

Foreword

It is with great pleasure that we present to you the latest issue of *Studia Scandinavica*, published in a year of a truly momentous anniversary. The year 1945 is a significant milestone for Scandinavian children's literature. It was then that the book *Pippi Longstocking*, the first part of a trilogy (1945–1948) by Astrid Lindgren, appeared on the Swedish market, and in Finland, *The Moomins and the Great Flood* was published – the first of a nine-part series (1945–1970), written and illustrated by Tove Jansson. Thus, both characters – Pippi and the Moomin – celebrate their eightieth birthdays today, grandly commemorated in Scandinavia and featured in *Studia Scandinavica*.

The popularity of the Moomins has endured for years, and their timelessness is attributed to their excellent double address and reflections on life, which remain surprisingly relevant. Isabel Black highlights the first volume, *The Moomins and the Great Flood*, from the intriguing perspective of Moominmamma's handbag in the opening article of this issue, "What's in a (Hand)bag? Moominmamma's Handbag in *The Moomins and the Great Flood* as an Assemblage 'Bundle'."

Meanwhile, Pippi, the red-haired rebel initially perceived as controversial and challenging many social norms, has become an icon and a children's favourite over time. She paved new paths for children's literature, especially for female characters, freeing them from the gender cage. Her fundamental attribute, strength, is the focus of the closing article in this edition of the journal, "Was Pippi's Dad Canadian? Strength as a Leading Theme in Astrid Lindgren's *Pippi Longstocking* Trilogy" by Katarina Eriksson Barajas. The article has been translated by the Swedish section of the Scientific Circle of Nordic Literature Translators at the Institute of Scandinavian and Finnish Studies at the University of Gdańsk (UG). The article by Isabel Black, together with the works of the student translation club, forms a kind of thematic frame intended to draw readers' attention to a unique phenomenon: Scandinavian – or more broadly: Nordic – children's literature.

In the "Literature" section, alongside a reflection on the prose of Tove Jansson, readers will find articles that broaden the concept of Nordicity – approached from a comparative perspective or through analyses of cultural texts that explore myth and tradition. Jürg Glauser examines selected aspects of the transformation of medieval Scandinavian mythology in a historical context, analysing its manifestations in both written narratives and visual art. Katarzyna Maćkała investigates the dialogue that Sławomir Mrożek engages in with Ibsen's *Peer Gynt*. Drawing on Mary Louise

Pratt's concept of autoethnography, Violeta Basa analyzes *An Account of the Sámi* (1911, *Muitalus sámiid birra*) by Johan Turi. Meanwhile, Mateusz Kucab offers a comparative analysis of Søren Kierkegaard's *Repetition* and Emily Dickinson's poem "I'm Nobody! Who Are You?", focusing on their poetic and philosophical projects.

The "Culture and Education" section opens with an article by Magdalena Tutka-Gwóźdż, dedicated to the website of the Polish Film Festival in Norway (*Polske filmdager / Polskie Dni Filmowe*). The author highlights the role of the website in shaping the festival's identity and promoting the idea of cross-cultural dialogue. The following three articles explore various aspects of education and academic life in the Nordic context. A research team from Babeş-Bolyai University and The University of South-Eastern Norway (Sanda Tomescu Baciu, Roxana-Ema Dreve, Raluca-Daniela Duinea, Fartein Øverland, Ioana-Andreea Mureşan, Raluca Pop) examines the professional development of graduates from the bachelor's programme in Norwegian Language and Literature. Agata Rudnik and Laura Santoo focus on the Finnish concept of *sisu* – understood as perseverance, resilience, and courage in the face of adversity – exploring its potential as a psychological tool for helping students cope with stress, maintain motivation, and build mental resilience. Agata Wicenciak-Szulc, in turn, investigates issues related to Holocaust education within the Swedish educational system.

In the section "Reviews and Commentaries", readers will find reviews of three publications in the field of Nordic studies: Carina Damm reviews Dagfinn Skre's monograph *The Northern Route to Kingship* (2025), which offers new insight into the transcultural process behind the formation of the Scandinavian kingdoms; Diana Ciot-Monda discusses *Dyr og mennesker i norsk litteratur* [Animals and Humans in Norwegian Literature] by Henning Howlid Wærp; and Ewelina Bator examines the Fennistic anthology *Oblicza romantyzmu* [Faces of Romanticism], edited by Magdalena Roguska-Németh, Zoltán Németh, Anna Buncler, and Łukasz Sommer.

Additionally, this section includes three commentaries by Mariusz Jakimowicz. Two of these concern art exhibitions: *Against All Odds – Historical Women and New Algorithms* at the Statens Museum for Kunst in Copenhagen (August 31 – December 8, 2024), featuring works by 24 Nordic female artists active at the turn of the 19th and 20th centuries; and *Hertervig – Hill. Dream and Reality* in Stockholm, dedicated to the Norwegian painter Lars Hertervig (1830–1902), and Swedish artist Carl Fredrik Hill (1849–1911). The third commentary discusses the staging of *A Dream Play* by August Strindberg (directed by Sławomir Narloch; premiere at the National Theatre, Jerzy Grzegorzewski Stage at Wierzbowa, April 13, 2024).

Wishing you an inspiring read,
on behalf of the Editorial Board,
Maria Sibińska and Hanna Dymel-Trzebiatowska