

Bibliotekarstudentens nettleksikon om litteratur og medier

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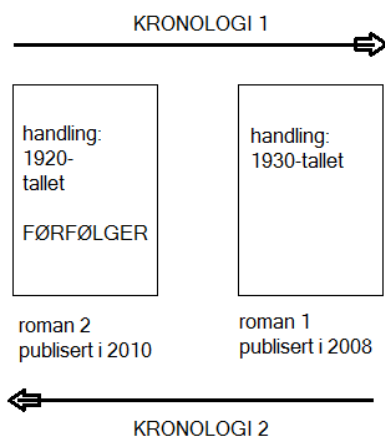
Sist oppdatert 03.09.21

Førfølger

Engelsk: “prequel”. En forhistorie til en annen historie, i form av en relativt selvstendig fortelling, skrevet *etter* at et senere forløp av historien allerede eksisterer som fortelling. Det nye verket har handling tidligere på tidslinjen enn det eldre verket. Det kan dreie seg om en bok, en film, en tegneserie eller noe annet.

En førfølger kan være en roman om barndommen til en kjent romanperson, en film om hendelsene før handlingen i et dataspill, en tegneserie om hendelsene før handlingen i en TV-serie osv.

To kronologiske retninger peker hver sin vei, den ene er “før”, den andre “følger etter” i rekkefølgen:



I *før-følger* ligger det at verket er skrevet *etter* at den påfølgende historien på tidslinjen allerede er fortalt (denne påfølgende historien kan kalles primærhistorien). En førfølger er dermed ikke det samme som en forløper. Sigrid Undsets roman *Kransen* (1920) er forløperen til romanene *Husfrue* (1921) og *Korset* (1922), men *Kransen* er ikke en førfølger, fordi den ble publisert først av bøkene i trilogien. En “forhistorie” er heller ikke nødvendigvis en førfølger, fordi en forhistorie kan være første del av f.eks. en roman (et par sider med fortelling og forklaringer før hovedhandlingen kommer i gang).

Engelsk “sequel” = norsk “oppfølger” (Undsets *Husfrue* er en oppfølger til *Kransen*)

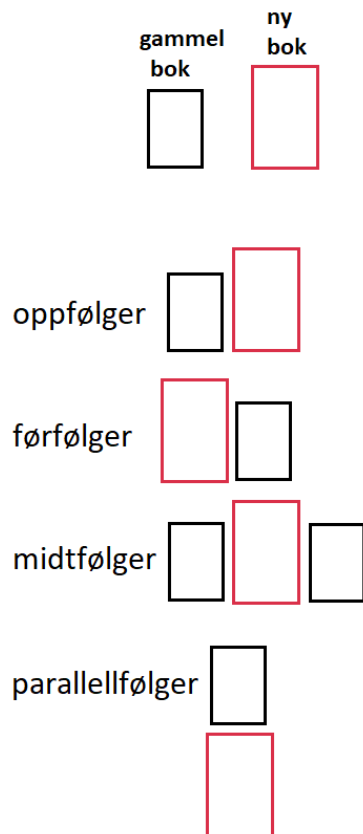
Engelsk “prequel” = norsk “førfølger”

Engelsk “midquel” = norsk “midtfølger”

Engelsk “coquel” = norsk “parallellfølger”

Her siktes det til i alle tilfellene til rekkefølgen i historien som er fordelt over minst to verk.

Det skrives “stories set before (prequels), during (coquels) or after (sequels) the narrative time of novels” (Saverio Tomaiuolo i <https://www.tandfonline.com/doi/full/10.1080/0013838X.2020.1766219>; lesedato 30.04.21). “Prequels, defined by the Chambers English dictionary as “a film or a book produced after some other film or book, based on the same leading characters but depicting events happening before those of the first one”, sequels (“a resumption of a story already complete in itself”) and coquels (containing events taking place simultaneously with another story) have always been part and parcel of the literary. Indeed, if coquels (also called companion novels or parallelquels) are more recent, Margaret Garber reminds us that allographic prequels and sequels are not anomalies but feature largely in literary history.” (Armelle Parey i <https://call-for-papers.sas.upenn.edu/cfp/2016/09/07/prequels-coquels-and-sequels-in-contemporary-anglophone-fiction>; lesedato 30.04.21)



“Famous prequels on the screen include the *Star Wars* trilogy released after the first one but that goes back in time.” (Parey 2019) “The prequel trilogy is the second installment of films of the *Star Wars* saga to be produced. They were released from 1999 to 2005. The prequel trilogy describes what had taken place 32 years up to 19 years before the events of *Star Wars: Episode IV A New Hope*. It primarily focuses on a young Darth Vader, then Jedi Anakin Skywalker, and an accompanying Obi-Wan Kenobi and the story of how they went from being friends to enemies and the tragedy of Anakin’s descent into the dark side, as well as the origin of how the Galactic Republic became the Galactic Empire. It also features familiar faces such as C-3PO, R2-D2, Yoda, Chewbacca, and a younger Sheev Palpatine with the story of how he became the Emperor.” (https://starwars.fandom.com/wiki/Prequel_trilogy; lesedato 27.08. 21)

“Prequels can be tricky things for authors. One obvious obstacle is that being a prequel, the story is robbed of at least some of its natural narrative tension, as readers already know that this or that character will not die, that this or that battle will not be won. Authors also run the risk of having painted themselves into narrative corners via the original work – this character has to do A to end up at C, this thingamabob has to appear because it’s *the* signature thingamabob of Character X and so on. In weaker prequels, it all feels very mechanical, as if the author just traced the lines backward and dutifully filled in the obvious and necessary plot points, character appearances, and portentous arrivals of requisite talismans. Even the author who successfully navigates all the prequel pitfalls can end up losing, à la an army of irate fans complaining, “Hey, that’s not how I imagined it happening!” Talk about a thankless task. [...] the sort of balance between the familiar and the unexpected that is required of a good prequel. [...] the stage dressed in younger versions of themselves, even if not all characters are in their “correct” roles yet. In addition, names and alliances have been born and events have been set into action such that fans of the series can start to connect the dots to future “history,” even though there are still lots of space between those dots. [...] When you can satisfy newbies and long-time readers, I’d say you’ve done something right.” (Bill Capossere i <https://www.tor.com/2016/05/31/building-an-empire-ian-c-esslemonts-malazan-prequel-dancers-lament/>; lesedato 11.06.18)

“Here are the three most common problems with prequels and how to fix them.

Problem 1: Foregone conclusions

The Problem: The ending of the prequel is always a foregone conclusion. We know the main character is going to survive [...] We know who is going to turn out to be good and who’s going to be evil. We know who is going to end up with the girl and who isn’t. Surprise is difficult, if not impossible, to achieve.

The Solution: The best way to avoid the “foregone conclusion” issue is to drop little bits of backstory into a sequel rather than making it the focus of an entire

prequel. However, the fact that the audience already knows who will live and who will die shouldn't mean a prequel shouldn't be made. [...] Torture your audience by using their own knowledge of the plot against them. Another way to avoid the foregone conclusion problem is to include new characters that are a) likable and b) killable. [...] A good (and bad) example of how to use new characters in a prequel is *Indiana Jones and the Temple of Doom*. *ToD* comes before *Raiders* in the timeline and is, therefore, a prequel. We know Indy is going to live, fine. But what about Short Round? Short Round wasn't in *Raiders*. [...]

Problem 2: Fan Favorites and Mysterious Past

The Problem: The characters who star in prequels tend to be chosen because they are fan favorites, but fan favorites often don't hold up to scrutiny. More specifically, a lot of fan favorites are beloved because they have dark and mysterious pasts. Make a prequel and suddenly their pasts are very un-mysterious. That's always going to be a disappointment. It's even more disappointing when a character's official prequel backstory turns out to be less interesting than one developed in the fanfic community.

The Solution: Leave the fan favorites alone. If they are fan favorites, chances are that their fans have already made up backstories in their heads, and no prequel Hollywood makes is going to hold up in comparison. I know what you're thinking, Hollywood. You're thinking, "But Shana! We want to milk more money out of this franchise and the story has no room left for more sequels! We need to do a prequel!" That's fine, Hollywood. You just need to focus your prequels on other characters. [...]

Problem 3: Cliched Backstories

The Problem: Most character backstories aren't all that creative. Oh, woe is the hero; his girlfriend died and got stuffed in a fridge! Or he watched as his whole family was killed by the Big Baddie! Or his memory was erased by the government after they did secret experiments on him! [...]

The Solution: Why do prequels have to be about a character's backstory, anyway? That's not the case with *Temple of Doom*, arguably the best prequel out there. It's just a cool story about Indiana Jones when he was a little younger. No life-changing trauma required." (Seth Mlawski i <https://www.overthinkingit.com/2009/05/04/3-biggest-problems-with-prequels/>; lesedato 27.08.21)

"Michael Zeitlin acknowledges the impact of a subsequent text on the originally published one: "a text conventionally defined as a 'sequel' can work a transformative effect upon its precursor [...]" This is all the more true of the prequel because of its "peculiar dual temporality" underlined by Paul Sutton which "enables it [the prequel] to both precede and follow the film or films to which it is a

prequel. The prequel, then, despite its precedence, is able to effectively remake the film or films to which it is in fact structurally and narratively anterior”. A famous case in point in literature is offered by Jean Rhys’s prequel (and coquel) to Charlotte Brontë’s *Jane Eyre* in *Wide Sargasso Sea*. As Kathy Mezei puts it, having read *Wide Sargasso Sea*, “We can never encounter Bertha in *Jane Eyre* without thinking that we now know her true history”. (Parey 2019) En coquel er en nyskrevet historie som foregår samtidig i tid som handlingen i en allerede publisert historie.

Den kvinnelige forfatteren Jean Rhys fra De karibiske øyer publiserte i 1966 romanen *Wide Sargasso Sea*, som er en forfølger til den engelske forfatteren Charlotte Brontës roman *Jane Eyre* (1847). *Wide Sargasso Sea* handler om det livet som Edward Rochester levde før han traff Jane Eyre, og hvordan han endte opp med en “gal” kone innesperret på loftet.

“[S]jeksten år gamle Ella Gwendoline Rees Williams, som senere ble kjent under forfatternavnet Jean Rhys, kom til England fra Dominica tidlig på 1900-tallet [...] En av de første bøkene hun leste var Charlotte Brontës *Jane Eyre* (1847). Fattig og overlatt til seg selv på et nytt sted, burde ikke Rhys om noen ha identifisert seg med den lille, venneløse Jane som forsøker seg som guvernante på dystre Thornfield Hall hos buldrebasen Mr Rochester? Jane Eyre som trass i at hun er fattig og lite pen, kjemper for sin rett til å elske, tenke selv og (iblant) si hva hun mener. Men Rhys identifiserte seg i stedet med Rochesters første kone, den gale, kreolske kvinnen som lever innelåst og bortgjemt på loftet. I Brontës roman en spøkelsesaktig språkløs skikkelse, som vandrer rundt i gangene om natten og setter fyr på ting. “Selvsagt lager Charlotte Brontë sin egen verden, selvsagt overbeviser hun deg, og det gjør den stakkars kreolske galningen enda mer forferdelig”, skrev Rhys i et brev. Også Rhys insisterte på å være seg selv, men det var ingen udelt suksess, med havarerte ekteskap, skral økonomi, alkoholisme og en kritikerrost, men hanglete forfatterkarriere. [...] Jane Eyre er selv full av sjalusi og lidenskap, men i motsetning til den forsmådde på loftet behersker hun seg og belønnes derfor med mannens respekt og kjærlighet. Brontë er blitt beskyldt for slik å bidra til å innsnevre handlingsrommet for kvinner. Nå vel. Så lag deres egen bok. Det var nettopp det Jean Rhys gjorde da hun i 1966 utga romanen *Wide Sargasso Sea*. Der møter vi igjen Rochesters første kone, men nå som hovedperson. Kreolske Antoinette Cosway, som Rhys kaller henne, vokser opp på Jamaica utstøtt både av de hvite plantasjeeierne og av frigjorte slaver som kaller henne “hvit kakkerlakk”. Begge foreldrene har dødd av galskap, men stebroren får i stand et glimrende parti for Antoinette, engelskmannen Edward Rochester som faren har sendt ut for å gifte seg til en formue. I Jean Rhys’ historie blir Edward og Antoinette forelsket, eller er det bare begjær og forhekselse? Uansett noe er det mellom dem, en kort stund før alt desintegrerer. Og det er kanskje synd på Rochester, som er skremt av Jamaica og lurt til å gifte seg med en kvinne med galskap i genene. Men han er heldigvis en 1800-tallsmann og kan låse galningen inne på loftet mens han går kveldstur i hagen med guvernanten. [...] Rhys’ prosjekt var klart, hun gjorde den gale kvinnen på

loftet mer menneskelige og mer forståelig.” (Maria Berg Reinertsen i *Morgenbladet* 30. september–6. oktober 2016 s. 56-57)

Den italienske litteraturforskeren Saverio Tomaiuolo mener at det er “important to distinguish between allographic and autographic expansions, namely by those transfigurations written, respectively, by a different writer (for instance Jean Rhys’s *Wide Sargasso Sea* as a prequel, and in some respects a sequel, to Charlotte Brontë’s *Jane Eyre*) or by the same author (Julian Barnes’s *Love, etc.* as a sequel to [hans egen roman] *Talking It Over*), or between unauthorised and authorised expansions, as in the case of Alexandra Ripley’s *Scarlett* (an “official” sequel to [Margaret Mitchells] *Gone With the Wind* commissioned by the Mitchell estate).” (<https://www.tandfonline.com/doi/full/10.1080/0013838X.2020.1766219>; lesedato 30.04.21)

Eposene *Aspremont* og *Fiérabras* er fra 1100-tallet og forteller blant annet om oppveksten til heltene Roland og Oliver fra *Rolandsangen*, et av de mest berømte franske middelaldereposene (Gentil 1968 s. 47). Disse eposene har ingen forfattere i moderne betydning.

Den tyske dramatiker Gerhart Hauptmann skrev i skuespillet *Hamlet i Wittenberg* (1935) om litt av forhistorien til den Hamlet vi møter i Shakespeares skuespill. Handlingen i Hauptmanns drama foregår i universitetsbyen, og viser blant annet Hamlets sterke rettferdighetssans. Amerikaneren John Updikes *Gertrude and Claudius* (2000) er “a three-part novel told by a heterodiegetic narrator that relates the events preceding Shakespeare’s *Hamlet*” (Saverio Tomaiuolo i <https://www.tandfonline.com/doi/full/10.1080/0013838X.2020.1766219>; lesedato 30.04.21). “Updike’s narrative focuses on the years prior to the first “Is that a ghost I see before me?” scene of Shakespeare’s play. Using ancient texts as well as Shakespeare’s Quarto versions as his basis, Updike begins with Gertrude forced into marriage with King Hamlet.” (<http://davidabramsbooks.blogspot.com/2012/03/sex-and-sensibility-gertrude-and.html>; lesedato 27.08.21)

I regissørene Barry Levinson og Steven Spielbergs film *Young Sherlock Holmes* (1985) møter vi Holmes som barn, og han løser en innfløkt kriminalsak sammen med sin medelev Watson. Den kanadiske regissøren John Fawcetts feministiske varulvfilm *Ginger Snaps* (2000) fikk fire år senere en oppfølger: Brett Sullivans *Ginger Snaps: Unleashed* (2004), og en førfølger: Grant Harveys *Ginger Snaps Back: The Beginning* (2004) (Mathijs og Mendik 2008 s. 482).

David Lynch, den amerikanske regissøren bak TV-serien *Twin Peaks* (1990 og senere), lagde i 1992 spillefilmen *Twin Peaks: Fire Walk with Me*, som var en førfølger til serien, og der seerne fikk følge Laura Palmers siste dager fram til hun ble drept. Serien *Twin Peaks* begynner med at hennes lik blir funnet.

Den engelske skuespilleren og forfatteren Charlie Higsons roman *Double or Die* (2007) “er den tredje boka om James Bond fra den gang han var ung på tredvetallet, og elev ved kostskolen Eton. Nå er han rundt femten, kjører bil og opplever sosiale sider ved hjemlandet han ikke ante eksisterte.” (*Dagbladet* 14. juli 2008 s. 41) Higson har “suksess med “Den unge Bond”, en barnebokserie basert på Ian Flemings “James Bond”-bøker” (*Dagbladet* 11. april 2011 s. 56).

Alfred Hitchcocks skrekkfilm *Psycho* (1960) fikk mange år senere en hel TV-serie som delvis fungerer som en førfølger: Carlton Cuse, Kerry Ehrin m.fl.s *Bates Motel* (2013). “An Intriguing Contemporary Prequel To ‘Psycho’ [...] *Bates Motel* isn’t a direct prequel to the film *Psycho*. It can’t be – *Bates Motel* is set in contemporary time, something you might not pick up on right away until after we see Norman use his iPhone for the first time. Norman (Freddie Highmore) and his mother Norma (Vera Farmiga) move to White Pine Bay six months after the suspicious (to me at least) death of Norman’s father. Norma buys the motel after a foreclosure and wants to get a fresh start with her son. Norma has another son named Dylan (Max Thieriot) from another father but she only cares for Norman. (Though Dylan does, more or less, move in with the two.) As you might expect given what happened in *Psycho*, there’s awkward sexual chemistry between mother and son. [...] *Bates Motel* isn’t just a prequel that tries to explore what drives a man mad, but it appears to also be a soap about a town with its own secrets.” (Alan Danzis i http://www.starpulse.com/news/Alan_Danzis/2013/03/18/bates_motel_review_an_intriguing_contete;lesedato10.06.13)

“Nå kommer boken om tenårings-Carrie [...] Tenåringslivet til den fiktive karakteren Carrie Bradshaw, kjent fra [TV-serien] *Sex og Singleliv*, skal nå gis ut i bokform. Carrie er først og fremst kjent som Sarah Jessica Parkers skikkelse i TV-serien og filmen om fire single New York-kvinner. Nå skal verdenspublikumet gjøres kjent med hennes ungdom. Forfatteren av bøkene bak TV-serien, Candace Bushnell, skriver to romaner om Carries ungdom. *The Carrie Diaries* tar leseren med seg til karakterens skoledager, melder nyhetsbyrået AP. - Carrie på skolen fulgte ikke etter gjengen, hun ledet den. Det var der hun begynte å observere og kommentere den sosiale scenen, sier forfatteren.” (*Aftenposten* 19. september 2008 s. 6)

Jonathan Dylan Barker og Dacre Stoker har skrevet en førfølger til irlenderen Bram Stokers skrekkroman *Dracula* (1897). “Familien som administrerer arven etter Dracula-forfatter Bram Stoker, ble nemlig så imponert over Barker at de tilbød ham å skrive en bok basert på Stokers upubliserte notater om den bloddrikkende greven. Boken, som skal handle om tiden før vi møtte den legendariske vampyren i originalromanen” (*A-magasinet* 21. juli 2017 s. 37), har tittelen *Dracul* (2018). “The prequel to *Dracula*, inspired by notes and texts left behind by the author of the classic novel, *Dracul* is a supernatural thriller that reveals not only *Dracula*’s true origins but Bram Stoker’s – and the tale of the enigmatic woman who connects them. It is 1868, and a twenty-one-year-old Bram Stoker waits in a desolate tower

to face an indescribable evil. Armed only with crucifixes, holy water, and a rifle, he prays to survive a single night, the longest of his life. Desperate to record what he has witnessed, Bram scribbles down the events that led him here... A sickly child, Bram spent his early days bedridden in his parents' Dublin home, tended to by his caretaker, a young woman named Ellen Crone. When a string of strange deaths occur in a nearby town, Bram and his sister Matilda detect a pattern of bizarre behavior by Ellen – a mystery that deepens chillingly until Ellen vanishes suddenly from their lives. Years later, Matilda returns from studying in Paris to tell Bram the news that she has seen Ellen – and that the nightmare they've thought long ended is only beginning.” ([https://www.adlibris.com/no/bok/dracul-9780735219342#;lesedato 23.08.19](https://www.adlibris.com/no/bok/dracul-9780735219342#;lesedato%2023.08.19))

Sonys dataspill *God of War: Ascension* (2013) “er en såkalt “prequel”, som utspiller seg ti år før hendelsene i det første “God of War”-spillet” (*Dagbladet* 13. mars 2013 s. 46). Spillene foregår i antikkens Hellas. Det første spillet ble lansert i 2005.

Den karibisk-britiske forfatteren Caryl Phillips sin roman *The Lost Child* (2015) er en førfølger til Emily Brontës roman *Wuthering Heights* (1847). I Phillips' bok er den sentrale personen Monica Johnson, som sliter med å oppdra sine sønner. Vi får forhistorien til Heathcliff, den nesten demoniske mannlige hovedpersonen i *Wuthering Heights*. “First and foremost, instead of being depicted as an adopted child and a usurper, Heathcliff in Phillips's rewriting is Earnshaw's own son. This simple change in the genealogy of characters generates a series of implications, since *The Lost Child* is framed within Britain's colonial history (and within its guilty silences). The scents of faraway places described in the novel, connected to colonial oppression, and Heathcliff's British origin, thus problematise “not only the family links and the genealogy of the Earnshaw family but also metaphorically [...] the definition of identity of the nation” (p. 51).” (Saverio Tomaiuolo i [https://www.tandfonline.com/doi/full/10.1080/0013838X.2020.1766219;lesedato 30.04.21](https://www.tandfonline.com/doi/full/10.1080/0013838X.2020.1766219;lesedato%2030.04.21))

“A new animated *Lord of the Rings* movie is [in 2021] in development, set 250 years before the main trilogy. J.R.R. Tolkien's Middle-earth saga [...] *The Lord of the Rings: The War of the Rohirrim* explores and expands the untold story of Helm's Deep, the iconic fortress seen in *The Two Towers*. The anime prequel will delve into the life and “bloodsoaked times” of legendary Middle-earth hero Helm Hammerhand, the King of Rohan. *The War of the Rohirrim* is a standalone feature, but it's being positioned as a companion piece to the original trilogy. The project is still in early development, but New Line is interested in fast-tracking the project.” ([https://screenrant.com/lord-rings-movie-prequel-war-rohirrim-anime/;lesedato 02.09.21](https://screenrant.com/lord-rings-movie-prequel-war-rohirrim-anime/;lesedato%2002.09.21))

TV-serien *Endeavour* (2012 og senere; skapt av Russell Lewis m.fl.) er “a prequel to Colin Dexter's and ITV's *Inspector Morse* (1987-2000), which was initially aired in 2012 for the 25th anniversary of Morse's first TV appearance. This new

series introduced the audience to young Morse, played by Shaun Evans, at the time of his first years as police in Oxford. In so doing, the prequel reconstructs the past on the basis of threads in the source narrative. [...] *Endeavour* corresponds to what Gérard Genette calls an “analeptic” continuation that works its way upstream. In fact, the prequel constructs “a prehistory”, literally the period before written records, before the storyworld penned down by Colin Dexter in the Morse series. In so doing, the prequel reconstructs the past on the basis of threads in the source narrative” (Parey 2019).

“Because the reader already knows what happens next, prequels might seem to go against the usual run of narrative desire which is commonly considered to be future-orientated. But, as Ben Davies observes, “The temporal excitement and tension derive from a known narrative trajectory and teleology, and the spatiotemporal flirtation, pause and delay of the prequel. Prequels project a narrative movement *towards* their related narratives.” [...] If the end is already defined – *Endeavour* [som er Morses fornavn] will become the Morse viewers know – what happens in between offers a wealth of possible events and stories and TV episodes. Moreover the temporal distance between source text and prequel may vary greatly. In the particular case of *Endeavour*, over twenty years separate the narratives. It can also be noted the prequel does not join up with Morse (as Jean Rhys’s *Wide Sargasso Sea* joins Charlotte Brontë’s *Jane Eyre*): there is therefore no challenge in knowing how the prequel will link up to its source text.” (Parey 2019)

Endeavour “begins in 1965 and the last one released to date was set in 1968. In the course of the seasons, we thus see for instance, the future Superintendent Strange rise in the hierarchy as Morse first fails to become sergeant because his exam paper has gone missing [...] *Endeavour* picks up a famous character, well-known both on the page and on the TV screen, with a fixed set of characteristics. [...] The origins or beginnings of *Endeavour* Morse devised by Russell Lewis, so far the only scriptwriter for *Endeavour*, have to fit in with what is known to come next. *Endeavour*, as a prequel, is bound by the Morse novels and films: it can contradict the existing Morse neither physically, psychologically nor narratively. [...] The first *Endeavour* film strongly establishes the link with *Inspector Morse*. Extra-diegetically, the same theme music created by Barrington Pheloung is used again for opening and closing credits. Towards the end of the pilot film, Inspector Fred Thursday asks Morse how he sees himself in twenty years’ time. Shaun Evans as young Morse looks into the car rear view mirror and the next shot of the rear view mirror reflects actor John Thaw’s eyes [som spilte den eldre Morse i 1987-serien]. [...] The most titillating mystery about Morse in Dexter’s novels and in the TV adaptation was the inspector’s first name, a mystery that was re-enacted in almost every novel, until it was revealed in *Death is Now My Neighbour* (last but one novel and last but one film), a first name that now gives the prequel its title, suggesting closer intimacy or insight into the famous character’s past.” (Parey 2019)

“The link between prequel and source narrative having been established, *Endeavour* may well fit Richard Saint-Gelais’s notion of “anticipated reduplication” as a characteristic of prequels. Saint-Gelais gives the example of Barry Levinson’s film, *Young Sherlock Holmes* (1985), where we merely encounter the same character but younger, with the underlying idea that the prequel may present no originality. Originality may however not be at stake for the producers of *Endeavour*. The marketing team rather seems to be at pains to reinforce the link between the prequel and its source text. For instance, after the success of the 2012 pilot, episodes of *Inspector Morse* were shown each night on ITV3 (with a catch up service available on itvplayer) in the run up to the new 2013 *Endeavour* series, which suggests the need to accentuate the link or reactivate interest in the former series (Dexter’s books were re-released again by Pan Macmillan in 2016). [...] pre-loved stories are finding increased traction within a TV medium that is acutely aware of the financial advantages of harnessing an existing fan-base [...] *Endeavour* tries to catch both “knowing and unknowing audiences”.” (Parey 2019).

“Contrary to *Morse* on the page or on the screen, *Endeavour* is conceived as a period work and the first season tends to offer a rather nostalgic view of the past, quite unrelated to its social issues. [...] visually true of *Endeavour* whose vintage aesthetic suits current taste and interpretation of the 1960s.” (Parey 2019)

Filmserien *Young Wallander* (2020-) har som hovedperson den svenske forfatteren Henning Mankells fiktive etterforsker Kurt Wallander mens han er en ung politimann. “Netflix’s prequel to the Wallander novels and TV series takes place in the present day, weaving in contemporary politics [...] It’s a prequel. Sort of. While *Endeavour* stars Shaun Evans as then-DC Morse in late 60s Oxford and the new Perry Mason origin series revels in its depiction of a seedy-glamorous 30s Los Angeles, *Young Wallander*’s fresh-faced lead is a different kind of detective. While he has the same basic biography as Henning Mankell’s creation [...] his youth takes place in the present day.” (Ellen E. Jones i <https://www.theguardian.com/tv-and-radio/2020/sep/03/young-wallander-review-netflix-prequel>; lesedato 02.09.21)

Alle artiklene og litteraturlista til hele leksikonet er tilgjengelig på <https://www.litteraturogmedieleksikon.no>