

Call for Chapters

ZOOFOLKLORISTICS. VISUAL FOLKLORE

Edited by: Sergey Troitskiy, Department of Folkloristics, Estonian Literary Museum

Publisher: ELM Scholar Publishing

Overview & Rationale

Zoofolkloristics is the scientific study of the dynamic and reciprocal relationships between human cultures and their surrounding environments. It examines how different societies understand, classify, and interact with animals. The field encompasses traditional concepts and symbols reflected in language, folklore, myths, beliefs, customs, and folk art, forming a complex system of characteristics that define animals as mythological figures and construct a more-or-less comprehensive cultural model of the animal kingdom, including human–non-human relations.

The “animal turn” emerged as a critique of anthropocentric perspectives that had long dominated the humanities. Rather than treating animals solely as symbolic representations, metaphors, or cultural constructs, scholars such as Donna Haraway, Erica Fudge, Kari Weil, Eduardo Viveiros de Castro, and Eduardo Kohn emphasize animal agency and the complex entanglements between human and nonhuman lives. This approach highlights human–animal relationships, the participation of animals in the production of knowledge and culture, and the emergence of multispecies communities. As a result, the study of human–animal relations has become a significant focus across numerous disciplines in the humanities.

The characteristic features of animals in zoofolkloristics manifest at multiple levels:

- **Linguistic level:** ordinary and taboo names, proper names, euphemisms, dysphemisms.
- **Morphological level:** special characteristics and changes in appearance, bodily attributes indicating qualitative differences among animals.
- **Social level:** hierarchical status, gender, breed, quantitative characteristics, relationships with other beings and objects, peculiarities of origin.
- **Activity level:** characteristic actions, functional orientation, cooperation with other animals, roles in reproduction, application, and communication.

Other characteristics—such as acoustic and verbal expressions, physical and psychological features, modes of existence (movement, appearance, disappearance), and locative and temporal attributes—are closely related to activity-based features. Rituals and practices involving animals also form an important part of the field.

In folk culture, each animal character corresponds to a certain invariant set of characteristics, which correlates with a specific set of features in each local tradition. Certain attributes, predicates and characteristics of animals are selected and imbued with symbolic meaning, whilst others are excluded from the cultural context. As a result, the same animal may take on different—and often unrelated—symbolic meanings across different traditions.

The volume aims to explore how animals are represented in both traditional folklore and popular culture, and how stereotypical and culturally constructed images of them emerge and circulate. We invite authors to examine how familiar animal images shape human behaviour as well as everyday and sacred practices. We are particularly interested in processes of dehumanisation and rehumanisation involving animals, insects, beasts, monsters, and related figures, as well as in various imagological approaches. The volume will also address humorous representations and interpretations of animals. Together, the contributions aim to provide a broad overview of animal imagery, ranging from prehistoric rock art to contemporary monsters in popular culture. Particular attention will be paid to the ways in which individual perceptions of animals are transformed into shared symbolic meanings within folkloric traditions.

Submission Guidelines

We kindly ask authors to ensure that their manuscripts are linguistically polished before submission. This will greatly improve readability, especially for contributors whose first language is not English.

The book's primary language is **Estonian**, but chapters may be submitted in **Estonian, English, or Russian**.

Please double-space all material, including notes and references. Quotations longer than 40 words should be clearly set off by indenting the left-hand margin. Use **double quotation marks** for direct quotations and **single quotation marks** for quotations within quotations and for words or phrases used in a special sense.

Number pages consecutively. The first page should contain:

- running head (shortened title)
- article type
- title

- author(s)
- affiliation(s)
- full correspondence address, including telephone, fax (if applicable), and e-mail

a) Abstract and Keywords

Provide a short abstract of **100–250 words**. The abstract should not contain undefined abbreviations or unspecified references. Include **5–10 keywords** or short phrases in alphabetical order.

b) Abbreviations

Explain all abbreviations at first occurrence.

c) Section Headings

First-, second-, third-, and fourth-order headings must be clearly distinguishable.

d) Illustrations

Figures should be saved in separate files. Figure legends should be included in the main text file.

All photographs, graphs, and diagrams should be referred to as **Figure**, numbered consecutively (1, 2, etc.). Multi-part figures should be labeled with lowercase letters (a, b, etc.). Insert keys and scale bars directly into the figures. Avoid very small text and large variation in text sizes.

Provide a detailed legend (without abbreviations) for each figure, including source / photographer / date, and place it near its approximate location in the text.

Accepted formats: **TIFF, EPS, PS, JPG**.

Preferred resolution: line figures **600–1200 dpi**; photographs **300 dpi**; screen dumps original resolution.

Color figures may be submitted in **RGB**. Use standard fonts (Times Roman, Courier, Helvetica/Arial).

e) Appendices

Supplementary material should be placed in an Appendix before the Notes and References.

f) Notes

Use **endnotes only**. Bibliographic information belongs in the Reference section. Notes should be indicated by consecutive superscript numbers and collected at the end of the

article. A source reference note should be indicated by an asterisk after the title and placed at the bottom of the first page.

g) Cross-referencing

Use your software's cross-referencing features. Do **not** cross-reference page numbers. Cross-references should refer to:

- displayed equation number
- table number
- figure number
- reference entry (author/year)

In-text references should follow the author–date format, with page numbers where appropriate. If there are more than two authors, list only the first followed by *et al.* Works published in the same year should be distinguished by lowercase letters (a, b).

h) Acknowledgements

Place acknowledgements before the References.

i) References

List references alphabetically at the end of the paper. Include DOIs when available. Articles submitted for publication should be marked “forthcoming”. Unpublished materials (personal communications, observations, etc.) should not appear in the Reference list.

Provide full bibliographic details according to the examples given.

j) Tables

Number tables consecutively (1, 2, etc.). Use footnotes (superscript letters) for explanatory material. Provide a caption (without abbreviations) and place the table near its approximate location in the text.

Please submit your article in **Word format** to:

sergei.troitskii@folklore.ee

Subject line: **Submission: ZOOFOLKLORISTICS. VISUAL FOLKLORE – Chapter Pitch**

Important Dates & Deadlines

- Full Chapter Submission (approx. 6,000–8,000 words): **01.12.2026**
- Peer Review Feedback Returned: **30.01.2027**

- Final Revised Manuscripts Due: **01.03.2027**
 - Expected Publication Date: **30.06.2027**
-

Formatting & Styles

- **Language of the book:** Estonian
 - **Languages of a submitted text:** Estonian, English, or Russian
 - **Citation Style:** APA 7th
 - **Originality:** Submissions may be original or previously published. Authors submitting previously published work must obtain permission from the copyright holder for translation or republication.
-

Inquiries

For questions regarding scope or submission, contact:

sergei.troitskii@folklore.ee

mare@folklore.ee