

Bibliotekarstudentens nettleksikon om litteratur og medier

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

Fotnote

Tilleggsopplysninger (sekundær informasjon) og litteraturkilder oppgitt under hovedteksten nederst på en bokside, f.eks. i en tidsskriftartikkel eller avhandling. Fotnoter etablerer blant annet relevante forbindelser mellom tekster.

“A brief note at the bottom of a page explaining or expanding upon a point in the text or indicating the source of a quotation or idea attributed by the author to another person. Footnotes are indicated in the text by an arabic numeral in superscript, or a reference mark, and are usually printed in a smaller size of the font used for the text. When numbered, the sequence usually starts with 1 at the beginning of each chapter but may occasionally start with 1 at the beginning of each page.” (Joan M. Reitz i http://lu.com/odlis/odlis_c.cfm; lesedato 30.08.05)

“Footnotes are small notations at the bottom of a page that provide additional information or cite the source of a passage in the page’s text. A footnote is marked within the text by a superscript icon, usually an asterisk (*) or number (¹), which corresponds to the matching footnote at the bottom of the page. Aside from offering supplemental details or commentary, footnotes are essential for citing sources in academic papers [...]

In most written works, footnotes provide two main services in a text:
Sharing additional information or personal commentary about a passage in the text.

Displaying a source citation [...]

Footnotes are also used for displaying legal disclaimers or copyright information, especially in advertisements. The information in footnotes is always supplemental, or “extra.” That means if you have something necessary to say in your writing, put it in the text, not in a footnote. [...] If footnotes are rare or inconsistent, they are usually denoted by an asterisk (*) or less commonly the dagger (†). However, if footnotes are frequent, as with academic writing, then sequential numbers are used. If numbered footnotes are excessive, some authors will reset the numbering to one at the beginning of each chapter. Footnotes appear at the bottom of the page with the passage they relate to. Endnotes appear at the end of a chapter or piece of writing,

often on a separate page titled “Notes.” Regardless of their position, both footnotes and endnotes use the same system of superscript symbols placed in the text that correspond to the actual note elsewhere.” (Matt Ellis i <https://www.grammarly.com/blog/academic-writing/footnotes/>; lesedato 12.12.24)

“Termen fotnote blir som oftest forbeholdt anmerkninger som er plassert nederst på siden (derav fot). Termen note dekker fotnote, sluttnote (bakerst i boken/dokumentet) og margnote, men note er en term som sier lite. Mange tenker først og fremst på musikknoter når de hører ordet. Fotnotetegn kalles også henvisningstegn, notetegn og notereferanseindikator. Noter samlet til slutt i boken eller dokumentet kalles ofte for noteapparat.” (<https://www.korrekturavdelingen.no/fotnoter.htm>; lesedato 06.01.25)

En notestrek er en skillestrek mellom tekst og fotnote på en bokside (Nystuen m.fl. 2008 s. 125). Notetall er tall som settes høyt med mindre størrelse enn resten av teksten. De brukes til nummerering av notene i teksten, og samme tall settes foran noten (fotnote eller sluttnote).

“Years of scientific use of the note have conditioned the average reader to see it as a reading suggestion, a momentary interruption to gather more information on elements of the sentence just read. Often seen as complement or precision and rarely more. However, these effects remain important because the note, explains François Bessire, “forbids any simple or linear reading, imposing instead a complex deciphering, which confronts text and notes.” In the case of notes in fiction, no paratexts are provided to readers to help them understand why the author wanted parts of the text to be noted. A reader must deduce the reason for their presence. The note, then, takes on a symbolic dimension in the sense that Gilles Thérien understands it: “The word symbolic is significant here because it highlights that these systems of signs have a referential value as hierarchies, scientific systems, knowledge, practices, rituals, ideologies or imaginary visualisation. The symbolic relegates the accent to the fact that the produced sense is not only a sign of the interface, an abstract and classifiable entity but also a force, a potential action that can be useful in circumstances other than that of reading.” Allowing ourselves to understand footnotes as symbolic entrenches the notion of their importance. The symbolic value of the footnote prevents readers from simply skipping it, in case, alas, they miss a pivotal dimension of the book.” (Jean-Michel Berthiaume-Sigouin i <https://archipel.uqam.ca/17216/1/D4502.pdf>; lesedato 06.01.25)

“Do you read a footnote immediately, in the middle of a sentence, or afterwards? Where do you go back to when you return to the sentence? Do you have to start back at its beginning? Are you supposed to reread the sentence with the footnote retained as a kind of semi-literal “subtext”?” (D. E. Wittkower i Rubery 2011 s. 231)

“Since learning how to make footnotes is part of the apprenticeship of the novice historian, the appropriate display of this ability helps identify a given work as professional and to identify the author as a legitimate authority [...] the footnote can persuade or prove.” (Michael F. Winter i <https://www.jstor.org/stable/pdf/4309272.pdf>; lesedato 12.12.24)

Fra ca. 1530 begynner kommentarer i teksten å bli erstattet av fotnoter.

“Even though footnotes have some historical precursors, scholars agree that the footnote in its most recognizable form first appeared in Richard Jugge’s 1550 version of the Bishop’s Bible, which was written under the supervision of Queen Elizabeth’s Archbishop, Matthew Parker. Jugge’s Bible borrows from midrash [forklaringer/tolkninger av hellige, jødiske tekster] by allowing comments to be inscribed in the margins. Jugge would insert comments in the margins from the top of the page to the lower part of the text. To mark the notes, he chose alphabetical symbols as breaks to indicate that the note would be extended on the side of the text. The letters A to E were reserved for the margins and at the bottom of the page (where, today, we would generally see footnotes) and in the F and G sections. The F section would then be seen as the first footnote (and the F may be an indicator of the [F]ootnote). The F section is therefore understood to be the ancestor of the footnote, the first officially recognized space for erudite commentary. [...] Footnotes continued to be used in this manner until three major authors introduced innovations that persist to this day. The first innovation comes from Pierre Bayle, a French provocateur who envisioned a project around the 1690s. The project explained by Zerby is as follows: “Bayle thought of the dictionary originally as a compilation of other writer’s errors, a reference work in which one could find out everything that had been misstated about Aristotle, Rome, the expulsion of Adam and Eve from Eden, or any of the other figures, places, and events that stocked the mind of a well-educated seventeenth-century reader.” After consultations with his peers, Bayle was encouraged to modify his original proposition slightly to offer a first compendium of human knowledge: a repertory based on erudition on a given subject. This became the *Dictionnaire historique et critique de 1697*, which, according to Grafton, “largely consists of footnotes and even footnotes to the footnotes,” and which offers the reader only a “fragile crust of a text on which to cross the deep, dark swamp of commentary,” whose undertaking is now quoted as a precursor to the encyclopedia. Zerby describes Bayle’s proficiency eulogistically: “Bayle is the Mozart of the footnote. He first recognized the full potential of the form and explored it as deftly and exhaustively as Mozart explored the piano sonata, the string quintet, and, most important, the opera. Bayle opened its riches like a mother lode [= malmåre] to the miners and toilers who came after him. What in lesser hands could be simply interruptions and diversions became in Bayle’s part of the drama of his prose.” And just like that, footnotes had their champion, Pierre Bayle, who revealed the potential of the footnote as a tool for creativity and exploration.” (Jean-

Michel Berthiaume-Sigouin i <https://archipel.uqam.ca/17216/1/D4502.pdf>; lesedato 06.01.25)

Den tyske barokkdikteren Daniel Caspar von Lohenstein utstyrte egne tekster med flere sider lange fotnoter (Pias m.fl. 1999 s. 512).

Den franske forfatteren Voltaire plasserte inn i sin roman *Candide, eller optimismen* (1759) en fotnote til en påstand i 11. kapittel om at pave Urban X. har en datter: “Legg merke til forfatterens taktfullhet! Det har ikke, inntil nå, eksistert noen pave som heter Urban X. Forfatteren ønsker ikke å gi et bastardbarn til en kjent pave! For en forsiktighet! For en finfølelse i hans bevissthet!” (André Magnan i Voltaire 1984 s. 77).

De tyske “eventyr”-brødrene Jacob og Wilhelm Grimm begynte tidlig på 1800-tallet arbeidet med *Tysk ordbok*, et arbeid de ikke rakk å avslutte. Fjerde bind ble publisert i 1878, der det ved ordet “frukt” står hele verkets eneste fotnote, fordi Jacob sommeren 1863 hadde kommet til ordet “frukt” under F i ordboken. Fotnoten markerer hans død: “Ved dette ordet skulle Jacob Grimm legge ned sin penn fra dette verk for alltid.”

Tyskeren Leopold von Ranke var en historiker som levde på 1800-tallet. “Ranke himself was uneasy about the footnote and retained, perhaps, some of the gentlemanly eighteenth-century prejudice against it as a technical device that disfigured the narrative and marred the literary eloquence that earlier historians worked hard to achieve. Because Ranke (1795-1886) lived almost to the end of the nineteenth century, one may forget that his origins are in a different age, a time when “gentlemen must write as they rode – with great skill but no apparent effort” (p. 225). But he was not the first to have “footnotes forced upon him” (p. 71); much the same had occurred to Edward Gibbon, whose famous ironic and often devastatingly sarcastic notes had originally appeared only at the end of the first edition of his *Decline and Fall of the Roman Empire*, where their pointed erudition would detract less from the celebrated eloquence. But [David] Hume complained, and in the second edition Gibbon placed the notes at the bottom of the page, where Hume thought they rightly belonged (pp. 103 ff).” (Michael F. Winter i <https://www.jstor.org/stable/pdf/4309272.pdf>; lesedato 12.12.24)

“Edward Gibbon, a parliamentarian, had originally placed the notes of his book *The History of the Decline and Fall of the Roman Empire* [første del publisert i 1776] at the end of the volume. By doing so, he created the sense that the notes were a simple index of authorities: this is how they were perceived. After observing this conventional use, David Hume, the famous philosopher, who shared an editor with Gibbon, aptly suggested that the notes be placed throughout the book. He unintentionally sparked the idea in Gibbon of using that space not simply as a section for clarification but for commentary and digression. Zerby explains: “A

historian like Gibbon felt he had as much right to lay down the law about derivations as about the succession of royalty; he pronounced with equal confidence on military strategy and on an ostrich's anatomy. Footnotes encouraged this expansiveness; the bottom of the page becomes a long, winding corridor where the scholar pops out of his office to stretch his legs and, meeting colleagues, gossips, tells jokes, rants about politics and society, and feels free to offer opinions based on nothing but his prejudices and whims." With his *History of the Decline and Fall of the Roman Empire*, Gibbon offered quite a substantive innovation: "No Enlightenment historian archived a work of more epic scale or more classic style and [...] nothing in that work did more than its footnotes to amuse his friends or enrage his enemies." With this, the uncertainty principle appeared in footnotes: a characteristic often exploited in fictional texts that include footnotes. Alongside, appeared the suggestion that what is written in a note is no longer held as being tried and true but rather revelatory of a choice made by the author. With Gibbon, the note loses its aura of objective scholarly erudition but gains the potential of playing with authority. This characteristic will become very important once applied to fictional texts." (Jean-Michel Berthiaume-Sigouin i <https://archipel.uqam.ca/17216/1/D4502.pdf>; lesedato 06.01.25)

"In terms of having a space of one's own, the footnote occupies a vital presence in Mary Hays' *Female Biography* (1803). The presence of footnotes becomes a way of avoiding direct confrontation with the ideas of the time. Andrew McInnes explains, "Hays' deployment of footnotes is central to her feminist project in *Female Biography*, as their extensive use allows her to channel her critiques of gender roles and social prejudices, while allowing the main body of her biographical entries to appear deceptively neutral. This method allows an articulation of her feminist philosophy through a series of 'deliberately provocative footnotes.'" The spaces in the text are obviously unique for particular authors and allow the authors to express a wide variety of opinions or make available a new way of presenting ideas." (Jean-Michel Berthiaume-Sigouin i <https://archipel.uqam.ca/17216/1/D4502.pdf>; lesedato 06.01.25)

En versjon av den engelsk dikteren T. S. Eliots lange, modernistiske dikt *The Waste Land* (1922) ble trykt med fotnoter. "Men Eliot ångrade att han publicerade sina noter till dikten. Visserligen hade han cirkulerat noter till de införstådda som fick läsa dem i manuskript, men skälet till att han publicerade dem var att förläggaren krävde det. Eliot menade dock att läsarnas tolkning av dikten begränsades av de detaljerade hänvisningarna i noterna. De förvandlade levande mångtydighet till mekaniska länkar." (Johan Svedjedal i http://www.littvet.uu.se/digitalAssets/85/85075_3densistaboken.pdf; lesedato 30.09.16)

"In *Saturn* (1974), [den danske forfatteren Henrik] Bjelke's intertextual framework includes the modernist preoccupation with tradition, as his comprehensive footnotes parody T. S. Eliot's notes to *The Waste Land*." (Lernout og Mierlo 2004a s. 118)

Den svenske forfatteren Lars Gustafssons *Förberedelser till flykt* (1967) “är elva noveller i, som baksidestexten säger två gånger om, Jorge Luis Borges’ anda. Fantasterier företagna med mycket stort allvar. Återkommande är en lek med den dokumentära tonen. [...] “Fragmentarisk text” är ännu en låtsasverklig idénovell som experimenterar med den dokumentära formen. Hela texten är en långrandig fotnot till en mycket gammal dikt, som läsaren aldrig får se utan bara ana genom forskarens försök att rensa upp bland århundraden av anonyma författares tillägg.” (Erik Wiklund i <https://dagensbok.com/2008/10/23/lars-gustafsson-fantastiska-berattelser/>; lesedato 11.06.24)

“[O]ne of the most interesting and powerful tools popularized by fiction writers of the 20th and 21st centuries is the footnote (or endnote). [...] They can be used in a wide variety of ways to produce a wide variety of effects, grounding the story in reality or undermining its moorings. They can add depth or complexity, mislead or clarify. The footnote is a powerful, thoroughly postmodern device in fiction. [...] The footnote purposefully plays up the artificiality of the reading experience, allowing the author to intrude on their own narrative. [...] essentially, it breaks the fourth wall [...] In other words, it’s disruptive, and when used creatively can add an exciting energy to any story. Footnotes function in at least four distinct ways: providing supplementary information that goes beyond the narrator’s point of view, adding meta-commentary on the story itself, telling a completely distinct and separate story, and serving as simple entertainment.” (Jeffrey Somers i <https://www.barnesandnoble.com/blog/consider-the-footnote-why-dont-more-authors-use-the-most-powerful-tool-in-fiction/>; lesedato 06.01.25)

Terry Pratchett, forfatter av *Discworld*-bøkene, bruker fotnoter i sine bøker: “Pratchett’s footnotes are part of the comedy but also enable him to get in a bit of quick exposition or comment without interrupting the narrative flow to much.” (Pugh 2005 s. 34) Den spanske forfatteren Enrique Vila-Matas tekst i romanen *Bartleby & Co.* (2001) består for en stor del av fotnoter som kommenterer en usynlig tekst. Fotnotene kommenterer både autentiske og oppdiktete litterære verk.

Dag Solstads roman: *Armand V.: Fotnoter til en uutgravd roman* (2006) består kun av fotnoter. De første ordene i boka er “ I] Denne fotnoten, den aller første”. Noen fotnotenummer er delt inn etter tall: 5 A, 5 B, osv. John Erik Rileys roman *Heimdal, California* (2010) avsluttes med hundre sider fotnoter. Det er til sammen 231 fotnoter, og noen noter i notene. I Stein Sørensens roman *Brønnøya* (2020) er det fotnoter som “inneholder utfyllende informasjon og ymse refleksjoner, mens sluttnotene utgjør en parallell historie om Jons løsning av farens kode” (*Klassekampens* bokmagasin 21. november 2020 s. 8).

Johans Harstads bok *Blissard* (2012) handler om det norske rockebandet Motorpsychos “femte studioalbum, utgitt i 1996. [...] Det som gjør boken til noe mer enn en vanlig rockebiografi er likevel den vanvittige fotnotesamlingen i siste

del. 168 fotnoter på 132 sider, om alt fra opprinnelsen til bandlogoen og bruk av utstyr, til referat fra anmeldelser og en lang utgreiing om LSD-guru Timothy Learys betydning for Motorpsycho-universet.” (*Morgenbladet* 30. november–6. desember 2012 s. 51) Harstads eksperimentelle roman *Ferskenen: Samlede verker* (2018) inneholder fragmentariske krimhistorier av en oppdiktet forfatter kalt Frode Brandeggen. Disse korttekstene blir etterfulgt av 86 sider med tildels lange sluttnoter, skrevet av en Brandeggen-beundrer, tyskeren Bruno Aigner.

Sigmund Jensens roman *Taushetens tårn* (2012) er “en fotnotespekket mastodontroman som bolttrer seg i det grumsete farvannet til en av de virkelige store konspirasjonsteoriene i vår tid, den om tvillingtårnenes fall som en *inside job*. [...] Boken slutter med 200 sider fotnoter, muligens en tributt til David Foster Wallace, som omtales i rosende vendinger.” (*Morgenbladet* 11.–17. mai 2012 s. 46)

Den amerikanske journalisten og redaktøren Arnold Stephen Jacobs har fortalt at hans far Arnold Jacobs “holds the world record for the most number of footnotes in a law review article: 5,435.” (Jacobs i <http://ajjacobs.com/books/the-know-it-all/>; lesedato 03.07.15)

En lesepraksis som er vanlig blant akademikere er aller først å lese litteraturlista og fotnotene i en sakprosaetekst, for å se hvilke kilder forfatteren baserer seg på og dermed raskt kunne vurdere teksten.

“I 1848 skrev dikteren Conrad Nicolai Schwach et manus med tittelen “Erindringer af mit liv” [...] Schwach skrev i sin tids språk, og er ikke alltid like lett å lese. Når verket nå kommer ut i komplett utgave, vil hovedteksten bli mest mulig lesbar og tilgjengelig, mens resten av verket vil foreligge som fotnoter i samme bok. [...] Hele verket blir trykt, men på en måte som gir en inngang både for vanlige lesere og for den spesielt interesserte.” (*Dagbladet* 25. januar 2008 s. 47)

Den amerikanske forfatteren David Foster Wallaces roman *Infinite Jest* (1996) er på over tusen sider, med ca. hundre sider med fotnoter til slutt (388 fotnoter). Foster Wallace bruker noen ganger fotnoter i fotnoter. Han er “undoubtedly the master of the footnote [...] His magnum opus, *Infinite Jest*, contains around 200 pages of footnotes (gathered at the end of the book, so ‘endnotes’ I suppose), some spanning the breadth of several pages with some of those footnotes containing footnotes themselves [...]. One of his best uses of the footnote is to declare ‘No idea’ when referring to some complicated piece of dialogue spewed out by one of his characters. In another work, he uses a footnote simply to declare ‘!’.” (Shane Murtagh i <http://dahphd.ie/shanemurtagh/2011/10/18/the-end-of-the-footnote/>; lesedato 21.06.16)

David Foster Wallace “er berømt og beryktet for sin omfattende bruk av fotnoter. Som formgrep er det antagelig den tydeligste arven etter ham – fra amerikanske Dave Eggers til norske forfattere som Dag Solstad, John Erik Riley og Johan

Harstad. I *Infinite Jest* utgjør fotnotene omtrent ti prosent av tekstens totale omfang. Det er 388 av dem, og selv om de fyller mange ulike funksjoner, kan de deles inn i to hovedkategorier: Flesteparten er kommentarer, videretenkning og forklaringer, slik vi forventer å finne i fotnoter, selv om det før Wallace var sjelden vi så dem i romaner. Et mindretall gjør noe helt annet. Her flytter nemlig Wallace store bruddstykker av fortellingen ned i fotnotene, som godt kan finne på å løpe over 3-4-5 sider, med en enda mindre skriftstørrelse enn hovedteksten. I intervjuer har Wallace sagt at han ønsket å manifestere erfaringen av en fragmentert og oppbrutt virkelighet. Akkurat det har han jo til felles med alle litterære modernister og postmodernister. Men for leseren er virkningen langt mer konkret. Når man har lest en fem sider lang fotnote, er man samtidig rykket hardt og kontant ut av den tanken man befant seg i, den fortellingen man var engasjert i. Man er distraheret. Også de kortere fotnotene har denne proto-Google-effekten: At man hele tiden tas ut av det store forløpet for å finne ut hva et ord betyr, en forkortelse står for, hva noen har ment med det som sies, og så videre.” (Bernhard Ellefsen i *Morgenbladet* 26. november–2. desember 2021 s. 46)

“In *Infinite Jest*, the footnotes seem at first to function solely as universe-expanding background information. As the novel progresses, they become longer and more complex – eventually even the footnotes have footnotes – until we hit the infamous Footnote 324, which is seven pages of small type the length of an entire chapter if printed in normal-sized font. The footnotes in *Infinite Jest* are so numerous and varied in content, some of them begin to take on a wholly separate nature, more or less a parallel narrative that tells its own story. Wallace uses the footnotes (technically, endnotes, as they are gathered at the end of the book) to control the reading experience even more tightly than most authors. The author is always in charge, of course; they choose when to provide information, when to introduce characters and events – they control everything we experience as a reader. In *Infinite Jest*, Wallace goes one step further; he literally stops you whenever he thinks it prudent and forces you to go to the back of the book – to displace, reorient, and then follow his new line of thought for as long as he wants. It’s an exercise in control that’s remarkably powerful, especially when he takes you out of a complex story and leads you down a lengthy aside, only to dump you back where you left off.” (Jeffrey Somers i <https://www.barnesandnoble.com/blog/consider-the-footnote-why-dont-more-authors-use-the-most-powerful-tool-in-fiction/>; lesedato 06.01.25)

Den amerikanske forfatteren Mark Z. Danielewskis bok *House of Leaves* (2000) “is an essay about documentary, itself shot in various formats – hi-8, camcorder, digital video, tape – with a second, later story told in the footnotes, and with each part assembled by an unseen third party. [...] the history of literature and philosophy in footnotes” (Boxall 2006 s. 888). “For the ultimate rabbit hole of footnotes, we turn to *House of Leaves*, in which Mark Z. Danielewski uses footnotes not simply to produce a disruptive effect, or exert control over his readers, but to purposefully build three distinct narratives – to make his book larger on the inside than it at first

appears, as they would take up many more pages if set in the same typeface as the “main” plot. Consider that this is but the first sign the titular house is something more than a house – it’s measurably larger on the inside than should be possible – combined with the potential interpretation of the title *House of Leaves* as a metaphor for a book. Your head just exploded, and Danielewski is made happy. [...] almost every experimental novel ever written is approximately the size and mass of a small galaxy.” (Jeffrey Somers i <https://www.barnesandnoble.com/blog/consider-the-footnote-why-dont-more-authors-use-the-most-powerful-tool-in-fiction/>; lesedato 06.01.25)

“Some books, like Mark Haddon’s *The Curious Incident of the Dog in the Night-Time* [2003], use footnotes very traditionally. Christopher, the narrator, is very intelligent, but socially challenged and quite possibly somewhere on the autism spectrum, and his approach to his life is one of rigorous logic and deduction in place of the “normal” human abilities of empathy and reading social cues. As a result, the book is littered with footnotes in which Christopher explains concepts and follows thoughts in logical – but often surprising – ways. The footnotes are traditional in the sense of providing information to the reader that isn’t naturally found in the narrative, but they also serve a world-building function, in that they make the reading experience similar to Christopher’s own thought process, with his hyperactive imagination running in several directions at all times. [...] Footnotes are also used to explore related but wholly separate stories. Instead of merely providing interesting references or background information, or to better establish the world of the novel, the footnotes in books such as Nabokov’s *Pale Fire* [1962] or Junot Díaz’s *The Brief Wondrous life of Oscar Wao* [2007] actually offer *additional* narratives. In *Pale Fire*, the footnotes are ostensibly commentary and gloss on a lengthy poem by the fictitious poet John Shade, but in reality, they allow the author of the footnotes (the equally fictitious Charles Kinbote) to tell a rambling story of his own that involves Shade (whose poem he acquires after Shade’s murder), the deposed king of invented country Zembla, and an assassin hunting the king who accidentally kills Shade instead. Confused? Historically, you’re not alone. Nabokov uses footnotes to write a hypertextual book that can be read in a variety of ways: either as direct commentary on the poem itself, as a completely separate narrative read in order, or by jumping around from footnote to footnote, piecing the story together in whatever order appeals to you. Díaz’s novel offers alternative narratives that are not exactly essential to the main story. They deepen and expand, continue the work of developing characters, and offer fascinating background information. However, reading the footnotes is in some sense optional – you can read the book without once referring to the footnotes and come away with a perfectly sound understanding of the story, the characters, the themes, and the allusions. What Díaz does by breaking much of the background information into footnote form is challenge the reader to consider the value of that information: how essential is it? If the primary story is clear and complete without footnotes, what do you lose by not reading them? Interestingly, the two portions of the book can be read separately:

each describes a single world and a single story in different ways, from different angles, ultimately making both deeper and richer.” (Jeffrey Somers i <https://www.barnesandnoble.com/blog/consider-the-footnote-why-dont-more-authors-use-the-most-powerful-tool-in-fiction/>; lesedato 06.01.25)

“I min nyeste bok bruker jeg fotnoter som et litterært virkemiddel. Om jeg ønsker å konstruere virkelighet eller anvende virkelighet, kan fotnoter i en tekst legge tyngde til dens autensitet. En fotnote er og med på å gi teksten et mer dokumentarisk preg, sier Nils Christian Moe-Repstad til *Ny Tid*. [...] I Moe-Repstads nyeste diktsamling, “19 forgiftninger”, som kom ut på forlaget Flamme for et par uker siden, behandler temaet forgiftning i bred forstand – fra det personlige og til det samfunnsmessige.” (*Ny tid* 14. oktober 2014 s. 30)

Tore Renberg ga ut *Lorden* i 2024, en roman som inkluderer “en haug fotnoter – noe denne anmelder vanligvis synes er plunder og heft – i hvert fall i romaner. I “Lorden” er fotnotene helt sentrale og mange av dem er morsomme i tillegg. Les for all del fotnotene.” (Jan Øyvind Helgesen i <https://www.nettavisen.no/kjendis/tore-renberg-lorden/r/5-95-2042383>; lesedato 06.01.25)

Oversetterfotnoter kan være til hjelp når noe er (tilnærmet) uoversettelig. Oversetteren Signe Prøis har blant annet oversatt den dominikansk-amerikanske forfatteren Junot Díaz’ samlede noveller, *Sånn mister du henne*, utgitt på norsk i 2013. Prøis forklarte i et intervju: “Ved en anledning måtte jeg legge inn en fotnote, til ordet “tigeraje”, en helt lokal og superspesifikk definisjon av dominikanske menn, som man for enkelheten skyld kunne ha oversatt til at noen oppfører seg som en “tiger”, men det innebærer så veldig mye mer, at jeg synes det måtte forklares.” (*Klassekampens* bokmagasin 19. oktober 2013 s. 2)

Den engelske forfatteren Tom Hollands *Perserkrigene* (på norsk i 2008) er basert på blant annet den greske historikeren Herodot, som antakelig diktet mye i sin historiske framstilling. Holland bruker også fantasien, men i bokas fotnoter modifierer han sine påstander og kritiserer sin egen framstilling.

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