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Antologi

(_sjanger) Fra det greske ordet “anthologia” (flertallsform): “bukett”, “blomster-samling”. En antologi har ofte et felles emne, et felles perspektiv eller et samlende motto (Rehm 1991 s. 10). Det er ofte en samling av tekster med én eller flere redaktører som har gjort utvalget, altså der tekstene er skrevet av flere enn én forfatter. Det dreier seg vanligvis om tekster, men antologier kan også romme tegneserier, sanger (f.eks. på CD), filmer, dataspill m.m. En antologi er alltid et samlingsverk.

“A collection of writings is an *anthology*. The heavy textbooks that span the literature of an entire culture and that school children transport in over-sized backpacks [...] Those are anthologies. An *anthology* used to be just a collection of poetry, and the word came from the 17th-century Greek word *anthologia* for “flower gathering” or “collecting”. A contemporary anthology can include anything from classic literature to rap music lyrics. Often an anthology focuses on one type, or genre, of writing, as in an anthology of horse riding haikus, or even an anthology of writings on writing. However, sometimes textbook-style anthologies – like *Global Literature* – will ambitiously try to include works from writers throughout the ages *and* from throughout the world.” (<http://www.vocabulary.com/dictionary/anthology/>; lesedato 23.04.15)

“A collection of extracts or complete works by various authors, selected by an editor for publication in a single volume or multivolume set. Anthologies are often limited to a specific literary form or genre (short stories, poetry, plays) or to a national literature, theme, time period, or category of author. The works anthologized are listed in the table of contents by title in order of appearance in the text.” (Joan M. Reitz i http://lu.com/odlis/odlis_c.cfm; lesedato 30.08.05)

“An *anthology*, from the Greek meaning “a collection of flowers,” is a compilation of literature, media, or music, and may include essays, songs, poetry, television programs, movies, drama, and short fiction. The most common type of anthology is a literary one, often used in an educational setting. Most of these anthologies are compiled by an editor who chooses pieces of literature from other sources to publish them in one book for a specific purpose. For example, *The Norton*

Anthology of African American Literature is a collection of writings by African American authors that spans 250 years of American culture and history. This type of text would commonly be used in a college literature class. The first literary anthologies were focused on poetry and can be traced to the Greeks as far back as the 1st century BCE. A current literary anthology will usually revolve around a specific genre or time period in literary culture such as American literature written before the Civil War or Chinese-American Literature. Some anthologies revolve around a certain type of writing such as essays, poetry, plays, or short stories, but many include examples of each to define the entirety of a literary period or genre. A musical anthology is often a compilation of a composer, singer, or band's most popular songs. The *Beatles Anthology* would be an example of this type of collection. Another type of musical anthology can be compiled for the purpose of musical analysis. For example, one may want to collect just the music compositions of women and study their uses, history, similarities, and contrasts. The trend of musical collections became popular in the 16th century, sometimes with special emphasis on an individual or an event, such as the ascension to a throne. Additionally, an anthology can combine pieces of media such as television or movies. For example, one might combine influential film noir movies into one collection or selected episodes of popular 1980's sitcoms, and release them on a DVD." (<http://www.wisegeek.com/what-is-an-anthology.htm>; lesedato 05.10.15)

"It seems that the classical definition of anthology and collection overlap enough to say it is quite difficult to explain the difference between an anthology and a collection if you ask the question in a vacuum. There may be no difference, or one that is negligible. That said, the reader who comes across an anthology is (probably) expecting to see works of various types (short form, long form, poetry, prose, even artwork) in one book. The main point – expectation for various authors, and the possibility of a shared theme. I would add that they may expect these to be living writers/artists. The reader who comes across a collection is expecting to see works by one author, organized in any number of logical ways – chronologically, a selection of popular works, etc. The main point – work by one author. I would add that a collection is often for a writer that is not living. If you want to buy a bunch of Rilke poems and letters you don't ask for an anthology – you ask for a collection." (Marco North i <http://www.quora.com/Book-Publishing/What-is-the-difference-between-an-anthology-and-a-collection>; lesedato 08.09.15)

Tekster som går igjen i mange antologier, har blitt kalt "antologitravere". "Da jeg fikk denne oppfordringen om å hente fram et Rolf Jacobsen-dikt til hjemmesiden, bestemte jeg meg fort for at jeg ikke skulle velge noen av de kjente tekstene, antologitraverne. Derfor har jeg plukket ut et dikt som mange kanskje ikke husker de har lest i det hele tatt, men som jeg håper noen synes det er fint å bli gjort oppmerksom på." (Knut Imerslund i <http://rolf-jacobsen.no/mitt-rolf-jacobsen-dikt/>; lesedato 25.09.15)

Vitenskapelige antologier består av forskningsartikler, der hver artikkel (eller hvert kapittel) er fagfellevurdert, dvs. at forskningsbidraget er gransket av et par eksperter i faget før det publiseres. I slik antologier “regnes alle hele artikler som vitenskapelige, også artikler der redaktørene setter innholdet i sammenheng (innledning eller avslutning), men ikke forord, sammendrag, diskusjonsinnlegg eller annet materiale.” (<https://bibliotek.hbv.no/CRISTin/Vitenskapelig/>; lesedato 04.11.15)

Noen antologier er svært omfangsrike og har spilt en stor kulturell rolle. Et eksempel er den japanske “Man’yō-shū (Japanese: “Collection of Ten Thousand Leaves”), oldest (c. 759) and greatest of the imperial anthologies of Japanese poetry. Among the 4,500 poems are some from the 7th century and perhaps earlier. It was celebrated through the centuries for its “man’yō” spirit, a simple freshness and sincere emotive power not seen later in more polished and stylized Japanese verse.” (<http://global.britannica.com/topic/Manyo-shu>; lesedato 19.10.15)

En antologi med tekster fra den romerske antikken heter *Den gutteaktige muse (Musa Puerilis)*. “Strato, whose name this book bears, lived probably in the reign of Hadrian. It has generally been supposed that the whole book is an anthology of poems on this peculiar subject [homoseksualitet] made by him, but it seems more probable to me that Strato published merely a collection of his own poems, and that it was Cephalas or some other Byzantine who inserted into it all the poems of this nature he found in the older Anthologies. [...] among the poems by Meleager included are eight relating to women [...] Of the poems thus inserted only a very few (12, 18, 24-28, 34, 35, 173) are from the Stephanus of Philippus, the remainder consisting of a large block of poems from Meleager’s Stephanus” (https://www.loebclassics.com/view/greek_anthology_12/1918/pb_LCL085.281.xml; lesedato 29.10.15)

Den britiske The Alpine Club ble grunnlagt i 1857, hadde et eget bibliotek og ga ut en årlig antologi: *Peaks, Passes and Glaciers*. Den første antologien i serien var redigert av John Bail og ble utgitt i 1859. Den ble stor suksess, trykt i fire opplag og solgt i ca. 2.500 eksemplarer i løpet av det første året, og kom i en hendig lommeutgave i 1860 (Michel Tailland i <http://babel.revues.org/1971>; lesedato 29.07.15). Av de 18 artiklene i 1859-utgaven handlet 16 om turer i Alpene, én artikkel var vitenskapelig og én ga praktiske råd til fjellklatrere.

Viktige amerikanske antologier for afroamerikaneres tekster var blant annet *Black Fire* (1968) og *The Black Aesthetic* (1971), *Black-Eyed Susans* (1975) og *Midnight Birds* (1980). Blant antologiene med tekster av amerikanere av asiatisk opprinnelse kan nevnes *Aiiieeeee!* (1975).

Cappelen forlags debutant-antologi *Signaler* har kommet ut i mange år, og inneholder hvert år tekster av uetablerte forfattere. I 2007 ga Damm forlag for første gang ut debutantantologien *Pilot*. Tiden forlag har også utgitt antologier med

tekster av debutanter og unge forfattere. I 1998 het antologien *Alt godt* og hadde gjennomgangstemaet lykke.

“På grunn av den norske tegneserieøkonomiens beskjedne størrelse er det få tegneserieskapere som kan arbeide i flere år med et og samme bokprosjekt. Derfor skjer det ofte at man utgir deler av et verk som et antologibidrag, før helheten så samles i bokform når verket til slutt er ferdig.” (*Dagbladet* 11. juni 2014 s. 52)

Andre eksempler:

Helge Åkerhielm (red.): *Humor från hela världen* (1943)

Ernst Ancher-Hanssen (red.): *Boksamlere forteller: En antologi* (1945)

Thomas Alvad m.fl. (red.): *Chorus 1 – Middelalder, renæssance, barok: Antologi for blandet kor til brug ved seminarier, gymnasier m.m.* (1961)

Per Holck (red.): *Til min by: Oslo-dikt gjennom 400 år* (1987)

Terje Tvedt (red.): *ML: En bok om maoismen i Norge* (1989) – av professor Eivind Tjønneland kalt “den desidert viktigste publikasjonen om den norske maoismen”

Klaus Rasborg, Finn Hansson, Anni Greve og Kurt Aagaard Nielsen (red.): *Risiko, politik og miljø i det moderne samfund: En antologi om en aktuell kontrovers* (1999)

Steinar Sivertsen, Sylvelin Vatile og Finn Øglænd (red.): *Stemmer fra Rogaland* (1999) – antologi med skjønnlitteratur av rogalandsforfattere

Otto Nes (red.): *Kvinnesinn* (1999) – med dikt av 20 nordiske kvinner som skrev på 1900-tallet

Clifton Fadiman, John S. Major, Katharine Washburn (red.): *World Poetry: An Anthology of Verse from Antiquity to Our Time* (2000)

Bob Dylan, Lorenzo Mattotti, Dave McKean m.fl.: *Bob Dylan Revisited: 13 Graphic Interpretations of Bob Dylan's Songs* (2009)

Herdis Alvsvåg, Ådel Bergland og Oddvar Førland (red.): *Nødvendige omveier: En vitenskapelig antologi til Kari Martinsens 70-årsdag* (2013)

Skaret, Anne (red.): *Barnelyrikk: En antologi* (2015)

“[C]anonized authors are those writers who are most frequently taught in literary surveys and who are generally included in literary anthologies. The close relationship between teaching practice and anthology content is made evident by the following statement that begins the “Preface to the Third Edition” (1974) of *The*

Norton Anthology: “*The Norton Anthology* was invented for use in the indispensable course designed to introduce students to the greatness, continuity, and variety of British literature. Its strength is that it is grounded, not on a priori [dvs. forutbestemte] views of what might be taught in such a course, but on long experience in actually teaching it. The first edition of the anthology in 1962 was the product of more than a decade of experimentation with the introductory course by several of the editors, who then proceeded to test the book in their continued teaching.” There are a number of important assertions one might note in this opening statement: (1) that the anthology does not represent the “a priori” views of its editors but simply reflects what is being taught (but are the authors who are being taught selected in accordance with a set of “a priori” views?); (2) that literary surveys are teaching “the . . . variety of British literature” (but do predominantly white, middle- and upper-middle class male authors represent variety?); (3) that the authors being taught, and thus selected for the anthology, represent “the greatness . . . of British literature” (but how is “greatness” defined, and who is privileged to define it?); (4) that the anthology is a disinterested facilitator of what teachers want to teach and “the product of more than a decade of experimentation” by editors “who then proceeded to test the book in their continued teaching” (but to what extent does the anthology actually create the course once the anthology is put into circulation as “a product”? To what extent does the anthology solidify and determine the shape of the literary canon for years to come?).” (Kathryn B. Stockton i <http://www.victorianweb.org/gender/canon/femcan.html>; lesedato 26.04.15)

“[S]ome feminists have compiled anthologies of women writers. The most striking example is the recently-published *The Norton Anthology of Literature by Women: The Tradition in English* (New York, NY: Norton, 1985), edited by Sandra Gilbert and Susan Gubar. This anthology, with formatting identical to the other Nortons, consists solely of women writers and so, presumably, is not offered as an alternative to *The Norton Anthology* proper. Indeed, in their preface, the editors state their intent: “Complementing and supplementing the standard Norton anthologies of English and American literature, NALW should help readers for the first time to appreciate fully the female literary tradition which, for several centuries, has coexisted with, revised, and influenced male literary models. Designed to serve as a “core-curriculum” text for the many courses in literature by women that have been developed over the past ten years, this collection includes examples of women’s work in every genre and period; it thus carries on the tradition of a “course in a book” pioneered by the other Norton anthologies of British and American literature which have proved so consistently useful.” The editors here seem anxious not to cause any upset with their supplemental anthology, going to lengths as they do to suggest continuity (“carries on the tradition”) with the other by now well-established Norton products (“which have proved so consistently useful”). As much as this anthology makes available much literature by women of all kinds – “the black, the regional, the lesbian, the working-class, and the native-American traditions,” as the editors explain – and as much as

it has been praised by feminists for this contribution, this anthology seems to some feminists supplementation writ large. Offering itself as separate but equal, it appears to some a ghetto for women's writing, excusing the "standard" anthologies for their neglect of women authors instead of challenging the assumptions that make the standard anthologies standard. More importantly, perhaps, the creation of a new set of accepted and acceptable texts results, and the bases for canonization remain unclear." (Kathryn B. Stockton i <http://www.victorianweb.org/gender/canon/femcan2.html>; lesedato 26.04.15)

De muslimske fangene på den amerikanske Guantánamo-basen har skrevet dikt som ble utgitt i antologien *Poems from Guantánamo: The Detainees Speak* (2007; redigert av Marc Falkoff, forord av Flagg Miller, etterord av Ariel Dorfman). "Inmates at the U.S. military prison at Guantanamo Bay, Cuba, used pebbles to scratch messages into the foam cups they got with their meals. When the guards weren't looking, they passed the cups from cell to cell. It was a crude but effective way of communicating. The Journal's Yochi Dreazen speaks with defense attorney Marc Falkoff about poetry written by Guantanamo Bay inmates, which has been restricted by guards concerned about its potential to transmit illicit messages. The prisoners weren't passing along escape plans or information about future terrorist attacks. They were sending one another poems. For years, the U.S. military refused to declassify the poems, arguing that inmates could use the works to pass coded messages to other militants outside. But the military relaxed the ban recently and cleared 22 poems by 17 prisoners for public release." (<http://www.wsj.com/europe>; lesedato 20.06.07)

"An 84-page anthology titled "Poems From Guantanamo: The Detainees Speak" will be published in August by the University of Iowa Press, giving readers an unusual glimpse into the emotional lives of the largely nameless and faceless prisoners there. "When I heard pigeons cooing in the trees / Hot tears covered my face," Sami al Haj wrote in one poem. The al-Jazeera cameraman has been held at Guantanamo Bay since 2002 on suspicion of aiding Islamic militants. "When the lark chirped, my thoughts composed / A message for my son," he went on. The collection, translated from Arabic, was compiled by Marc Falkoff, a defense lawyer with a literary bent. Mr. Falkoff, who got a Ph.D. in English before he went to law school, represents 17 Yemeni prisoners at Guantanamo Bay, and he dedicated the book to his clients, describing them in the inscription as "my friends inside the wire." The approximately 380 prisoners at Guantanamo are being held indefinitely; just two have been charged with crimes. Military officials are dismissive of the inmates' poetry, which they say is aimed at garnering public sympathy. "While a few detainees at Guantanamo Bay have made efforts to author what they claim to be poetry, given the nature of their writings they have seemingly not done so for the sake of art," says Cmdr. J.D. Gordon, a Defense Department spokesman. "They have attempted to use this medium as merely another tool in their battle of ideas against Western democracies." " (<http://www.wsj.com/europe>; lesedato 20.06.07)

“I de neste månedene kommer skriveglade indere til å forestille seg livet i Norge, og så skrive om det. Og her hjemme kommer like skriveglade nordmenn til å drømme seg til India, og skrive om hvordan de tror det er der. Bakgrunnen er skrivekonkurransen I dine sko, initiert og drevet av Mira Beckstrøm Laurantz. Her skal indere skrive en litterær tekst – dikt, novelle, essay, prosa – der handlingen foregår i Norge. Nordmenn skal gjøre det samme, med handling i India. En jury, bestående av blant annet forfatterne Mette Karlsvik og Inger Elisabeth Hansen, plukker ut en gruppe norske vinnertekster. En indisk jury gjør det samme. Vinnertekstene skal samles i en bok, der alle tekstene vil bli presentert på hindi, norsk og engelsk.” (*Morgenbladet* 30. mars – 12. april 2012 s. 48)

Forlaget Gyldendals *På kanten: Novelleantologi av ungdom* (2006) består av 24 noveller skrevet av ungdom under 20 år som deltok i en skrivekonkurranse. Alle novellene skulle være inspirert av et fotografi som viser en ung kvinne og mann som sitter på kanten av en seng. Laurel Ann Nattress har redigert novelleantologien *Jane Austen Made Me Do It: Original Stories Inspired by Literature's Most Astute Observer of the Human Heart* (2011), med noveller inspirert av den britiske forfatteren Jane Austens romaner og hennes liv.

“I september gir forlaget ut Peter Handkes omstridte reiseskildringer fra det tidligere Jugoslavia på norsk. Samtidig kommer den omfattende antologien “Handkedebatten” (Kolon Forlag) [...] Kaja Schjerven Mollerin var redaktør for tidsskriftet Vinduet, som satte i gang Handke-debatten. Nå har hun satt sammen en antologi med tekster fra og om den norske Handke-debatten, med en meningsmotstander som medredaktør. - I debatten ga jeg til kjenne min skepsis mot pristildelingen. Mens Henning Hagerup var blant dem som skrev under oppropet for Handke. Poenget med dette bokprosjektet er å gjengi debatten så balansert som mulig. At vi har stått på hver vår side i debatten skal forhåpentligvis garantere for det, sier Kaja Schjerven Mollerin. Boka “Handke-debatten: Dokumentasjon, videreføring, analyse” er delt i tre: tidligere publiserte tekster, inkludert artikler fra internasjonal presse; nyskrevne bidrag fra sentrale aktører i debatten, blant andre Øyvind Berg, Aage Borchgrevink, Kai Skagen og Arild Linneberg; og bakgrunn om Balkans historie av professor Svein Mønnesland, som forsvarte pristildelingen under debatten.” (*Dagsavisen* 26. august 2015 s. 52)

“Under Arendalsuka neste uke lanseres antologien “Broen til framtiden”, som springer ut av et samarbeid mellom fag-, kirke- og miljøbevegelsen. Forskere, studenter, aktivister og organisasjonsledere har gått sammen for å skape en folkelig klimabevegelse med felles strategi. Boka er en oppfølging av konferansen med samme navn i Folkets hus i vår, og gir ulike perspektiver på hvordan klimakrisen kan løses og veien fram mot et fornybart Norge.” (*Klassekampen* 4. august 2015 s. 13)

“Vanity anthologies [...] In this version of the vanity anthology scheme, writers are targeted via a free contest. Here’s how it works. The anthology company announces

a writing contest (announcements may appear in newspapers, writers' magazines, sponsored search engine ads, and on the company's website), with cash prizes for the finalists and publication in an anthology for finalists and semi-finalists. Usually, there are no entry fees. Writers can often submit as many poems, stories, or articles as they wish. The contest isn't a real contest, however. There may be some degree of selectivity, but if so, it's minimal – the majority of writers who submit are declared semi-finalists and offered publication, with little regard for quality. The company then asks for money. Even if purchase of the anthology isn't a condition of publication, writers are pressured to buy the book in which their entry will appear (or several, to give to family and friends), often with offers of special pre-publication discounts. The company may also sell adjunct services or merchandise—critiques or editing, adding a biography, having a poem or story read onto audio tape, having a poem embossed on a coffee mug...the list goes on. Unlike true anthologies, which are sold to readers, vanity anthologies are sold primarily to contributors. [...] Most vanity anthologizers target poets, but there are also anthologies for short stories, nonfiction articles, and photography.” (Victoria Strauss i <http://www.sfwa.org/other-resources/for-authors/writer-beware/anthologies/>; lesedato 27.10.15)

“Oppegård kommune er 100 år i 2015. Til høsten skal vi gi ut en bok skrevet av kommunens innbyggere. Vi vil ha alle typer tekster, men de skal handle om kommunen i fortid, nåtid eller framtid. En bok skrevet av folket vil bli et minne om hva vi tenkte om oss selv i jubileumsåret. En jury vil velge ut de beste tekstene. I disse dager skriver de fleste av kommunens ungdomsskoleelever tentamensoppgaver med utgangspunkt i utlysningsteksten.” (*Klassekampens* bokmagasin 9. mai 2015 s. 2)

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