

Bibliotekarstudentens nettleksikon om litteratur og medier

Av Helge Ridderstrøm (førsteamanuensis ved OsloMet – storbyuniversitetet)

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Campaign_

(_dataspill) Et felttog, slag eller annen omfattende aktivitet i et dataspill. En stor handlingsmessig enhet. I motsetning til en campaign er en mission bare en del av en større helhet (f.eks. å befri en fange).

Camping_

(_dataspill) Å ligge et trygt sted og skyte mens en spiller et actionspill, i stedet for å begi seg inn i tummelen og risikere “livet”.

Camping regnes som forkastelig av mange spillere. Noen spill er programmert slik at avatarer som i lang tid ikke beveger seg, automatisk fjernes fra spillet.

Cantastoria_

(_sjanger, _drama) På tysk “Moritatensang” eller “Bänkelsang”. “Markedstavlesang”.

Det som på tysk kalles “Bänkelsänger”, var personer som opptrådte på markeder med store tavler/plakater med bilder, og viste fram bildene samtidig som de sang fortellende viser om utrolige hendelser og gjenstander (Faulstich 2002 s. 143). I Tyskland opptrådte disse sangerne fra 1500-tallet av og fungerte som nyhetsformidlere for analfabeter (Schneider 2004 s. 61). Fenomenet forsvant da befolkningen ble mer lesekyndig på 1800-tallet (Schneider 2004 s. 61).

Sangeren var en slags omreisende skuespiller som primært ville underholde og tjene penger. Bildene utgjorde oftest en sekvens eller historie som talte til folks

sensasjonslyst. De lesekyndige kunne kjøpe historien som teksthefte (Grünewald 1996 s. 61).

Innen arabisk kultur fantes det på 1300-tallet fortellere som har blitt sammenlignet med de europeiske fortellerne (Woeller og Woeller 1994 s. 83). Disse arabiske fortellerne hadde med seg bilder som de fortalte til, men de avbrøt historiene på spennende steder for å sende rundt en tallerken som folk skulle legge penger på. Deretter fortsatte de.

Johann Wolfgang von Goethes roman *Den unge Werthers lidelser* (1774) ble presentert som cantastoria (Rothmann 1978 s. 140).

Cd-teksthefte_

(_sjanger, _format) Et hefte (eller folder eller lignende) som ligger inne i plastcoveret til en cd.

“Jan Erik Vold er 70 den 18. oktober. I anledning dagen er *The Compleat Recordings 1966-1977* gitt ut i en boks med tre cd-er og én dvd. Den inneholder klassiske plater som *Briskeby blues*, *Hav* og *Ingentings bjeller*, og singelen *Trikkeskinner*, alle spilt inn med Jan Garbarek og hans musikere. I tillegg en plate med Vold alene og dvd-en med rariteter fra radio og fjernsyn – pluss en cd-bok med historien om alt rundt.” (*Morgenbladet* 9. – 15. oktober 2009 s. 32)

Cénacle_

Fransk for “spiserom”. Liten gruppe av forfattere/kunstnere som samles (u)regelmessig. Kan ha litt preg av en fundamentalistisk sekt med estetiske dogmer. Litterært “kameraderi” i en liten gruppe av forfattere (Couty 2000 s. 488).

Encyclopaedia Britannica definerer det som “a literary coterie formed around various of the early leaders of the Romantic movement in France, replacing the salon as a place for writers to read and discuss their works.” (<http://www.britannica.com/>; lesedato 09.11.12)

Den italienske barokkdikteren Giambattista Marino levde på slutten av 1500- og begynnelsen av 1600-tallet. “Among the many literary *cénacles* of the time one frequented by Marino was soon to achieve public recognition as the *Umoristi*; here one could find Italy’s leading poets, men like Chiabrera and Tassoni, and lesser figures like Francesco Bracciolini and Sforza Pallavicino.” (Mirolo 1963 s. 22)

Fenomenet ble svært vanlig fra og med romantikken. Den franske dikteren Victor Hugo var “lederen” for en *cénacle* som møttes i hans hjem. Noen tiår senere samlet den franske naturalisten Émile Zola en liten gruppe forfattere rundt seg i sitt hjem i Médan (Pagès 1989 s. 53-54). Denne gruppa forsvarte den naturalistiske litteraturen. Bohemens sammenkomster i *cénacler* på slutten av 1800-tallet var en protest mot det kommersielle samfunnet og den etablerte litterære institusjonen (Sayre 2011 s. 78).

Miskjente eller mislykkede forfattere har ofte søkt sammen for å støtte hverandre. En liten litterær klikk har imidlertid også sine ulemper: “Nor it is easy for a poet to live in a small circle, however charmed it be. His inspiration may run dry; he may feel that his work is unrecognized [i den store offentligheten]; disillusion may assail him.” (Bowra 1967 s. 13)

På det litterære feltet er det ikke uvanlig at unge forfattere unngår de store, berømte forfatterne, dvs. unngår forfatterpersonligheter som vekker deres misunnelse, og heller omgås likesinnete som de kan dele sine bakvaskelser med (Heinich 1999 s. 222). Samtiden anklages for å være blind for hva som er god litteratur (Heinich 1999 s. 239).

“An early *cénacle* formed around the brothers Deschamps, literary editors of the short-lived but influential *Muse Française*. When the review ceased publication in 1824, the young contributors shifted to the salon of Charles Nodier, who was then librarian of the Bibliothèque de l’Arsenal, second of the great French libraries. The activities of this group, which included Alphonse de Lamartine, Alfred de Vigny, Alfred de Musset, and Victor Hugo, are described in the *Mémoires* of Alexandre Dumas *père*. Three years later, Hugo and the critic Sainte-Beuve formed a *cénacle* at Hugo’s house in the rue Notre-Dame-des-Champs, where other young writers, including Prosper Mérimée, Théophile Gautier, and Gérard de Nerval, joined the group. The entourage of Gautier, Nerval, and Petrus Borel, the more turbulent, bohemian Romantics, became known as the Petit *Cénacle*.” (<http://www.britannica.com/>; lesedato 09.11.12) Sammenkomstene til “*Cénacle de l’Arsenal*” foregikk fram til 1823 på selve biblioteket Arsenal.

Bohem-grupperinger har ofte samlet seg i *cénacler* (Bourdieu 1992 s. 82).

Noen *cénacler* har hatt egne litterære tidsskrift som de selv har utgitt (Couty 2000 s. 488).

Cento—

(_sjanger) Ordet “cento” er avledet av det greske ordet for nål, og har med “sammensynging av tekst” å gjøre (Dyer 2007 s. 13). En type intertekstualitet.

I antikken skrev den latinske dikteren Ausonius en bryllupssang komponert av vers fra dikteren Vergil.

En cento er en tekst “constructed from quotations from other writings. A cento might seek to ride the cultural prestige of its source text or to undermine it. The *Homerocentones Eudociae* (Homeric Cento of the Empress of Eudocia), for instance, written some time after AD 443, stitches together lines from Homer to retell the story of Christ” (Dyer 2007 s. 13). “Eudocia took single lines from the *Iliad* and *Odyssey* of Homer and stitched them together to tell the story of Christ. She did make slight syntactical and even sometimes semantic alterations in the lines to make the whole flow consistently, but the point was to preserve Homer even while pressing him into Christian service. Herbert Hunger suggests that work like hers sprang from authors’ ‘desire as good and active Christians, absolutely convinced of the superiority of the Homeric epic over all other Greek poetry, to present the Holy Story in the richest frame possible’.” (Dyer 2007 s. 18)

Henrik H. Langelands *Requiem* (2000) er en “samplingroman” der nesten alle setningene er hentet fra den franske forfatteren Marcel Prousts romanserie *På sporet av den tapte tid*. Romanen *Requiem* handler om en aldrende nordmann som på en reise til den afrikanske øygruppa Zanzibar blir forelsket i en afrikansk gutt. Vi opplever innenfra at mannen styres av sine drifter mot undergangen.

Chattetekst

(_sjanger, _digital) Verbal eller verbal-visuell (f.eks. i Microsofts Comic Chat) tekst i “sanntid” skrevet av nettbrukere.

En “chattekanal” blir på norsk kalt et “skravlerom”.

Det å komme inn i en chattesamtale og deretter straks forlate den (kalt “channel hopping” m.m.), blir ansett som sosialt uakseptabelt blant de fleste chattere.

Det går an å starte mer enn én IRC-client på samme datamaskin, slik at én og samme person kan opptre under to eller flere nicks i en chattekanal. Men slik fleridentitet kan avsløres ved å undersøke IP-adresser, for samme persons ulike identiteter vil tilhøre samme IP-adresse (Husmann 1998 s. 88).

I Microsoft Comic Chat kan brukerne velge mellom forskjellige tegneserielignende figurer, som så blir avatarer i en tegneserielignende chattesekvens. De verbale

tekstene kommer opp i talebobler. Figurene forandrer uttrykk etter et ”emosjons-hjul” som inneholder følgende følelsesvalg: latter, lykkelig, usikker, ropende, kjedelig, skremt, trist og rasende (Husmann 1998 s. 15). I chatteprogrammet *The Palace* kunne brukerne selv fritt lage sine avatarer.

Det har blitt gjennomført kunstneriske prosjekter med utvikling av en historie gjennom chatting, chatting på rim, samtale-leker osv. (Münker og Roesler 2002 s. 200). Den tyskspråklige chattekrimhistorien *Åsted Eppendorf* (ca. år 2000; *Tatort Eppendorf*) var et kollektivt skriveprosjekt som ble startet opp i Hamburg og der en stor mengde personer skrev en linje eller to i et chatterom, med oppdrag sammen å skrive en krimhistorie.

Chick flick

(_film, _sjanger) Romantisk filmkomedie og ”jentefilm”. Om unge kvinner som søker den store kjærligheten slik at de kan bli kvitt sine frustrasjoner og leve lykkelig alle sine dager. De fleste chick flick-filmer ender lykkelig.

Chirograf

(_sjanger) Et dokument som inneholdt f.eks. en avtale mellom to parter, der avtalen var skrevet både på øverste halvdel av en pergamentside og på nederste halvdel av pergamentsiden. Pergamentsiden ble deretter kuttet på midten slik at hver av partene fikk sin identiske tekstversjon. Selve kuttingen ble foretatt med hakk og kutt som skulle kunne bevise at de to halvdelene av siden og dermed tekstene hørte sammen. Over midten av dokumentet der det ble kuttet (i noen tilfeller rett over, uten hakk), stod et i noen tilfeller det latinske ordet ”cirographum” (for ”håndskrevet”) eller et annet ord med store bokstaver.

Chirografer var først og fremst i bruk i middelalderen.

Clerihew

(_sjanger, _skjønnlitteratur) En humoristisk tekst på fire linjer med biografisk innhold. Første linje inneholder den personens navn som clerihewen handler om. Sjangeren er oppkalt etter Edmund Clerihew Bentley. En annen kjent clerihew-forfatter var Bentleys venn G. K. Chesterton.

“A clerihew is a four-line biographical poem that has an A-A-B-B rhyming scheme, but often a highly irregular metre. It was invented by Edmund Clerihew Bentley [i 1890] when he was a sixteen-year-old schoolboy at St. Paul’s School in London. During a science class that must have been scintillating, the following words about Humphry Davy popped into his head:

Sir Humphry Davy
Was not fond of gravy.
He lived in the odium
Of having discovered sodium.

Bentley and his school friends filled a notebook with similarly ridiculous examples. Bentley’s first book of clerihews was published in 1905, featuring such gems as:

Sir Christopher Wren
Said, “I am going to dine with some men.
If anyone calls
Say I am designing St. Paul’s.”

and:

George the Third
Ought never to have occurred.
One can only wonder
At so grotesque a blunder.

Bentley went on to publish two more collections of his own clerihews, and a number of other writers took up the form, including W. H. Auden. Today, it remains a popular form of humorous poetry, and is often the subject of literary contests.

Despite the form’s rather whimsical nature, there are a few guidelines to writing clerihews:

1. A clerihew should be biographical, and show the subject from an unusual point of view.
2. Although a clerihew usually pokes fun at famous people, it is meant to be gently absurd, rather than satirical or abusive.
3. The rhyming structure is A-A-B-B, but the rhymes are often somewhat convoluted for humorous effect, and sometimes include phrases in Latin, French and other non-English languages.
4. There are four lines, but length and metre are highly eccentric, also for humorous effect. Some say that this is done partly to parody limericks and inscriptions on tombstones.

[...] Since the clerihew is biographical, I decided to write about five elephants. I'm supposed to be working on some massive editing projects today, so I only wrote five clerihews, shown below in the order in which I wrote them. I've included a link to the original stories about each elephant from this blog, if you want to learn more about them.

[...]

Although mourning lost love

Romeo was no dove.

His very best skill

Was the serial kill." (Sheila Singhal i <http://elephantaday.blogspot.no/2012/07/elephant-no-288-clerihews.html>; lesedato 04.01.13)

Den amerikanske filosofiprofessoren Dean Zimmerman har samlet "Philosophical Clerihews" og skriver: "I've wasted an inordinate amount of time on the lowest verse form in existence, the Clerihew. Here's the cream or the dregs, depending on how you look at it. [...] Here's a really good one by Maurice Hare:

"Alfred de Musset

Used to call his cat Pusset.

His accent was affected.

That was to be expected."

The Poet's Manual and Rhyming Dictionary of Frances Stillman defines the clerihew as "a humorous pseudo-biographical quatrain, rhymed as two couplets, with lines of uneven length more or less in the rhythm of prose. It is short and pithy, and often contains or implies a moral reflection of some kind. The name of the individual who is the subject of the quatrain usually supplies the first line." Bentley himself wrote a few on philosophers. W. H. Auden has a book of clerihews with ones on Kierkegaard, Hegel, and a couple of others. [...]

"Desiderius Erasmus

Suffered from one of the rare asthmas.

His worst wheezes

Were caused by over-ripe cheeses."

(Paul Horgan)

[...]

"Jaegwon Kim,

writing poetry under a psuedonym,

met with considerable inconvenience

in rhyming "supervenience"."

[...]

"G. H. von Wright

is not very strict.

He remains polite

when called "von Wright"."

[...]

“There’s no disputin’
that Grigori Rasputin
had more will to power
than Schopenhauer.” ” (Dean Zimmerman i <http://consc.net/misc/clerihews.html>;
lesedato 28.10.16)

M. K. Naiks *Indian Clerihews: A Book of Light Verse* (1989) inneholder 95 dikt som hovedsakelig handler om indiske litterære skikkelser.

Comix_

(_sjanger, _tegneserie) Undergrunnstegneserie. Bladene er kjennetegnet av intellektualisering, seksualisering og politisering (Greiner 1974 s. 11). Oppstod som en bredt og kjent fenomen på 1970-tallet.

“Underground comic books (which took the name “comix,” using the “x” to signify their adult nature) erupted in the 1960s as a reaction to ultraconservative and patriotic comics produced by the large corporations that featured characters like Captain America and Superman. Bored with moralistic tales, artists such as Robert Crumb, creator of Zap Comix and Fritz the Cat; and Gilbert Shelton, creator of The Fabulous Furry Freak Brothers, produced a new and revolutionary style, freely attacking politicians, the war in Vietnam, and corporate America. [...] topics ranging from sex, drugs, and rock ‘n’ roll to politics, big business, and women’s liberation. [...] the artwork and countercultural legacy of comix, key events in the history of this medium” (https://books.google.no/books/about/Comix.html?id=kLZ3Xrw-OSUC&redir_esc=y; lesedato 18.10.18).

Den såkalte Comic Code var store amerikanske tegneserieforglagers strategi for å beskytte barn og ungdom mot framstillinger av sex, vold og narkotikabruk, og fungerte som selvsensur for å hindre sensur. Undergrunnstegneseriene som vokste fram på 1960-tallet hadde som strategi å bryte nettopp de tabuene som den kommersielle tegneserieindustrien (med deres “mainstream comics”) ikke helt frivillig hadde måtte pålegge seg selv for ikke at myndighetene skulle gripe inn (Joch, Mix m.fl. 2009 s. 314).

Kjente amerikanske comix-tegnere er blant andre Robert Crumb og Dori Seda. Amerikaneren Harvey Pekar gir ut comix-tegneserien *American Splendor*, men er ikke selv tegner. Han skriver tekstene og ulike tegnere lager bildene til hans tekster. Robert Crumb er en av dem som har tegnet for Pekar. Briten Bryan Talbot er kjent som undergrunnstegner.

Det ble skapt comix-serier av “R. Crumb, Gilbert Shelton, S. Clay Wilson, Richard Corben, Jay Lynch, Skip Williamson, Justin Green, Dave Sheridan, Jaxon, Spain Rodriguez, Victor Moscoso, Kim Deitch, Rick Griffin, Foolbert Sturgeon and many others. [...] Social satire in the underground comics usually takes the form of humorous (sometimes bitter) exaggerations of various aspects of American society, from money hunger to art and music. At times, the satire is found mostly in the words. [...] In his “social realism” strips, R. Crumb does not mock American society; rather, he presents it for what it is and trusts the reader eventually to realize that the strips are funny because the society is absurd. Crumb has not been the only underground cartoonist to attempt this special brand of social realism. On occasion, J. Kinney has also worked in this manner. Kinney describes his approach as follows: “I try to put down on paper relatively true visions of middle-class life as I see it. ... Hopefully by capturing all this on paper, I can help people to see themselves more objectively and insightfully. Heheheheh.” ” (<http://www.roninpub.com/HisUnd.html>; lesedato 19.10.18)

Som motsetning brukes uttrykk som “overground comics” og “mainstream comics”.

Robert Crumb “has continued to praise artists who refuse to idealise their images of humanity, calling Pieter Bruegel “one of the greatest artists of all time”. Robert Hughes, in turn, called Crumb “the Bruegel of the last half of the twentieth century”, explaining that “he gives you that tremendous impaction of lusting, suffering, crazed humanity in all sorts of bizarre gargoyle-like allegorical forms”. The comparison is intriguing because Bruegel, like Crumb, concerned himself with the animal qualities of human existence, and he explored this interest in paintings which fuse the mundane and the fantastic. [...] R. Crumb’s work is regularly accused of being sexually violent, misogynistic, racist and generally grotesque and sordid. As recently as 1994, his *Troubles with Women* (1990) was seized by UK Customs and Excise and tried for obscenity. Underground cartoonist Trina Robbins has repeatedly criticised Crumb for his “sexually hostile” material, and it is often implied that Crumb’s representations of rape, incest, ethnic stereotypes and so on are something of an embarrassment for defenders of his comics. Frank. L. Cioffi says that “one comes away from Crumb’s works feeling slightly soiled, ashamed of having spent the time reading them”. [...] The fact that his comics are deliberately, self-consciously riddled with the ideological and psychological flaws of their creator makes his engagement with questions of personal and social identity appear perfectly in tune with the intellectual currents of the 1960s and 70s.” (Emma Tinker i <http://emmatinker.oxalto.co.uk/downloads/crumb.pdf>; lesedato 20.12.16)

Crumb’s *Head Comix* (1967) “consists of thirty-six panels on a single page, which is more or less the densest concentration of any Crumb strip. The world it depicts is farcical and chaotic, full of pantomime violence and surreal links. As it turns out, this strip tells the story of a dream, but the reader remains unaware of this until the last row of panels, and on rereading, this dream context raises as many questions as

it answers. The comic consists of a string of erratically connected incidents and images, and it is difficult to piece together a narrative at all. It begins with two distorted male figures, known to regular readers as Snappy Bitts and Crazy Kraks, walking along in the exaggerated style now familiar from the infamous “Keep on Trucking” comic, published later in 1967. Inexplicably, given that the two figures initially appear to be walking alongside each other, they collide and fight. One of them sexually assaults a passer-by and is pulled away by the other, which precipitates another fight. They later cause an explosion from which another man comes running. This third figure goes on to experience various other forms of vaguely defined persecution. In the final few panels the dream descends into meaningless theatrical jollity and ends with what looks like an advertising image. In the final row of panels another regular character, Mr Natural, awakes from “[a] dream about my youth” to find a strange inscription on his hand. Before he can decipher it, Angelfood McSpade licks the text from his skin and runs away. This plot synopsis may seem bewildering enough on its own, but to make matters worse, there are several panels that make almost no sense at all but appear to represent fragments of other stories. A car is shown driving in the moonlight in panel 5, for example, then in panel 13 a similar car appears in daylight, and a moonlit car crash takes place in panel 14. The connection between these images, and between them and the rest of the comic, remains unclear.” (Emma Tinker i <http://emmatinker.oxalto.co.uk/downloads/crumb.pdf>; lesedato 12.01.17)

“In “Head Comix” images of paranoia, spiritual searching and the false joviality of stage shows and advertisements jostle for space alongside “low” themes like sex and violence. Old intellectual and cultural divisions are abandoned as serious philosophical questions are juxtaposed with apparently juvenile toilet humour. Grouping sex and violence together in the manner of censors would be inaccurate and misleading with most comics artists, but it seems appropriate in a discussion of Crumb. In his comics the line between consensual sex and violent assault is a hazy one, constantly in danger of being breached: fights turn into sexual encounters, sex turns into an abusive game, a carnival tangle of female flesh. In this particular page, the protagonist steps on a woman’s face whilst performing cunnilingus (panel 9). Fluid drips from open orifices (panels 9 and 24), and from figures sweating with fear (panels 20-22). Unlike many of Crumb’s comics, however, this narrative does not follow its brief sexual encounters into a sustained erotic fantasy. This strip is concerned with the hectic pace and incoherence of twentieth-century American life, of which sexuality forms only a small part. As a result, “Head Comix” features a lot more violence than sex: men punch, cars crash, dynamite explodes, someone gets struck by lightning, picked up by the scruff of the neck and dropped into a void.” (Emma Tinker i <http://emmatinker.oxalto.co.uk/downloads/crumb.pdf>; lesedato 12.01.17)

Boka Rebel Visions: The Underground Comix Revolution 1963-1975 (2003) av Patrick Rosenkranz er en “provocative chronicle of the guerilla art movement that changed comics forever. This comprehensive book follows the movements of 50

artists from 1967 to 1972, the heyday of the underground comix movement. Through interviews with the participants and other materials, *Rebel Visions* is the most intimate look ever at the people and events that forged the phenomenon known as underground comix, from New York to San Francisco, from the corn belt to deep in the heart of Texas, beginning that day in 1968 when R. Crumb debuted *Zap* #1 from a baby carriage on Haight Ashbury Street. Rosenkranz has spent over 30 years researching this book and acquiring the cooperation of every significant underground cartoonist who worked throughout this period, including Crumb, Gilbert (*Fabulous Furry Freak Brothers*) Shelton, Bill (*Zippy*) Griffith, Art (*Maus*) Spiegelman, Jack Jackson, S. Clay Wilson, Robert Williams, and many more.” (https://www.goodreads.com/book/show/608354.Rebel_Visions; lesedato 19.10.18)

Cul-de-lampe_

Et trekantformet ornament eller en vignett plassert ved slutten av et kapittel i en bok (Blasselle 1998b s. 149).

Alle artiklene og litteraturlista til hele leksikonet er tilgjengelig på <https://www.litteraturogmedieleksikon.no>