jo Nesbø have been translated using domesticating, foreignizing or exoticizing strategies in order to get an idea of the construction of the ‘Nordic’ in Nordic Noir. The descriptive approach used in this thesis has offered evidence of certain choices the translator has made in the translation of Rødstrupe (Nesbø, 2000), Snømannen (Nesbø, 2007) and Panserhjerte (Nesbø, 2009). The textual analysis of Jo Nesbø’s books showed that the translator has used a mix of the three strategies domestication, foreignization and exoticization with a majority of the exoticizing strategy, something that provides the target readers with a superficial insight into the Nordic culture.
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