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Morgue Drawer Four (Morgue Drawer Series Book 1)
Coroner is the perfect job for Dr. Martin Gänsewein, who spends his days in peace and quiet autopsying dead bodies for the city of Cologne. Shy, but scrupulous, Martin appreciates his taciturn clients—until the day one of them starts talking to him. It seems the ghost of a recently deceased (and surprisingly chatty) small-time car thief named Pascha is lingering near his lifeless body in drawer number four of Martin’s morgue. He remains for one reason: his "accidental" death was, in fact, murder. Pascha is furious his case will go unsolved—to say nothing of his body’s dissection upon Martin’s autopsy table. But since Martin is the only person Pascha can communicate with, the ghost settles in with the good pathologist, determined to bring the truth of his death to light. Now Martin’s staid life is rudely upended as he finds himself navigating Cologne’s red-light district and the dark world of German car smuggling. Unless Pascha can come up with a plan—and fast—Martin will soon be joining him in the spirit world. Witty and unexpected, Morgue Drawer Four introduces a memorable (and reluctant) detective unlike any other in fiction today. Morgue Drawer Four was shortlisted for Germany’s 2010 Friedrich Glauser Prize for best crime novel.
...I really wanted to like this, I did. After all, even though the premise isn’t exactly unique (the spirit of a dead man comes back to enlist the help of someone who can see him in order to avenge his murder) the method in which this particular premise is told is. After all, the ghost is a petty thief and the man who helps him is a shy coroner who really only wants to do his job and be able to collect his antique city maps and be left alone. However, even five pages in I kept wondering why anyone was supposed to care who or why Pascha/Sascha Lerchenberg was murdered. At one hundred pages in, I was glad the annoying little oik had been bumped off. As a narrator/protagonist, Pascha is the most uncouth, disgusting, perverted, sexist pig of a man I’ve ever encountered. And we’re supposed to care he’s dead? Excuse me, but as a reader, we’re supposed to be able to connect with the protagonist on some level, to have some sympathy for him. With Pascha I felt nothing but irritation that I had keep hearing his "voice." Martin, the coroner, is a much more sympathetic character and I kept wishing the book had been told from his P.O.V. I would much rather have seen the story unfold from his shy and hesitant perspective as he encountered all manner of thugs and ruffians and had only the patronizing promptings of a ghost, who was more interested in looking up nearby womens’ skirts, to help him out of sticky situations. Martin’s use of legal-ese and medical mumbo-jumbo to intimidate the men bullying him were the most funny and creative bits in the entire novel. Then we come to the method of storytelling. I’ve already mentioned how annoying Pascha’s voice is, but his many interjections interrupted the flow of the narrative rather than added to it.

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