

# Editor's Note

“This is the end, beautiful friend.”

The end, at least, of what we have known *American Studies in Scandinavia* to be.

Since 1968 (the year after The Doors released “The End”), our journal has arrived biannually in its recognizable blue physical format, but the relentlessness of change has now necessitated a reconsideration of publishing platform.

Few industries have felt the digitized gale of so-called creative destruction more concretely than the business of publishing, and due to high printing and mailing costs coupled with an increased demand for open access visibility, the Nordic Association for American Studies has decided to publish the journal digitally on our platform at Copenhagen Business School (CBS) going forward. Thus, starting with the 54:1 issue in the spring of 2022, *American Studies in Scandinavia* will be entirely online and instantly available free of charge.

First, however, please enjoy this final print issue, which promises to be a fitting physical farewell with its abundance of interesting perspectives and cutting-edge scholarship. Henry King’s original application of Kenneth Burke’s writing as a lens through which to view the stories of Shirley Jackson opens this issue. King argues that the close intellectual and social connection between Burke and Jackson adds even more layers to understanding their respective seminal texts, not least *A Rhetoric of Motives* and “The Missing Girl”; the article ends with a pertinent call to further explore such intellectual crosspollination.

In the issue’s second article, Joanna Wilson-Scott astutely employs the legal concepts of *mens rea* (the guilty mind) and *actus reus* (the guilty act) to analyze notions of premeditated violence in her study of Matthew Quick’s *Forgive Me*, Leonard Peacock and John Updike’s *Terrorist*. In doing so, Wilson-Scott helps us understand violence in America as it evolves from concept to action.

Thereafter, Seunghyun Hwang offers a fascinating peek behind the curtain and a multipronged analysis of Young Jean Lee's play *The Shipment* to illustrate the potential of the performing arts as a catalyst for larger public discussions about discriminatory attitudes and practices.

Grappling further with the discrimination issues inherent in contemporary migration and return migration, Ali Rezaie, using Chimamanda Ngozi Adichie's *Americanah* as an analytical anchor, helps us understand the turn to culture – perhaps even cultural and political tribalism – and the turn away from liberalism/universalism in the 21<sup>st</sup> century.

In his analysis of Cormac McCarthy's *Blood Meridian*, Vahit Yasayan explores the concept of “toxic masculinity” and its connection to self-destructive behavior in the author's main characters. By exposing toxic cowboy mythology, Yasayan in his analysis of McCarthy questions assumptions of manhood and masculine ideals and thereby challenges previously accepted ideas of American national identity.

Finally, Ari Helo offers his assessment of Thomas Jefferson's colonization plans at the individual and national level and argues that, due to personal finances and national pro-slavery sentiment, Jefferson's contemporary stance on slavery was not as far-fetched as critics have claimed.

In conclusion, while this is “the end” of printed *American Studies in Scandinavia* versions, the urge to publicize groundbreaking scholarship remains. Starting next year, *American Studies in Scandinavia* will digitally disseminate another batch of innovative interdisciplinary articles, including a special issue devoted to the Arctic, and will thus inspired by Thomas Paine's famous words, “begin the world over again.”

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