

Bibliotekarstudentens nettleksikon om litteratur og medier

Av Helge Ridderstrøm (førsteamanuensis ved OsloMet – storbyuniversitetet)

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<https://www.litteraturogmedieleksikon.no/cm4all/uproc.php/0/u.pdf>

Undergrunns litteratur

“Authors write to be read, but not every writer wants their work to be marketed in the conventional manner. [...] Some authors even consider it important to free themselves entirely from commercial and social constraints. This is frequently referred to as “underground literature”. [...] Independent publishing models have always played a key role in literature. Those involved frequently engaged in clandestine activities in order to avoid possible state censorship. Especially in the former Eastern Bloc countries of the 1950s to 1980s, self-designed books and texts that were copied in some cases by hand were the only way in which non-conformist literature could be read and disseminated. The Russian term “samizdat” – meaning “self-published” – was used to describe such texts. They were seen as the epitome of uncensored literature. As the writer and former Soviet dissident Vladimir Bukovsky once put it: “I write it myself, edit it myself, censor it myself, publish it myself, distribute it myself, and spend time in jail for it myself.” (Paul Jeute i <https://www.goethe.de/en/kul/lit/20746672.html>; lesedato 22.08.18)

“Martin Machovec is a well-known literary critic, translator, editor and expert on the Czech underground scene. [...] The history of the Czech underground begins with the arrival and ends with the collapse of the totalitarian, Stalinist and later neo-Stalinist regime. The Czech underground sought to preserve authentic cultural values, undistorted by totalitarian demagoguery and ideology through an insistence on the continuity of a creative process unconstrained by any kind of censorship or taboo. In this sense the Czech underground or ‘podzemi’ was from its inception remarkably similar to the medieval Jewish ghetto, where enough room was preserved for inner freedom, despite isolation from the world outside. Thus the Czech cultural underground was always a question of politics, since its very existence amounted to an indirect indictment of an inhuman political system. [...] the Czech notion of ‘podzemi’, which is its literal translation, would refer to a much broader sense, meaning anything which was illegal in the totalitarian regime, which was ‘hidden’, ‘covered’, ‘subterranean’, so to speak – unofficial.” (Bernie Higgins og David Vaughan i <https://www.radio.cz/en/section/books/martin-machovec-exploring-the-rich-literary-world-of-the-czech-underground>; lesedato 07.08.18)

“One of the leading figures of the Czech underground – something of an underground guru we could almost say – was Egon Bondy. [...] He started writing his poetry in the early 50s, and with a couple of his friends, including Bohumil Hrabal, at that time he established one of the first samizdat editions called ‘Pulnoc’, which means ‘Midnight’.” (Bernie Higgins og David Vaughan i <https://www.radio.cz/en/section/books/martin-machovec-exploring-the-rich-literary-world-of-the-czech-underground>; lesedato 07.08.18)

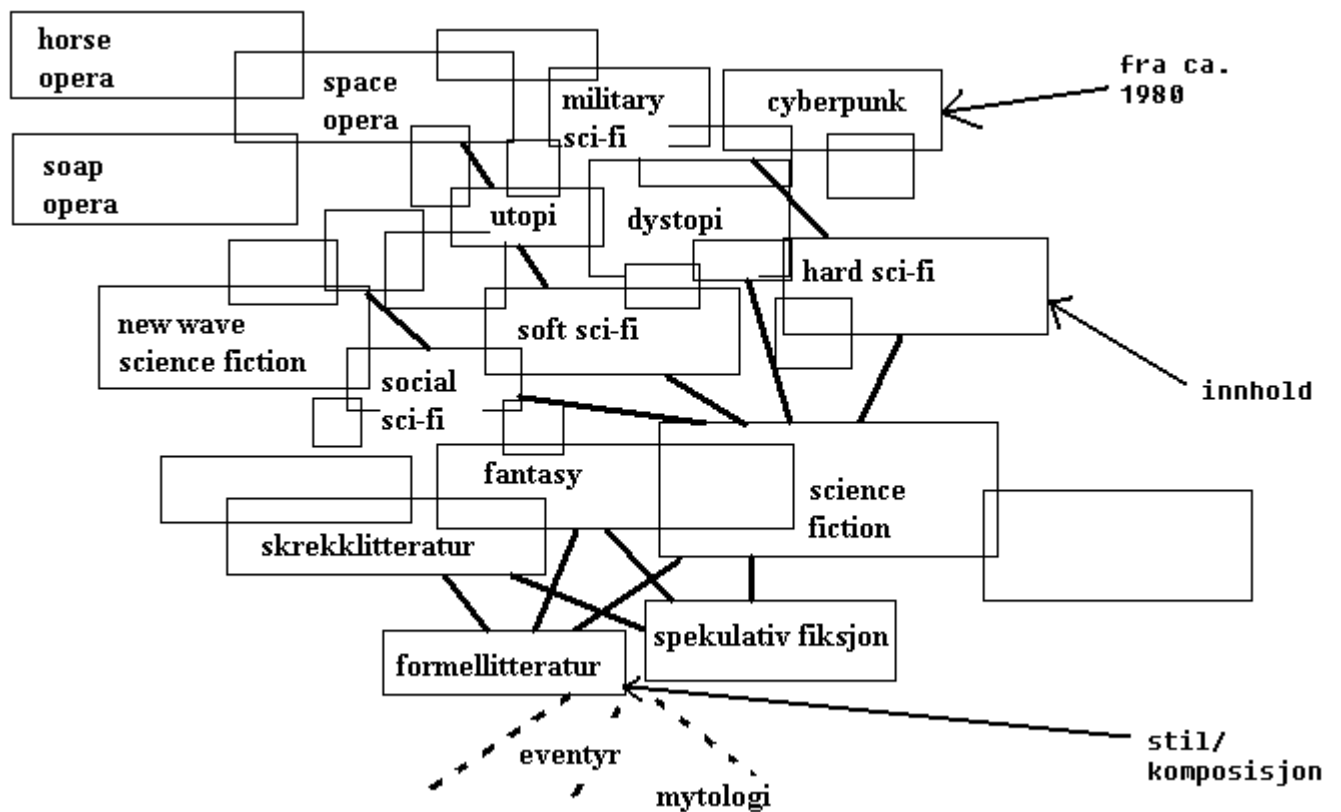
“Ivan Hartl has been living in the UK since the late 1960s. From there he helped run banned literature into his native Czechoslovakia with Palach Press, as well as promoting internationally the persecuted rock band The Plastic People of the Universe. [...] “We were working as hard as possible to try to smuggle out of Czechoslovakia stuff like manuscripts and samizdat stuff [...] Palach Press grew out of this. [...] I got instructions from the Prague underground. I can’t tell you who from, but these were people in the underground who later on became famous and known, in government and so on, and I won’t talk about them now. [...] our aim, which was to publicise constantly and as widely as possible the situation in Czechoslovakia and the oppression of human rights: arrests, prosecutions, confiscations of manuscripts, all that stuff.” (<https://www.radio.cz/en/section/special/ivan-hartl-a-one-man-international-branch-of-the-czech-underground>; lesedato 22.08.18)

“Samizdat” er et russisk ord for “selv” + “forlag”, og innebærer en bestemt spredningspraksis. Maskinskrevne eller på andre måter enkelt produserte undergrunnspublikasjoner, særlig i sovjettiden, ble spredt uoffisielt, hemmelig, ulovlig. I Sovjet og andre kommunistiske land var samizdat betegnelsen på opposisjonell litteratur som ble spredt på hemmelige måter (f.eks. ved avskrift for hånd, avskrift på skrivemaskin eller fotokopiering). Det er altså ulovlig undergrunnskopiering og utbredelse av systemfiendtlige eller ikke systemkonforme tekster.

Undersjanger_

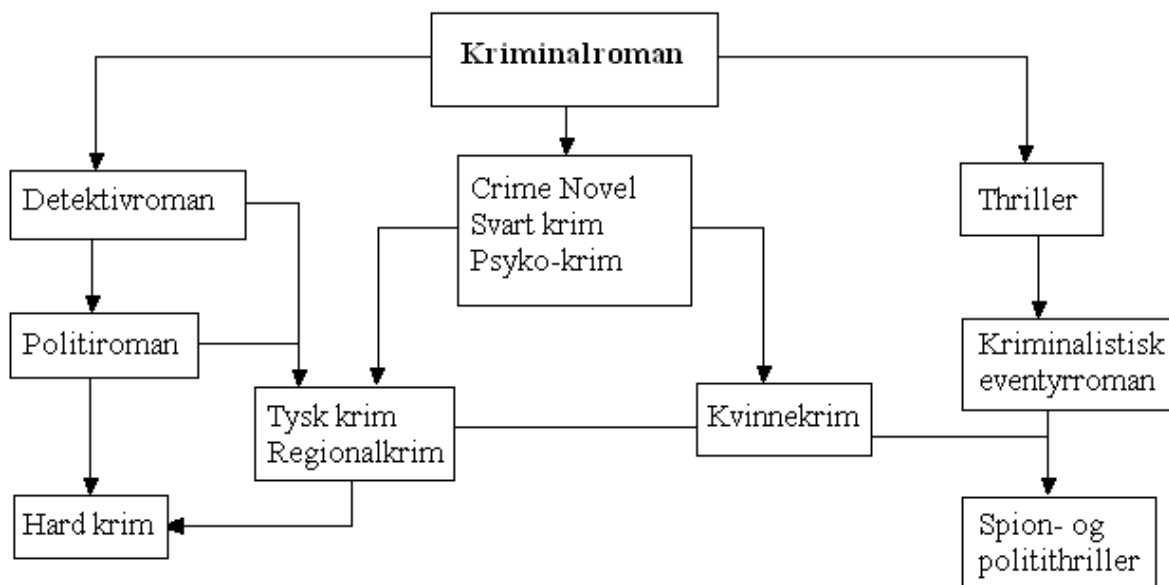
(_sjanger) “Ein undersjanger er i gruppe tekstar med fleire fellestrekk enn alle dei andre som sorterer under den same sjangeren.” (Grepstad 1997 s. 515)

Figuren viser hvordan science fiction forgrener seg i undersjangerer:



Fantasy er en annen stor sjangrersekk som rommer mange undersjangrer. En av undersjangrene er samtidsfantasy, og en undersjanger av samtidsfantasy igjen er urbanfantasy (“urban fantasy”). Forfattere som har skrevet urbanfantasy-bøker, er blant andre Rachel Vincent, Kelley Armstrong, Patricia Briggs, Charles de Lint og Emma Bull. Handlingen foregår i vår egen samtid (da boka ble gitt ut) og i byer, mens Tolkien og mange andre fantasyforfattere legger handlingen til en middelalder-lignende tidsepoke eller helt løsrevet fra enhver bestemt tidsperiode. I urbanfantasy er det ulik grad av magiske innslag, og disse ulike gradene av overnaturlighet kan være et kriterium for ytterligere inndeling i undersjangrer, hvis noen ønsker mer finmasket inndeling.

Seefeldt og Metz (1999 s. 53) innplasserer noen undersjangrer av kriminalromanen. Blant annet thrillere, med et par tilhørende undersjangrer av thrillere:



Fortellinger fra konsentrasjonsleirer har blitt delt inn i mange undersjangrer. Fortellingene kan være sakprosa eller fiksjon, de kan beskrive ulike typer leire, leire i forskjellige land (Tyskland, Sovjet osv.). Alt dette gir grunnlag for distinksjoner av sjangrer (Bertrand 2009).

Undervisningsplansje_

(_sjanger)

“I en tid da så mye dreier seg om levende bilder, data og CD-rom, film og video, er det lett å glemme at bildet som kunnskapsformidler har vært i bruk siden Comenius’ tid [dvs. 1600-tallspedagogen John Amos Comenius]. Den eldre garde i norsk skole husker sikkert undervisningsplansjene. De som ble hengt opp og som fortalte bibelhistorie og om Jødeland. De som viste skrekkuhyrer fra naturfagpensumet, kuer og hester, insekter og blomster. Som visualiserte Norges-historien og viste oss deler av Norge vi aldri hadde sett.” (<http://www-lu.hive.no/plansjer/om.html>; lesedato 31.01.11)

Ungdomslitteratur_

Den australske ungdomslitteraturforskeren John Stephens’ skiller i boka *Language and Ideology in Children’s Fiction* (1992) mellom “time out”-litteratur og “transgressiv” litteratur. “Time out”-bøker har en underholdende handling, og er ikke kontroversielle. Hovedpersonen er vanligvis en ungdom som opplever en unntakstilstand med mer ansvar enn vanlig. På slutten av historien vender personen

tilbake til normaltilstanden. I de transgressive bøkene foregår handlingen mer på et politisk nivå, og hovedpersonen forholder seg kritisk til autoritetspersoner, myndigheter og institusjoner. Tabuer kan brytes, og voksenverdenens regler blir ikke uten videre akseptert. Slutten er oftest åpen (Neuhaus og Holzner 2007 s. 561). Den første kategorien er ukritisk, den andre kritisk og problemorientert.

Eksempler på “Sick-lit” er “John Green’s *The Fault in Our Stars*, in which two teenagers suffering from terminal cancer fall in love after meeting at a support group; *Before I Die*, Jenny Downham’s story about a teen with leukemia and a bucket list; *Red Tears* by Joanna Kenrick, which deals with self-harm” (<https://www.theguardian.com/books/2013/jan/04/sick-lit-young-adult-fiction-mail>; lesedato 30.11.16). “The ‘sick-lit’ books aimed at children: It’s a disturbing phenomenon. Tales of teenage cancer, self-harm and suicide... [...] It’s not just the fact that these books feature terminally ill teenagers that makes them so questionable – they’re also aimed at children as young as 12. [...] these books don’t spare any detail of the harsh realities of terminal illness, depression and death. [...] As if using children with months to live to build dramatic tension is not distasteful enough, the taboo about writing about suicide in young adult fiction has also been broken by the book *Thirteen Reasons Why* [av Jay Asher, 2007] – a bestseller about a teenage girl who leaves 13 recordings explaining why she killed herself. While the media stops short of reporting even the most basic facts of suicide for fear of encouraging copycat behaviour, publishers are commissioning entire works of fiction on the subject.” (Tanith Carey i <http://www.dailymail.co.uk/femail/article-2256356/The-sick-lit-books-aimed-children-Its-disturbing-phenomenon-Tales-teenage-cancer-self-harm-suicide-.html?ito=feeds-newsxml>; lesedato 30.11.16)

“Children’s book expert Amanda Craig is among those concerned about these books. She has been sent about 12 teen sick-lit books over the past year, but she feels so strongly she will not review them. According to Amanda, the bandwagon began with the success of books such as *The Lovely Bones*, in which a 14-year-old girl watches her family and friends from heaven after she is raped and murdered. [...] One book that stood out for Amanda is *Red Tears* – by British author Joanna Kenrick – about a girl who self-harms to cope with the pressure of her GCSEs [General Certificate of Secondary Education]. It was published by the children’s division of Faber. ‘I know a girl of 12 in whose class the book spread like wildfire – several of them also started cutting themselves,’ she says. Indeed, the book’s website makes it clear it has come to be viewed as something of a classic by self-harmers. While many say the book has helped them, others write that it tipped them back into the habit. One girl, Jess, says that while the book put into words what she felt, ‘it was also too close to home for me to read’. She added: ‘I’d finish reading and immediately reach for my blade.’ While Laura Hadow of support group selfharm.co.uk says the book is ‘a very useful account’, she adds: ‘There’s often a fine line between raising the profile of the problem so that more young people can seek help versus presenting it as another option for young people to express how they feel.’ While she says she would give the book to the family or friends of a

self-harmer to help them understand the issue, she would be ‘very cautious about giving it to a young person to read alone’. Julie Elman, of the University of Missouri, who has studied teen sick-lit, is worried the genre encourages young girls to believe that the most important thing to worry about when facing serious illness is whether boys still fancy them. [...] One of the publishers at the forefront of the sick-lit trend is Penguin’s young people’s imprint Razorbill, which produces 40 books a year for children age 12 and up. As well as publishing *Thirteen Reasons Why*, they have also published two teen cancer books, *The Probability Of Miracles* and *The Fault In Our Stars*, as well as *Zoe Letting Go* about a teen committed to an institution for eating disorders. [...] Child psychologist Emma Citron urges parents to keep a careful eye on their children if they find they keep reading these books – particularly if they are under 15. [...] ‘Let’s hope publishers do have young people’s interests at heart – and they are not selling books by sensationalising children’s suffering.’ ” (Tanith Carey i <http://www.dailymail.co.uk/femail/article-2256356/The-sick-lit-books-aimed-children-Its-disturbing-phenomenon-Tales-teenage-cancer-self-harm-suicide-.html?ito=feeds-newsxml>; lesedato 06.12.16)

Universitetsbibliotek_

Allerede fra middelalderen av var det vanlig at universiteter hadde omfattende bibliotek, ofte større enn hos noen andre institusjoner (kloster, hoff). Blant de eldste universitetene i verden er Bologna (fra år 1119), Paris (1150), Padua (1222), Napoli (1224), Cambridge (1233), Praha (1349), Heidelberg (1385) og Köln (1388).

URL_

(_digital) Initialord for “uniform resource locator”. En nettadresse til et dokument på Verdensveven.

Utbrettsark_

(_format)

Tyskeren Bernard von Breydenbachs “reisebok” *Pilgrimsvandringen i Det hellige land* (1486) inneholdt utbrettbare “plansjer” med kart og illustrasjoner av viktige steder på reisen, f.eks. Jerusalem. (Blasselle 1998a s. 61-63)

Den britiske historikeren Michael Twyman viser i et verk om britisk trykkeri-historie noen spesielle verk med utbrettsark, blant andre “Barker’s panorama of the

battle of Waterloo” (Twyman 1998 s. 221). Forfatteren/utgiveren av denne boka fra 1816 var britten H. A. Barker. På et utbrettsark innbundet i boka, fire ganger så stort som de vanlige boksidene, er det en sirkel med tekst og tegninger som viser Waterloo-slagets posisjoner og forløp. Barker lagde sammen med en J. Burford et tilsvarende panorama-utbrettsark over severdigheter i det gamle Roma, også det tegnet som en sirkel på et firkantet utbrettsark i en bok (*An explanation of the view of Rome taken from the tower of the Capitol*, 1817) (Twyman 1998 s. 238-239).

Utendørslesing

Forskeren Reinhard Wittmann skriver om 1700-tallet: “The intensity conferred by closeted reading was further heightened by the ‘sentimental’ practice of reading in natural surroundings, in the open countryside, which for a time became a popular setting for the academically educated bourgeoisie, as an ostentatious retreat from society. It reflected the bourgeoisie’s precarious position between, on the one hand, its revolt against the norms of late feudal society and, on the other, its humiliating consciousness of the fragility of its social prestige. This pointed escape from society, from the unreasonable demands of the court, from the town and from daily duties, into a sentimental retreat with a literary vade-mecum, conferred a particular intensity to the experience of reading by creating an interplay between the idyll of the surrounding landscape and imagined destinies. Readers liked to enjoy ‘beautiful places’ to the full by reading beautiful passages.” (Wittmann 1999 s. 299)

Utgivelsesnedtelling

Nedtelling til en utgivelse, for eksempel i form av reklame med “X dager igjen”.

I *Dagbladet* 29. november 2007 (s. 51) var den reklameannonse fra det norske forlaget for Rowlings *Harry Potter og dødstalismanene* med påskriften “2 dager igjen!”. Boka var altså ennå ikke å få tak i da annonsen ble publisert.

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