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Perspectives on the Scandinavian Cultural Imaginary

Special issue 2/2023
Studia Universitatis Babeș-Bolyai Philologia
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The term “imaginary” has had a long tradition in Europe and especially in France due to the works of Gilbert Durand (*Les structures anthropologiques de l'imaginaire*) and Jean-Jacques Wunenburger (*L'imaginaire*). Throughout the years, the imaginary has reflected the connection of different cultural, artistic, literary, linguistic, religious, social and historical sets of images to the notion of identity, linking the term to aesthetics and reception. Different directions articulate the concept of “imaginary”. Apart from the exploration of the “self” in relation to others, reality, fiction, history and memory have also been re-evaluated through the lens of the imaginary.

In the light of these perspectives, the present issue aims to analyse the imaginary with regard to Scandinavia. The Norwegian, Swedish and Danish culture, linguistics, and literary canon are often understood as structures that are characterized by multilingual and multicultural complexity and that are part of a homogeneous Scandinavian imaginary. Deemed as a complex set of structures – from Eddic poems, saga literature, stories or fantasy characters such as trolls, to anthropological, historical or religious beliefs and customs – the Scandinavian cultural imaginary has been constantly gaining ground as a research topic. Per Thomas Andersen discusses in *Story and Emotion: A Study in Affective Narratology* different experiences and how these elements are addressed in literature, philosophy and psychology starting from a Scandinavian cultural context. The 25 essays on the Norwegian Literary Canon edited by Stig Sæterbakken and Janike Kampevold Larsen (*Norsk litterær kanon*, 2008) present the literary imaginary through various reading lenses. In *Norsk idéhistorie. Bd. 6. Et lite land i verden* Trond Berg Eriksen, Andreas Hompland and Eivind Tjønneland portray Norwegian culture after 1950 through several topics such as literature, politics, media, education, religion. Apart from literature and culture, another element related to

Scandinavian imaginary is the use of language, the basis for cultural heritage, identity and social interaction. The Scandinavian imaginary can thus be explored also through the analysis of dialects, contrastive studies on written and spoken language or translations of fictional and non-fictional texts from Scandinavia. In recent decades, an orientation of the Scandinavian literary and linguistic imaginary towards ecology (Henning Howlid Wærp, *Hele livet en vandrer i nature*, 2018), space, non-space, temporality, the rewriting of myths or travel literature has been explored.

Since literature can be understood, according to Nilsson Louise (*Mediating the North in Crime Fiction*) as “a negotiation between content and contexts [...] which opens up an understanding of the interplay between culturally-rooted imaginaries and contemporary literary production”, we welcome contributions from areas and subdomains that address the complexity of the Scandinavian imaginary or with reference to the Far North, following the topics:

- myths and mythology (cultural aspects and symbols in literature, writing and rewriting myths, fabulous characters: Trolls, Huldra, etc.);
- literary and fictional universe (reflections on canonical and / or contemporary Scandinavian literature);
- Scandinavian literature in connection to space, time and memory;
- Scandinavian literature (drama, essay, poetry, novel, short story, children’s literature, fantasy) seen through historical, sociological, and religious lenses;
- travel literature within the Scandinavian imaginary as depicted by non-Scandinavians;
- translations of fictional and non-fiction literature from the Scandinavian space;
- dialects, dialectology, contrastive studies on Scandinavian written and spoken languages.

The present issue seeks to raise new questions surrounding the Scandinavian imaginary and invites papers of approximately 5,000-7,000 words (including bibliography), written in English, Norwegian and French. Abstracts of approximately 250 words should be written in English and Romanian. The editors are responsible for translating the abstracts from English into Romanian for the papers written by authors who do not have language competence in Romanian.

Studia Universitatis Babeş-Bolyai. Philologia is a double-blind peer reviewed journal published both in printed form (ISSN: 1220-0484) and online (2065-9652), and is indexed in the following international databases: ERIHPLUS, EBSCO Host, CEEOL, PROQUEST and Web of Science ESCI http://studia.ubbcluj.ro/serii/philologia/philologia_indexari_en.html.

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Timeline:

- **15 September 2022** – proposal submission deadline (200-word abstract, 7 keywords, 5 theoretical references, 150-word author's bio-note);
- **15 October 2022** – notification of acceptance;
- **1 February 2023** – submission of full papers (instructions for authors regarding formatting rules and style sheets can be found on the journal's webpage: http://www.studia.ubbcluj.ro/serii/philologia/pdf/Instructions_En.pdf)
- **30 June 2023** – publication of the issue

Please send your abstracts and papers to all email addresses:

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