



EDITOR'S NOTE

"The New World is upon us."

The words are uttered by an excited Irish-born immigrant in the company of Cornelius Timberlake (the fictional great-great grandfather of Justin) in the 2013 Saturday Night Live sketch "Immigrant Tale," though they might as well have been spoken by readers of *American Studies in Scandinavia*. In the sketch, the immigrants arrive in 1883 New York City sharing dreams of landownership, education, and economic mobility for their children, and their children's children. Rejecting fur trapping and coal mining, Cornelius Timberlake, however, dreams of a day when his great, great grandson will become a millionaire from popular song with a band of boys. "I actually dream of a day when my great, great grandson will bring sexy back," Cornelius proclaims. Perplexed, the other passengers ask what that actually means to which Timberlake maintains, "it will be gone, and he'll bring it back." To such a statement, Cornelius' companions can only nod and agree in imagining the New World as a both place of collaboration and opportunity.

While sexy is likely too strong a word to describe the new design of *American Studies in Scandinavia*, its current form *is* quite a bit sexier than previous iterations and the new digital world *is* now upon us.

Starting with this issue, *American Studies in Scandinavia* can be accessed freely by anyone

with an internet connection and features custom-made covers, increased use of illustrations and an expanded editorial team. Dr. Henry King has, along with Dr. Anne Mørk, played indispensable roles in editing this issue with editorial assistant Jay Cannon, graphic designer William Lindhardt, and library editor Claus Hansen providing important contributions. In collaboration, this team has expertly guided the issue through the production process. As such, the journal's international reach, and opportunity to engage a vibrant scholarly community, is enhanced while its stated goal of publishing high-level interdisciplinary scholarship is maintained.

Thus, in this first open access issue, the reader will find several innovative pieces that speak to the transnational, racial, and creative challenges at the forefront of the field of American Studies.

In the opening article, Clara Juncker, using the concept of adoption, introduces an original transatlantic and postcolonial analysis of Hans Christian Andersen and Karen Blixen. In her piece, Juncker argues that Andersen and Blixen use adoption narratives to communicate the need for new ideological constellations of family, community, and nation.

In the issue's second article, Marianne Kongerslev explores the intersection between indigenous studies and queer studies through an analysis of Paula Gunn Allen's novel *The Woman Who Owned the Shadows*.

By deploying Jack Halberstam's notion of queer failure, Kongerslev reveals the novel's subversive elements and in the process argues for the importance of feminist resistance.

Finally, Melih Levi offers a close, complex, and original reading of Frank O'Hara's poetry. In this piece, Levi details the changing role of metonymy, meaning the "association by proximity" in a narrative, in O'Hara's poetry and shows how it allowed for a break away from modernism and an embrace of poetry foregrounding bodily and gestural expression.

In sum, this New World, both the digital and the American, continues to offer much excitement and, on behalf of our excellent editorial team, I am excited to bring you this issue.

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Odense, Denmark
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