

# Bibliotekarstudentens nettleksikon om litteratur og medier

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## Utenatføring

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Det er utenatføring også når det som er lært, aldri blir framsagt for noen andre. Utenatføring brukes ofte i form av pugging av kongerekker, tyske preposisjoner, franske verbbyyninger osv.

Julius Cæsars bok *Gallerkrigen* beskriver krigføringen og en rekke detaljer om romernes felttog i Gallia. Cæsar omtaler blant annet elevene ved gallernes druideskoler og innlæringsmengden der: “Det sies at disse studentene må kunne utenat et stort antall vers – så mange at noen av dem bruker tjue år på studiene.”

Den franske tragedieforfatteren Jean Racine lærte som barn en roman (Heliodorus’ *Aethiopica*) utenat fordi hans lærer brente alle eksemplarene han skaffet seg av boka (Forestier 2006 s. 104).

“My mother forced me, by steady daily toil, to learn long chapters of the Bible by heart; as well as to read it every syllable through, aloud, hard names and all, from Genesis to the Apocalypse, about once a year.” (den engelske 1800-talls-kunstfilosofen John Ruskin; sitert fra <http://www.victorianweb.org/authors/ruskin/artoftheholder/intro.html>; lesedato 12.03.18)

“Koranens Hus er en frivillig organisasjon som gir muslimske kvinner opplæring i den hellige Koranen og gi dem den grunnleggende opplæringen innenfor Islam. Samt bidra til muslimske kvinner og jenters selvutvikling og effektiv engasjering i samfunnet. [...] Koranens Hus tilbyr kurs for utenatføring av Koranen for kvinner og unge jenter. Kurset er for de som kan lese Koranen og ønsker å lære den utenat.” (<https://www.facebook.com/events/1058400217621693/>; lesedato 20.10.17)

“Den høye analfabetismen [i Damaskus i Syria] bidrar også til å skape en bakstreversk, ultrakonservativ og antiintellektuell atmosfære som tjener religiøs og sekterisk ekstremisme. Den eneste boka man skal skamme seg over å ikke ha lest er den hellige Koranen, som ofte pugges utenat uten noen kritisk eller analytisk tilnærming.” (Hussein Maxos i *Klassekampen* 6. juni 2015 s. 30)

Pave Johannes Paul 2. skrev i et rundskriv i 1979 om å lære kristne/katolske tekster utenat: “[D]enne metode kan ha sine ulemper, en ikke liten fare består i at den forleder til rent utilstrekkelig tilegnelse av det man blir undervist i, ja, mang en gang tilegner man seg det overhodet ikke, og alt dette fordi den samlede viten blir redusert til formler man gjentar uten å ha fått tak i deres dypere mening. [...] La det også være sagt at bestemte kulturer den dag i dag verdsetter utenatføring meget høyt. Når det derfor innenfor den profane undervisning i mange land løfter seg stadig høyere klager over de sørgelige følger av at man ringeakter menneskets ferdighet til å huske, hvorfor skulle vi da ikke selv forsøke på klok og dyptgående måte å oppvurdere den, og det så meget mer som feiringen eller ihukommelsen av frelseshistoriens store hendelser forutsetter en nøyaktig viten om dem? En viss utenatføring av Jesu ord, av viktige steder i Den Hellige Skrift, de ti bud, trosbekjennelsen, liturgiske tekster, noen vesentlige bønner, og nøkkelbegrep innen læren, taler på ingen måte imot unge kristnes verdighet og utgjør ingen hindring for den personlige samtale med Herren; utenatføringen er endatil virkelig nødvendig [...] Vesentlig er det naturligvis at disse tekster som læres utenat, samtidig blir innvortes tilegnet og etterhvert blir forstått i sin dybde, for at de kan bli kilden til et personlig og fellesskapspreget kristent liv.” (oversatt av Erik Mørstad på [http://www.katolsk.no/dokumenter/dokumenter-fra-vatikanet/jp2/katekese/kk\\_07](http://www.katolsk.no/dokumenter/dokumenter-fra-vatikanet/jp2/katekese/kk_07); lesedato 16.10.17)

“Det finnes kunnskap som ikke er datostemplet. Så lenge det har levd mennesker, har vi båret med oss en ryggsekk med fortellinger om fortida og en innsikt som er krystet ut av disse. Denne vår felles hukommelse må holdes ved like. Jeg vil gå så langt som til å slå et slag for utenatføring i skolen. Et dikt eller en sang vi lærer utenat, blir en del av oss, en rikdom vi bærer inni oss til den dagen all erindring strykes ut. I en fragmentert og flyktig verden tror jeg det er viktig å stanse opp så lenge ved noe at det blir vårt eget.” (Inge Eidsvåg i <http://www.dagbladet.no/kultur/2001/10/09/286453.html>; lesedato 14.11.17)

Dikteren Margaret Skjelbreds far “var en levende inspirator som kunne lange dikt og fortellinger av kjente diktere utenat fra sin egen skolegang. “Blomster-Ole” av Jørgen Moe, “Terje Vigen” av Henrik Ibsen og “Berre ein hund” av Per Sivle var blant de litterære opplevelsene Margaret Skjelbred fikk med seg fra barndomshjemmet. På turer i skogen gikk far og barn i takt med rytmen i dikt som ble fremsagt. Av og til var turene rene familiekonkurranser i å lære litteratur utenat.” (*Bergens Tidende* 29. juni 1995 s. 34)

Dikteren Hans Børli fortalte i et intervju: “Jeg fomlet med diktene mens jeg arbeidet [som tømmerhogger]. Hadde dem med meg i hodet når jeg kom hjem. Har aldri gjort notater, men vært god til å lære utenat. Da jeg var ung, gikk det ikke an for en skogsarbeider å sette seg ned og skrive så kameratene så det. Janteloven rådde. Jeg kunne komme hjem på lørdag med fem-seks dikt i hodet etter en uke i skogen.” (VG 17. juni 1982 s. 44)

“Høsten 1977 trådte de spente førsteklassejentene inn i klasserommet for første gang. 40 år etter møttes ni av damene sin kjære frøken Kari igjen. Det ble et gledelig gjensyn med frøken Kari Grepperud (95) og ni av jentene i 1977-kullet. [...] timene da Grepperud krevde at salmer og skuespill skulle sitte på rams i elevenes hoder. - Jeg husker vi ikke skjønnte hvorfor vi måtte lære det. Da sa du at det var lurt å lære teknikker for å huske utenat. Da kunne vi like gjerne pugge salmer. I voksen alder har jeg fått god bruk for disse teknikkene, konstaterte Lani Lunde.” (Indre Akershus Blad 10. november 2017 s. 24)

“Minnene strømmer på. Ikke bare fra klassen vår, men her er jo også mennesker vi ikke har sett på tiårsvis, forteller Per Jan Vinje i 1965-kullet [som da gikk i 7. klasse på Aspøy skole]. [...] - Vi måtte lære mye utenat. Det hjalp da på hukommelsen, mener Bjørg Stafseth Kristiansen. - Jeg er fundamentalt uenig! Vi pugga masse vi ikke forsto betydninga av, kontrer Vinje.” (Sunnmørsposten 15. juni 2015 s. 29)

“I Gettysburg holdt Abraham Lincoln talen som sikret ham ettermælet som USAs viktigste president. [...] Lincoln talte i to minutter. Med 272 ord klarte Lincoln å definere hva det vil si å være amerikansk [...] Lincolns utfordringer var enorme: 11 stater som brøt ut av unionen, en krig som var den blodigste i landets historie, en kamp for å endre slaveriet i sør. [...] I talen ved Gettysburg definerte Lincoln formålet med krigen, ja, selve formålet med USA: “At denne nasjonen, under Gud, skal få en ny fødsel av frihet; og at en regjering av folket, ved folket og for folket ikke skal fortapes fra jorden.” [...] Siden er talen blitt lest opp etter angrepet på Pearl Harbor og i ruinene av Twin Towers i New York. Talen har inspirert generasjoner av amerikanere. Skolebarn må den dag i dag lære talen til Lincoln utenat.” (Bergens Tidende 15. oktober 2016 s. 30)

Catherine Robson ga i 2012 ut boka *Heart Beats: Everyday Life and the Memorized Poem*. “Many people in Great Britain and the United States can recall elderly relatives who remembered long stretches of verse learned at school decades earlier, yet most of us were never required to recite in class. *Heart Beats* is the first book to examine how poetry recitation came to assume a central place in past curricular programs, and to investigate when and why the once-mandatory exercise declined. Telling the story of a lost pedagogical practice and its wide-ranging effects on two sides of the Atlantic, Catherine Robson explores how recitation altered the ordinary people who committed poems to heart, and changed the worlds in which they lived. *Heart Beats* begins by investigating recitation’s progress within British and

American public educational systems over the course of the nineteenth and twentieth centuries, and weighs the factors that influenced which poems were most frequently assigned. Robson then scrutinizes the recitational fortunes of three short works that were once classroom classics: Felicia Hemans's "Casabianca," Thomas Gray's "Elegy Written in a Country Churchyard," and Charles Wolfe's "Burial of Sir John Moore after Corunna." To conclude, the book considers W. E. Henley's "Invictus" and Rudyard Kipling's "If –," asking why the idea of the memorized poem arouses such different responses in the United States and Great Britain today. Focusing on vital connections between poems, individuals, and their communities, *Heart Beats* is an important study of the history and power of memorized poetry." (<http://english.fas.nyu.edu/object/english.bookshelf>; lesedato 22.05.17)

"When the topic of verse memorization is raised today, the invocation is often couched within a lament, a mournful regret for the loss of a world in which every individual could readily recite fine-sounding lines from a supply of poems recognizable to all. In Britain the lament is frequently tempered by an acknowledgment that the methods used to achieve such a laudable outcome were perhaps less than ideal and possibly counterproductive. Simple elegiac celebrations are not unknown: Gordon Brown, just days before he assumed the post of prime minister in 2007, could be heard on BBC radio, wistfully casting his mind back to the days he had memorized Gray's *Elegy*, summoning up some blank verse from Shakespeare, and wishing that schools still required the practice. It is commoner, however, to find a more conflicted response. Commentators generally would like to re-create that lost world – a society, or at least a significant number of individuals, that holds entire poems at its heart – but they want to find a different way of achieving this end." (Catherine Robson in <http://press.princeton.edu/chapters/i9869.pdf>; lesedato 23.05.17)

"The time when the memorized poem held sway can still be glimpsed, but only just – it is slipping away as the last of those stalwart reciters, those doughty grandmothers and those entertaining great-uncles, reach the ends of their lives. Articles on poetry recitation typically generate large mailbags of letters either from those who still keep the flame alive themselves, or who remember those that did. In 1995, when historian Joan Shelley Rubin appealed in the *New York Times Book Review* for readers' descriptions of the poems they had recited in school between 1917 and 1950, and their feelings about "what the task meant to them at the time and later in life," she clearly tapped a wellspring of passionate remembrance: as one of her 479 correspondents commented, "I have been waiting all my adult life for someone to ask the question you pose" ("They Flash," 264, 271). [...] During his tenure as the nation's poet laureate, Robert Pinsky initiated what he called the "Favorite Poem Project" in 1997 to record ordinary people reading beloved verse aloud: although this enterprise, designed to reach as broad a constituency as possible, had multiple goals and outcomes, it inevitably spoke with particular resonance to those school-trained reciters of earlier eras and performed a highly valuable service in capturing their voices for posterity. Time after time, individuals

expressed gratitude for the fact that their classroom experiences had resulted in a lifelong relationship with a literary work. Such instances illustrate the heady blend of sentiment, reverence, and downright pleasure that suffuses the idea of the memorized poem in American culture; rarely are its laments for the passing of pedagogical recitation checked by the reservations about rote learning that characterize British considerations of the topic. Nevertheless, individuals on two sides of the Atlantic are united in their belief that there used to be a time when children regularly recited verse at school in their respective countries, but that this time came to an end.” (Catherine Robson i <http://press.princeton.edu/chapters/i9869.pdf>; lesedato 23.05.17)

“For defined periods in Great Britain and the United States, the memorization of poetry was not an elective pursuit but a mandatory element of mass educational systems. [...] Communities containing large numbers of adults who could recite poems that others would recognize only came into existence because even larger numbers of children had performed a particular pedagogical exercise with a limited range of literary works. Although poetry recitation has an influential and interesting history before widespread public schooling was fully established in Britain and the United States, the beginning of the memorized poem’s true heyday was in both countries coincident with the consolidation of systems of free, and relatively prolonged, elementary instruction that came about only in the last three decades of the nineteenth century. In Britain the grasp of this poetic practice, at its very strongest between 1875 and 1900, continued to be felt in the nation’s basic educational system, if with progressively diminishing force, for a further forty years. Recitation certainly played a role in other kinds of institution, private and state-supported, inside and outside that historical stretch; [...] One strain in the nostalgic lament for the lost world of recitation insists that earlier ages had a truer reverence for poetry, a greater respect for its ability to instill beautiful words, beautifully expressed, into the young. [...] at a key moment in the establishment of popular schooling, the practice both shared the same general shape and carried the highest prestige of the limited educational opportunities that those systems could provide. Such a view by no means precludes the possibility that at different times and places, individual educators and students entertained and experienced exactly the kinds of noble feelings about verse that some of those who mourn the disappearance of widespread recitation might wish to believe were directional and mainstream. I nevertheless argue that the history of poetry in the schools, and thus the hearts, of the past is not primarily a story about the wisdom of our elders, and much less of young people’s joyful embrace of the literary. Instead I figure it as the haphazard evolution of an exercise that, as a daily practice, often had little to do with either the wonderfulness of poetry or its sustaining presence in the mind of the child or adult.” (Catherine Robson i <http://press.princeton.edu/chapters/i9869.pdf>; lesedato 26.05.17)

“The multifaceted nature of poetry recitation meant that it could draw upon a wide range of rationalizations for its place in the curriculum. [...] the presence of poetry

– or at least, of verse – in the initial stages of a child’s acquisition of literacy was such a pervasive and unremarkable aspect of everyday life that it excited few justifications. The vernacular recitation exercises that began to be demanded of certain more advanced young readers in the later eighteenth and early nineteenth centuries, however, were understood primarily as necessary drill for their elocutionary and oratorical skills. Discussions of these latter practices celebrated the fact that both their external and internal characteristics contributed towards the production of the public speaker. The performance of lines committed to heart strengthened a youth’s memory and developed his confidence, self-presentation, and vocal delivery; the lines themselves supplied him with a rich hoard of quotations and an enhanced ability to reproduce effective literary style. As the nineteenth century wore on and recitation found its secure home in the burgeoning systems of education for the poor, elements of these older justifications migrated into newer pedagogical writings and were placed, with varying degrees of importance, in relation to other arguments. Elocution and oratorical practice dropped down the chart of recitation’s extrinsic merits; memory training gained a massive prominence, especially in the United States, and then a falling-off; the exercise of self-discipline and hard work needed to learn long works by heart generally won high marks throughout the period; the improvement of physical health, posture, and accent were significant factors for some. The intrinsic benefits – which is to say, the benefits deriving from intimate knowledge of given works – received progressively greater attention, but also underwent marked shifts of emphasis in different periods and quarters.” (Catherine Robson i <http://press.princeton.edu/chapters/i9869.pdf>; lesedato 26.05.17)

“Memorized poetry was important because of its religious and moral aspect: the individual, both in childhood and in later life, would be guided, improved, and comforted by the principles and sentiments stored within. Memorized poetry played an unrivaled role in the development of taste, in the refinement of the uncultured, in their elevation to a higher plane. Memorized poetry was both a benefit and an agent of democracy, a beacon of civilization, a promoter of patriotism and national pride; memorized poetry brought every boy and girl in touch with the best that has been thought and said, with the greatest literary achievements of their common language. Memorized poetry united individuals with their heritage and with each other. Memorizing and reciting poetry was an essential element of the study of English and American literature; [...] for those enraptured by a rather fey [dvs. merkelig] brand of romanticism, children should recite poetry because children were poetry.” (Catherine Robson i <http://press.princeton.edu/chapters/i9869.pdf>; lesedato 26.05.17)

“For the first half a dozen decades and more of mass schooling, during which successive generations of pupils and students who had undergone this specific form of training went on to become parents and teachers themselves, the recitation of a poem by a child carried an accrued power to signify to listening adults that what they understood as “education” was occurring. Despite the changing tides of

pedagogical theory that washed over the elementary school, the ballast of custom served the memorized poem well; the recitation exercise may have had to shift from one corner of the curriculum to another, or to gather around itself at various times substantially different sets of justifications, but the basic practice continued with little alteration. [...] For over a hundred years, the recitation of poetry constituted an act that bore a central relation to American public education's understanding of itself. And yet the time eventually came when that center could no longer hold. In Britain, mandatory recitation, in general decline after the 1920s, disappeared altogether with the abolition of the elementary school; the practice held on a little longer in the United States, but became an exceptional behavior by the 1960s." (Catherine Robson i <http://press.princeton.edu/chapters/i9869.pdf>; lesedato 26.05.17)

Det britiske "Off By Heart", med BBC som sponsor, omfatter barneskoler over hele Storbritannia. "Off By Heart is an exciting new initiative from the BBC which aims to encourage primary school pupils to engage with learning and reciting poetry. There will be a national competition with regional heats into which every primary school in the UK can enter a child aged 7-11 to compete for the title of UK Poetry Recital Champion. The process will be documented in an Off By Heart film including the grand finale. Airing in early spring 2009, the film will capture the children's enthusiasm and passion for poetry, producing a captivating and inspirational programme for BBC Two. However, the competition is only one element of this project. [...] it's not about 'putting on a show' but about discovering and celebrating the richness of the spoken word, of allowing poetry to speak and bringing children's creative energies to the words of our great poets. [...] Poetry offers children many creative opportunities in reading and understanding; add to this the performance elements offered by this project and you have a powerful way of delivering a range of curriculum aims related to Speaking and Listening, and English literature [...] For many children this project will provide a confidence-boosting experience as they understand, learn and then perform the poems. [...] To speak with confidence in a range of contexts, adapting their speech for a range of purposes and audiences, pupils should be taught to: [...] maintain the interest and response of different audiences (for example, by exaggeration, humour, varying pace and using persuasive language to achieve particular effects) [...] speak audibly and clearly, using spoken standard English in formal contexts [...] evaluate their speech and reflect on how it varies [...] The best way to learn a poem off by heart is by repetition, becoming so familiar with it that you don't have to think about it: the words and their order become as familiar as the alphabet or counting to 100. However, there are dangers and limitations in this approach: [...] Rote learning can kill meaning as children become over-familiar with the words and they are 'just words' with as much significance as a shopping list. [...] As children become familiar with a poem, let them use cue cards with reminders on, perhaps of the first line of each verse or of particular lines or words that they find difficult to remember. In time, they won't need these cards but, often, just the fact of having them if needed boosts confidence. [...] Why not take five minutes out in

the middle of doing something else: down pens or calculators and recite the poem twice, then go straight back to what you were doing. [...] Give each child a copy of the poem and ask them to read it before they go to sleep as this is a good time to learn things.” ([http://downloads.bbc.co.uk/schools/teachers/offbyheart/off\\_by\\_heart\\_teacher\\_notes.pdf](http://downloads.bbc.co.uk/schools/teachers/offbyheart/off_by_heart_teacher_notes.pdf); lesedato 20.09.17)

“Poetry Out Loud” er en resitasjonskonkurranse i USA, som ble startet i 2005 av National Endowment for the Arts, med sponsormidler fra The Poetry Foundation. “Poetry Out Loud encourages students to learn about great poetry through memorization and recitation. This program helps students master public speaking skills, build self-confidence, and learn about literary history and contemporary life. Since 2005, Poetry Out Loud has grown to reach more than 3 million students and 50,000 teachers from 10,000 schools in every state, Washington, DC, the US Virgin Islands and Puerto Rico. [...] Poetry Out Loud uses a pyramid structure that starts at the classroom level. Winners advance to a school-wide competition, then to a regional and/or state competition, and ultimately to the National Finals. Each winner at the state level receives \$200 and an all-expenses-paid trip with an adult chaperone to Washington, DC, to compete for the national championship. The state winner’s school receives \$500 for the purchase of poetry books. The first runner-up in each state receives \$100, with \$200 for his or her school. A total of \$50,000 in awards and school stipends is awarded annually at the National Finals. [...] Poetry Out Loud curriculum materials include the online poetry anthology, a comprehensive teacher’s guide, videos of student performances, lesson plans, and promotional and media guides. Hard copies of materials are free for teachers participating in the official program. Materials are sent to high schools beginning in August, and the program is run through early winter. (Poetry Out Loud does not require full class periods and can be completed in 2-3 weeks.) States hold their competitions by mid-March. Following the state finals, the National Finals will be held in Washington, DC [...] The Poetry Foundation, publisher of Poetry magazine, is an independent literary organization committed to a vigorous presence for poetry in our culture. It has embarked on an ambitious plan to bring the best poetry before the largest possible audiences.” (<http://poetryoutloud.org/about>; lesedato 20.11.17) Filmopptak fra “Poetry Out Loud” viser at framføringene skjer uten manus/tekster.

“Vårt arbeide som skuespiller er å se verden gjennom andres øyne, og rollene smitter selvsagt over på en skuespiller. Jeg oppdaget Shakespeare som 15-åring. Jeg skjønnte ikke hva stykkene handlet om, jeg forsto ikke den gangen hvilken betydning de hadde hatt på historien og fortsatt har i vår samtid, men jeg elsket lyden av ordene og jeg lærte dem utenat.” (den britiske skuespilleren Patrick Stewart i *Dagsavisen* 7. mars 2017 s. 27)

“I våres ringte Marcus Hannestad for å melde avbud i rollen som Jeppe på Fredrikshalds Teater. Heldigvis tok ikke regissøren telefonen. - Da jeg i fjor fikk spørsmål av Jan de Vibe om jeg ville spille Jeppe i Jeppe på Berget i teateret, var

det så lenge til høstens forestillinger at jeg svarte “ja”. Det var først når jeg begynte å lese manus skikkelig, at det for alvor gikk opp for meg hvor mye tekst jeg faktisk måtte lære meg utenat, forteller Marcus Hannestad med et smil. [...] 67-åringen som nærmest skamroses både i HA og blant publikum for innsatsen som Jeppe i Fredrikshalds Teater, var rett ved å trekke seg fra hele oppsetningen.” (*Halden Arbeiderblad* 20. oktober 2017 s. 34)

“The community of imprisoned women in the female prison in Waldheim during the Second World War was vividly portrayed by Milada Marešová: “Bářinka left and there is quiet Mařenka next to me but we talk as well. She recites poems in a whisper, those she knows from youthful years and those she learnt here from Bářinka and others; we like our Czech poems, they comfort us. They are handed down on small pieces of paper and we learn them by heart” [...] Václav Renč’s *Popelka nazaretská* (The Cinderella of Nazareth) with 291 stanzas and 1600 verses which “[h]undreds and hundreds of inmates [...] knew either partially or completely by heart; it had circulated in countless copies (variously distorted) around the world long before I returned home.”; a letter from Václav Renč to Jaroslav Med, 23 October 1970” (Čáslavová 2013).

“[Y]oung poet and activist Irina Ratushinskaya, imprisoned in a female labour camp in Mordovia in the first half of the 1980s, can give us some idea of the creative life and revolt of women imprisoned in ghettos or Nazi camps: “And so Ratushinskaya even here, at the sewing machine, created in secrecy, wrote down her verses on a piece of paper secretly, learnt them by heart secretly and later destroyed the pieces of paper with notes so that they could not be confiscated during the regular searches.” ” (Čáslavová 2013)

“Prisoners did not only recite or read their own prison poetry but they also remembered poems of famous Czech and world poets. In Oranienburg concentration camp the imprisoned students recalled their favourite poems and even compiled their own reader called *Chléb poezie* (‘The Bread of Poetry’ [...]). Similarly, political prisoners from Communist prisons state that there was always a teacher of Czech language, a book lover among them who knew poems by Březina, Zahradníček or Seifert by heart and could recite them; [...] a selection of Březina’s works written on toilet paper circulated in the prison [...].” (Čáslavová 2013).

“The possibility of creating and preserving one’s work in the memory without any further means was in many cases the decisive factor in choosing this genre. Another unquestionable advantage of poetry was that poems stored in memory could not be confiscated by the prison officers or guards. [...] not only the final product (i.e. the poem) was important but also the whole creative process – the poetic rendering of the experience, the process of recalling own verses and learning them by heart.” (Čáslavová 2013)

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