

# Bibliotekarstudentens nettleksikon om litteratur og mediet

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## Samtidighetslesing

En form for synkron lesing der hver leser vet at andre leser den samme teksten samtidig (med hvert sitt fysiske eksemplar av teksten). Dette forekommer ved nye bestselgere, der leser A vet at personene B, C, D og mange av A ukjente personer leser den samme teksten samtidig (de utgjør et “imagined community”). Dette kan påvirke måten A leser og tolker teksten på. Leser A kan under lesingen tenke på hvordan person B vil oppfatte noe i teksten, om person C blir ferdig med teksten før person D, og lignende. Boka som “integrasjonsmedium” snarere enn “individualiseringsmedium“ (betegnelse er hentet fra Fromme m.fl. 1999 s. 263).

Lesere vet at mange leser nye bestselgere, hovedboka i en bokklubb osv. samtidig. Leseren av en internasjonal bestselger kan tenke seg “millions of others doing the same thing at the same time” (Gray, Sandvoss og Harrington 2007 s. 158). “Den som leser alene på sitt rom, har ofte flere partnere [fransk: “compagnons”] enn hvis han så en film sammen med tusen andre tilskuere i en kinosal.” (Escarpit 1965 s. 163) Samtidighetslesing kan brukes i nettverksbygging.

Samtidighetslesing foregår blant annet i lesesirkler mellom treffene. “Reading groups famously went mass media in 1996 in America with Oprah’s Book Club, one of the most staggering phenomena in the history of collective reading.” (Hartley 2001 s. 4) En deltaker i en lesesirkel sa dette om sin lesing: “- You read in a different way with half an eye on the meeting ahead, makes you more thoughtful.” (Hartley 2001 s. 127)

“Getting On The Same Page – Library’s ‘If All Of Seattle Read The Same Book’ Program Hopes To Get The City Reading – And Talking – Together. Imagine: You get on a bus, scan the sea of indifferent faces in search of the person least likely to be psycho, when you spot someone with eyes glued to the same book you’ve been reading. You sit down, start a conversation. In a small way, the world suddenly seems a friendlier place. Now imagine the same scene played out throughout a city. Picture strangers having something more to talk about than the weather, or the disappointing hometown team. Visualize the walls tumbling down. That’s the pie-in-the-sky idea behind “If All of Seattle Read the Same Book . . .,” a project being

launched this week by The Washington Center for the Book. Throughout the month, the center is urging the city's readers and book groups to read Russell Banks' "The Sweet Hereafter," a 1991 novel about a school-bus accident and its impact on a small upstate New York town. Then, early next month, Banks will come to Seattle to participate in readings and discussions citywide." (<http://community.seattletimes.nwsourc.com/>; lesedato 21.02.13)

På e-postlista biblioteknorge@.nb.no ble det 14. februar 2008 sendt ut mail fra Stavanger kulturhus som bl.a. inneholdt denne informasjonen: "Se for deg at en hel by leser samme bok og lokalavisa renner over av leserinnlegg om hvem som er morderen. Bystyret krangler om godt eller dårlig språk, kjærestepar leser høyt for hverandre – og alt handler om den samme fortellingen. Det kan kanskje minne om dårlig science fiction, men det har faktisk skjedd, blant annet i Roma og Chicago. Nå er det Stavangers tur – og publikum kan være med på å velge hvilken bok alle skal lese. [...] Det kan være en ukjent skatt "bare" få har oppdaget, bestselgeren alle leste samtidig, boka publikum mener kan gjøre verden litt bedre eller som forandret livet deres. Tjukk eller tynn, ny eller gammel, med eller uten happy ending, det eneste vi krever er at det er en roman, og at den er utgitt på norsk. [...] Vi trenger hjelp fra alle lesere der ute til å nominere den boka som de mener bør bli Stavangers felles leseropplevelse i høst. Denne prosessen starter nå!"

Den 8. mai 2008 stod det på biblioteknorge@nb.no: "Stavangers befolkning har siden påske stemt på hvilken bok hele byen skal lese i kulturhovedstadsåret. Nå er vinneren klar: Det blir Arild Rein: *Kaninbyen*. Leseprosessen starter under Kapittelfestivalen i september. Til da vil et stort antall eksemplar av boka bli trykket opp og delt ut til byens befolkning. I september og oktober vil det være en rekke arrangement som fokuserer på *Kaninbyen* og temaer relatert til boka. Målet er at hele byen blir en gigantisk lesesirkel. [...] Stavangers befolkning har blitt oppfordret til å nominere romantitler de ønsker at hele byen skal få anledning til å lese. Blant disse gikk fem titler videre på stemmeantall, mens fem ble avgjort av en ekspertjury. Listen med 10 titler var klar etter påske, og befolkningen ble oppfordret til å stemme på sin favoritt blant disse."

"Trygdemisbrukere, sydenturister, lykkejegere, paradiske hundeeiere, ødelagte oljearbeidere, småkriminelle, vin- og designhysterikere: Slik er befolknings-sammensetningen i den burleske romanen *Kaninbyen* av Arild Rein. Det dreier seg om et nidportrett av en by som tilsynelatende er inne i et veritabelt kronår, med økonomisk vekst, rekordgode levekår og et hyperaktivt kulturliv. Ikke desto mindre er *Kaninbyen* årets foretrukne bok i Stavanger. Den har vunnet en høyt profilert konkurranse om hvilken roman hele byen skal lese nå i høst, og alle interesserte kan plukke opp et gratis eksemplar på kulturhuset. *Hele byen leser* er et samarbeid mellom kulturhovedstaden Stavanger2008 og litteraturfestivalen Kapittel, som pågår denne uken. Programmet inneholder både opplesninger og forfattertreff med Arild Rein." (*Aftenposten* 12. september 2008 s. 9)

Den 12. juni 2012 kom denne meldingen på biblioteknorge@.nb.no:  
“Leseprosjektet “Hele Rogaland leser” går inn i sitt femte år. I 2012 er det Utvalgte dikt av Kolbein Falkeid som skal trykkes opp i minst 40.000 eksemplarer og deles ut gratis til innbyggerne i fylket. Målet med prosjektet er å gi befolkningen i Rogaland en felles leseopplevelse og øke interessen for litteratur. Alle kan stikke innom sitt lokale bibliotek fra og med 15. september og hente ett eller flere gratis eksemplarer. Dette er første gang vi har lyrikk med i Hele Rogaland leser, og det er ekstra spennende siden Kolbein Falkeid er en av våre største samtidslyrikere.”

“Lørdag 8. september starter utdelingen av boken “Utvalgte dikt” av Kolbein Falkeid. Alle kan stikke innom sitt lokale bibliotek og få et eksemplar, helt gratis. Boken er årets bok i prosjektet Hele Rogaland leser. Nå utfordres fylkets ordfører til å velge sitt dikt. Den folkekjære lyrikeren markerer starten og lanseringen ved å lese fra diktsamlingen i Haugesund folkebibliotek 8. september klokken 12.00. Her blir det også muligheter til å få boken signert. [...] Alle ordførerne i fylket utfordres til å velge seg sitt Falkeid-dikt og åpne det neste kommunestyremøtet med å lese dette! [...] Samarbeidet med viserockbandet Vamp har gjort tekstene ytterligere populære og kjære. Nå er det ordførernes tur til å rocke salen! [...] Det er femte året på rad prosjektet Hele Rogaland leser inviterer fylket til et felles leseprosjekt. [...] Hele Rogaland leser startet som et rent Stavanger-prosjekt i 2008. Suksessen med Hele byen leser, førte til at prosjektet ble utvidet til å gjelde hele fylket i 2010. Målet med prosjektet er å gi befolkningen i Rogaland en felles leseopplevelse og øke interessen for litteratur.” (<http://www.rogfk.no/>; lesedato 07.09.12)

Fra biblioteknorge@.nb.no 15. juni 2011: “I morgen går startskuddet for Gjøvik biblioteks storsatsning Hele Gjøvik leser! En spesialtrykt utgave av Bjørnstjerne Bjørnsons En glad gutt deles ut gratis til Gjøviks befolkning. Det blir åpning av ordfører, politikerne deler ut bøker, det blir bjørnsonjazz, besøk av selveste Bjørnson og gratis kaffe og kake. Gjøvik by feirer i år 150-årsjubileum, og biblioteket feirer med utdeling av gratis bok og en stor felles lesesirkel for alle innbyggerne. Vi har fått mye oppmerksomhet hos politikere og presse, og biblioteket blir med fargesterke bannere, plakater osv, veldig synlig i bybildet.”

“Tenn lys og les sammen med hele Norden! I novembermånedens mørke tenner vi levende lys og samles rundt en god nordisk bok – på samme tid, over hele Norden. Det er klart for Nordisk bibliotekuke, og årets tema er *vennskap*. På over 2000 skoler, bibliotek og øvrige kulturinstitusjoner samles barn og voksne i Norden og Baltikum og leser de samme tekstene – sånn noenlunde samtidig. [...] Hele uka, 9. – 15. november, arrangeres høytlesning, forfatterbesøk, debatter, utstillinger og kulturopplevelser på bibliotek, skoler og kulturinstitusjoner i Norden og nærområdene.” (fra e-postlista biblioteknorge, 26.10.15)

“Dublin: One City, One Book is an award-winning Dublin City Council initiative which encourages everyone to read a book connected with the capital city during

the month of April every year.” (<http://www.discoverireland.com/>; lesedato 05.03.12) “Lord Mayor’s Message. Submitted by 1City1Book on Thu, 28/02/2013 – 10:04am. This year’s choice of *Strumpet City* for Dublin: One City One Book is entirely appropriate as we commemorate the centenary of the Great Lockout of 1913, one of the most important events in Dublin’s history. James Plunkett’s masterpiece, set against the backdrop of the lockout of workers in 1913, highlights the sharp contrasts of life in Dublin in the early 20th century. Its characters, including the musical tramp Rashers Tierney and ‘whiskey-priest’ Father Giffley, have become iconic figures in Ireland’s literary landscape. As well as being arguably the greatest Irish historical novel, it provides a literary portal through which Dubliners can explore the history of their city. It is a novel which will undoubtedly raise many discussions and I encourage you to participate in those discussions throughout the extensive One City One Book programme this April.” (<http://www.dublinonecityonebook.ie/>; lesedato 05.03.12)

“Monday 1st April 7:30p: Irish Traditional Music with readings from *Strumpet City*. The Church Café & Bar, junction of Mary Street & Jervis Street. Admission free.

[...]

Tuesday 2nd April 10:30am: Dublin at the time of James Plunkett’s *Strumpet City* with Dr. Paul Rouse (UCD). National Gallery of Ireland, Clare Street. Admission free.

[...]

Wednesday 3rd April 7:30pm (Booking opens Monday 4th March): Bread and Roses: *Strumpet City* Revisited. Broadcaster Sean Rocks, writers Christine Dwyer Hickey, Diarmuid Ferriter and Peter Sheridan discuss the importance of *Strumpet City* – the book. Readings by Bryan Murray (Fitz in the TV series), theme music from the TV series played by the orchestra of the RIAM and conducted by the composer Proinnsias O Duinn. St. Patrick’s Hall, Dublin Castle, Dame Street (Cork Hill Gate Entrance, Beside City Hall). Admission free. Booking essential. Limit of 4 tickets per person.

[...]

Thursday 4th April 4:30pm: Dramatic readings from *Strumpet City*. Be entertained as actor Fergus Cronin & historian Catriona Crowe evoke the atmosphere of the time and provide historical context through reading, recorded music and imagery. The Bailey Bar, 1-4 Duke Street. Admission free.

[...]

Saturday 6th April 12 - 1pm & 1:30 – 2:30pm: Boys and Girls come out to play! Traditional games and rhymes from the early 20th Century with Stephen Holland, Blackthorn Arts. Suitable for children 4 - 12 years of age, parental supervision essential. City Hall, Dame Street. Admission free.

[...]

Friday 12th April 1pm: Stories, songs, speeches which inspired *Strumpet City* with historian Padraig Yeates, actor Jer O’Leary and Fergus Whelan (ICTU). The Church Café & Bar, junction of Mary Street & Jervis Street. Admission free.

[...]

Sunday 14th April 2-5pm: *Strumpet City* at the National Print Museum. Print your own keepsake, listen to a performed reading and drink tea from a jam jar or fine bone china, with artist and letterpress printer Mary Plunkett.

[...]

Wednesday 17th April 7pm (duration approx 90 minutes): Let's Walk & Talk: *Strumpet City* & the Lockout around the North Inner City. This walking tour around the North Strand area will examine the events leading to the Great Lockout of 1913 and the devastating effect it had on the area. This walk will be led by historian Pat Liddy. Meet at the Five Lamps, North Strand. Admission free.

[...]

Tuesday 23rd April 7:30pm: The Catholic Church and the 1913 Lockout as illustrated in *Strumpet City* with Patsy McGarry of The Irish Times. Assembly Hall, County Hall, Dún Laoghaire.

[...]

Wednesday 24th April 6:30pm: *Strumpet City* – the TV series Bryan Murray (Fitz), John Kelleher (executive producer) and Tony Barry (producer) tell the story of the making of the iconic TV series – the most successful ever made by RTÉ. Other cast and crew members will be in the audience. National Library of Ireland, Kildare Street. Admission free.

[...]

Bike Tours. Dublin City Bike Tours. Explore James Plunkett's *Strumpet City*. Meet outside Isaac's Hostel, Frenchman's Lane, off Lower Gardiner Street. Each Friday in April at 10am, duration 2.5 hours. Fee €24. Booking

[...]

Tenement Tours. Tour of former tenement house No. 14 Henrietta Street. Wednesday 10th, 17th and 24th from 12:30 - 2pm. Numbers limited. Booking essential.

[...]

Walking Tours. Glasnevin Cemetery will commemorate the centenary of events that inspired *Strumpet City*, with a tour each Sunday in April. Amongst the graves visited is Countess Markievicz, the world's first female minister, Helena Maloney, founding member of the Irish Women Workers Union, Sean Connolly, the first casualty of the Easter Rising, and Charlotte Despard, sister of Lord French, and revolutionary socialist agitator. The tour culminates at the grave of James Larkin where actor Jer O'Leary will perform Larkin's famous speech. Sunday 7th, 14th, 21st and 28th April at 1pm. Tickets €12/€8 concession. Booking advised.

[...]

Exhibitions. Dublin City Library & Archive, 138-144 Pearse Street. 'Infernos of Degradation': Dublin 1913. Images of Dublin in 1913 – the slums, tenements, and rookeries of the city. This exhibition highlights the everyday privations and hardships endured by Dublin's poor in the '*Strumpet City*'.

[...]

Dublin City Library & Archive, 138-144 Pearse Street. *Strumpet City* – exhibition matching quotations from James Plunkett's *Strumpet City* with images from the

Dublin City Council Photographic Collection showing how little the city has changed over many decades.” (<http://www.dublinonecityonebook.ie/node/283>; lesedato 05.03.13)

“Canada Reads is a radio programme disseminated annually to the entire country by the national broadcaster, the CBC, consisting of five half-hour debates between five Canadian celebrity panellists who have each chosen one work of Canadian literature to champion. At the end of each show one book is voted off until only one is left, which is the book that all Canadians are then encouraged to read.” (<http://www.participations.org/Volume%207/Issue%202/lang.htm>; lesedato 03.06.14)

“One Book, One Community supports reading, celebrates books and writing, promotes Canadian writers, and builds a sense of community through the shared experience of reading. OBOC encourages people in Waterloo Region to read the same book, discuss it, attend an event, and meet the author. The book and author are announced annually in April and the author visits for a reading tour in late September. [...] The official selections are made by the OBOC committee. [...] Visit a OBOC participating bookseller or public library for your copy of this year’s selection [...] Local book clubs are highly encouraged to read the One Book selection, discuss it at their meetings and take part in a variety of region-wide programs. The OBOC committee asks that local book clubs register their participation through the Kitchener Public Library website.” (<http://oboc.ca/about-oboc/>; lesedato 09.11.13)

“Mass reading events such as “Canada Reads” and “One Book, One Community” programs have certainly attracted criticism for their vulgarization of a cultural practice (literary interpretation) and their pandering to “the prizes and showbiz mentality” that has “infiltrated” Canadian literary culture (Henighan 66).” (Towheed, Crone og Halsey 2011 s. 411)

“The One Book Selection Committee takes suggestions year round for their process. Any time you read or hear about a book that you think might be a good One Book pick, please let us know. They start with a very long list and winnow it down to the three that will be voted on. If your title isn’t submitted in time for the 2015 process, don’t worry – they will save it for the following year, so feel free to recommend titles at any time. Please include the book title, author’s name, a short description of the book, and why you think it would be a good One Book, One Community choice.” (<http://www.oboc.org/>; lesedato 09.11.13)

Den brasilianske forfatteren Paulo Coelho roman *Alkymisten* (1988, på norsk 1995) handler om åndelig søken og “er solgt i svimlende 35 millioner eksempler, på 67 språk. Virker visdommen til Coelho? Spør Arendal kommune. I disse dager kommer en praktutgave av “Alkymisten” ut på norsk, ledsaget av en pressemappe fra Bazar Forlag, den lykkelige norske eier av rettighetene til Coelho’s bøker. Der fortelles blant annet om miraklet i Arendal. For fem år siden var byens kommune

på bønn. Økonomien var svart, og en omstillingsprosess hadde ikke akkurat bidratt til å gjøre tingene lettere. Da var det at ledelsen så lyset. Man investerte i 3000 eksemplarer av “Alkymisten”. Dermed gikk alt så meget bedre. De ansatte leste fortellingen om lesergutten Santiago, som etter mange merkelige eventyr, både skremmende og oppløftende, fant lykken ved utgangspunktet for sin jakt på suksess i livet og fred i sjelen. Han lærte å skape seg om til en vind, og han skjønte hvordan han skulle vinne universet over på sin side. Noe av det samme skjedde i Arendal kommune, dersom vi har forstått presseskrivet rett. Kommuneleder Kjell Sjørnsen sier det slik: - Ved hjelp av “Alkymisten” ble vi alle bevisste på hvor viktige våre visjoner er og at det faktisk er mulig å gjennomføre dem. Og som Paolo Coelho har uttrykt det: “Å virkeliggjøre sin personlige legende er menneskets eneste virkelige plikt.” ” (Dagbladet 29. september 2008 s. 38)

Noen ganger velges kontroversielle tekster til slike leseprosjekter, som da østerrikeren Thomas Glavinics krimroman *Kameramorderen* (2001), om en følelseskald morder som dreper barn, ble valgt til prosjektet “Innsbruck liest” i Østerrike (Neuhaus og Holzner 2007 s. 667). 10.000 eksemplarer av boka ble gitt gratis til lesere i byen.

Danielle Fuller og DeNel Rehberg Sedos bok *Reading Beyond The Book: The Social Practices of Contemporary Literary Culture* (2011) “present the main findings of a UK project to study the rise and operation of Mass Reading Events (MREs): that is, different kinds of sponsored reading events, including things such as the USA’s *Oprah’s Book Club* and the UK’s *Richard & Judy Book Club* phenomena, the national *Canada Reads* event of 2006, and various more localised events in cities such as ‘Liverpool Reads’, Bristol’s ‘Great Reading Adventure’, and Seattle’s ‘One Book, One City’. Their book systematically compares the rise and evolution of these kinds of events in the USA, Canada and the UK, exploring the political and economic forces which differently structured them in the three countries. They take account of the ways in which publishers oriented to them, seeing great opportunities for themselves if one of their authors was chosen. And they are very alert to the controversial nature of these events, with authorised professors of literature and high culture spokesmen dismissing them as cheapened versions of ‘proper’ engagements with literature. [...] a very interesting combination of Bourdieuan with cultural studies approaches, in the depiction of ‘resistant readers’ being those who reject these ‘popularisations’. Their research is a combination of political-economic investigations of the publishing and broadcasting industries, along with exploration of the drivers behind the cultural interventions to promote book-reading; and interviews with both the producers of and participants in these MREs. And in tackling the circuits between these, Bourdieu’s notion of ‘cultural fields’ does good service in giving them a vocabulary and a way of thinking about how these operate.” (<http://www.participations.org/Volume%2010/Issue%202/20.pdf>; lesedato 18.06.15)

Fuller og Sedo bok handler om “a variety of One Book, One Community (OBOC) programs: from Seattle Reads, which was the first program of its kind, and went on after its 1999 launch to become the basic toolkit for OBOC programs all over the world, to Get Into Reading, a grassroots program that aims to have Liverpool’s underprivileged communities reading classic literature together. [...] There is a perceived ethos of social inclusion and accessibility in MREs, which often involve free public talks, book group discussions, film screenings, visual art displays, and musical performances. But these events, along with free or discounted copies of books, need to be paid for. Costs are usually subsidized by the organizing public library services, which broker deals with other agencies (local newspapers, radio stations, museums, theatres, cinemas, galleries, schools, publishers, et cetera) that can provide in-kind contributions or share in promotion costs for events. [...] while there is limited evidence that MREs make new readers, they are good at making one title sell well for a while [...] “the modes of belonging and identification” (230) that these events promote. [...] the kinds of personal development, civic engagement and deep reflection that reading encourages. They hold on to their faith that reading can be “an individually transformational, educational, therapeutic, creative, and even ‘civilizing’ experience”; and they embrace “the ideal of shared reading as a way of building community and improving cross-cultural understanding in urban centers” (3).” (Sarah Brouillette og Lina Shoumarova i <http://reviewsinculture.com/wp-content/uploads/legacy/reviews/124-RCT512014-BrouilletteandShoumarovaFullerandSedo.pdf>; lesedato 14.02.17)

“The annual Canada Reads competition, on the other hand, is broadcast over five days on the radio of the state-owned Canadian Broadcasting Corporation (CBC), which has traditionally upheld the mission of fostering a sense of national unity and identity through its programming. Canada Reads adopts the reality television model of a Survivor-style competition and features a debate between five Canadian celebrities, each defending or “championing” a book. Every day, a book is voted off until one title is chosen as the one that “all Canada should read.” [...] The authors [Fuller og Sedo] suggest that the assumed superiority of literary reading helps to preserve the MRE’s fundamentally conservative orientation, even as it grounds the democratizing cultural project imagined by organizations and participants. [...] There is the preference that MREs show for mainstream realist fiction produced by the publishing branches of transnational media corporations over, say, avant-garde poetry put out by a small press. There is the related emphasis on a work being eminently “discussable” (at the level of characterization and plot; form is largely irrelevant to MREs) and never “too difficult” (27). Selected works often confirm rather than complicate received ideas about culture, race and class, and inducing concerted political action is rarely among their goals. There is, finally, what Fuller and Sedo identify as the MRE’s perpetuation of the basic “ideology” of reading, which celebrates it as an activity that magically transcends the very commercial concerns that provide readers with their materials.” (Sarah Brouillette og Lina Shoumarova i <http://reviewsinculture.com/wp-content/uploads/legacy/>



reviews/124-RCT512014BrouilletteandShoumarovaFullerandSedo.pdf; lesedato 14.02.17)

“[T]he community engagement that these events offer, although apolitical, can be a source of personal empowerment for participants. Such engagement doesn’t happen in a politically active public sphere, which in the twenty-first century has been impoverished after years of privatization and cuts to cultural and social programs. Instead, MREs and the reading communities that they bring together are interpreted as potentially part of a gentler, “intimate public sphere” (borrowing Lauren Berlant’s concept) that provides some relief from the complexity of everyday life and allows for the enactment of affective notions of citizenship and belonging. It is also within this sphere that we can observe what Northrop Frye called “the principle of life imitating literature” – life experiences increasing in value “when something like a literary shape can be discerned in their chaotic phenomena” (Frye 57). MREs ensure a narrative thread from book to real life through, on the one hand, the selection of books which reflect and represent the history, geography and stories of local communities and, on the other, through the organization of such literary events as author’s readings or bus tours of the places where the book is set, which blur the line between fiction and documentary as well as between author’s and readers’ lives. For readers, participation in such events enhances their learning about their communities, while also creating an intimate connection with the authors. More importantly, it satisfies a generally felt desire to be part of something larger than one’s self, in this case an affective community of readers. Fuller and Sedo argue that, brief and ephemeral though they are, these moments of connection can give a sense of agency to the participants who otherwise might feel politically disempowered in their everyday lives. They coin the term “citizen readers” to designate this group of committed book fans for whom reading is a form of belonging that enables their coming together as a public and their more meaningful relationship to both a book’s text and their local environment.” (Sarah Brouillette og Lina Shoumarova i <http://reviewsinculture.com/wp-content/uploads/legacy/reviews/124-RCT512014BrouilletteandShoumarovaFullerandSedo.pdf>; lesedato 14.02.17)

Fuller og Sedo “stress the apolitical and the often non-representative character of the collectivities thus created. They don’t “challenge the ruling relations of power” (213) and indeed, their demographics (white, educated, older women with the requisite economic, cultural and social capital to be able to relate to and enjoy the activities they are taking part in) sometimes leaves other groups (blacks, immigrants) feeling socially and culturally marginalized (240). The kind of social transformation that shared-reading events can be expected to achieve is at the most to improve literacy or mark the beginnings of conversations about cross-cultural and cross-racial understanding (11). But primarily, in Fuller and Sedo’s account, MRE participants seek and experience the pleasurable engagement with a world beyond the book’s page, a world largely mediated through the visual and participatory precepts of nonprint entertainment and through the economy of the

media spectacle.” (Sarah Brouillette og Lina Shoumarova i <http://reviewsinculture.com/wp-content/uploads/legacy/reviews/124-RCT512014BrouilletteandShoumarovaFullerandSedo.pdf>; lesedato 14.02.17)

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