

Bibliotekarstudentens nettleksikon om litteratur og medier

Av Helge Ridderstrøm (førsteamanuensis ved OsloMet – storbyuniversitetet)

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Om leksikonet: https://www.litteraturogmedieleksikon.no/gallery/om_leksikonet.pdf

Litterær oppkalling

Det er tallrike eksempler på at en person, et sted, en gjenstand har blitt oppkalt etter noe litterært, f.eks. hovedpersonen i en roman eller en boktittel.

Eksempler på oppkallinger:

Hage: I den store Central Park i New York er det en “Shakespeare-hage”, opprettet i 1916, der det bare vokser planter som er omtalt i Shakespeares skuespill og dikt.

Vei: Peer-Gynt-veien mellom Gausdal og Nord-Fron er oppkalt etter Ibsens skuespill og sagnet om Peer Gynt.

Avis: I 1740-årene fantes det i Storbritannia en liten avis med det skjønnlitterært klingende navnet *Robinson Crusoe's London Daily Evening Post* (Keymer og Sabor 2001 s. lvii i bind 1).

Skole: Nordahl Grieg videregående skole i Bergen

By: Den britiske forfatteren Charles Kingsleys roman *Westward Ho!* (1855) førte til at en kystsmåby nær Bideford i Devon i England ble oppkalt etter romanen. Byen heter *Westward Ho!*, med utropstegn.

Bydel: I Los Angeles er bydelen Tarzana oppkalt etter amerikaneren Edgar Rice Burroughs' romaner om Tarzan (og de tallrike tegneseriene om den samme jungelmannen).

Hotellrom: Den engelske forfatteren Graham Greene bodde ofte på Hotel Oloffson i Haitis hovedstad Port-au-Prince. Hotelleieren oppkalte et av rommene etter Greene.

Pub: I Oslo fantes det på begynnelsen av 00-tallet en pub som het “Dr. Jekylls Pub”, med en skummel mann i flosshatt som emblem.

Restaurant: I 2. etasje i Eiffeltårnet ligger en restaurant kalt Le Jules Verne, 115 meter over bakken. Ylajali er en gourmet-restaurant i Oslo oppkalt etter en fantasikvinne i Hamsuns *Sult* (1890).

Hest: Da den polske forfatteren Henryk Sienkiewicz ga ut sin historiske roman *Quo vadis* i 1894, ble den en stor suksess i Polen og etter hvert i andre land; noen veddeløpshester i Europa fikk det plutselig populære navnet Quo vadis (Harenberg 1987 s. 186-187).

Ubåt: Da USA i 1955 bygde sin første atomkraftdrevne ubåt, ble den kalt Nautilus etter Jules Vernes fantastiske ubåt, som i fortellingene eies av kaptein Nemo.

Romsonde: I januar 2008 fløy den amerikanske romsonden Ulysses (oppkalt etter hovedpersonen i Homers epos) over solens "nordpol".

Planetmåne: Planeten Uranus har mange måner, og noen av dem har fått navn fra skuespill av Shakespeare: Miranda, Ariel, Titania og Oberon. "1982: To celebrate Hergé's 75th birthday, the Belgian Astronomical Society names a recently discovered planet after him. Planet Hergé is located between Mars and Jupiter." (<http://kirtin.tripod.com/htime.htm>; lesedato 20.04.15) Hergé er skaperen av *Tintin*-tegneseerien.

Den største helten i grekeren Homers epos *Iliaden* er Akillevs (eller Akilles). En myte forteller at hans mor Thetis dyppet sønnen i elva Styx, og at han derfor ble usårlig alle steder der han ble våt, men fordi hun holdt han i hælen, ble det hans sårbare punkt. Akillevs døde mot slutten av Trojanerkrigen da trojaneren Paris skjøt han i hælen (men dette fortelles ikke av Homer). Akillessenen er der de to største leggmusklene er festet til hælbeinet, og er den sterkeste senen i menneskekroppen. En akilleshæl er en metafor for en persons svakeste side eller ømme punkt.

I 1960 ble det oppdaget en asteroide (nr. 4582) som ble oppkalt etter Henrik Ibsen. "Stedet der NASAs rover "Perseverance" landet på Mars, er blitt oppkalt etter den afroamerikanske science fiction-forfatteren Octavia E. Butler (1947-2006)." (*Morgenbladet* 19.–25. mars 2021 s. 48)

Ibsens skuespill *Peer Gynt* (1867) er "et drama, med flengende kritikk av Norge og det norske [...] Ibsenforsker Ellen Rees tar i boka "Ibsen's Peer Gynt And the Production of Meaning" opp det paradoksale i at en antinasjonalistisk tekst blir brukt som nasjonalt symbol, fra reiseliv til heltedyrking. Siden 1971 har Peer Gynt-prisen blitt delt ut til en fremstående nordmann som har markert Norge internasjonalt. Stortingsrepresentantene stemmer over kandidatene, og blant vinnerne finner vi folk som Liv Ullmann, Grete Waitz og Kjell Inge Røkke. I utgangspunktet burde det være komisk med en pris oppkalt etter en selvhevdende sjarlatan som oppfører seg som et troll. At Peer Gynt-prisen slett ikke oppfattes

som noen Judas-pris eller Loke-pris, verken av mottagere eller publikum, sier mye om hvordan vår tid foretrekker å smykke seg med Peer Gynt, framfor å ta ham på alvor.” (Terje Eidsvåg i <http://www.adressa.no/meninger/2017/11/28/Hva-skal-vi egentlig-med-Peer-Gynt-15671111.ece>; lesedato 01.12.17)

“*Ida, Emil, Malin* og *Ronja* er særlig kjent fra filmatisering av Astrid Lindgrens svenske litterære univers. *Aurora* og *Erle* er kjent fra Anne-Cath Vestlys bøker, som også har vært radio- og tv-serier [...] Idoloppkalling har i mange tilfeller vært knytta til populærkultur, men det fins også eksempler på inspirasjon fra såkalt finkultur. Det siste ser vi muligens i navn som *Nora* og *Hedda* fra Ibsens dramaer, og *Lavrans* og tidligere også *Kristin* fra Sigrid Undsets bøker som dessuten er filma. At forskjellige varianter av *An-Magritt* (*Ann, Magrit, Magrith*) ble gitt til barn født i åra etter at Johan Falkbergets bok *An-Magritt* kom ut i 1940 og ble filmatisert i 1969, og ikke var gitt før det, er det også rimelig å oppfatte som slik påvirkning. Bruken har nok bare vært på rundt 100.” (https://folk.uib.no/hnoiu/h16_namn/pensumX/Utne_fornamm_norsk/Fornavnshist_kap8_oppkalling_17aug2016_norsk.pdf; lesedato 14.11.18)

“The Swedish author Astrid Lindgren has been a great source of inspiration for some recently popular names, in Sweden as well as in Scandinavia generally. The frequent use of the names *Ronja, Birk, Emil* and *Ida* has been inspired by her lively and likeable gallery of characters. The problem is of course that this kind of naming after literary characters not always brings great joy to the persons bearing the literary names. Sigrid Undset gives an example of this in her novel *Den brennende busk* (1930), where one of the female characters names her daughter *Sunlife* after the heroine of an “enchanting” American novel. When her daughter gets old enough to comment on her mother’s choice of name, the judgment is short and scant: “Sunlife, det er da ikke noget navn igrunnen” ” (Benedicta Windt-Val i <https://doi.org/10.5617/osla.324>; lesedato 15.10.20).

Biblioteksjefen Ragnhild Malfang har byttet etternavn til Malfang på grunn av sin begeistring for *Harry Potter*-bøkene (Aalstad 2016 s. 31), der Draco Malfang er en av karakterene og flere av hans slektninger også er med.

Noen ismer er oppkalt etter skjønnlitterære forfattere og litterære personer, f.eks. sadisme og bovarisme. Dette er eponymer. Et eponym er et ord som er lagd ut fra et personnavn. Bovarisme betegner et romantisk og urealistisk syn på virkeligheten på grunn av lesing av virkelighetsfjern litteratur.

“Quixotic [...] idealistic and utterly impractical; *especially*: marked by rash lofty romantic ideas or chivalrous action doomed to fail [...] The name of the hero of this work, *Don Quixote*, is used as a term for an impractical idealist. Used without the honorific Don, *quixote* by itself also refers to a quixotic person. And most common of all is that adjective, *quixotic*, used to refer to a person who is always “tilting at windmills” (a phrase denoting fighting imagined or illusory foes, taken

from a scene in the book where Quixote attacks a windmill, thinking it a giant).” (<https://www.merriam-webster.com/words-at-play/words-from-characters-in-books>; lesedato 15.10.20)

“Pander [...] someone who caters to and often exploits the weaknesses of others [...] *Pander* has undergone a bit of what linguists and other wordy types like to call “pejoration,” the process by which a word’s meaning and connotation goes downhill. The initial meaning in English was in reference to someone who acted as a go-between for a pair of lovers, a facilitator of romance. The word entered our language in this sense as an alteration for the name of a character (Pandare) in Chaucer’s classic poem *Troilus and Criseyde*; Pandare assisted the lovers in this poem in their romance. However, soon after the word began to take on slightly... less noble shades. *Pander* began to be used as a term for a pimp, or a person who procured the services of a prostitute. After this it broadened to include any person who helped satisfy any one of a number of questionable urges. Example: “To finish this work of malignity, the stage had lent all its splendid apparatus of mischief, the shop has been converted into a show-box of temptations, and its owner into a pander of iniquity.” - Timothy Dwight, *Theology, Explained and Defended*, 1824” (<https://www.merriam-webster.com/words-at-play/words-from-characters-in-books>; lesedato 15.10.20).

“Selvmordssmitte kalles gjerne Werther-effekten. Begrepet har opphav i romanfiguren Werther, som er hovedperson i den tyske dikteren Johann Wolfgang von Goethes roman *Den unge Werthers lidelser* fra 1774. Romanfiguren tok sitt eget liv med en pistol da han ble avvist av kvinnen han var forelsket i. Boken satte i gang et skred av selvmord, og ble av den grunn forbudt i flere deler av Europa.” (*Morgenbladet* 19.–25. august 2016 s. 7) “In social sciences and in medicine, the term “Werther-effect” is used as a synonym for media induced imitation effects of suicidal behaviour. In Goethe’s novel, the contemporary recipient could find a lot of details to identify with. One of these aspects is the detailed description of Werther’s mental state, which suggests that suicidality plays a role in the novel a long time before the suicidal act at the end. [...] many studies support the hypothesis, that some aspects of quality of reporting could trigger short-term increases of suicides in certain population subgroups. In Austria, “Media Guidelines for Reporting on Suicides”, have been issued to the media since 1987 as a suicide-preventive experiment. Since then, the aims of the experiment have been to reduce the numbers of suicides and suicide attempts in the Viennese subway and to reduce the overall suicide numbers. After the introduction of the media guidelines, the number of subway suicides and suicide attempts dropped more than 80 % within 6 months.” (<https://pubmed.ncbi.nlm.nih.gov/18082110/>; lesedato 24.02.22)

Goethe er mest kjent for skuespillet *Faust*. I første del av dette dramaet spør den unge kvinnen Gretchen om Fausts religiøse tro: “Si meg nå, hvordan har du det med religionen?” Dette er utgangspunktet for det tyske ordet “Gretchenfrage”

(“Gretchenspørsmål”), som brukes om et spørsmål som gjelder en dyp overbevisning, f.eks. religiøst eller politisk. Fra Goethes skuespill stammer også begrepet “Gretchenfrisur”, som er en frisyre der fletter er lagt i en krans rundt hodet.

Fra den svenske 1700-tallsdikteren Bengt Lidner kommer det svenske uttrykket “lidnersk knäpp”, som er en “plötslig och dramatisk ökning av en individs fattningsförmåga.” (<https://www.ne.se/uppslagsverk/encyklopedi/lång/lidnersk-knäpp>; lesedato 23.03.18) Lidner hadde en slik erfaring/opplevelse mens han gikk på skolen.

“Alexander Selkirk is memorialized today by the *Isla Alejandro Selkirk*, a tiny volcanic island in the southwestern Pacific off the coast of Chile. A Scottish sailor, Selkirk (1676-1721) was marooned for four years and four months on *another* tiny speck of an island more than one hundred miles from the one named after him. The island he was actually marooned on is now called *Isla Róbinson Crusoe*. [...] When Chilean tourist officials came to rename both islands in 1966, Defoe’s fiction got precedence over Selkirk’s history. [...] In another literary echo of death far at sea, the writer Jonathan Franzen spread some of David Foster Wallace’s ashes on *Alejandro Selkirk*, which is stilled called *Masafuera* by the local fishermen who visit it. *Masafuera* means “farther away.” ” (Matthew Wills i <https://daily.jstor.org/the-real-life-robinson-crusoe-maybe/>; lesedato 06.02.18)

Det franske ordet “marivaudage” er avledet at navnet til den franske 1700-tallsforfatteren Pierre Marivaux. Ordet står for en nyansert og presis skildring av sjeleliv, med forelskelse, nøling, blyghet osv., men har også blitt brukt på en nedsettende måte om en kunstlet og overdreven raffinert psykologisk skildring (Ligny og Rousselot 2016 s. 68). Marivaux “analyserer” menneskehjertet på en subtil måte (som Voltaire latterliggjorde).

Den franske dikteren Gérard de Nerval’s lange novelle “Sylvie” (1853) har en forteller som husker landsbyfestene i sin oppvekst. I 1922 ble det i noen franske landsbyer arrangert “Sylvie-fester” oppkalt fra novellen (Jean 1978 s. 9).

Den franske forfatteren Alexandre Dumas’ roman *Greven av Monte-Cristo* (1844-45) ble så populær hos en gruppe arbeidere i en sigar-fabrikk at de skrev til forfatteren og ba om tillatelse til å oppkalle en av sigartypene de produserte etter romanens hovedperson. Dumas ga sitt samtykke (Manguel 1998 s. 158).

Det franske ordet “gavroche”, som betyr gategutt, skal stamme fra navnet til gutten Gavroche i den franske forfatteren Victor Hugos roman *De elendige* (1862). Hugo er for øvrig en av svært få diktere som har fått en gate oppkalt etter seg mens han ennå var i live (Ligny og Rousselot 2016 s. 83).

“I Slovakia er det mange gater og plasser oppkalt etter [Bjørnstjerne] Bjørnson. Det skyldes at han i 1907 la ned all sin energi i å frigjøre slovakene som den gang var underlagt dobbeltmonarkiet Østerrike-Ungarn. I slovakiske lærebøker står det at Bjørnson var “den første som støttet de undertrykte etter tragedien i Cernova”, der 15 slovakere ble drept for å ha protestert mot ikke å få gudstjeneste på sitt morsmål.” (*Morgenbladet* 14.–20. mai 2010 s. 4) Gater oppkalt etter landets berømte forfattere er vanlig i et lands hovedstad.

Charles Dickens er en av Storbritannias mest kjente forfattere. “[T]here are now streets named after the characters of his imagination – Little Dorrit Court, Pickwick Street, Quilp Street – and in Lant Street, his old lodgings long since demolished, there now stands the Charles Dickens Primary School for children under eleven.” (Ackroyd 1991 s. 82)

Diagnosen “Stendhals syndrom” har fått navn fra den franske 1800-tallsforfatteren Stendhal (pseudonym for Marie-Henri Beyle). Det er en estetisk overanstrengelse, en overveldelse som fører til svimmelhet og forvirring. “Begrepet Stendhal-syndromet ble introdusert av den italienske psykiateren og psykoanalytikeren Graziella Magherini i 1989. Hun er florentiner og arbeidet i en årrekke ved Santa Maria Nuova i Firenze. Sykehuset ligger i hjertet av byens historiske sentrum, og dit ankommer reisende som har fått sterke psykiske reaksjoner i møte med renessansekunsten. I perioden 1977-1986 ble det innlagt 106 turister med tanke- og affektforstyrrelser og somatiserte angstreaksjoner. Begrepet viser til den franske forfatteren Stendhal, som er et pseudonym for Marie-Henri Beyle. I 1817 reiste han til Firenze, renessansebyen framfor noen. Han besøkte kirken Santa Croce, hvor han så Volterranos fresker, minnesmerker og gravmonumenter til bysbarn som Machiavelli, Michelangelo og Galileo. På vei ut av kirken fikk han voldsom hjertebank, ble redd for å segne om og følte det som om livets kilde hadde tørket inn i ham. I reiseskildringen beskriver han dette som et nervøst anfall” (Mona Semb i <http://www.psykologtidsskriftet.no/>; lesedato 22.12.11).

“Lilliputian hallucination: An hallucination in which things, people, or animals seem smaller than they would be in real life. Lilliputian refers to the “little people” who lived (fictionally) on the island of Lilliput in Jonathan Swift’s 1726 masterpiece *Gulliver’s Travels*.” (<http://www.medterms.com/>; lesedato 26.11.12)

“Munchausen syndrome, also sometimes called hospital addiction syndrome, is named after Baron von Munchausen (1720-1797), an 18th-century German officer who was known for embellishing the stories of his life and experiences. Munchausen syndrome is currently classified as a type of factitious disorder characterized by a person’s repeatedly acting as if he or she has a physical or mental disorder when, in truth, he or she has caused the symptoms. People with factitious disorders act this way because of an inner need to be seen as ill or injured, not to achieve a concrete benefit, such as financial gain. They are even willing to undergo painful or risky tests and operations to get the sympathy and

special attention given to people who are truly ill. [...] the condition is different from hypochondriasis in that patients with Munchausen syndrome are aware that they are exaggerating, whereas sufferers of hypochondriasis believe they actually have a disease.” (psikiatriprofessor Christoph U. Correll i <http://www.medscape.com/features/slideshow/rare-psych>; lesedato 23.11.12)

“Eighteenth-century French philosopher Denis Diderot laments the curse of the upgrade in his essay, *Regrets on Parting with My Old Dressing Gown*. As the story goes, the born-of-humble-circumstances Diderot receives a beautiful scarlet dressing gown as a gift from a friend. Upon bringing the dressing gown home (and subsequently getting rid of his old, threadbare gown), Diderot realizes the shabbiness of his home in contrast to the gown. Soon, he begins replacing each of his worn items, from desks to tapestries. Realizing that he’s gone deeply into debt, Diderot blames the gift of one high-end item for making him unhappy with possessions that were previously acceptable: The Diderot Effect.” (<http://upfrontanalytics.com/what-is-the-diderot-effect/>; lesedato 31.03.16)

“Serious psychoanalysts like Sigmund Freud and pop psychologists alike have used fictional characters from their favorite stories to describe all sorts of mental conditions. [...] Huckleberry Finn syndrome is sometimes used as a loose term for childhood truancy – think unruly kids “going out on the raft to go fishing,” or, perhaps more likely these days, kids staying in to play video games. But it also appears in books as a psychodynamic complex. In *The Dictionary of Modern Medicine*, J. C. Segen explains that it often begins as youthful rebellion but evolves into “frequent job changes and absenteeism as an adult.” It’s thought to be a response to parental rejection, or deep-set feelings of inferiority and depression. [...] “If you’re a glass-half-full kind of person, someone has probably described you as “a Pollyanna,” in reference to Eleanor H. Porter’s sunny children’s literature heroine. But some psychologists also use the term “Pollyanna syndrome” to refer to an unrealistic, even dangerous optimism. One study suggests it can negatively impact disabled patients and their families.” (Kristin Hunt i <https://www.mental.floss.com/article/88289/15-psychological-conditions-named-after-literary-characters>; lesedato 15.10.20)

“Have you heard about ugly duckling syndrome? It’s when someone is awkward and unattractive in their younger years and turn into a swan when they’re older. [...] It’s not that those with ugly duckling syndrome always have low self-esteem, but many do. It could be that a person falling into this category simply doesn’t care what others think – and good for them! However, when you go through times with low self-esteem, you end up improving on other areas in your life, such as kindness, loyalty, conversation skills, determination, and patience, along with many other positive traits. And all this because you weren’t gifted with physical attractiveness in your younger years, and you needed to develop other life skills to stand out from the crowd as you grow up.” (<https://www.lovepanky.com/my-life/better-life/ugly-duckling-syndrome>; lesedato 10.11.22)

“The most famous of all the literary-inspired psychological disorders, an Oedipus complex occurs when a son has feelings of desire for his mother, and feelings of contempt for his father (or, in his mind, his rival). Sigmund Freud borrowed the name of Sophocles’ tortured *Oedipus Rex* protagonist to describe this condition, which he viewed as a normal stage of childhood. Carl Jung later came up with the companion “Electra complex” for girls.” (Kristin Hunt i <https://www.mentalfloss.com/article/88289/15-psychological-conditions-named-after-literary-characters>; lesedato 15.10.20)

“Er sjalusien din intens, grunnløs og kontrollerende, risikerer du i tillegg å få en diagnose – du lider av Othellosyndromet. Tilstanden henter sitt navn fra Shakespeares Othello, denne ulykkelige generalen i den venetianske hæren som forledes av sin svikefulle og misunnelige venn Iago til å tro at hans vakre kone Desdemona er utro. Othello dreper kvinnen han elsker så høyt, bare for i samme øyeblikk å få vite at han er lurt – hun var alltid trofast. Verre kan det ikke bli. Noen blir farlige fordi sjalusien eier dem med hud og hår. Den gjør at de også vil eie andre, de tåler ikke et fnugg av uvisshet, de etterstreber full kontroll, total lydighet fra sine nærmeste. De er egentlig besatte, de har en klo som sitter fast i hjernen, men de kan virke iskalde.” (psykolog Sissel Gran i *Morgenbladet* 22.–28. november 2013 s. 32) “In 1955, John Todd and Kenneth Dewhurst published a paper detailing the so-called “Othello syndrome.” This Shakespearean moniker referred to “a dangerous form of psychosis ... [whose] central theme consists in a delusional belief in infidelity of the spouse.” ” (Kristin Hunt i <https://www.mentalfloss.com/article/88289/15-psychological-conditions-named-after-literary-characters>; lesedato 15.10.20)

Celia Daileader lagde i studien *Racism, Misogyny, and the Othello Myth: Interracial Couples from Shakespeare to Spike Lee* (2005) begrepet “Othellophilia” for når “inter-racial sex feature a black male and a white female”. Hun hevder at “masculinist racist hegemony used myths about black male sexual rapacity and the danger of racial ‘pollution’ in order to police white female sexuality and exorcise collective guilt over the sexual slavery of women of color.”

Brettspillet *Othello* er oppkalt etter Shakespeares tragedie med samme navn. Spillet har brikker som er svarte på den ene siden og hvite på den andre.

Ophelia-syndromet har fått navn etter den unge kvinne som elsker Hamlet. “Ophelia is Hamlet’s distressed girlfriend in Shakespeare’s famous tragedy. Dr. Ian Carr borrowed her name for a neuropsychiatric disorder he discovered in his own teenage daughter. First he noticed that some of the “sparkling precision of her conversation” had vanished. Then she started experiencing memory loss, hallucinations, and depression. The mental disorder, they discovered, was spurred by Hodgkin’s lymphoma. Its successful treatment restored Carr’s daughter neurologically, for the most part – except she had a large gap of months missing

from her memory. Subsequent studies found that patients with Hodgkin's lymphoma often experienced similarly bizarre personality changes prior to detection." (Kristin Hunt i <https://www.mental-floss.com/article/88289/15-psychological-conditions-named-after-literary-characters>; lesedato 15.10.20)

"The cult of Ophelia went beyond artistic circles: one of the best-selling cosmetics at the time [på slutten av 1800-tallet] was a face powder known as *Poudre Ophélie*, which was meant to make women look pale and fragile." (Angelica Frey i <https://www.artandobject.com/news/meet-femme-fragile-femme-fatales-counterpart>; lesedato 22.10.20)

Lear-komplekset er oppkalt etter Shakespeares tragedie. "As described by Arpad Pauncz in "Psychopathology of Shakespeare's 'King Lear,'" the so-called Lear complex is a riff on the Oedipus complex, except the father is the one sexually attracted to his daughter. This was a reference to Lear's weird fixation on his youngest daughter, Cordelia." (Kristin Hunt i <https://www.mentalfloss.com/article/88289/15-psychological-conditions-named-after-literary-characters>; lesedato 15.10.20)

Den franske filosofen og psykologen Gaston Bachelard skapte begrepet "Novalis-komplekset". Bachelard "points out that fire has continued to carry an implication of sexual pleasure. Applying this insight to the interpretation of literature, Bachelard suggests that the poetry of the German Romantic Novalis (pen name of Friedrich Leopold, Freiherr von Hardenberg) makes extensive use of erotic fire and that the poetry of Novalis could be seen as a return to the primitive inner heat." (<https://www.enotes.com/topics/psychoanalysis-fire/in-depth>; lesedato 07.11.22)

Charles Dickens' "Characters like Mr Micawber, Mrs Gamp and Smike became wholly real to those who read of them; their verbal expressions were copied and terms like "Pecksniff" or "Gamp" were used to describe certain types of people. [...] There were also Pickwick clubs, in which each member took on the name of a Pickwick character." (Ackroyd 1991 s. 274)

Den nedsettende betegnelsen "Tom" ble i USA brukt om en servil og krypende afroamerikaner, en som ønsket å bli rost av de hvite. Ordet kommer fra den amerikanske forfatteren Harriet Beecher Stowes roman *Uncle Tom's Cabin: Or, Life Among the Lowly* (1852) (Mullen 2013 s. 71). I boka er Tom en trofast og from slave.

"An academic team views "Renfield's syndrome" as a true neurological disease. [...] named Renfield from Bram Stoker's *Dracula*. [...] clinical vampirism [has been called] Renfield's syndrome. [...] Calling it Renfield's syndrome is just a more entertaining way to address it." (<https://www.psychologytoday.com/blog/shadow-boxing/201211/vampire-personality-disorder>; lesedato 19.09.17)

Romanen *Den tapre soldat Svejk* (1920-23; på norsk 1968) av den tsjekkiske forfatteren Jaroslav Hašek har gitt opphav til et eget begrep. “Schweik, or Svejk in Czech, has been converted into a common word. “Svejking” is a method of surviving a system or institution that is at its core absurd, or run in an absurd fashion, so that the survivor remains untouched by the lunacy. “Svejkovat,” or “to svejk,” is the verb form of this concept.” (Susan Doll i *Facets Cine-Notes: The Good Soldier Schweik*, 2005 s. 6)

Den tyske litteraturforskeren Monika Schmitz-Emans skapte i boka *Speiler litteraturen seg i virkeligheten? Betragtninger om en førimitasjons-poetikk* (1994) begrepet “Don Quijote-syndromet” om en “litterær preging av erfarings- og selvpoppfattelsesprosessen og en derav resulterende konstitusjon av ‘verden’ og ‘jeg’ gjennom det litterære mediet” (sitert fra Rieger 2002 s. 184).

Innen filosofi og logikk kalles en type logisk utveisløshet for Pinocchio-paradokset. I italieneren Carlo Collodis fortelling fra 1880 vokser tredukkens nese når han lyver. Dermed oppstår det et paradoks hvis Pinocchio sier: “Nesa mi vokser nå” (en variant av løgn-paradokset). Utsagnet ligner utsagnet “Dette er en løgn”. Firfislen med det latinske navnet *Anolis proboscis* lever i Ecuador og blir også kalt “Pinocchio lizard” på grunn av sin lange “nese”.

“Alice in Wonderland syndrome (AIW) or Todd syndrome is a neurologic condition in which a patient’s sense of body image, space, and/or time are distorted. Sufferers may experience micropsia or Lilliputian hallucinations, macropsia, or size distortion of other sensory modalities, which includes also an altered sense of velocity, produced by the distorted sense of size, perspective, and time. AIWS is a result of change in perception as opposed to the eyes themselves malfunctioning. AIWS affects the sufferer’s sense of vision, sensation, touch, and hearing, as well as one’s own body image and sense of time. The most prominent and often most disturbing symptom is that of altered body image: the sufferer will find that he is confused as to the size and shape of parts of (or all of) his body. These symptoms can be alarming, causing fear, even panic. Distortions can recur several times a day and may take some time to abate.” (psykiatriprofessor Christoph U. Correll i [http:// www.medscape.com/features/slideshow/rare-psych](http://www.medscape.com/features/slideshow/rare-psych); lesedato 23.11.12)

“Individuals diagnosed with Alice in Wonderland syndrome (AWS) have a serious problem with perception. Essentially, everyday life for them is like those “Eat Me” and “Drink Me” scenes from *Alice in Wonderland*: objects appear to be impossibly small or frighteningly large. The disorder primarily affects children and no treatment is currently available. But AWS tends to fade away as kids grow up, usually around their late teens.” (Kristin Hunt i <https://www.mentalfloss.com/article/88289/15-psychological-conditions-named-after-literary-characters>; lesedato 15.10.20)

I Lewis Carrolls *Through the Looking-Glass* (1872) er Humpty Dumpty en av personene, en egg-lignende mann som har et spesielt syn på forholdet mellom språk og virkelighet: “ ‘When I use a word,’ Humpty Dumpty said, in rather a scornful tone, ‘it means just what I choose it to mean – neither more nor less.’ ‘The question is,’ said Alice, ‘whether you can make words mean so many different things.’ ‘The question is,’ said Humpty Dumpty, ‘which is to be master – that’s all.’” Dette kalles innen lingvistik og filosofi for Humpty Dumpty-problemet: “language could change so quickly that it was impossible to be sure of its meaning. It depended on what its speaker meant to say.” (<http://www.usingenglish.com/>; lesedato 05.12.12) Ord betyr ifølge Humpty Dumpty-teorien det som den talende vil at de skal bety, hvis den talende klarer å gjøre seg forstått.

Det såkalte Peter Pan-syndromet gjelder redsel for å bli voksen; det “describes men, who are childlike in their relationships, their ability to handle responsibilities, and their pursuit of pleasure. [...] Victims of PPS appear to be emotionally stunted at an adolescent level. Their impulses take priority over any internalized sense of right and wrong. They cope with their problems by engaging in a great deal of primitive denial, e.g. “If I don’t think about it, the problem will disappear.” This attitude frequently leads to alcohol and drug abuse, since getting high makes their problems disappear, at least as long as they are high. They excel at blaming others for their shortcomings, and are often extremely sensitive to rejection from others. The PPS sufferer desperately needs to belong, as he feels very, very lonely. There seems to be an immense vacuum in his life unless he is around people, preferably the center of attention.” (<http://www.beaumontpsych.com/peter-pan-syndrome.htm>; lesedato 25.06.14) “Those who have it simply refuse to grow up. They may not don a green cap and attempt to fly, but in their quest to avoid adulthood, they might set impossible goals, abuse alcohol and drugs, and/or lazily search for jobs. Although Peter Pan syndrome is not studied widely, as it is not an officially recognized psychopathology, researchers believe it affects men more than women, and that overprotective parents can play a role in its development.” (Kristin Hunt i <https://www.mental-floss.com/article/88289/15-psychological-conditions-named-after-literary-characters>; lesedato 15.10.20)

“Dorian Gray syndrome is a set of symptoms quite telling of modern times. It consists of a resistance towards aging and an extreme fear that one’s body will get deformed as the years go by. Experts consider it pathological whenever it negatively impacts behavior. The syndrome’s name comes from the famous novel *The Picture of Dorian Gray* by Oscar Wilde. Wilde narrates the story of a man who longs for eternal youth. Eventually, Dorian arranges for his portrait to go through the process of aging in his place. [...] Dorian Gray syndrome came into existence as a manifestation of how obsessed we are about our looks. [...] Dorian Gray syndrome was described for the first time in 2000 by therapist Burkhard Brosig, who co-authored an article of the same name. He had noticed how many people were coming to his office in a near panic about aging. The most concerning aspect about people with Dorian Gray syndrome is that sometimes they do dangerous

things to hold back the aging process. They might have a lot of plastic surgery done and overuse Botox, for example. [...] A person with this syndrome cannot accept themselves as they are. They don't recognize the power they have over themselves; they can't see the autonomy that every human being has and so they become helpless." (<https://exploringyourmind.com/dorian-gray-syndrome/>; lesedato 11.06.20)

“Just like Oscar Wilde’s vain creation Dorian Gray, people who suffer from this body dysmorphic disorder have an “obsessive preoccupation with physical attractiveness.” They do not handle aging well, and frequently turn to plastic surgery, anti-impotence drugs, or hair plugs to preserve their youth for as long as possible.” (Kristin Hunt i <https://www.mental-floss.com/article/88289/15-psychological-conditions-named-after-literary-characters>; lesedato 15.10.20)

Frankenstein-syndromet, oppkalt etter Mary Shelleys skrekkroman, brukes om at vitenskapelige eksperimenter kommer ut av kontroll og får katastrofale følger. Men ordet brukes også på andre måter: “The Frankenstein Syndrome is the most common health care problem in the US. It is characterized by an excessive reliance upon high technology medicine to compensate for unhealthy lifestyle (smoking, excessive ingestion of alcohol, excessive use of medications, lack of physical activity, excessive stress, lack of sleep and obesity). The most severe cases are those people who suffer from chronic diseases and expect high technology medicine to provide significant relief with little or no changes in lifestyle by the patient.” (http://fixinghealth.blogspot.no/2006/03/lifestyle-chronicles-frank_114359007811657892.html; lesedato 18.11.14).

“The “Holmes complex” is what Pierre Bayard calls many a myth creator’s propensity to feel weakened or even threatened by their creatures.” (Maxime Prévost i <https://www.erudit.org/en/journals/etudlitt/1900-v1-n1-etudlitt0825/1018464ar.pdf>; lesedato 24.02.22) Den britiske forfatteren Arthur Conan Doyle ble så lei av Sherlock Holmes, en skikkelse han skapte i en krimfortelling i 1887, at han noen år senere lot Holmes falle utfor et stup. Protestene fra leserne ble så sterke at han måtte “gjenopplive” sin privatdetektiv. Forfatteren blir et slags offer for sin egen suksess.

Arsène Lupin er en mester- og gentlemannstyv skapt av den franske forfatteren Maurice Leblanc i 1905. Det ble en lang rekke bøker. I et intervju i 1933 sa Leblanc at Lupin hadde blitt en slags demon som ikke ga slipp på sin forfatter, og at Lupin “setter seg på mitt kontor samtidig med meg. Jeg har blitt hans skygge, jeg lystre han” (sitert fra <https://www.erudit.org/fr/revues/etudlitt/2013-v44-n1-etudlitt0825/1018464ar.pdf>; lesedato 30.08.22). Litteraturforskeren Pierre Bayard har definert det han kaller “Holmes-komplekset” som det som Conan Doyle opplevde med Sherlock Holmes og Maurice Leblanc med Arsène Lupin: De litterære skikkelsene får et slags eget liv og begynner å kontrollere sine forfattere, nesten mot forfatterens vilje. Forfatterne føler seg misbrukt, til og med truet av sine

fiktive figurer. Leblanc uttalte: “Det er vanskelig, han følger meg overalt. Han er ikke min skygge, jeg er hans skygge” (sitert fra <https://www.erudit.org/fr/revues/etudlitt/2013-v44-n1-etudlitt0825/1018464ar.pdf>; lesedato 24.08.22), mens Conan Doyle fryktet at “If I don’t kill him soon, he will kill me” (sitert fra <https://www.rlf.org.uk/showcase/shackled-to-sherlock/>; lesedato 26.08.22). De litterære karakterenes eksistens i den kollektive bevissthet har blitt uutslettelig og antatt et slags selvstendig liv. Conan Doyle var først og fremst misfornøyd med at Holmes-historiene overskygget fullstendig hans øvrige forfatterskap. “It would seem that Doyle never quite understood the glamour and attraction of the character he had created when he was a poor young doctor. Despite all his writings, which encompass historical romances, supernatural and science fiction tales, domestic dramas, poetry, stage plays and his various high profile activities in the public arena, his fame rests almost solely on his least loved creation: Sherlock Holmes.” (David Stuart Davies i <https://www.rlf.org.uk/showcase/shackled-to-sherlock/>; lesedato 26.08.22)

I Marcel Prousts romanserie *På sporet av den tapte tid* beskrives hovedpersonen Marcells barndomsopplevelser i småbyen Combray (et oppdiktet navn). Forfatteren hentet inspirasjon fra sine egne opplevelser i småbyen Illiers sør-vest for Paris. Hundre år etter forfatterens fødsel endret Illiers navn til Illiers-Combray. “I den franske landsbyen Illiers-Combray er litteraturen blitt virkelighet, idet den har sitt dobbeltnavn fra Marcel Prousts fantastiske roman *Combray*. Landsbyen er full av butikker som konkurrerer om å tilby “den ekte Madeleinekaken” som romanen omtaler.” (*Morgenbladet* 1.–7. mars 2013 s. 45)

Den armenske byen Lermontov er oppkalt etter den russiske dikteren Mikhail Lermontov. “The town of Pushkin, which surrounds the Tsarskoe Selo estates, is St. Petersburg’s most charming suburb. Renamed in Soviet times to honour Russia’s greatest poet” (<http://www.saint-petersburg.com/pushkin/>; lesedato 26.11.12). Den russiske futuristen Vladimir Majakovskij ble født i landsbyen Bagdadi i Georgia i Russland. Etter dikterens død ble “Bagdadi” endret av myndighetene til “Majakovskij”.

Den amerikanske byen Sleepy Hollow var opprinnelig “en fiktiv by med et navn funnet på av forfatteren Washington Irving (1783-1859) til fortellingen *The Legend of Sleepy Hollow*. I 1997 byttet North Tarrytown, en liten by snaue fem mil nord for New York City, navn til Sleepy Hollow, ettersom det var den Irving hadde brukt som modell.” (*Morgenbladet* 13.–19. november 2015 s. 58)

“In 1909, for instance, Reich Chancellor Bernhard von Bülow famously referred to the Nibelungen in a speech underscoring the strength of the alliance between Austria and Germany. In the 1940s, a division of SS troops was named after them.” (<https://scholarworks.iu.edu/>; lesedato 10.06.13) “*Nibelungentreue*, expression coined by the German Chancellor Prince Bernhard von Bülow in a speech to the Reichstag on 29 March 1909. Bülow used it to underline the loyalty of the allies,

Germany and Austria-Hungary, to each other. The pretentious phrase caught on in the newspapers and was derided by the Austrian satirist Karl Kraus.” (<http://www.answers.com/topic/nibelungentreue>; lesedato 10.06.13)

Den kinesiske 1900-tallsforfatteren Lu Xun “troner på toppen av Kinas litterære kanon. Mao kalte ham en helgen, og kinesiske skolebarn må lære flere av hans essay utenat, ord for ord. Han er elsket og hatet. Men få i Vesten vet hvem Lu Xun er. [...] På samme måte som man sier at Ibsen har fanget den norske nasjonalkarakteren – på godt, men særlig på ondt – i *Peer Gynt*, sier man her i Kina at Lu Xun har fanget den kinesiske arketypen i skikkelsen Ah-Q. Uttrykket “Ah-Qisme” brukes i dag om den spesielle kinesiske tendensen til kalle et nederlag for en “psykologisk seier”.” (Inger Bentzrud i *Dagbladet* 18. desember 2009 s. 56)

Den indiske forfatteren Rabindranath Tagore fikk Nobelprisen i 1913. “Han var selvlært og deltok i kampen for et pasifistisk opprør mot kolonimakten sammen med Mahatma Ghandi. Prisen til Tagore var den første til en ikke-europeisk kandidat. Fornavnet Rabindranath ble for øvrig adoptert av bohemen i Oslo og brukt om en heidundrende fest. “Det var en rabindra natt,” sa de og holdt seg for pannen.” (Fredrik Wandrup i *Dagbladet* 22. oktober 2016 s. 53)

En sovjetisk film kalt *Aelita* (1924, regi Yakov Protazanov) viser et sovjetisk romskip som lander på Mars og begivenheter der. Science fiction-filmen er medieadaptert fra en roman av Alexei Tolstoy. “The film was a great success in the Soviet Union; many babies born there in 1924 were named Aelita.” (Barsaço 1978 s. 98)

“Dagens Ypres, som nå heter Ieper, er en småby som bærer tydelig preg av det som skjedde her for hundre år siden. Den store tekstilhallen midt i sentrum (ferdig i 1624) ble bombet til ruiner under første verdenskrig, men gjenoppbygget, og huser nå det store krigsmuseet In Flanders Fields, oppkalt etter John McCraes krigerske dikt fra 1915.” (*Klassekampen* 22. november 2014 s. 6)

16. juni er “dagen da Bloomsday feires over hele verden. Dagen er oppkalt etter Leopold Bloom. Hovedpersonen i James Joyces 900 sider lange roman *Ulysses*, der hele handlingen foregår 16. juni 1904. Leseren følger Bloom og hans yngre følgesvenn Stephen Dedalus på en lang dags vandring gjennom Dublins gater. [...] Arrangementet ble nevnt første gang i 1924, i et brev Joyce selv skrev til sin mesen Harriet Shaw Weaver: “There is a group of people who observe what they call Bloom’s Day – 16 June.” [...] Joyce skal etter sigende ha valgt nettopp denne datoen fordi dette var da han hadde sitt første stevnemøte med Nora Barnacle, som senere ble hans kone.” (*Morgenbladet* 19.–25. juni 2015 s. 48-49)

“Militære kampanjer, øvelser eller direkte krig om man vil, får alltid en betegnelse som kan virke mer eller mindre treffsikkert. [...] Men hvorfor i all verden er operasjonen for å skape en flyforbudssone over Libya blitt døpt “Odyssey Dawn” –

eller “Odysseens daggry”? [...] Formålet var å finne en betegnelse som ikke på noen måte kunne forbindes med Libya, altså en slags Weserübung [tyskernes navn på angrepet på Norge i 1940] av 2011. De ansvarlige for navnet er en ikke navngitt gruppe av amerikanske oberstløytnanter og majorer, som altså fant et ord som begynte med bokstavene mellom OA og OS – som er tildelt den afrikanske kommandoen. Det finnes retningslinjer for navnevalg. De må ikke virke støtende eller nedsettende. De må ikke virke fiendtlige. Men har oberstløytnantene og majorene lest Odysseen – et av den greske klassiske dikter Homers mesterverk? Kort fortalt er [det] beretningen om den greske helt Odyssevs strabasiøse og farefulle reise tilbake til Athen etter slaget om Troja. Utfordringene er mange og store, det er på nære nippet at det ikke går galt flere ganger. Det er en heltehistorie som begynner slik i den best kjente norske oversettelse: “Sangmø, fortell om hin rådsnare helt som flakket så vide... Mangen en by fikk han se og merket seg folkenes lynde... Mangen en sjelekval døyet han titt på sjø...” Det gikk bra til slutt for Odyssevs. Han motsto ville kjemper, monstre og de forlokkende sirenenes sang. Men ordet *odysse* er på mange språk, også norsk, blitt en betegnelse på en lang, eventyrlig og farefull reise mot et fjernt mål. “Odyssey Dawn” kan vise seg å bli det samme.” (*Aftenposten* 25. mars 2011 s. 25)

“ “Sleeping Beauty syndrome” is the catchier, Disneyfied name for a rare neurological disorder known as Kleine-Levin Syndrome (KLS). The condition is associated with excessive episodes of sleep that can last for weeks. Any regular activities stop during these episodes; KLS patients can do little more than sleep, eat, and go to the bathroom for the duration of the bout. They may also appear “spacey” and act confused when they are actually awake. Hypersexuality is another symptom. Treatment is tricky for KLS, but its episodes tend to get less frequent after 8 to 12 years.” (Kristin Hunt i <https://www.mental-floss.com/article/88289/15-psychological-conditions-named-after-literary-characters>; lesedato 15.10.20)

Det jiddiske ordet “schlemiel” blir brukt om en antihelt som ofte er svak, sykkelig og dårlig kledd. Ordet skal stamme fra tyskeren Adalbert von Chamisso's eventyrlignende fortelling “Peter Schlemihls vidunderlige historie” (1813). Ordet blir også brukt i amerikansk om en tosk og taper, en ulykkelig og lettlurt person, men også om en person som grubler i møte med en fiendtlig verden (Brisset 2012 s. 228-229). En “schlemiel” er “an awkward and unlucky person for whom things never turn out right.” (<http://www.dictionary.com/browse/schlemiel>; lesedato 02.05.17) Det har blitt hevdet at Woody Allen i sine filmer ofte spiller en person som er en schlemiel, f.eks. i *Take the Money and Run* (1969), der personen med det ironiske navnet Virgil Starkwell mislykkes med et ran på grunn av en stavefeil (Brisset 2012 s. 229). (Virgil har vært ulykkelig helt siden barndommen. Tallrike ganger har brillene hans blitt knust av bøller. Etter å ha blitt fengslet etter ranet, prøver han å flykte ved å true med en pistol lagd av såpe. Men et regnvær får såpen til å gå i oppløsning. Etter mange ulykker ender han med å få en fengselsstraff på 800 år.)

Den russisk-amerikanske forfatteren Vladimir Nabokovs roman *Lolita* (1955) handler om en middelaldrende mann som forfører ei 12 år gammel jente. Den såkalte Lolita-effekten innebærer å miste kontroll over sine moralske overbevisninger (Neuhaus og Holzner 2007 s. 372), særlig når det leses om umoralske handlinger. Uttrykket brukes også slik: “The Lolita Effect is the sexualization of young girls and projecting girls as sex objects before they have even reached puberty and are sexualized beings. It is perpetuated by the media. The title comes from the book *Lolita* by Vladimir Nabokov.” (<http://www.urbandictionary.com/define.php?term=lolita%20effect>; lesedato 16.12.16) Meenakshi Gigi Durhams bok *The Lolita Effect: The Media Sexualization of Young Girls and What We Can Do About It* (2009) is an investigation into the present condition of the media’s portrayal of young girls. [...]. She points out that the mass media’s message regarding the sexuality of girls is causing social harm on an international level.” (http://metapsychology.mentalhelp.net/poc/view_doc.php?type=book&id=5382; lesedato 04.01.17) Det som har blitt kalt “the Lolita Gothic” er en mote-retning (Neuhaus og Holzner 2007 s. 369); “the Japanese fashion of the Harajuku district in Tokyo that borrowed elements from the Goth movement and combined them with elements from their own culture resulting in the Lolita Gothic (Lolita dresses) style” (<http://fashionandpopculturemagic.blogspot.no/2013/04/goth-influences-in-fashion.html>; lesedato 15.12.16).

“ “The Great Gatsby.” You’ve probably heard of it – a novel by F. Scott Fitzgerald [utgitt i 1925] and now a movie (again) that highlights the inequality and class distinctions in America during the Roaring 20s. But, unless you’re an economist, you’ve likely never heard of The Great Gatsby Curve, introduced in a speech last year by Alan Krueger, Chairman of the Council of Economic Advisors. So what is it, then? As Chairman Krueger explained in his speech, The Great Gatsby Curve illustrates the connection between concentration of wealth in one generation and the ability of those in the next generation to move up the economic ladder compared to their parents. The curve shows that children from poor families are less likely to improve their economic status as adults in countries where income inequality was higher – meaning wealth was concentrated in fewer hands – around the time those children were growing up. So why does this matter for the United States? The U.S. has had a sharp rise in inequality since the 1980s. In fact, on the eve of the Great Recession [her menes perioden ca. 2007-12], income inequality in the U.S. was as sharp as it had been at any period since the time of “The Great Gatsby.” ” (<https://obamawhitehouse.archives.gov/blog/2013/06/11/what-great-gatsby-curve>; lesedato 15.10.18)

I Det norske akademis ordbok har adjektivet “kafkask” denne forklaringen: “avledet av etternavnet til den tsjekkiske forfatteren Franz Kafka (1883-1924) med suffikset -sk [...] absurd byråkratisk; uhyggelig, uvirkelig (som i en bok av Kafka)” (<https://naob.no/ordbok/kafkask>; lesedato 17.12.21).

Den feministiske visegruppa Amtmandens døtre, etablert i 1974, var oppkalt etter en roman av Camilla Collett. Forfatteren Karl Ove Knausgård og hans bror Yngve Knausgård spilte i studietida i Bergen i et band som het Kafkatrakterne. Ragnar Hovland har spilt i et band kalt Dei nye kapellanane, oppkalt etter Hans E. Kincks novelle “Den nye kapellane”. Gruppa spiller populærmusikk med sang på nynorsk. Bandet “Orvilsk” (også skrevet “orvilsk!”) setter musikk til dikt av Ernst Orvil. Gruppa består av Ingvild Koksvik Amundsen (vokal) og Lars Jakob Rudjord (piano, keyboards, elektronikk). Den amerikanske popartisten Moby er i slekt med forfatteren Herman Melville, og tok sitt artistnavn fra hans roman *Moby Dick* (1851).

Teatergrupper og musikkband har ofte tatt navn fra bøker/tekster, forfattere og litterære karakterer. Det engelske tungrockbandet Uriah Heep tok navn etter en svært usympatisk person i Charles Dickens’ roman *David Copperfield* (1850). Andre eksempler på band-navn inspirert av litteratur:

“OUR LADY PEACE – The band took their unusual name from a 1943 poem by American poet Mark Van Doren.

[...]

STEPHENWOLF – in the words of band leader John Kay “Stephenwolf was originally a book written by Herman Hesse, (a German author) [...].”

[...]

AMBOY DUKES – Ted Nugent’s original band – taken from the title of a 1940’s book about street gangs by Irving Shulman.

[...]

THE BLACK CROWES – it was originally named Mr. Crowe’s Garden, after a favorite children’s book. They sang under that name until they signed with Def American Records in 1989.

[...]

THE DOORS – Jim Morrison read poet William Blake who said “if the doors of perception are cleansed, everything would appear to man as it truly is, infinite.” He was also influenced by author Aldous Huxley who referred to the same line when he titled his book on drug experimentation *The Doors of Perception*. “There are things known and things unknown and in between are the doors”

[...]

THEY MIGHT BE GIANTS – named after the cult film favorite starring George C. Scott about “loonies.” The film is also referencing *Don Quixote*, by Miguel Cervantes. In the book, the title character says “they might be giants” when referring to the windmills he attempts to fight.

[...]

GENESIS – The first book in the Bible – their first album’s title was “From Genesis to Revelation” ”

(<http://library.thinkquest.org/4626/rock.htm>; lesedato 27.11.12)

“1. Titus Andronicus. Source: *Titus Andronicus* by William Shakespeare. New Jersey punks Titus Andronicus take their name from the greatest wordsmith of them all, William Shakespeare. *Titus Andronicus* is thought to be the famous playwright’s first tragedy. It is also his bloodiest and most violent work.

2. The Doors. Source: *The Doors of Perception* by Aldous Huxley. When The Doors formed in 1965, they decided to name themselves after Aldous Huxley’s book detailing the author’s experiences with taking mescaline. *The Doors of Perception*’s title was inspired by a William Blake quotation: “If the doors of perception were cleansed every thing would appear to man as it is, infinite.”

3. The Velvet Underground. Source: *The Velvet Underground* by Michael Leigh. Michael Leigh’s book about the secret sexual subculture of the early ‘60s became the inspiration for The Velvet Underground’s name when a friend of John Cale showed the book to the group. The band considered the name to be evocative of underground cinema.

4. Modest Mouse. Source: “The Mark on the Wall” by Virginia Woolf. Indie-rock outfit Modest Mouse derived their name from a passage in Virginia Woolf’s “The Mark on the Wall,” which reads “I wish I could hit upon a pleasant track of thought, a track indirectly reflecting credit upon myself, for those are the pleasantest thoughts, and very frequent even in the minds of modest, mouse-coloured people, who believe genuinely that they dislike to hear their own praises.” “I chose the name when I was fifteen,” frontman Issac Brock explains in *Modest Mouse: A Pretty Good Read* by Alan Goldsher. “I wanted something that was completely ambiguous , but it’s really candiesque sounding. But it meant something to me. And I could identify with that.”

[...]

9. Veruca Salt. Source: *Charlie and the Chocolate Factory* by Roald Dahl. In Roald Dahl’s classic children’s book, Veruca Salt is a spoiled rich girl, whose bratty greed causes here to fall down an incinerator shaft. In 1993, Louise Post and Nina Gordon used the name for their alternative rock band.

10. Oryx and Crake. Source: *Oryx and Crake* by Margaret Atwood. Named after Margaret Atwood’s post-apocalyptic speculative fiction novel, Atlanta’s Oryx and Crake “offer lyrics that are influenced by both real life stories and overly active imaginations, and music that juxtaposes sounds of the past, present and future.”

[...]

15. Heaven 17. Source: *A Clockwork Orange* by Anthony Burgess. Here begins the *Clockwork Orange* portion of our list. Anthony Burgess’ 1962 dystopian novella has

served as inspiration for several bands over the years. Heaven 17's name was taken from a fictional band mentioned in the story.

16. Campag Velocet. Source: *A Clockwork Orange* by Anthony Burgess. In the film version of *Clockwork*, the word "vellocet" appears written on the wall of the milkbar in the film's opening. The term refers to a brand of milk laced with opiates. Much of the artwork and vocabulary used by the indie-rock band was also influenced by Nadsat, the way of speaking popular among the teenagers in the novel.

17. Moloko. Source: *A Clockwork Orange* by Anthony Burgess. Moloko is a Nadsat word that translates to "milk." The drink, commonly laced with a variety of different drugs, is popular among teenagers in the story.

[...]

23. Marillion. Source: *The Silmarillion* by J.R.R. Tolkien. Marillion originally formed as Silmarillion in 1979 named after J.R.R. Tolkien's collection of stories from Middle Earth. The band shortened the name to avoid potential copyright issues." (Wyndham Wyeth i <https://www.pastemagazine.com/blogs/lists/2011/04/band-names-inspired-by-literature.html>; lesedato 19.01.20)

Noen band har blitt inspirert av J. K. Rowlings Harry Potter-verden, og tatt navn som Draco and the Malfoys, og Harry and the Potters. Disse bandene har blitt betegnet som "wizard rock bands".

Den tsjekkiske forfatteren Milan Kunderas roman *Udødeligheten* (1990) "har jeg lest tre ganger. Og ikke nok med det, jeg har rammet inn omslaget på veggen og oppkalt den eldste datteren min etter en av hovedpersonene, Agnes." (skuespiller Herborg Kråkevik i *Dagbladets Magasinet* 30. mars 2013 s. 62)

"Remember the classic 1971 movie "Willy Wonka & The Chocolate Factory" [adaptert fra Roald Dahls barnebok] when Charlie finds the last Golden Ticket in that special Wonka Bar? Now you too can buy an entire box of these tasty, graham-cracker-filled Wonka Bars for yourself. These delicious milk chocolate bars bursting with graham crackery goodness are sure to have you prancing and singing the Candy Man Can song! Sorry, Golden Tickets are NOT INCLUDED, so you will have to secretly plant them inside the bar wrappers yourself..." (<https://www.candywarehouse.com/wonka-chocolate-bars-18-piece-box/>; lesedato 28.12.17).

Max Careys bok *The Superman Complex: Achieving the Balance That Leads to True Success* (1999) "seeks to diagnose overachieving workers in danger of burning out. According to Carey, people with a Superman complex tend to think they can solve any problem and sacrifice any amount of sleep or food to get the job done. As you might imagine, they're also manipulative, narcissistic, and difficult to

work with.” (Kristin Hunt i <https://www.mental-floss.com/article/88289/15-psychological-conditions-named-after-literary-characters>; lesedato 15.10.20)

“Dracorex is a dinosaur which lived approximately 65-70 million years ago during the late Cretaceous Period. It was first discovered in 2004 in the Hell Creek formation of South Dakota. It was subsequently named by Bob Bakker in 2006. Its full name – *Dracorex hogwartsia* – is a tribute to the Harry Potter books by J. K. Rowling and means “dragon king of Hogwarts.” Dracorex was an herbivore that was approximately 21 feet long, 4 feet high and weighed approximately 100 pounds. It had a long muzzle and a skull with many bumps all over it and spiky horns. Its skull also had a large flat dome which would have provided this dinosaur with a lot of cranial protection.” (<https://www.newdinosaurs.com/dracorex/>; lesedato 07.11.20)

Språkrådets magasin *Språknytt* hadde i nr. 2 i 2010 (s. 4) dette oppført som nyord:

“å knause (1) No snakkar vi om å “knause” ein samtale eller ein diskusjon. Det vil seie: å referere til Karl Ove Knausgård eller bøkene hans, særleg “Min kamp”, ein stad der det ikkje naturleg passar inn. [...] Alle samtalar og alle diskusjonar, same kva som opphavleg er tema, kan knausast. Klassekampen 05.02.2010

å knause (2) “å knause” = å huske alle ubetydeligheter fra oppveksten, inkl. når du tok deg en røyk, en cola eller en øl [...]. <http://twitter.com/HansHenrik/status/7626128197>”.

Den britiske fantasyforfatteren Terry Pratchett er kjent for sine *Discworld*-bøker. “Petition launched to name new element after Terry Pratchett’s colour of magic. Scientist’s proposal of ‘Octarine’, the Discworld shade visible only to wizards and cats, for newly discovered element 117 gains 12,000 signatures in two days [...] The International Union of Pure and Applied Chemistry (IUPAC) announced the verification of the discoveries of four new chemical elements earlier this week. Currently known as elements 113, 115, 117 and 118, they will be officially named by the teams that discovered them in the months to come, but chemist Dr Kat Day, who blogs at the Chronicle Flask, has put in an early bid for element 117 to be named octarine. [...] Pratchett, who died in March 2015, writes in his first Discworld novel, *The Colour of Magic*, that octarine is “the King Colour, of which all the lesser colours are merely partial and wishy-washy reflections. It was octarine, the colour of magic. It was alive and glowing and vibrant and it was the undisputed pigment of the imagination, because wherever it appeared it was a sign that mere matter was a servant of the powers of the magical mind. It was enchantment itself. But Rincewind always thought it looked a sort of greenish-purple.” Day’s proposal for the symbol to be pronounced “ook” is a tribute to Pratchett’s Librarian at the Unseen University. [...] octarine is visible only to wizards and cats, and is generally described as a sort of greenish-yellow purple colour, which seems perfect for what will probably be the final halogen in the

periodic table. Ostarine is also a particularly pleasing choice because not only would it honour a world-famous and much-loved author, but it also has an ‘ine’ ending, consistent with the other elements in group 17.” (Alison Flood i <https://www.theguardian.com/books/2016/jan/08/petition-terry-pratchett-element-octarine-discworld-colour-of-magic>; lesedato 20.04.21)

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