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Nasjonalsang

(_sjanger, _lyrikk) Også kalt “fedrelandssang” og “nasjonalhymne”. En sang som ofte har episke trekk og handler om sammenhenger mellom landet (naturen), historien og folket.

En fedrelandssang målbærer oftest tydelige verdier og idealer, f.eks. frihet, selvstendighet, kampvilje, mot, utholdenhet, livsglede. Folks liv framstilles ofte som en kamp, en tilpasningsprosess i retning å realisere idealene. Sangen er en hyllest til folket og landet.

Ofte legges det vekt på det mektige, ærverdige, majestetiske. Noen store historiske personligheter kan bli omtalt. Sangen skal vekke patriotisme og fedrelandsbegeistring gjennom hyllest av kultur og natur i hjemlandet, ros av folkets egenart osv. Landets og folkets historie utgjør en arv som må bæres videre. Nasjonen har en fortid som forplikter – og sangen inngår som en slags kjede mellom da og nå.

De aller fleste land i verden har en offisiell fedrelandssang, som er tonesatt og som alle i landet forventes å kunne. De offisielle fedrelandssangene spilles og synges under premieutdeling på olympiader osv.

“The song that can claim to be the world’s first anthem was written around 1570. No one knows exactly when. It’s called ‘Het Wilhelmus’ (‘The William’), and today it’s the anthem of the Netherlands. It’s slow and steady, the sort of tune you imagine farmers whistling while they plough fields.” (Alex Marshall i <https://www.penguin.co.nz/books/republic-or-death-9781473507531>; lesedato 09.09.20) Marshall har publisert boka *Republic or Death! Travels in Search of National Anthems* (2015).

“ ‘God Save the King’ [...] was a short, simple song that increased a king’s popularity, helped stop an army and helped make everyone in Britain – well, England at least – feel a bit more united. They were no longer Londoners, villagers or serfs under a lord. They were the king’s subjects and they could conquer all. It kept on being sung long after the Jacobite threat had disappeared, and every other king in Europe quickly paid attention to it. ‘Why haven’t I got a song?’ you can imagine Tsar Alexander of Russia thinking. ‘Where’s my bloody tune?’ Frederick V of Denmark might have complained. And so they took ‘God Save the King’, changed the words to suit themselves, then built nations off the back of it – using

these songs to help define borders as much as to foster love for themselves. As nations emerged over the coming century, anthems became one of the main things that explained to people who they belonged to, what their characters were, what they were meant to strive for, even what language they were meant to speak. The other symbols of nationhood – flags and crests – couldn't do that.” (Alex Marshall i <https://www.penguin.co.nz/books/republic-or-death-9781473507531>; lesedato 09.09.20)

“National anthems are musical expressions of national pride intended to arouse feelings of patriotism. [...] Anthems are often played at sporting games and official events.” (Cristina Burack i <https://www.dw.com/en/national-anthem-controversies-around-the-world/g-42848113>; lesedato 02.06.20)

“By the end of the 1800s, having an anthem had become so natural that even independence movements made sure they had ones ready and waiting. Anthems soon became an everyday part of diplomacy, played whenever a dignitary arrived in a capital. They also became an everyday part of education, taught in schools. And then, just to make sure no one could do without them, they became an essential part of sports. In 1905, a Welsh rugby crowd sang ‘Hen Wlad Fy Nhadau’, the graceful ‘Land of My Fathers’, in response to New Zealand’s haka, the intimidating war dance performed before matches. It was apparently the first time an anthem had been sung at the start of an international sporting event and the practice soon caught on. In 1921, the International Olympic Committee decided anthems would be played to celebrate every gold medal. From then on, a country literally couldn't go without one of these songs. But, of course, like everything connected with nationalism, as soon as they were penned they were politicised and they became as divisive as they are unifying, and as controversial as they are everyday.” (Alex Marshall i <https://www.penguin.co.nz/books/republic-or-death-9781473507531>; lesedato 09.09.20)

“National anthem, hymn or song expressing patriotic sentiment and either governmentally authorized as an official national hymn or holding that position in popular feeling. The oldest national anthem is Great Britain’s “God Save the Queen,” which was described as a national anthem in 1825, although it had been popular as a patriotic song and used on occasions of royal ceremonial since the mid-18th century. During the 19th and early 20th centuries, most European countries followed Britain’s example, some national anthems being written especially for the purpose, others being adapted from existing tunes. The sentiments of national anthems vary, from prayers for the monarch to allusions to nationally important battles or uprisings (“The Star-Spangled Banner,” United States; “La Marseillaise,” France) to expressions of patriotic feeling (“O Canada”).” (<https://www.britannica.com/topic/national-anthem>; lesedato 02.06.20)

“National anthems vary greatly in musical merit, and the verse or text, like the music, has not in every case been written by a national of the country concerned.

Changes in politics or international relationships often cause the texts to be altered or a new anthem to be adopted. [...] Few national anthems have been written by poets or composers of renown, a notable exception being the first Austrian national anthem, “Gott erhalte Franz den Kaiser” (“God Save Emperor Francis”), composed by Joseph Haydn in 1797 and later (1929) sung to the text “Sei gesegnet ohne Ende” (“Be Blessed Forever”). Haydn’s melody was also used for the German national anthem “Deutschland, Deutschland über Alles” (“Germany, Germany Above All”), adopted in 1922. Beginning with its third verse, “Einigkeit und Recht und Freiheit” (“Unity and rights and freedom”), it continues in use as the national anthem of Germany, retitled as “Deutschlandlied.” The German national anthem before 1922 had been “Heil dir im Siegerkranz” (“Hail to Thee in Victor’s Garlands”), sung to the melody of “God Save the Queen.” ” (<https://www.britannica.com/topic/national-anthem>; lesedato 02.06.20)

“National Anthems are the equivalent in music of a country’s motto, crest or flag. The English term ‘anthem’ as applied to such a piece became current in the early 19th-century; in most other languages the word corresponding to the English ‘hymn’ is used. The occasions upon which National Anthems are required vary from country to country, but one of their main functions has always been to pay homage to a reigning monarch or head of state; they are therefore normally called for on ceremonial occasions when such a person or his representative is present. The tradition, in Europe at least, of playing National Anthems in theatres, and more recently in cinemas, dates from 1745, when Thomas Arne’s version of ‘God Save the King’ was sung at the Theatre Royal, Drury Lane.

National Anthems are frequently used today at football matches and other sports meetings, notably at the quadrennial Olympic Games, where the winner of each event is saluted with the Flag and National Anthem of the country he represents. The power of a National Anthem to strengthen a nation’s resolve was demonstrated during World War II when the BBC’s weekly broadcasts from London of the National Anthems of the Allied Powers attracted an audience of millions throughout Europe. It is now as much a matter of course for every country to have its own National Anthem as to have its own flag. Many of the older National Anthems, including those of France and the USA, came into being during a period of national crisis.

The earliest of all, that of Great Britain, was sung and printed at the time of the Jacobite rising, though the melody itself is probably much older; and by the end of the 18th-century, Spain, France and Austria had also adopted National Anthems. It was the growing awareness of nationalism in the 19th- century that led to their proliferation, especially in central Europe and South America.

Japan’s National Anthem dates from 1893, but it is only since 1949, when China adopted hers, that Eastern countries as a whole have followed the West’s example in this way. The emergence of new independent states in Africa and elsewhere

since the end of World War II has led to a corresponding increase in the number of National Anthems now in use. The texts of National Anthems are rarely of literary merit. Patriotic fervour is usually the keynote, though the forms and images used to express it vary a good deal and can reveal much about the character of a nation at the time the words were written.

The text of a National Anthem may often have to be revised or modified in the light of political changes within the country or in its relations with its neighbours. Some countries, particularly those that have enjoyed long periods of peace and political stability, choose National Anthems that dwell upon the natural beauty of the land.

Several National Anthems are built around a national hero, such as Denmark's King Christian and Haiti's Jean-Jacques Dessalines, or around a nation's flag, like those of Honduras and the USA. Many are in effect prayers, like 'God Save the King/Queen', or calls to arms, like France's 'La marsillaise'. The struggle for independence (or the pride in achieving it) is a favourite theme among those countries that have emerged since 1945.

A 20th-century development stemming from the National Anthem is what might be termed, the 'international' or 'supra-national' anthem. The tune known as the 'Internationale' (formerly the National Anthem of the USSR) has been used as a left-wing revolutionary song in many countries, including Italy and Albania. The melody of Tanzania and Zambia has existed for many years as a pan-African anthem, especially among the southern Bantu.

In January 1972, an arrangement by Herbert von Karajan of the main theme from the finale of Beethoven's Ninth Symphony was adopted (against the wishes of many musicians) as a European Anthem by the Committee of Ministers of the Council of Europe. The United Nations Organization also has an Anthem by Pablo Casals to words by W. H. Auden, though this has not been (nor is likely to be) officially adopted.

National Anthems are rarely noted for their musical quality any more than for their texts, though most countries have succeeded in finding a tune that is suitably dignified or stirring. Not surprisingly there has been a tendency for some countries to emulate their neighbours, with the result that the musical style of a National Anthem is often determined as much by geographical locality as by the date it was written.

Broadly speaking, National Anthems may be divided according to their musical characteristics into five categories, which are not, however, entirely exclusive.

(a) Hymns: The stately rhythmic tread and the smooth melodic movement of 'God Save the King/Queen' have served as a model for many National Anthems, both in

Europe and among those countries that were formerly British colonies. European National Anthems of this kind tend to be among the oldest.

(b) Marches: Together with the first group, these account for the majority of all National Anthems. The earliest march to be adopted as a National Anthem was the ‘Marcha real’ of Spain (1770), but it is ‘La marseillaise’ that has provided the main inspiration for National Anthems of this type. Its initial phrase is echoed, either rhythmically or in pitch, in many examples.

(c) Operatic: The tendency for a National Anthem of one country to resemble those of its neighbours is nowhere more clearly shown than in the examples of South and Central America. As a group they are strongly influenced by the style of 19th-century Italian opera, and at least three of them were composed by Italians. They are without question the longest, most elaborate and most impractical of all National Anthems. Always in march rhythm and often with an imposing orchestral introduction, they are mostly cast in a ternary form of chorus-verse-chorus. The longest and most ambitious, that of El Salvador, would not be out of place in one of Verdi’s middle-period operas.

(d) Folk: A notable and perhaps disappointing feature of the National Anthems of those countries previously under the rule of Britain, France or Belgium is that they have mostly been content to imitate European traditions. Several of them were composed by nationals (missionaries or government officials) of the former controlling powers. For National Anthems independent of the European tradition one must look mainly to Eastern countries such as Japan, Myanmar and Sri Lanka, whose National Anthems rely strongly upon folk music and sometimes call for indigenous instruments and are accompanied by formal gestures.

(e) Fanfares: A small group of anthems, mainly those of oil-producing countries in the Middle East (Bahrain and Kuwait) amount to little more than a fanfare-like flourish without text.” (Michael Jamieson Bristow i <https://www.national-anthems.org/origins.htm>; lesedato 09.09.20)

Norge har hatt tre minst sanger som har fungert som fedrelandssanger: Johan Nordahl Bruns “For Norge, Kiæmpers Fødeland” (1771; også kalt “Norges Skaal”); Henrik Anker Bjerregaards “Sønner af Norge” (1819); Bjørnstjerne Bjørnsons “Ja, vi elsker dette landet” (1859). “Ja, vi elsker” har “fått konkurranse fra alternative nasjonalsanger. Dette har sammenheng med språkkampen. I forbindelse med at nynorsk ble anerkjent som offisiell språkform i 1885, ble det fremsatt ønske om en nynorsk fedrelandssang. Her var både Arne Garborgs “Gud Signe Noregs Land” og Elias Blix’ “Gud Signe vårt Dyre Fedreland” fra 1890 alternativer.” (Cato Schiøtz i *Morgenbladet* 24. desember 2009–7. januar 2010 s. 59)

“Ja, vi elsker” “har aldri fått offisiell status som Norges nasjonalsang, slik “Sønner av Norge” gjorde, da den vant en nasjonalsangkonkurranse i 1821. Folket har gjort

“Ja, vi elsker” til sin nasjonalsang i løpet av de 150 årene som har gått siden Bjørnstjerne Bjørnson første gang offentliggjorde sangen som 27-åring. Han skrev den da fedrelandssanger var en del av populærkulturen, inspirert av sin turbulente, politiske samtid. Etter hvert som den politiske situasjonen i Norge endret seg, endret Bjørnstjerne Bjørnson “Ja, vi elsker”. Førsteutgaven het “Norsk Fædrelandssang tilegnet Norges Konge Hans Majestæt Kong Karl” (Bjørnson fornorsket Carl til Karl), og inneholdt noen særs kongevennlige linjer:

“Kongen selv staar stærk og aaben
som vor Grænsevagt,
Og hans allerbedste Vaaben
Er vor Broderpagt.”

Verset er blitt tolket som taktikkeri fra Bjørnsons side: Ren smiger for å få svensk-norske kong Carl IV (XV i Sverige) til å vise lojalitet mot Norge mens nordmenn kjemper for sin selvstendighet. [...] I 1863 står Danmark på randen av krig mot Tyskland, og Bjørnson slår et slag for samhold mellom de skandinaviske landene, idet han skriver om fedrelandssangen på ny. Kong Karl fjernes, både fra tittel og innhold, mens Skandinavia er med i én av to nye strofer:

“nu vi staa tre Brødre sammen
og vi skal saadan staa!”

[...] Før 1870 endrer Bjørnson sangen for tredje gang. Han gir ut den endelige versjonen i samlingen “Digte og sange”. Unionsstriden med svenskene er atter et tema, uten at kong Karl tas inn igjen av den grunn.” (Ingrid Synnøve Torp i *A-magasinet* 15. mai 2009 s. 32)

“Bjørnsons viktigste og evigaktuelle arbeid er selvsagt vår nasjonalsang, “Ja, vi elsker”. Bakgrunn, tilblivelse og utvikling av denne sangen er grundig behandlet av Jon Gunnar Jørgensen, Anne Jorunn Kydland Lysdahl og Vigdis Ystad i en bok som kom på Pax i 2002, *Historien om “Ja, vi elsker”*. Sanger med karakter av nasjonalsang begynte ikke med Bjørnson. Allerede Johan Nordahl Bruns kraftpatriotiske “For Norge, Kjæmpers Fødeland”, skrevet i 1782, ble oppfattet som nasjonalsang. Når nordmenn samlet seg og nasjonal reisning sto på programmet, var det den de sang – på tross av at den vel egentlig er en lystig og hyperpatriotisk drikkevise. [...] I sin opprinnelige form hadde “Ja, vi elsker” bare seks vers, det vil si to vers mindre enn den endelige utgaven. [...] utviklingen i sangen følger en historisk linje hvor viktige personer fra den norske kongerekke blir fremhevet. [...] Allerede høsten 1864 ble sangen omtalt som selve fedrelandssangen. Det var også i 1864 at sangen første gang ble fremført offentlig. Det skjedde 17. mai under Joh. D. Behrens ledelse. Samtidig kom den første gang som selvstendig trykk med Richard Nordraaks noter. [...] Tittelen på sangen har endret seg flere ganger. I de senere utgavene av Bjørnsons diktsamlinger kalte Bjørnson teksten “Sang for Norge”.” (Cato Schiøtz i *Morgenbladet* 24. desember 2009–7. januar 2010 s. 59)

“Første gang Norges nasjonalsang ble sunget offentlig, var på Eidsvoll 17. mai 1864. Samme aften ble den fremført fra aulatrappen i Kristiania. Da ble 50-årsminnet for Grunnloven feiret. Bjørnstjerne Bjørnson skrev “Ja, vi elsker” til Stortingets høytidelige åpning i 1859, tilegnet kong Karl XI. Fire år senere omskrev dikteren teksten endel. Rikard Nordraak komponerte melodien en gang mellom 1863 og 1864.” (Bjørn Brøymer i *Aftenposten* 16. mai 1994 s. 9)

17. mai 1906 stod Bjørnstjerne Bjørnson foran en bauta på en kirkegård i Berlin og sa til en tallrik forsamling: “Melodien til “Ja, vi elsker” hører til de få verden over som i store øyeblikk kan ta i seg et helt folks åndedrag. Den hører til de enn færre som selv har vært med å forberede og samle folket inn til disse store øyeblikk. Det er noe ved å synge den, som når en ser opp etter et fjell. Brystet vider seg ut uvilkårlig med det samme. Vår energi ildnes av den, vår samfølelse luer sterkere når den er sunget. Vår fedrelandssang er et lite fredsølt folks, men synges den i farens stund, da står selvhevdelsen pansret i hver linje.” (her sitert fra *Aftenposten* 16. mai 1994 s. 9)

Bjørnson var fornøyd med versjonen fra 1869 av “Ja, vi elsker”. “Han kaller sangen “åpen og fri som dagen”. Men etter hvert utvikler låten seg til en landeplage, og rollen som popmusiker er han tydeligvis ikke så komfortabel med: “Hvor jeg viser meg, blir jeg møtt med den sangen, den gjør meg snart gal, den forfølger meg overalt; kommer jeg inn på et hotell, samler pikkoloer og oppvarter seg for å synge den til meg, – ja, det ender vel med at om jeg må oppsøke “et visst sted”, samler rengjøringsdamene seg utenfor og feirer mitt besøk med avsyngelse av “Ja, vi elsker!”.” (Bjørnstjerne Bjørnson, 1905)” (Ingrid Synnøve Torp i *A-magasinet* 15. mai 2009 s. 32)

“Bjørnson gjorde noe uvanlig da han ved siden av konger og helter tok vanlige folk inn i fedrelandssangen. Bønder, ja til og med *Kvinner selv stod opp og strede* i kampen for Norge (vers 3). [...] Bjørnsons forsøk på å være aktuell har gitt en evig aktuell sang, en sang som kanskje nådde sin symbolske topp under 2. verdenskrig. Eller på fredsdagen 8. mai 1945, da fangene på Grini stilte til appell for siste gang og fikk høre at “Norge er igjen et fritt land”. Jubelen brøt løs, og hundrevis av gråtende menn sang “Ja, vi elsker dette landet”.” (Ingrid Synnøve Torp i *A-magasinet* 15. mai 2009 s. 34)

Den indiske forfatteren Rabindranath Tagore, som fikk Nobelprisen i 1913, skrev ca. 2000 sanger, “blant dem Indias nasjonalhymne “Jana-Gana-Mana” og nasjonalsangene til Bangladesh og Sri Lanka. Han var selvlært og deltok i kampen for et pasifistisk opprør mot kolonimakten sammen med Mahatma Ghandi.” (*Dagbladet* 22. oktober 2016 s. 53)

“Dusan Sestic is arguably the world’s unluckiest composer. Back in 1998, he found himself short of money so decided to enter the contest for a new Bosnian national anthem, one meant to help heal the country’s bitter ethnic divides following its civil

war. He didn't really want to win – he was more nostalgic for Yugoslavia than patriotic for the new country – so entered a gently stirring song that he felt good enough to come second or third, pocket some prize money and move on. But he won, and his life changed dramatically overnight. Fellow Serbs, some of whom opposed the very existence of Bosnia, started labelling him a traitor. Many Bosniaks and Croats were equally annoyed that an ethnic Serb had written the tune that would symbolise their country. He struggled to get work. Ten years later, he won a second competition for words to the anthem, but ethnically motivated politicians refused to approve them. [...] Then in 2009, as if that wasn't enough, someone made a discovery. It turned out that Dusan's anthem was remarkably similar to the music that opens *National Lampoon's Animal House* – the 1978 film about a debauched university fraternity. Immediately some called for Dusan's anthem to be dropped and he was accused of plagiarism. [...] He pointed out some differences between the two melodies. "Not everyone in this country is a thief or corrupt," he added. "If I was, I would be a politician and be doing far better in life." ” (<https://www.bbc.com/news/magazine-34052000>; lesedato 24.05.20)

“Estonia and Finland share the same melody for their anthem – which meant Estonians could still hear their anthem under Soviet rule by tuning into Finnish radio stations. The tune, written by German composer Fredrik Pacius, is said by some to be based on a German drinking song.” (<https://www.bbc.com/news/magazine-34052000>; lesedato 24.05.20)

“Even the Star-Spangled Banner isn't original, sung to the tune of an old British drinking society song, *To Anacreon in Heaven*. When politicians were debating whether to adopt it as the country's official anthem, many objected, arguing that a unique American melody was needed – and definitely not one people used to get drunk to. [...] If you write an anthem today, you need to come up with a melody so simple it can be whistled in the street and bellowed at football matches – but one that's also dignified and stirring. The chances of doing that while composing something that's not reminiscent of an existing composition are remarkably slim.” (<https://www.bbc.com/news/magazine-34052000>; lesedato 24.05.20)

“The Marseillaise is one of the world's most contested songs. Within weeks of it being written in 1792, its composer, Claude Joseph Rouget de Lisle, was thrown in prison suspected of being a royalist, a move that almost took the anthem down with him (he escaped the guillotine by writing another song about Louis XVI having his head chopped off). It was written as a call to arms to inspire people against an Austrian invasion – hence the chorus: “To arms, citizens ... Let's water the fields with impure blood.” But the interpretation of the lyrics quickly changed, and it would latterly be seen as dangerously anti-establishment and, paradoxically, a tool of the elite. Just a few years after it had been made the country's anthem, Napoleon disowned it because he had seen its power and did not want it inspiring a revolution against him – and because he hated its composer, who had probably had an affair with his wife. [...] The Marseillaise did not really regain its initial meaning of

defiance and unity – of a nation confronting “tyranny’s bloody banner”, to quote the first verse – until the first world war, when it became a rallying cry of the people once more. Back then, Rouget de Lisle’s remains were paraded through the streets of Paris in an effort to inspire, ironically ending up in Invalides, the home of the French military, yards from Napoleon’s tomb.” (Alex Marshall i <https://www.theguardian.com/world/2015/nov/17/la-marseillaise-has-controversial-french-anthem-finally-hit-right-note>; lesedato 09.09.20)

“The Marseillaise meant everything to the French again during the second world war, when it was sung by the resistance, having been banned by the Vichy government. Afterwards it somehow kept that vitality, becoming a rallying cry to rebuild the devastated country, with “To arms, citizens” proving just as useful in motivating bricklayers as it had been in galvanising soldiers. But since then, there is no denying that the song has become uncomfortable. It was often sung during France’s occupation of Algeria and its brutal, eight-year-long war of independence. [...] In 2001, it was booed by French-Algerians in the first match between the two countries. In 2002, Corsicans booed it so loudly at a cup final that the then president, Jacques Chirac, stormed out and the match was allowed to restart only after he had calmed down. [...] the chorus and its climax: “Let’s water the fields with impure blood.” They all knew it was written during the French Revolution – a song of defiance against Austrian invaders looking to restore Louis XVI and Marie Antoinette to full power – but they also knew it had been hijacked by its colonial legacy and the far-right – Marine Le Pen’s National Front – people who seemed to hear the words sang impur (impure blood) and take it as referring to the country’s immigrants.” (Alex Marshall i <https://www.theguardian.com/world/2015/nov/17/la-marseillaise-has-controversial-french-anthem-finally-hit-right-note>; lesedato 09.09.20)

“Austria changed its national anthem lyrics in 2012 to make it more gender inclusive. It replaced the word “sons” with “sons and daughters,” and a line in the third stanza, reading “Unified in brotherly choirs,” was changed to refer to “jolly choirs.” [...] In 2016 a Canadian MP proposed to change one line in the country’s English-language anthem, to replace “True patriot love in all thy sons command” with “True patriot love in all of us command.” The suggestion polarized political sentiment, with some, like Prime Minister Justin Trudeau, heralding it as a step towards gender equality, and others blasting the change. The bill passed in February 2018. [...] The New Zealand anthem exists in two languages, English and Te Reo, the Maori language. Their texts are not identical but are meant to convey similar meaning. For instance, whereas the English refers to “men of every creed and race,” the Maori text has “let all people.” In this case, that’s because Maori pronouns are gender-neutral.” (Cristina Burack i <https://www.dw.com/en/national-anthem-controversies-around-the-world/g-42848113>; lesedato 02.06.20)

“The UK’s anthem doesn’t actually have fixed text, since it depends on whether the ruling monarch is a queen or a king. Currently, with Queen Elizabeth II on the

throne, the song includes lines like “scatter her enemies.” There is also no single definitive version, though the standard one is criticized for its militarism. An official peace version written after WWI has been largely forgotten.” (Cristina Burack i <https://www.dw.com/en/national-anthem-controversies-around-the-world/g-42848113>; lesedato 02.06.20)

“National anthems can unite citizens every time they are performed, bringing citizens together (physically and/or mentally) in patriotic communion. During World War II, the BBC promoted this goal, airing weekly broadcasts of the Allied Power’s national anthems. European listeners (numbering in the millions) reported a strengthened resolve and increased camaraderie after hearing such broadcasts. In targeted nations, the broadcasts reportedly increased citizens’ nationalistic fervor (Mead 1980, p. 46). A similar phenomenon can be witnessed when citizens sing the anthem or salute the flag at the onset of sporting events or international competitions. In attending to the symbol, a seemingly disconnected crowd is momentarily united as they collectively applaud their national essence.” (K. A. Cerulo i <https://www.sciencedirect.com/topics/social-sciences/national-anthems>; lesedato 15.06.20)

“For the first two decades of Queen Elizabeth’s reign, New Zealanders stood for the national anthem at the start of every movie session. The drums rolled, the Queen appeared on horseback surrounded by gold-braided troops, and ‘God Save ...’ boomed around the country’s Regents, Her Majesty’s, Majestics, Empires and so on [...] This was different to Britain, where the national anthem played after the performance. ‘Attempts in a few theatres to follow the normal British procedure ... resulted in an undignified rush for the exits as the drum rolls began’, movie theatre historian Wayne Brittenden recalled. In fact, the Brits were often no more reverent. Some smaller independent theatres dropped the national anthem before the two big chains followed suit.” (<http://www.nzhistory.net.nz/media/photo/standing-queen-movies>; lesedato 24.06.15)

“Canadian MPs have voted in favour of making their country’s national anthem, *O Canada*, gender neutral, replacing the words “in all thy sons command” with “in all of us command”. Far from an ugly fight over national identity, the motion passed without much acrimony, and lawmakers followed it by standing and singing the amended anthem in both national languages. But not all countries have such an easy time with their anthems. Some ban awkward verses, some glue different songs together, and some think it wiser not to provide lyrics of any kind.” (Alan Bairner i <https://theconversation.com/why-national-anthems-cause-so-much-trouble-61220>; lesedato 24.05.20)

“The first two minutes and 52 seconds of Dawlat al-Islam Qamat are undeniably beautiful. [...] This is, to give it its English name, My Ummah, Dawn Has Appeared. It is the most popular song in the Islamic State. It is, arguably, the world’s newest national anthem. “The Islamic State has arisen by the blood of the

righteous,” it goes. “The Islamic State has arisen by the jihad of the pious.” [...] But it’s recognised by the fighters and supporters as kind of their anthem. It just spells out everything they stand for: the Islamic State has arisen, we’ve defeated so many enemies, we’re going to keep on doing so.” (Alex Marshall i <https://www.theguardian.com/music/2014/nov/09/nasheed-how-isis-got-its-anthem>; lesedato 22.08.20)

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