

Bibliotekarstudentens nettleksikon om litteratur og medier

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Nattskrivning_

(_skrivepraksis)

Den franske 1800-tallsforfatteren Honoré de Balzac “did most of his work at night, wearing a hooded monk’s gown of white cashmere [...] He worked day and night, sometimes sixteen hours at a stretch.” (Bertault 1963 s. ix og xi)

Naturinspirasjon_

(_inspirasjonspraksis)

Den amerikanske dikteren William Cullen Bryant ble inspirert både av lange turer i naturen sammen med kunstnere (malere) og av møter med den engelske romantiske litteraturen som handler om natur: “William Cullen Bryant was the first full-fledged Romantic poet in America and the first to exploit the American landscape as a major source of poetry. Born in New England, he moved to New York in 1825, at the age of 31, to pursue a long and distinguished career as a poet, journalist and newspaper editor. He drew much of his inspiration from his friendship with Thomas Cole and other painters of the Hudson River School. Together poet and painter, “kindred spirits” attuned to the grandeur of the untamed American landscape, made walking tours in the Catskill Mountains. Bryant was also a fervent admirer of the English Romantic poets. As a young man, he had come upon Wordsworth’s og Coleridge’s famous *Lyrical Ballads* (1798) and had been powerfully inspired by what he read. “He said that, upon opening the book,” Bryant’s editor reported, “a thousand springs seemed to gush up at once in his heart, and the face of Nature, of a sudden, to change into a strange freshness of life.” (Ro 1997 s. 26)

Négritude_

(_kunstretning) En litterær retning som prøvde å bidra til afrikansk og andre koloniområders identitetsforankring i landenes egne tradisjoner.

“Negritude was both a literary and ideological movement led by French-speaking black writers and intellectuals. The movement is marked by its rejection of European colonization and its role in the African diaspora, pride in “blackness” and traditional African values and culture, mixed with an undercurrent of Marxist ideals. Its founders (or *les trois pères*), Aimé Césaire, Léopold Sédar Senghor, and Léon-Gontran Damas, met while studying in Paris in 1931 and began to publish the first journal devoted to Negritude, *L’Étudiant noir* (*The Black Student*), in 1934.” (<http://www.poets.org/poetsorg/text/brief-guide-negritude>; lesedato 06.06.14)

“The term “Negritude” was coined by Césaire in his *Cahier d’un retour au pays natal* (1939) and it means, in his words, “the simple recognition of the fact that one is black, the acceptance of this fact and of our destiny as blacks, of our history and culture.” Even in its beginnings Negritude was truly an international movement – drawing inspiration from the flowering of African-American culture brought about by the writers and thinkers of the Harlem Renaissance while asserting its place in the canon of French literature, glorifying the traditions of the African continent, and attracting participants in the colonized countries of the Caribbean, North Africa, and Latin America.” (<http://www.poets.org/poetsorg/text/brief-guide-negritude>; lesedato 06.06.14)

“The movement’s sympathizers included French philosopher Jean-Paul Sartre and Jacques Roumain, founder of the Haitian Communist party. The movement would later find a major critic in Wole Soyinka, the Nigerian playwright and poet, who believed that a deliberate and outspoken pride in their color placed black people continually on the defensive, saying notably “Un tigre ne proclame pas sa tigritude, il saute sur sa proie,” or “A tiger doesn’t proclaim its tigerness; it jumps on its prey.” Negritude has remained an influential movement throughout the rest of the twentieth century to the present day.” (<http://www.poets.org/poetsorg/text/brief-guide-negritude>; lesedato 06.06.14)

Nettarkiv_

(_sjanger, _digital) Et virtuelt sted for lagring av digitale dokumenter, f.eks. på en blogg, dokumenter som ikke skal forandres/oppdateres.

Nettavis_

(_sjanger, _digital) En avis som publiseres på Verdensveven.

Nettavis er mer tilgjengelige for respons fra leserne enn papiraviser, fordi leserne kan anvende forskjellige "interaktive" muligheter, f.eks. å delta i diskusjonsforum eller sende e-post til avisredaksjonen. Digitale aviser kan ta med mye stoff som ikke får plass i de trykte versjonene. Nettavis kan dessuten oppdateres kontinuerlig døgnet rundt. De kan inkludere medier som papiraviser aldri har inneholdt (musikk, film). De har mange digitale søkemuligheter.

“[A] market dominated by countless versions of the “Daily Me” would make self-government less workable [and] create a high degree of social fragmentation” (Cass Sunstein sitert fra Boczkowski 2005 s. 3) “Daily Me” er en måte å tilpasse en nettavis på for individuelle abonnenter, f.eks. ved å la Ole Olsen alltid få noe fra dagens sportsstoff som “førstesideoppslag”.

Boczkowski påpeker en viktig “interaktiv” mulighet for nettavis: De “enabling users to participate directly in content production results from an alternative regime of information creation that I call “distributed construction” to signal its difference from the highly centralized mode of traditional media” (2005 s. 16) Dvs. at digitale avisene ikke trenger å følge opp papiravisenes prinsipp om at “vi publiserer, du leser”.

Nettavis praktiserer ofte et prinsipp om kumulering: artikler kan forbli på nettet i årevis.

Nettsamfunn

(_digital) Et forum der mennesket møtes virtuelt. F.eks. MySpace, The Globe og Blink.

Facebook blir regnet som et nettsamfunn. Denne tjenesten ble startet av amerikaneren Mark Zuckerberg i 2004 og fikk over én million registrerte brukere i løpet av det første året. Antall brukere passerte 11 millioner i 2005 og året etter ble nettsamfunnet åpent for alle med en gyldig e-postadresse. Innen Facebook kan brukerne delta i ulike “sosiale” nettverk, f.eks. ”People in Norway” (187 000 medlemmer i mai 2007).

I 2008 la Bokklubben nye bøker gjennom nettstedet bokvenner.no til rette for at medlemmene skulle komme i kontakt med hverandre. På nettstedet kan medlemmene dele sine boklister (personlige 10-på-topp-lister osv.) med hverandre, finne boklesere med samme litterære smak som seg selv, og danne interessefora og virtuelle lesesirkler for å diskutere bøker.

Et medlem kan gjennom sitt engasjement få tillit i nettsamfunnet og dermed status.

I nettsamfunnet Melchizedek bygger brukerne gjennom samarbeid opp en cyberstat og et kongerike på en øy – med pass, banksjekker, professortitler osv. Øya har blitt plassert ulike steder på det reelle verdenskartet. Diplomaterne i cyberstaten har handlet med pass, adelstitler og andre effekter som kan ligne på en ekte stats, og dermed har det oppstått manipuleringsmuligheter. Marineministeren og en konsul fra Melchizedek måtte i fengsel i Hong Kong etter at de ikke klarte å betale en kolossal hotellregning (Münker og Roesler 2002 s. 143-144). Det har blitt forsøkt svindlet med sjekker utstedt fra Melchizedek, og store banker har i noen tilfeller blitt lurt til å utbetale pengebeløp.

“The Dominion of Melchizedek (mal-khay-tzed-ek) is a recognized ecclesiastical and constitutional sovereignty. As a rapidly expanding, post-modern state, the Dominion's activities are governmental, spiritual, political, educational and humanitarian. References are made to Melchizedek's eternal sovereignty throughout Hebrew and Christian Holy Writ. All monotheistic religions spring from the blessing Old Testament Abraham received from Melchizedek, the righteous king of peace and history's first monotheistic teacher of God, the Most High. Due to the fact that information about Melchizedek was almost exclusively and early found on the Internet, the Dominion was declared by NBC News to be the first nation on the Internet. [...] The people of Melchizedek desired independence so their leaders signed a formal Constitution on 7 July 1991, thereby forming a government of the people based upon ecclesiastical and democratic principles. On 26th November 1994, the Dominion of Melchizedek acquired full ownership and sovereignty over the Karitane Islands in the South Pacific and on the 5th of May 1999 acquired sovereign rights over the Taongi Islands in the North Pacific from the island's Irojlaplap. In the year 2000, Rotuma, which is north of Fiji, signed a constitution, wherein Melchizedek was granted all of the same rights and privileges enjoyed by the Vatican in Rome, and Melchizedek acquired sovereign rights over Solkope, one of the 7 islands surrounding Rotuma. The formerly unclaimed 90-150 degrees West Antarctica was claimed by Melchizedek in 1990, and said claim was published in The City Paper in Washington DC in 1991.” (<http://www.melchizedek.com/>; lesedato 13.01.12)

Nidskrift

(_sjanger) Også kalt “smedeskrift”. En tekst som aggressivt angriper noe (en person, en sak, en ideologi).

Vanligvis er et nidskrift sakprosa, men det kan også være skjønnlitteratur. Stig Sæterbakkens roman *Kapital* (2003) “er et hatefullt nidskrift mot turbokapitalismen og alt dens vesen, noe av det mest kapitalkritiske som er levert av en norsk forfatter på flere år. [...] Boka inneholder en rekke sterke utsagn om navngitte toppfigurer i den norske forretningsverden. Om Heyerdahl, Sveaas, Korsvold med flere heter det at de er som såpestykker når det kommer til lover og regler, og at de har omtrent like stor respekt for den norske skattelovgivningen som vi andre har for svenskekongen.” (<http://www.dagbladet.no/kultur/2003/03/31/365298.html>; lesedato 02.06.14)

Nisjebok_

En bok som dekker et smalt, spesielt emne og dermed bare har et lite kundegrunnlag.

Nisjeforlag_

(_forlag) Et forlag som kun utgir en bestemt type litteratur, f.eks. bare musikk litteratur, eller villmarkslitteratur eller kristen litteratur.

Node_

(_digital) Et enkeltdokument i en hypertekst, f.eks. på Verdensveven (World Wide Web). Også kalt bl.a. “lexia” (George P. Landow) og “texton” (Espen Aarseth).

Noir_

Betegnelsen “noir” har tradisjonelt blitt brukt om krimbøker og -filmer som har bestemte kjennetegn, men brukes etterhvert om verk innen mange medier, og dessuten “ahistorisk”, dvs. om verk fra mange historiske perioder. Det har oppstått det James Naremore i boka *More Than Night: Film Noir in its Contexts* (1998) kaller “noir mediascape” (gjengitt fra Ritzer og Schulze 2016 s. 289-290).

Såkalt “rural noir” er også “known as country noir, hick lit, redneck noir, redneck grit, or hillbilly noir. It differs from southern gothic in that it does not contain supernatural, ironic or unusual events.” (Ritzer og Schulze 2016 s. 296) Det finnes også “medical noir”, “native American noir” m.m. (Ritzer og Schulze 2016 s. 297). På det amerikanske tegneseriemarkedet har firmaet Marvel publisert bl.a. “Marvel noir”-serier. Det finnes tegneserier kalt “Spider-Man Noir”, “X-Men Noir”, “Punisher Noir”, “Wolverine Noir” m.m. (Ritzer og Schulze 2016 s. 297).

“The label ‘hard-boiled’ is often used synonymously with ‘noir’. Although this is to some extent misleading, there is substantial overlap, and much of the best noir crime fiction is unquestionably hard-boiled. Both labels connote the use of crime stories to provide insights into the socio-political disorders and moral dilemmas of the time in which they are written; they look critically at the illusions and hypocrisy, the rotten power structures and the brutal injustices of a superficially respectable society. Protagonists tend to be isolated and estranged, existing on the margins of society and, as outsiders, capable of seeing with a satirist’s eye. As much as anything, it is the investigator’s ability to strip away pretence and reveal the sources of corruption that gives him his effective agency, enabling him to survive in (and giving him a kind of freedom within) a hazardous environment. ‘Hard-boiled’ and ‘noir’ can both refer to narratives that have as their protagonists predators or victims as well as investigators.” (Lee Horsley i <https://www.palgrave.com/gp/book/9780333720455>; lesedato 05.06.20)

Normeringsoversettelse_

(_oversettelsespraksis) Å oversette underlig språk på kildespråket til en mer forståelig type språk på målspråket.

Særlig i skjønnlitteratur er det viktig å unngå normeringsoversettelse. I oversettelsen av Helene Hegemanns roman *Axolotl Roadkill* (på norsk 2010) har Ute Neumann i sin oversettelse fra tysk til norsk ikke “falt for fristelsen til å “overoversette” de frasene som også er snåle på tysk” (*Morgenbladet* 1.–7. oktober 2010 s. 36).

Norvegica_extranea_

Verk utgitt i utlandet som omhandler Norge og norske forhold. Det kan være oversettelser av verk av norske forfattere, utenlandske forfatters bøker om Norge, verk på norsk språk utgitt på et utenlandsk forlag m.m.

Nostalgi

“The *classical* version of the concept was developed as a means of describing the painful longing suffered by mercenaries who missed their homeland. The most common *modern* definitions of nostalgia present nostalgia as a state of mind, which is more generally about one’s relationship with the past rather than specifically about homesickness – although this may still invoke feelings of nostalgia. One might see this shift in the meaning of nostalgia as a shift from a *spatial* nostalgia – where there is a longing for the space of the homeland – to a *temporal* nostalgia – where there is a longing for the past, a time that once was. The shift is not absolute, by any means – the nostalgic past is almost always a place as well as a time; but the distinction is suggestive all the same. This temporal nostalgia is, of course, very much a product of and a response to the experience of modernity, the experience of a period marked by rapid change, mobility and displacement (Boym 2001; Fritzsche 2001). Following Fredric Jameson, nostalgia is now understood by some contemporary cultural commentators as a symptom of a more widespread post-modern condition. This version of the nostalgic experience might be characterised not as temporal nostalgia, but as *atemporal* nostalgia, a nostalgia that is about the past, but where the past is contemporary with the present, a nostalgia that therefore seems to stand outside time.” (Higson 2014)

“Ulrika Wolf-Knuts definierar nostalgiskt tänkande som att man i minnet återkallar en tid som sedan länge är försvunnen och som i realiteten inte kan återupplevas (Wolf-Knuts 1995). Susan Stewart ser på nostalgi som ett förlustfenomen, eftersom det förflutna alltid är frånvarande upplevs det som en förlust (Stewart 1999).” (Blanka Henriksson i <https://docplayer.se/68269457-Var-trogen-i-allt-den-goda-kvinnan-som-konstruktion-i-svenska-och-finlandssvenska-minnesbocker-blanka-henriksson.html>; lesedato 08.01.20)

“Modernism is about *breaking* with the past and with tradition, at least in principle, while nostalgia is about a *longing* for the past, a wistful remembering of tradition.” (Higson 2014)

“Svetlana Boym (Boym 2001, XVIII [i *The Future of Nostalgia*]) has distinguished between two kinds of nostalgia [...] Restorative nostalgia concentrates on the imagined past and seeks to rebuild it. This kind of nostalgia is characteristic of nationalist movements and revivals, and it is antimodern. Reflective nostalgia concentrates on the longing for the lost past and the loss of it, and as such it is an ongoing process about the present’s relationship to the past. Reflective nostalgia is constructive in the sense that it in its negotiation with the past makes use of it to define the present in a critical way, and not just seeks to recreate the past in the present as restorative nostalgia does.” (Jørgen Riber Christensen i <http://www>.

“[T]he modern version of nostalgia is partly about memory, about remembering an earlier time, or the things, people, conditions or values associated with that time. This need not be a literal memory and may in fact be a more general sense of remembrance of past times, or the past in general; it is in that sense an act of the imagination. The process of remembering in this version of nostalgia is closely attached to a desire to *return* in thought or in fact to that earlier time – even while it is clear such a return can only be a fantasy. In this process, the past is imagined as a time and place of happiness, a place more perfect and more desirable than the present; but the longing to return to this fondly remembered or imagined past is tinged with the sense that there is little hope that one might be able to do so.” (Higson 2014)

“A key term in most dictionary definitions of nostalgia is thus wistfulness, an excessively sentimental and in some way hopeless yearning for a past remembered or reconstructed as more perfect or more desirable than the present. As Boym puts it in her book *The Future of Nostalgia*, “the alluring object of nostalgia is notoriously elusive” (2001, xiv), it is lost and irrecoverable. The original, classical sense of nostalgia as a form of homesickness – what I am calling spatial nostalgia – has by no means disappeared, since a common version of modern nostalgia is a feeling of wanting to return to or once more inhabit what has become an idealised version of one’s home or homeland. This generally takes one of two forms. On the one hand, it often involves a longing to return to a remembered ideal childhood, a time of innocent pleasures and the community of family and friends, a particular version of home and homeliness. On the other hand, it can be a patriotic reconstruction of the homeland as an ideal place, where the homeland is synonymous with the concept of nation. This might be a pre-modern vision of the homeland, one that precedes the problematic present, as in the vision of England’s green and pleasant land in so many English heritage films.” (Higson 2014)

“The present is marked as an unsatisfactory place, an inadequate place, perhaps even a degenerate place – especially in conservative, patriotic constructions of a nostalgic homeland. The longed-for past, however, is marked as a place of satisfying plenitude, where little is lacking and where the prevailing values and sentiments are to be applauded. It is precisely these positive values and sentiments associated with the past that are presumed to be lacking in the present. [...] at the same time it plays out a narrative, a fantasy, of recovery, projecting the subject imaginatively into a comfortably closed past (Davis 1979; Doane and Hodges 1987; Jameson 1991; Lerner 1972; Turner 1987). This modern version of nostalgia is then not a spontaneous response to an actual historical moment, but a way of relating to a past imagined from the point of view of the present; it is a response to and a re-organisation of contemporary experience. This imagined past is constructed in terms of what the present is felt to lack, it is the imaginary site of

plenitude in relation to the experience of loss or lack in the present. This nostalgia is an act of imagination, a fantasy experience, but one in which an image of the past is used to enter into a dialogue with the present. As Boym argues, this modern, temporal version of nostalgia emerged as a response to the experience of modernity, and especially the experience of rapid change, mobility and displacement. [...] one of the key concepts of modern nostalgia is that of wistfulness, of bittersweet remembrance, the sense of a hopeless longing for something lost and irrecoverable.” (Higson 2014)

“If modern nostalgia lingers on the bittersweet, wistful, melancholic aspect of the experience, much of the current culture and business of nostalgia seems surprisingly sweet and not at all bitter: it is celebratory, without also being wistful – perhaps not least because a key aspect of the *culture* of nostalgia is indeed the *business* of nostalgia, where the past is no longer lost, no longer irrecoverable, but eminently within reach – one simply purchases the motor cars, books, musical instruments, ships, sweets, cigarette cards or brass door furniture in which one is interested. Boym calls this “the souvenirisation of the past” (2001, 38). As she explains, “Nostalgic longing was defined by loss of the original object of desire, and by its spatial and temporal displacement. The global entertainment industry of nostalgia [however] is characterised by an excess and complete availability of desirable souvenirs ... in the West objects of the past are everywhere for sale. The past eagerly cohabits with the present.” (38) [...] with post-modern nostalgia, arguably we *do* become one with objects associated with the past. Hopeless longing for a lost past is replaced by celebration of the styles of the past which are still accessible today and eminently collectable and consumable. This is nostalgia without wistfulness, or, as Fritzsche puts it, “nostalgia without melancholy,” where “the past is no longer a different place” but is marked by “omnipresence and sensuousness” (2001, 1618). [...] Even if retro marketing proposes that the past is now once again present, clearly the wistful has not disappeared altogether from the nostalgic experience; but if it appears, it is soon removed, replaced or cured. [...] mere memory is replaced by actual experience.” (Higson 2014)

“Edward S. Casey’s account of nostalgia in “The World of Nostalgia” (1987) [...] This article is significant because it constitutes an explicit challenge to what Casey perceives to be a general philosophical bias against the concept of nostalgia. When philosophers have not “chosen to neglect nostalgia,” they have been “severely critical of it.” Casey’s originality lies at least in part in his return to the origins of the discourse on nostalgia as far as the object of nostalgia is concerned – Casey defends the object “homeplace” as the proper object of nostalgia – while at the same time giving this homeplace a very nuanced meaning. Our discussion of Casey’s account of nostalgia will introduce us to two fundamental facets of the experience of nostalgia [...]: the first of these facets pertains to nostalgia’s proclivity to produce its own object; the second to the essential ambiguity of nostalgia’s aboutness. [...] Casey’s “The World of Nostalgia” opens with the question, *What kind of place(s) are we nostalgic about?* According to Casey, “It is

certainly a place from which we have come in some basic sense, and it includes not only our natal place but any place that has been of significance in our lives.” Whether this place of significance is the place where we spent our childhood or the place where we experienced our first love or years that were formative in an educational sense, what interests us is never merely the bare geographic site. My nostalgic desire to return to Braunschweig is not the desire to return to the city of 250,000 inhabitants but rather to *my* Braunschweig, to a Braunschweig that is of course located in a specific objective space, but whose significance is highly personal. This Braunschweig signifies something very personal and specific. “ ‘Ithaca’ is for Ulysses less a particular geographical site,” writes Casey, “situated in some cartographically precise way on the Aegean Sea, than it is a world, a way of life, a mode of being-in-the-world.” Casey’s phenomenologically-inspired account of the homeland puts him instantly at a distance from earlier medical accounts of nostalgia that considered decidedly physical aspects of the homeplace (air pressure, temperature, etc.). Casey claims that it is not “the place’s particularity as such that is at issue in nostalgia; it is the way that this particularity bears up a lost world and exhibits it to our poignantly needful apprehension in the present.” Furthermore, the ‘world-under-nostalgement,’ as Casey dubs the object of our nostalgic longing, is not only a world that is of an essentially personal significance, but it is also a “lost” world. It is lost because “it is a *past* world, a world that no longer exists.” ” (Feuerhahn 2015)

James G. Harts artikel “Toward a Phenomenology of Nostalgia” (1973) “makes a claim that can without exaggeration be considered to express a “canonical” truth about nostalgia: “Nostalgia is not a remembering of better past times but a *reverie* of the past. The reverie is not an actual recollection of the past as it was experienced. Rather, it is an idealized constitution of the past.” However, he is quick to add that, “This is to say *more* than that the past good times were never actually experienced as they present themselves.” The remainder of the text is, to a considerable extent, an explication of this ‘more.’ To say that nostalgia is “reverie” rather than “recollection” delimits nostalgia from those mnemonic acts in which “we have the past as past,” that is, those acts in which our consciousness of a particular scene is accompanied by a consciousness of what is being perceived “*as* having been perceived.” [...] Nostalgia does not merely reproduce a past present that is longed for due to its ostensibly greater happiness. Hart explicitly rejects the idea that the ‘nostalgied-about’ past really was better: “The memory world has a significance which is not proper to it as a (former) original present experience. This significance accrues to it because of the standpoint of the present situation of the actual remembering I – not the I of the past world of memory.” This observation has generally been taken to entail that the nostalgic “romanticizes,” falsely “idealizes,” in a word, that the nostalgic “misrepresents” the past to themselves as having characteristics, namely the ones that make for its exceptional appeal, that it did not in reality have.” (Feuerhahn 2015)

Den franske filosofen Vladimir Jankélévitch hevder i boka *Det irreversible og nostalgien* (1974) at “Nostalgia is a human melancholy made possible by our consciousness, which is the consciousness of something else, the consciousness of an elsewhere, the consciousness of a contrast between past, between present and future. [...] The nostalgic finds herself physically in one place, and yet “he feels mentally absent from this place where he is corporeally present.” At the same time, the place in which the nostalgic would rather be, the place in which he “is” *in mente* he knows he is physically absent from. The power which allows us to relate to that which is absent is the imagination. [...] nostalgia is made possible by our non-imaginative attachment to a “here” or a “now.” It is in contradistinction to this concrete “here” and “now” from which we cannot escape except by means of the imagination that any relationship of “absence” is made intelligible. A being that is neither here nor there, or equally here and there, would not be subject to nostalgia in the same way as we are. In the case of homesickness or exile the situation is as follows: the homesick individual is physically in a different place than the one that they desire to be in. The homesick individual is literally displaced from where she would rather be.” (Feuerhahn 2015)

“Although Jankélévitch rejects the etiological reduction of nostalgia to the natural love for the homeland (i.e., patriotism), in another respect he does liken nostalgia to love. He writes, “love, like nostalgia, produces sacred sites.” We already pointed out the preferential, desiring element in nostalgia. Furthermore, in Hart we heard of that nostalgia’s essentially affective character. The close relationship between love and nostalgia should not come as a surprise. [...] Nostalgia is of the mind and of feelings rather than of physical pressures. On this account nostalgia bears a closer resemblance to the frustrated love of the person who is separated from the object of their desire than it resembles the situation of a tree or a plant that has been uprooted from its native soil. The juxtaposition of love and nostalgia rather serves a different purpose in Jankélévitch’s treatment of nostalgia, namely a critical appraisal of the sensibility of the experience of nostalgia. From the beginning he seems to align himself with the generally-held view that nostalgia “romanticizes” (or idealizes) the homeland or past. But he adds that nostalgia is “irrational” insofar as it is “disproportionate to its cause.” We do not feel nostalgic for a time or place *because* this place is so special. It is rather nostalgia itself that confers the aura of being special onto the time or place in question. Nostalgia makes us feel that a certain place is special. It is *because* of our nostalgia for a place that this place “is” special. Nostalgia is “at the same time the cause and the effect.” In this respect, nostalgia is again similar to love” (Feuerhahn 2015).

Det tyske ordet “Ostalgi” brukes om nostalgiske følelser knyttet til hverdagslivet i den øst-tyske diktaturstaten DDR. Noen mennesker som vokste opp i DDR, opplever en slags lengsel tilbake til (noen elementer i) kulturen og livet der. “Spreewald gherkins, the famous green and red Ampelmännchen traffic signals and old Trabant cars nicknamed Trabi – they were all part of everyday life for people in the GDR. After the reunification of Germany in 1990, the majority of these cultural

icons disappeared and were greatly missed by some of the people who had grown up with them. And so the term Ostalgie was born. It's a play on the words *Osten*, meaning "the East" – as the GDR was referred to – and *Nostalgie*, or nostalgia. Ostalgie is a longing for the down-to-earth aspects of a bygone era, if not for the collapsed political system itself. Ostalgie has also become a trend among tourists, with special shops that sell products from the former GDR and parties where music of the period is played. But considering the injustices committed by the regime, remembering the GDR period is always accompanied by ambivalence." (<https://www.dw.com/en/ostalgie/a-16196893>; lesedato 28.01.20)

Notat_

(_sjanger)

“Arbeidet med å ta møtenotater, forelesningsnotater, lesenotater fyller oss vanligvis ikke med begeistring. [...] Forutsetningen er at vi bruker arbeidet til å utvikle vår egen tenkning. Derfor består gode notater av to ting: en konsis beskrivelse eller oppsummering av erfaringen (det vi leste, hørte, så, opplevde), pluss våre egne refleksjoner og reaksjoner. [...] Notatskrivningens kunst befinner seg på grenselinjen mellom det personlige og det vitenskapelige, det private og det offentlige. Å ta notater skjerper oppmerksomheten. Dersom vi venner oss til å skrive ned våre egne tanker og reaksjoner, vil notatvanen over tid hjelpe oss til å bli mer bevisste på hva vi faktisk bryr oss om i tilværelsen. [...] Tradisjonelt har notatskrivning alltid vært en privatsak. Om vi straks gjør notatene offentlige, tror jeg at de vil fungere mindre kreativt. Notater skal hverken beundres eller kritiseres. De skal være et privat laboratorium, et sted der vi er fullstendig frie til å eksperimentere uten tanke på hva andre måtte mene, men også uten behov for stadige “tilbakemeldinger”. Forfattere har alltid brukt notater og dagbøker på denne måten: både som daglig skrivetrening og som oppøvelse av observasjons- og tenkeevnen. Men forfattere tøyser ofte notatgenren til bristepunktet. Vladimir Nabokov skrev romanene sine på kartotek kort som han redigerte og stokket om på til boken var ferdig. [...] Det går grenser. Jeg traff en gang en ung mann som ikke kunne leve uten å ta notater. Han skrev konstant: midt i samtaler, over middagsbordet, på teater og kino. Den stadige noteringen fungerte som en mur som stengte andre ute.” (litteraturprofessor Toril Moi i *Morgenbladet* 4.–10. september 2015 s. 52)

“New York Times meldte søndag 6. mars at institusjoner i Oklahoma hadde sikret seg Dylans arkiv, som består av notatbøker, bilder, korrespondanse, innspillings-taper, fotografier og annet materiale, i alt 6000 registreringsnummer, for mellom 15 og 20 millioner dollar.” (*Morgenbladet* 11.–17. mars 2016 s. 44)

“Charles McCarry var 43 år gammel da han debuterte med *The Miernik Dossier* i 1973. Boken besto av en samling telegrammer, notater, memos og analyser – rett og slett som en etterretnings-mappe om en operasjon – og vitnet om en forfatter som kunne sitt fagfelt.” (*A-magasinet* 29. januar 2016 s. 36)

Krimforfatteren Jørgen Brekke har skrevet bøker om etterforskeren Odd Singsaker, og sa i et intervju: “Mindre kjent er at jeg har fylt ut notatboken til Singsaker for flere av romanene, nøyaktig slik jeg tenker meg at den distré førstebetjenten ville gjort det selv under sakens gang. Det er også et godt hjelpemiddel i skrivingen.” (*Krimmagasinet* 2016 s. 14)

“I en forlatt rusten buss fra andre verdenskrig, fullstendig malplassert langt inne i Alaskas ødemark, ligger det en utslitt notatbok. Blant de flere hundre hilsenene fra besøkende står det blant annet: “Det som foregikk her, overskrider det alminnelige og trivielle”, “Han fant en ro i sjelen som de fleste andre dør uten å oppnå”, “Det er noe med Alaska som forandrer deg” og “Chris rotet det kanskje til, men han rotet det til på fenomenalt vis!”.” (*Dagbladet* 4. mars 2008 s. 36) Chris McCandless var en lovende student som en dag forlot sin amerikanske hverdag og reiste langt inn i Alaskas dype skoger. Han kastet kartet sitt da han kom fram, for at naturen skulle virke mer urørt og ukjent. Hans liv er senere beskrevet i Jon Krakauers dokumentarbok *Into the Wild* (1996). McCandless døde i villmarka og fikk heltestatus hos mange amerikanske ungdommer. “Og bussen i Alaska, der McCandless endte sine dager, har blitt deres valfartssted.” (*Dagbladet* 4. mars 2008 s. 36)

“Vincent Placcius [...] a professor at Hamburg. In his *De arte excerpendi* (1689) Placcius published an anonymous manuscript (now in the British Library) describing an “*arca studiorum*” and presented his own improvements for this note-storage closet. Placcius would take notes on slips of paper which he stored in a special *scrinium literatum* (“literary chest”) built for the purpose, in which the slips were stuck onto hooks labelled with topical headings. Placcius’s preference for slips of paper over the usual bound notebooks is quite unique, although moveable slips had occasionally been recommended as a temporary tool in the preparation of an index or a notebook. Placcius praised his *scrinium* especially for making all of his material visible in one glance and for the ease with which the slips could be shifted between different categories. Placcius’s system did not suffer from the usual problems associated with notebooks: gauging the amount of blank space to leave for future entries under a given heading and then running out of space, or wanting to change the heading under which an entry had been made without having to copy it out again. Placcius also liked using the *scrinium* for interfiling with his notes the many printed pamphlets, “programs, fragments of books or disputations of others” which the German academic life generated in such abundance. Although Leibniz reportedly had a *scrinium* made according to Placcius’s instructions, the cost and energy required to construct such a note-storage device was beyond the abilities of most. Placcius’s autobiographical appendix to his manual indeed reveals his

extraordinary dedication to taking and sorting notes in a lifetime devoted to making indexes and tables, compiling bibliographies, quotations and wordlists, yielding a total of 72 different works.” (Blair 2003)

No-teater

(_drama) Det japanske ordet “no” kan bety både “det å ha kraft, evne” eller “formfullendt etterligning”.

En tradisjonsrik japansk teaterform som sannsynligvis stammer fra rituelle buddhistiske tempelfester. Handlingen er basert på myter og legender og framføres med masker, stiliserte bevegelser og dans, til sang og musikk.

Åtte No-skuespill av japaneren Yukio Mishima har blitt utgitt på Samlaget, oversatt til nynorsk av Anne Lander Peters.

Novella

(_sjanger, _skjønnlitteratur) I engelsk og andre språk brukt om lange noveller som nærmer seg romaner.

Nummerert opplag

Et opplag av en bok eller et annet skrift i et opplag der hvert eksemplar er nummerert fra 1 og oppover. I et eksemplar står det f.eks. “nr. 19 av 70”, hvis boka kun er trykt i 70 eksemplarer.

Nummerert opplag gjør hvert eksemplar sjeldent og eksklusivt, og gir dermed samlerverdi (prestisjemessig og/eller økonomisk).

Goethes *Erlkönig/Alvekongen* (2000; utgitt på Damm forlag) er en bildebok med Goethes dikt. Boka ble trykket i 2000 eksemplarer, og 300 av dem ble nummerert og signert av tegneren Anne Tone Thorshaug. Astrid Lindgrens *Ur-Pippi* (den aller første boka om Pippi, skrevet til Lindgrens datter på hennes 10-årsdag) ble gitt ut på norsk på Damm i 2007. Også den ble gitt ut i et nummerert opplag.

Nyskapt ord

(_oversettelsespraksis) Å lage eller finne opp nye ord (neologismer).

For å kunne oversette greske filosofer, først og fremst Platon, til latin måtte romeren Cicero finne på nye ord i sitt morsmål. Det greske “ousia” (“ting”) oversatte han med det selvlagde ordet “substantía”. Ordet “humanitas” ble skapt av Cicero; det står for en idé om alle menneskers likeverd og dannelseshumanisme (kulturen som menneskets natur).

Da franskmannen Jacques Amyot skulle oversette Plutarks *Berømte menns liv* på 1550-tallet, oppdaget han at fransk manglet ord for mange latinske termer. Amyots løsning ble å skape noen nye ord (Lanson og Tuffrau 1953 s. 105).

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