

# Bibliotekarstudentens nettleksikon om litteratur og medier

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Om leksikonet: [https://www.litteraturogmedieleksikon.no/gallery/om\\_leksikonet.pdf](https://www.litteraturogmedieleksikon.no/gallery/om_leksikonet.pdf)

## Nostalgi

Fra gresk “nostos” (komme hjem) og “algos” (smerte). Nostalgi er lengsel etter noe i fortiden, som er tilbakelagt, med idealisering av noe som allerede har skjedd eller eksistert, vanligvis i en persons eget liv. Savn i nåtidssituasjonen skaper ofte nostalgi. Bøker, filmer, dataspill og andre medier kan bidra til nostalgi. De kan eventuelt brukes bevisst fordi en person ønsker å stimulere nostalgiske følelser.

“Ulrika Wolf-Knuts definerar 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)

Nostalgi oppstår fra en idé om gode, gamle dager, uten de negative sidene som fortidens samfunn hadde (Bittner 2017 s. 32).

“The term nostalgia derives from the Greek for homesickness. In literature, nostalgia is used to refer to a general interest in the past, or even a longing for the past and past events or ways of life. Characters in literature often experience nostalgia as they think about their pasts and events from their past. Romantic literature often contains feelings of nostalgia. [...] Nostalgia is a theme in F. Scott Fitzgerald’s *The Great Gatsby* [1925]. Gatsby has a nostalgic longing for the past, represented by his longing for Daisy, but as the narrator Nick observes, he cannot repeat the past [...] The entire novel *Gone with the Wind* [1936] can be considered an example of nostalgia. The book was written by Margaret Mitchell in the early 1900’s, and it portrays the bygone days of the antebellum South. In the novel, Scarlett goes from innocent Southern belle to a woman hardened by the realities of war. One of the quotes that demonstrates nostalgia is found in Rhett Butler’s words as he and Scarlett watch Atlanta burned by Sherman’s army: “Take a good look my

dear. It's an historic moment you can tell your grandchildren about – how you watched the Old South fall one night.” After watching Atlanta fall, Rhett, who had declined (scandalously) to join the Confederate army up to that point, joined the army in a nostalgic gesture.” ([https://www.softschools.com/examples/literary\\_terms/nostalgia\\_examples/612/](https://www.softschools.com/examples/literary_terms/nostalgia_examples/612/); lesedato 02.03.22)

“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)

“[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)

“Nostalgi er en baklengslengsel. [...] Nostalgien er et tapsfenomen, men det er ikke lenger tap av hjemmet som sted, men av oversikt og orienteringsevne. Det er altså tapet av en *tid*, av stabil og tillitvekkende nåtid. Da søker vi tilflukt i fortid, i våre egne historier. Vi fyller våre minner med følelser og løfter dem opp som svært betydningsfulle. Nostalgien blir en del av vårt arbeid med å skaffe oss identitet.” (Finn Skårderud i <https://speilvendt.no/nomader-i-naet-nostalgiens-folsomme-historie/>; lesedato 23.03.22)

På 1900-tallet “nostalgia for origin and presence [...] led some modernists to the threshold of Nazism.” (Nicholls 1995 s. 301)

“Å være nostalgisk er slett ikke håpløst. Det er forbundet med positive følelser, det bidrar til selvkontinuitet og opplevd nærhet til andre. [...] Vi bruker de nostalgiske minnene som drivstoff for sosiale samtaler, som bindeledd mellom ulike tidsplan og med menneskene som betyr noe for oss. At det reduserer bitterhet er kanskje ikke overraskende, gitt at nostalgi innebærer en følelse av lengsel tilbake til noe godt – det rosenrøde fordriver kanskje det dystre, om enn for en stund. [...] Men ikke alle ser like rosenrødt på nostalgien. [...] nostalgi var knyttet til mer tristhet.” (Ylva Østby i <https://speilvendt.no/den-haplost-nostalgiske/>; lesedato 22.03.22)

“Wildschut et al. (2006) asked participants to describe when they become nostalgic. The most frequently reported trigger was negative affect (“I think of nostalgic experiences when I am sad, as they often make me feel better”) and, within this category, loneliness was the most frequently reported discrete affective state (“If I ever feel lonely or sad I tend to think of my friends or family who I haven’t seen in a long time”). [...] The psychological significance of nostalgia may reside in its capacity to counteract distress and restore psychological equanimity. [...] Nostalgia has been theorized to bestow “an endearing luster” on the self and cast “marginal, fugitive, and eccentric facets of earlier selves in a positive light” (Davis, 1979, pp. 41-46). [...] nostalgia imbues life with meaning, which facilitates coping with existential threat. [...] Nostalgia can contribute an overall sense of enduring meaning to one’s life. [...] Another key function of nostalgia is that it may facilitate continuity between past and present selves. Nostalgia may facilitate use of positive perceptions about the past to bolster a sense of continuity and meaning in one’s life [...] Nostalgia may boost optimism, spark inspiration, and foster creativity [...] Of course, there may also be complex nuances that merit attention. Nostalgia may erode a sense of meaning in the present and may forestall motivation, if the individual is fixated on better days gone by. [...] four key psychological functions: it generates positive affect, elevates self-esteem, fosters social connectedness, and alleviates existential threat. By so doing, nostalgia can help to navigate successfully the vicissitudes of daily life.” (Constantine Sedikides m.fl. i <https://view.officeapps.live.com/op/view.aspx>; lesedato 26.01.22)

“Some four hundred musical films were released during World War II, reaching a peak of 76 in 1944. They contained around eight hundred songs in total [...] Promoting patriotism and boosting morale were the order of the day. Nostalgia became a crucial component of the wartime musical, as cinema sought to remind service personnel of the traditions and values they were fighting for.” (Parkinson 2007 s. 42)

“Få krefter har bidratt mer til å forme det 21. århundrets kulturproduksjon og psykologiske klima enn nostalgi. Nostalgi beskrives som regel som en sentimental lengsel etter fortiden, men nostalgien som definerer vår tid, kjennetegnes først og

fremst av en opplevelse av gjenkjennelse, trygghet og tilhørighet som visker ut skillet mellom private minner og kommersielt tilgjengelige produkter. Den utstrakte resirkuleringen av fortellinger, figurer og fiksjonsverdener som preger dagens globaliserte underholdningsbransje, springer ut av ideen om at nostalgi er den sterkeste og mest pålitelige emosjonelle tilknytningen til forbruksvarer som det er mulig å fasilitere i industriell skala. Nostalgi er en naturlig impuls med dype røtter i det som gjør mennesket til menneske, og i likhet med så mange andre menneskelige impulser og reflekser finnes det i dag et verdensomspennende maskineri utformet for å kartlegge, forutse og tjene penger på den. Nostalgi får det kapitalistiske systemet til å flyte bedre, og fremkallingen av nostalgiske følelser er i dag så allestedsnærværende at vi knapt legger merke til den i hverdagen. I filmens verden er den imidlertid umulig å ignorere. De siste tyve årene er Hollywood blitt besatt av gjenkjennelighet, til et punkt hvor filmer basert på originale ideer og manus i dag er en utrydningstruet rase.” (Aksel Kielland i <https://www.morgenbladet.no/kultur/film-og-tv/2021/12/26/den-fjerde-matrix-filmen-setter-en-ny-standard-skriver-aksel-kielland/>; lesedato 18.01.22) Den svenske idéhistorikeren Karin Johannisson skrev i *Nostalgia: En känslas historia* (2001) at i “nostalgin lurar alltid falskheten och förfalskningen” (her sitert fra <http://ojs.novus.no/index.php/TFK/article/view/446/442>; lesedato 23.03.22).

“Nostalgi selger. Eldre musikk danker ut ny. Data- og analyseselskapet MRC Data publiserte nylig noen urovekkende tall: eldre låter utgjør nå 70 prosent av det amerikanske musikkmarkedet. Bransjenettstedet Music Business Worldwide peker i sin analyse av funnene på at det manglet ikke på store artistnavn som utga musikk i 2021 – de bare klarte ikke å konkurrere med “katalogmusikk”, altså alt annet enn ny musikk. De fremmer flere årsaker til hvorfor de gamle låtene spiser opp en stadig større del av markedet, som det at eldre benyttet seg mer av strømming under [korona-]pandemien enn de har gjort tidligere. Samtidig har også salget av vinylplater økt.” (*Morgenbladet* 21.–27. januar 2022 s. 24).

“From the 1980s in Britain there has been an expansive celebration of the national past and a growing intellectual critique of that celebration. This seemed to be occurring at a range of levels, from official political discourse to a plethora of new museums, to a burgeoning tourist industry, to local history societies, to period costume dramas on screens big and small, to conservation districts in towns and villages. Critical accounts looked at this and, invoking the Frankfurt School, heralded the birth of a “heritage industry.” The promotion and manipulation of the past was argued to provide a compensatory nostalgia for a time when Britain was Great, in, for instance, the rash of films adapting classic imperial fiction. Critics pointed out that part of this was the recovery of a “traditional England” in the face of a multicultural Britain, an Englishness that invoked history to both cloak and set a purported Anglo-Saxon ethnicity against other Celtic, Asian, and African Britons. One of the most cogent criticisms located a “cult of the country house” as creating a symbolic heartland for this nostalgic English nationalism. The country house was a favoured symbol for conservative commentators who could use it to stand for a

stable, hierarchically ordered society which symbolised the “English character.” In the country house the Right promoted a set of “virtues” as intrinsically English and associated them with a period of national “success.” ” (Mike Crang i [https://www.researchgate.net/publication/30049418\\_Placing\\_Jane\\_Austen\\_displacing\\_England\\_Touring\\_between\\_book\\_history\\_and\\_nation](https://www.researchgate.net/publication/30049418_Placing_Jane_Austen_displacing_England_Touring_between_book_history_and_nation); lesedato 08.12.20)

“Patrick Wright’s *On Living in an Old Country* and Robert Hewison’s *The Heritage Industry* [...] registered a profound concern from a left-wing point of view about the way in which our relation to the past seemed to have become a part of corporate consumerism, presented in terms of an institutionalized nostalgia. The past, they argued, was increasingly packaged as artefacts and images that could be sold to contemporary consumers, or experiences that could be bought into by tourists. [...] a nostalgic and escapist flight from the present: ‘we have turned to the past, both as an economic and a psychological resource’. Britain’s long-term decline as a world economic power coupled with the growth of multinational enterprises, involvement in the pan-national European Union, and the increasing acknowledgement of the multiracial and multicultural nature of British society inevitably disturbed traditional notions of national identity. What are at stake here are the effects of globalization, the blurring of political and economic boundaries, the aggressive global marketing of commodities, traditions, and identities. In this context, the cult of heritage was seen as an attempt to resist the sense of national dissolution by turning to past glories. But the cult was also an industry, and for Hewison, Wright, and others, the exploitation of heritage culture became the defining cultural and economic practice of Britain in the 1980s.” (Higson 2003 s. 51)

“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.akademiskkvarter.hum.aau.dk/pdf/vol10/1\\_JoergenRiberChristensen\\_Deep-England.pdf](http://www.akademiskkvarter.hum.aau.dk/pdf/vol10/1_JoergenRiberChristensen_Deep-England.pdf); lesedato 24.02.20)

“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) [...] 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 artikkel “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)

“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 [i boka *Det irreversible og nostalgien*, 1974], 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 (GRD). Noen mennesker som vokste opp i DDR, har opplevd en slags lengsel tilbake til (noen deler av) 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)

Etter 1989 (murens fall) og foreningen av Vest- og Øst-Tyskland oppstod "the *Ostalgie* phenomenon – popular German films, including *Sonnenallee* (*Sun Alley*, Leander Haussmann, 1999) and *Goodbye Lenin!* (Wolfgang Becker, 2003), that retrieve aspects of everyday life in the communist state of the German Democratic Republic" (Vidal 2012 s. 67).

"Memories are a very easy product to market and sell, as your investment in them is already sewn in [...] Nostalgia used in a traditional sense is meant to strengthen the forced wonder of memories and retained information being tickled and glorified. [...] *American Graffiti*, *Grease*, *A Christmas Story*, *Back to the Future*, *The Sandlot*, *Forrest Gump* and *The Iron Giant*, just to name a few. These films take the reflective route of nostalgia, cashing in on wide audiences' longing for a period in time that is no more (the counter of which would be restorative nostalgia, which tends to attempt to redefine a specific period by removing unwanted faults inherent with the time. These can be fairly innocent, like *Titanic*, or wholly monstrous, like *The Birth of a Nation*). While these films do their own individual levels of "sanitizing" certain aspects of the 1940's through the 1980's, their main objective is to connect the present (which always seems grim) with the romanticized past, where the grass is always greener because no one can play there anymore." (Mike Burdge i <https://www.storyscreenbeacon.com/post/2018/05/07/on-nostalgia-and-its-use-in-film>; lesedato 02.03.22)

"In his recent book, *Retromania* [2010], Simon Reynolds observes, 'the accent, today, is not on discovery but on recovery. All through the noughties [2000-2009], the game of hip involved competing to find fresher things to remake. [...] We live in the digital future, but we're mesmerised by our analogue past.' From the fad for collecting manual typewriters to the desire to own a shelf full of vintage Penguin paperbacks, something about the present dematerialisation of our literary culture is turning us into preemptive nostalgics (after all, let's not forget – the printed book is still very much available in our present culture). Even though printed books are not yet outmoded, the powerful feelings associated with nostalgia are being applied. Rather than interpreting this strange turn as a desire to hurry along the disappearance of print, applying this aura of nostalgia to reading and writing could be described as an attempt to demonstrate the emotional power that books have acquired over the last 400 years. That is, this application of nostalgia to all things bookish is the literary equivalent of apps like Instagram, which makes modern-day

photos look ‘authentically’ old-fashioned. [...] In an age of digital excess, items like typewriters and printed books stand for both material and emotional authenticity, and realness. Although reading books on a Kindle or listening to music on an iPod is undoubtedly convenient, the absence of the material object can make us uneasy – how are we to demonstrate to ourselves and others what we value? The e-reader, for all of its utility, introduces anonymity and alienation into the world of reading. [...] One enterprising company in the United States has already started to produce iPad cases fashioned to resemble classic leather-bound books.” (Caroline Hamilton i <https://www.killyourdarlings.com.au/2012/02/objectifying-objects-pre-emptive-nostalgia-and-books/>; lesedato 07.03.22)

“The memory-related experiences of film tourists can include intimate, nostalgic, memorable, and sentimental tourist experiences at the film tourism destinations that are closely tied to the audiences’ motivation to become film tourists (Kim 2012; Macionis and Sparks 2009). [...] “bittersweet” amalgamation of nostalgic sentiments typically causes a level of involvement with things associated with films such as the location, characters, props, writer, scenes, and featured scenery. It has been found that advertisements that make use of nostalgic messages are more effective than those using non-nostalgic messages, because nostalgic messages likely stimulate a positive affective state (Belk 1990). Numerous case studies have reported the effects of a film on an individual or society. For example, Bruce Lee’s films were transformative to many Asian people (Morris 2004). Bruce Lee’s fashion, martial arts, yells, favorite weapon (the nunchuck), facial expressions, and posture became mainstream in that era (Morris 2004). These symbolic signifiers are examples of nostalgia stored in audiences’ memories.” (Seongseop Kim, Sangkyun Kim og James F. Petrick i <https://journals.sagepub.com/doi/10.1177/0047287517746015>; lesedato 07.03.22)

Litteraturliste (for hele leksikonet): <https://www.litteraturogmedieleksikon.no/gallery/litteraturliste.pdf>

Alle artiklene i leksikonet er tilgjengelig på <https://www.litteraturogmedieleksikon.no>