

# Bibliotekarstudentens nettleksikon om litteratur og medier

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## Beatlitteratur

(\_sjanger, \_skjønnlitteratur) Dikteriske tekster skapt av personer i den såkalte beatgenerasjonen i USA på 1950- og 60-tallet. Mye av diktningen handler om rastløshet, fremmedgjøring, alternative levemåter, spontanitet, rus og ekstase. Poesien er opprørsk og bryter i sitt innhold med mange tabuer. Beatdiktningen var en ny primitivisme og vitalisme, hevder en forsker (Meschonnic 1988 s. 223). Beat-perioden anses av mange som begynnelsen på hippie-perioden.

Amerikanerne Jack Kerouac, Allen Ginsberg, William S. Burroughs, Lawrence Ferlinghetti, Neal Cassady, John Clellon Holmes, Herbert Huncke og Amiri Baraka er kjente forfattere i beatgenerasjonen. Briten Brion Gysin var beatforfatter på begynnelsen av 1960-tallet.

“I 1950ernes USA blev en gruppe forfattere, musikere og billedkunstnere bundet sammen af en oprørstrang mod den amerikanske middelklasses værdier og traditioner. Bevægelsen opponerede mod den puritanske selvtilfredshed, der prægede USA på dette tidspunkt og dyrkede i stedet en fuldkommen tolerance over for alle former for seksualitet, “cool jazz”, bevidstheds-udvidende stoffer og orientalsk mystik. Gruppen fik tilnavnet “The Beat Generation”. Ordet “beat” hentyder ikke alene til det at være fuldstændig udmattet og slået ud, men også til at være “saliggjort” og hensat i ekstase, hvilket igen refererer til zen-buddhismen og visionære oplevelser frembragt under indflydelse af narkotika. [...] De mest centrale litterære skikkelser, der repræsenterer Beat-generationen er Jack Kerouac (1922-1969), Allen Ginsberg (1926-1997), William S. Burroughs (1914-1997) og Lawrence Ferlinghetti (født 1919). De lærte hinanden at kende i midten af 1940erne i miljøet omkring Columbia University og var indbyrdes inspirationskilder og sparringspartnere.” (Therese West i <http://litteratursiden.dk/artikler/beatgenerationen-introduktion-til-en-genre>; lesedato 13.03.18)

“Kendetegnende for deres rebelske litteratur er den kraftige puls og det flydende skel mellem liv og skrift. De ér det de skriver – de skriver det de er. Eksempelvis er Burroughs romaner “Junkie” (1953) og “Naked Lunch” (1959) selvbiografiske beskrivelser af hans oplevelser som narkoman og homoseksuel. Kerouacs nok mest kendte roman “On the Road” (1957) er på samme måde en selvbiografisk beskrivelse af hans lange rejser gennem USA. [...] Pulsen og den høje livshastighed har de tilfælles, men har hver deres unikke skrivestil. Kerouac skriver

i store, nærmest maniske stræk. Hans udtryk er en blanding af bevidsthedsstrøm og spontan prosa. Burroughs benytter sig ofte af den selvopfundne "cut-up" teknik, hvor han bogstaveligt talt klipper sine tekster fra hinanden for at sætte dem sammen i nye og overraskende sammenhænge. [...] Allen Ginsberg er mest kendt for sin digtsamling "Howl and Other Poems" (1956) og sine legendariske digt-oplæsninger, men er i høj grad også kendt for sin rolle som organisator og fødselshjælper for nye talenter. [...] Lawrence Ferlinghetti er ofte blevet kaldt "forfatterens forfatter". Han var et samlingspunkt for beat-digterne i kraft af sit ejerskab af boghandelen "City Lights Bookshop" i San Fransisco, hvor han har publiceret en lang række af beat-folkenes tekster og udstillet deres billeder. Derudover har han selv skrevet en række digtsamlinger og prosasamlinger, eksempelvis "Pictures of the Gone World" (1955) og "HER" (1960)." (Therese West i <http://litteratursiden.dk/artikler/beatgenerationen-introduktion-til-en-genre>; lesedato 13.03.18)

"The publication of Allen Ginsberg's Howl in 1956 marks a turning point in the history of Beat literature. The long poem is intended to be read aloud, almost chanted, a sort of return to an oral tradition that had been neglected in literature for a long time. The content of the poem raised eyebrows, and sparked an obscenity trial which challenged the definition of pornography in America. With Howl, Ginsberg takes the reader/listener on a tour of the underside of America. There are drug-addicts, drifters, prostitutes, and swindlers. There is a visceral rage against the system that requires conformity and selling-out. Foul language and slang are common throughout the work, as well as drug use and criminality. All of these things were shocking to the 1950s establishment. But for Ginsberg, he was simply following the path of his inspiration. He cited Walt Whitman as one of his greatest influences, and one can certainly hear echoes of Whitman's primitivism throughout Ginsberg's corpus of work. This poem, though regarded as "disgraceful" by orthodox literature of the 1950s, reflects the feelings of anger and excitement of the young people, and is the Bible of the Beat Generation and a manifesto of a new youth culture." (Zhang 2013)

"Kerouac's On the Road is also one of the most influential writings of the Beat Generation. This book describes a group of people traveling both geographically and spiritually in the country. In a dreary conservatism and mass consumption era, Kerouac described a life which was rid of social pressure and shackles. He saw obedience as a big problem in the postwar American society. In this society, everyone was doing what they thought they should do. Kerouac believed that in this society, people earned money and desperately accumulated material wealth, just like insects. He believed that the American society made people pay the price, but people didn't really know what they lost in their lives; they didn't know why they continued to do so or where to go. In his opinion, life for most Americans was pointless. The characters of On the Road are always in action and convey their dissatisfaction with life and excitement to get rid of the middle class restrictions." (Zhang 2013)

“Some people will sometimes tell you that the Beat Generation was indeed a group of three: Allen Ginsberg, Jack Kerouac, and William S. Burroughs. It may seem absurd to label three men as a generation unto themselves, but there’s more to it than that. Their work is taken as representative of the thoughts and style of their peers, as well as in a more extended net to encompass their whole generation. Which then, of course, suggests that either the Beat Generation was purely a literary movement, or that it comprised of an entire generation of people, or the friends and colleagues of the three most famous Beats. The most obvious answer is that the Beat Generation was simply a literary movement, and that Beats were writers who published stories during a certain time frame in history, on certain themes and with a certain style. But then these stories so often concerned the actions and thoughts of others who were not necessarily writers, but whom inspired and informed as more than mere muses. In 1958, Allen Ginsberg said something similar: “the whole scene is strictly a literary scene, basically, with technical literary practical meanings (shifts in prosody of verse and experiments and progress in prose forms) [...] most of the sociological generalizations and middleclass publicity discussions (“What does beat mean? is it positive or negative? why do they steal hubcaps?) are false issues created by journalistic minds, hung up with meaningless habitual categories that just do not fit and never have been the concern of artistic (or spiritual) creation, i.e. square.” Yet elsewhere he seemed to contradict this stance, saying: “There is not *beat* poetry, or a *beat* novel, or *beat* painting. *Beat* is a poetic conception, an attitude toward the world. But, yes, we have done theater...” ” (David S. Wills m.fl. i <http://www.beatdom.com/the-beat-generation/what-is-beat/>; lesedato 12.04.18)

“Like the black youths, the beats were dissatisfied with society and its rigid moral expectations but they did not wish to be enraged and overtly threatening, instead they chose to pursue personal pleasure, in mostly peaceful and private ways.” (Musana 2009 s. 22) “The Beats were a criticism of American complacency under the Ike-Nixon regime, an expression of new forms of prose, and poetry and an exploration of consciousness, which joined the dissent of existing Bohemias [...] to produce a distinct style of literature and living, based on disaffiliation, poverty, anarchic individualism and communal living. A relaxation of ‘square’ (puritan, middle-class, respectable) attitudes towards sex, drugs, religion and art became the opposing uniformity of ‘beat’ ” (Eric Monstram sitert fra Musana 2009 s. 1).

“In 1945, young Kerouac and Ginsberg were heavily influenced by the Romantics, and began debating something called “the New Vision”, inspired by William Butler Yeats’ A Vision. At the time both Ginsberg and Kerouac were exploring new areas of literature and life, and began formulating some of the ideas that are now often associated with the Beat Generation. [...] If it was more than a literary movement and if we are to view the Beat Generation as a group of people then it limits us to time and events, rather than themes and styles. It rules out later writers and artists who are often called “Beat.” We are also forced into considering people who were

privity to the action, but who didn't necessarily consider themselves "Beat" or even part of "the New Vision," but who simply kept in the same circles. If indeed the Beats were a generation, then in considering them we are considering millions of people who probably led lives diametrically opposed to those we consider "Beat"... Therefore, perhaps it is most fitting to label as the Beat Generation a group of writers and thinkers surrounding Kerouac, Ginsberg and Burroughs during the forties and fifties. The problem there, though, is that we are admitting that one could be Beat without having been a part of the Beat Generation by virtue of age or location." (David S. Wills m.fl. i <http://www.beatdom.com/the-beat-generation/what-is-beat/>; lesedato 12.04.18)

"It seems that being Beat – even before the term was first used – meant being an outsider. It meant thinking differently and acting differently. There is a popular notion that Beat is a byword for "rebellion," and that these were angry young men and women out to spite society. Again, Allen Ginsberg disagreed: "You know there is a notion that the Beat Generation was rebellious. I would say that the mainstream culture was rebellious against nature and the Beat Generation was much more obedient to human nature and trying to propose some value and some openness and generosity and respect for nature and each other, some sacred sense of existence, so I wouldn't quite call it quite rebellion". [...] It was probably Herbert Huncke who first used the word "Beat" in the presence of Kerouac and co, and he used it to describe himself. He believed he was beat. Huncke was an odd figure of curiosity and near worship for Kerouac's Columbia group of friends and he was influential among them. His use of the word caught on, and came to describe these disaffected writers, artists, bohemians and criminals. These outsiders shared a sense of dissatisfaction with the world, yet strove not to change it, but to carve out their own little space in the face of a crushing conformity." (David S. Wills m.fl. i <http://www.beatdom.com/the-beat-generation/what-is-beat/>; lesedato 12.04.18)

"Jack Kerouac was keen to steer the definition away from criminality and towards religiosity. As the unwilling spokesman of the Beat Generation in the late fifties, he found himself tasked with writing various articles about the Beats and answering questions from numerous journalists. In 1959 he was asked by the American College Dictionary editors to define "Beat Generation" and he wrote this: "members of the generation that came of age after World War II-Korean War who join in a mystic-disaffiliation and material-simplicity values, supposedly as a result of Cold War disillusionment. [...]" Perhaps Amiri Baraka said it best: "The so-called Beat Generation was a whole bunch of people, of all different nationalities, who came to the conclusion that society sucked." " (David S. Wills m.fl. i <http://www.beatdom.com/the-beat-generation/what-is-beat/>; lesedato 07.04.18)

"To Black Arts writers, literature was frankly a means of exhortation, and poetry was the most immediate way to model and articulate the new Black consciousness the movement sought to foster. Baraka's *Black Magic* (1969) and *It's Nation Time* (1970) typify the stylistic emphases of the poetry of this movement, particularly its

preference for street slang, the rhythm of blues, jazz, and gospel music, and a deliberately provocative confrontational rhetoric.” (William L. Andrews i <https://www.britannica.com/art/African-American-literature/August-Wilson>; lesedato 19.05.20)

“Det som ble kalt beatkulturen i USA, besto av mylder av litterære virkemidler. Men den var uttrykk for en livsfølelse som var felles. På den ene siden en opplevelse av fremmedgjøring, forakt for borgerlige dyder og frykt for framtida i atombombas tidsalder. For det andre en rastløs form for frigjøring, en trang til være i bevegelse og utforske nye litterære uttrykk, blant annet fra Det fjerne østen. [...] Den bohemaktige livsførselen, reising som en inspirasjonskilde og det improviserende, jazz-inspirerte språket har virket forløsende. [...] Selve kanon i beatlitteraturen består av tre verk: Allen Ginsbergs eruptive diktsamling *Howl* (1955), Jack Kerouacs jazzinspirerte roman *On the Road* (1957) og William Burroughs bekjennende rusroman *Naked Lunch* (1959). Alle tre vakte oppsikt, til dels skandale, i amerikansk litteratur. [...] Den østlige påvirkningen mange beatpoeter i USA henga seg til, ble i Norge representert ved Paal-Helge Haugen (*Blad frå ein austleg hage*, 1965), Georg Johannesen (*Tu Fu*, 1966) og Jan Erik Vold, som brukte en haikulignende knapphet for eksempel i boka *Spor, snø*, 1970.” (Fredrik Wandrup i *Dagbladet* 24. oktober 2015 s. 48)

“Ginsberg was of the belief that your “first thought” was your “best thought” as it resulted in authentic and fearless writing. He viewed it as a way of “telling the truth”. Ginsberg rejected the traditional meter of iambic pentameter and instead adopted the varying rhythms of everyday speech. Ginsberg was also influenced by the Buddhist form of meditation known as shamatha during which one’s main focus is on one’s breathing. Ginsberg believed that it led to a calming of the mind and a sharper awareness of imagination and thought. He was of the opinion that modern poetry should reject prescribed rhythm and meter and instead should record true life experience. Ginsberg and other Beat poets used the new poetic form in order to share Eastern philosophy, inspire sexual freedom and encourage opposition to the situation of American society in the 1950s. The new poetic form was a way for the modern poet to challenge the conformity and conservative nature of the so-called “Silent Generation” of the 1950s.” (Natasha O’Brien i <https://natashaob.wordpress.com/tag/allen-ginsberg/>; lesedato 18.04.18)

“Sunflower Sutra, a poem written by Ginsberg in 1955, was inspired by the free verse style of writing. The sunflower in Ginsberg’s poem is representative of America, a place that has been blemished, ruined and devastated by the thoughtless work of society. Ginsberg uses natural imagery to depict the industrial blight, they sit “surrounded by the gnarled steel roots of machinery.” The image of the sunflower elicits a memory of one of the most important artistic movements of Ginsberg’s career which occurred when Ginsberg was a young man living in New York. One day while reading Ah! Sunflower he experienced an auditory hallucination of William Blake. The poem is a reflection on the American dream of

industry and materiality and how it has tarnished the environment around him. Ginsberg, however, transforms the sunflower into a symbol of perfect beauty and shows how America has the ability to redeem itself and become beautiful once more. Ginsberg saw himself in line with the Romantic poets and aimed to show this beauty to a country he believed had been left to rot and decay. Ginsberg reflects on the corrupt nature of industry and corporation and the brutality of warfare stating how these things are intrinsically bad however the people of America have the ability to seek redemption, people to Ginsberg are but “beautiful golden sunflowers”. The message of the poem is one of hope and Ginsberg highlights how the American people “are not skin of grime...we’re all golden sunflowers inside”. The Beat generation believed that their writing could inspire a cultural revolution and it is clear that they had a large influence on change in Western culture.” (Natasha O’Brien i <https://natashaob.wordpress.com/tag/allen-ginsberg/>; lesedato 18.04.18)

“The breakthrough event was a legendary group reading at the Six Gallery in San Francisco in 1955, at which Allen Ginsberg gave the first public performance of his long “Howl.” [...] Beat poets on both coasts (Ginsberg, Gregory Corso, Lawrence Ferlinghetti, Gary Snyder) were concerned to end, as they saw it, the imprisonment of poetry in Academia. Performing on street corners, in bars, nightclubs, and coffee shops, they expressed themselves in a “hip” vocabulary and oral styles, often with jazz accompaniment. While much of their poetry has only an historical interest today, the Beats also opened their art to new materials and styles – Eastern spirituality, bawdy humour, anarchist politics, and the spoken voice.” (Ro 1997 s. 250) Ginsberg gjorde lyrikk til et folkelig fenomen igjen fordi han “tok diktet fra klyngen av lærde og plasserte det ute på gata. Han gjorde det populært ved å reagere på populærkulturen – og ga dens motiver, fraser og temaer innpass i sine vers: f.eks. jazzen med sine spesifikke kjennetegn (sanselighet, spontanitet, fornufts fjernhet osv.), rusmidler og den derav følgende kaotiske spiritualitet, og også en tydelig samfunnskritisk, henholdsvis samfunnsfiendtlig impuls” (Schäfer 2000 s. 92).

Amerikaneren Gregory Corso “was a key member of the Beat movement, a group of convention-breaking writers who were credited with sparking much of the social and political change that transformed the United States in the 1960s. Corso’s spontaneous, insightful, and inspirational verse once prompted fellow Beat poet Allen Ginsberg to describe him as an “awakener of youth.” Although Corso enjoyed his greatest level of popularity during the 1960s and 1970s, he continued to influence contemporary readers and critics late into the twentieth century. [...] Ginsberg introduced him to contemporary, experimental work. Within a few years Corso was writing in long, Whitmanesque lines similar to those Ginsberg had developed in his own work. The surreal word combinations that began to appear in Ginsberg’s work about the same time may in turn suggest Corso’s reciprocal influence. [...] When Corso moved to San Francisco in 1956 he was too late to participate in the famous reading at the Six Gallery, at which Ginsberg read “Howl”

and which, since it was widely noted in newspapers and popular magazines, is conventionally cited as the first major public event in the rise of the Beat movement. However, Corso was soon identified as one of the major figures of the movement and that notoriety undoubtedly contributed much to the fame of his poetry in the late 1950s and early 1960s. With Ginsberg, he also coauthored “The Literary Revolution in America,” an article in which they declared that America now had poets who “have taken it upon themselves, with angelic clarions in hand, to announce their discontent, their demands, their hope, their final wondrous unimaginable dream.” [...] Kenneth Rexroth’s characterization of Corso as “a real wildman.” “At his worst,” Rexroth added, “he is an amusing literary curiosity; at his best, his poems are metaphysical hotfoots and poetic cannon crackers.”” (<https://www.poetryfoundation.org/poets/gregory-corso>; lesedato 28.04.20)

“The writers of this generation found themselves questioning both the politics and culture of time, rejecting the conventional way of life of the 1950s and instead creating their own sub-culture. The so-called ‘Beat’ culture centred on experimentation with narcotics and alternative sexuality, interest in unconventional Eastern religions such as Buddhism and an outright rejection of materialism. By defying traditional methods of writing the Beat Writers believed that it would inspire people to begin to think differently about life in America. In an interview with Trent Harris conducted in 1979, Allen Ginsberg, a notable figure of the Beat generation, quoted Plato by stating that “when the mode of the music changes, the walls of the city shake”. The Beat writers were a social force who intended to inspire change and Ginsberg believed that by introducing a new rhythm for people to hear, by defying traditional writing methods, it would prompt a new way of thinking which in turn would affect external political forms.” (Natasha O’Brien i <https://natashaob.wordpress.com/tag/allen-ginsberg/>; lesedato 18.04.18)

“- Beat betyr å være slått ut, men det handler også om rytme. Det har vist seg å være et slagkraftig begrep, sier forfatter og Dagbladet-anmelder Fredrik Wandrup. [...] Wandrup mener beatforfatterne vendte seg mot den konvensjonelle måten å fortelle på. - Det er en rastløshet i det, en søkende følelse, et samfunnsopprør. Det er som om språket eksploderer under fingrene deres [...]. - Det morsomme er jo at de gjorde opprør, men ble sugd opp av mainstreamkulturen. “On the Road” ble en bestselger, Kerouac ble mediestjerne og bøker han hadde skrevet for lenge siden ble utgitt på løpende bånd [...] De var frie, de reiste rundt fra by til by og levde utenfor samfunnet. Det var damer og rus, fart og spenning, men bak fasaden var Kerouac ulykkelig. Han døde av alkoholisme, det var kanskje prisen han måtte betale. Han ble en slags litterær Elvis, sier Wandrup, som konstaterer at beatforfatterne også hadde en viktig innflytelse på musikken.” (*Fædrelandsvennen* 7. februar 2015 s. 39)

“James Wechsler labels Kerouac’s writings as “vulgar ramblings on a latrine wall.” Norman Podhoretz in *Esquire* magazine called the “Beats”, “a movement of brute

stupidity and know nothingism that is trying to take over the country.” ” (Musana 2009 s. 12)

“But yet, but yet, woe, woe unto those who think that the Beat Generation means crime, delinquency, immorality, amorality ... woe unto those who attack it on the grounds that they simply don't understand history and the yearning of human souls ... woe in fact unto those who make evil movies about the Beat Generation where innocent housewives are raped by beatniks! ... woe unto those who spit on the Beat Generation, the wind'll blow it back.” (Jack Kerouac sitert fra Musana 2009 s. 13)

Amerikaneren John Clellon Holmes “was an author, poet and professor, best known for his 1952 novel *Go*. *Go* is considered the first “Beat” novel, and depicted events in his life with friends Jack Kerouac, Neal Cassady and Allen Ginsberg. He was often referred to as the “quiet Beat,” and was one of Kerouac's closest friends. He also wrote what is considered the definitive jazz novel of the Beat Generation, *The Horn*. [...] The origin of the term *beat* being applied to a generation was conceived by Jack Kerouac who told Holmes “You know, this is really a Beat Generation.” The term later became part of common parlance when Holmes published an article in *The New York Times Magazine* entitled “This Is the Beat Generation” on November 16, 1952 (pg. 10). In the article Holmes attributes the term to Kerouac, who had acquired the idea from Herbert Huncke. Holmes came to the conclusion that the values and ambitions of the Beat Generation were symbolic of something bigger, which was the inspiration for *Go*.” ([http://www.goodreads.com/author/show/46520.John\\_Clellon\\_Holmes](http://www.goodreads.com/author/show/46520.John_Clellon_Holmes); lesedato 01.06.16)

City Lights Bookstore ble etablert i San Francisco i 1953 (av blant andre dikteren Lawrence Ferlinghetti), hadde nær tilknytning til beatforfatterne, og fungerte også som forlag. “I 1955 utga Lawrence Ferlinghetti sine egne dikt i samlingen *Pictures of a Gone World*, og forlaget City Lights var et faktum. Dette var også den første boka i den etter hvert så berømte Pocket Poets Series, en serie som mer enn 150 titler senere fortsatt lever i beste velgående. Året etter kom Allen Ginsbergs *Howl* ut som fjerde bok i serien. Dette beatgenerasjonens erkepoem ble beslaglagt og City Lights stevnet for retten for å ha gitt ut obskøn litteratur. [...] Rettssaken førte med seg en massiv interesse for det nye fenomenet, som etter hvert skulle få navnet beatlitteratur. Turistbussene begynte å stoppe utenfor butikken i håp om å få se noen av de berømte og beryktede beatniks.” (Erik Juriks i *Klassekampen* 28. juli 2001) En beatnik er en slags bohem, en person med en ikke-mainstream livsførsel som er kritisk til middelklasse-livsstil og -verdier, karrierejag og vestlig konsum.

“[T]he Beats sought to redefine the American Dream through rejection of middle class values, escape from convention and the pursuit of kicks instead of material well being. [...] most of the members of the original beat literary circle were of middle class origin and some of them well educated but yet each had a personal “problem” that made it hard for them to stay the course of the American



Dream of the establishment, prompting them to craft their own “American Dream”.” (Musana 2009 s. 13-14)

“Central elements of “Beat” culture included rejection of received standards, innovations in style, experimentation with drugs, alternative sexualities, an interest in Eastern religion, a rejection of materialism, and explicit portrayals of the human condition.” (Zhang 2013)

“Sigmund Ro har vel skrevet den grundigste norske presentasjonen av de amerikanske beatforfatterne i “Rebeller i paradiset” (2010). Han legger vekt på deres kritikk av kombinasjonen puritanisme og konsumkapitalisme. I tillegg kom en autoritær bølge med militarisering, kombinert med sentralisering av makt i byråkrati og big business. Etter andre verdenskrig utviklet USA seg til å bli “en nasjonal sikkerhetsstat”, skriver Ro. Beatforfattere skrev om “krigerstaten” som skjulte seg bak en liberal og demokratisk retorikk, som i realiteten dekket over ensretting, kulde og umenneskelighet. USA ble et eneste stort supermarked, som så på forbruk som frelse.” (*Klassekampen* 2. mai 2015 s. 27)

“In an effort to evade convention of the middle class and its “American Dream”, the Beats turn to the marginalized whose life style they admire because it does not put pressure on them to succeed and yet at the same time, these marginalized, normally minority groups seem to find pleasure and excitement more abundant than their white middle class peers. At one moment Sal [i *On the Road*] wishes he were black; “...wishing I were a Negro, feeling that the best the white world had offered was not enough ecstasy for me, not enough life, joy, kicks, darkness, music, not enough night.”(180). This statement embodies the core ideology of the beats; since the ecstasy offered is not enough, they turn to drugs like benzene through which they can see the world in a different prism; they find joy and kicks in the road trips; and then turn to Jazz music. At this moment Sal would prefer to be anything but a “ ‘white man’ disillusioned” and realizes that he has all along been pursuing white ambitions” (Musana 2009 s. 21-22).

“Failing to think about the future is coupled at the same time with a desire to remain young and assume no responsibilities. [...] The Beat Generation is pessimistic about the future. Gilbert Millstein in “Books of the Times”, an article in the *New York Times* in 1957, argues that the “ ‘Beat Generation’ was born disillusioned; it takes for granted the imminence of war, the barrenness of politics and the hostility of the rest of society. It is not even impressed by (although it never pretends to scorn) material well-being (as distinguished from materialism). It does not know what refuge it is seeking, but it is seeking”. From *On the Road* it can be seen that the beats would not care enrich themselves and in fact they were happy to earn pennies doing menial jobs, save all week and then blow up everything in a single day.” (Musana 2009 s. 23-25)

I 1958 ga Jack Kerouac ut romanen *The Dharma Bums*. “The hero of *The Dharma Bums* is Japhy Ryder who we soon find is very much similar to Dean Moriarty in *On the Road* and he carries the sexual liberty to a new level. Japhy invites a “sex mad and man mad” beautiful girl, whom he calls princess, for holly session of “yabyum” – a Tibetan practice of free love lunacy orgies. Ray, who has been trying to live truly Buddhist life style of self denial and restraint, especially in regard to sexual urge which he perceives to corrupt the mind, finds himself succumbing to the desires of the flesh, to use a Biblical allusion. After “yabyum”, Ray and Princess bathe together and it is determined – to everyone’s delight – that this should be a weekly ritual. Goldbook [en person i romanen som ligner på Allen Ginsberg] argues that though he sometimes sees “a flash of illumination in what you [Ray] are trying to say but believe me. I get more of a satori out of princess than out of words” (29). Goldbook’s argument rhymes with Japhy who equally condemns America’s stringent constraints on sexuality and it also highlights that Philosophy and ideals are not attractive to Goldbook and indeed to many other Beats because they would rather have pleasure than formulate conventions of what ought and not ought to be done. To this end the Beats are attracted to Buddhism but can not find mainstream Buddhism attractive; it is equally full of conventions from which they are trying to escape.” (Musana 2009 s. 28)

“Kerouac expressed his expectation for the change of values in *Dharma Bums*: “I see a vision of a great rucksack revolution thousands or even millions of young Americans wandering around with rucksacks, going up to mountains to pray, making children laugh and old men glad, making young girls happy and old girls happier, all of ‘em Zen Lunatics who go about writing poems that happen to appear in their heads for no reason and also by being kind and also by strange unexpected acts keep giving visions of eternal freedom to everybody and to all living creatures.” His idea was that people should go on monk-like roam through simple living conditions to recognize themselves and the world, so to establish an independent critical spirit and living rule against the traditional middle-class life. This idea could also be perceived in *On the Road*, but the “revolution” there is almost instinctive impulses and anarchism; only in *Dharma Bums*, it truly becomes a philosophy of life. In Kerouac’s opinion, the American society was impacted by materialism and obedience, and even universities were no exception. He believed that universities were only meeting places of the middle-class. In his view, money is not the key to happiness or success. Pleasures of life are simple and the meaning of it can be found in nature, even in the absence of material wealth, one can enjoy the pleasures of life. Whether a person has money or not does not matter, “He doesn’t need any money, all he needs is his rucksack with those little plastic bags of dried food and a good pair of shoes and off he goes and enjoys the privileges of a millionaire in surroundings like this.” He pointed out that a person might have all the money he needed but was still unhappy, because he hadn’t got rid of the values of consumerism of the American society.” (Zhang 2013)

Den amerikanske poet og skuespilleren Peter Orlovsky “spent more than four decades as the companion of Allen Ginsberg, arguably the highest profile US poet of the postwar years. Orlovsky’s own literary legacy was modest in scale – his best-known collection was *Clean Asshole Poems and Smiling Vegetable Songs*, published in 1978 – and inevitably overshadowed by his lover’s lofty stature and prolific output. But he still carved out a reputation that allowed him to be regarded as an active member of the beat generation, that community of experimental novelists and artists which emerged from Greenwich Village, New York, and North Beach, San Francisco, in the 1950s, to leave their creative influence on the counterculture of the psychedelic 1960s.” (<https://www.theguardian.com/books/2010/jul/04/peter-orlovsky-obituary>; lesedato 22.04.20)

Den afro-amerikanske forfatteren Amiri Baraka har skrevet om sin egen lyrikk at den er “lyrikk som er ment å bli *hørt*, for å gi lyd” [...] Og han er fortsatt kontroversiell. I diktet “Somebody blew up America” går han linje for linje igjennom de overgrepene USA som stat har utført mot menneskeheten. - Det falt ikke i god jord. Jeg var nylig utnevnt til Poet Laureate i New Jersey, en ærestittel. Guvernøren forsøkte å ta den fra meg, men fant ut at det var ulovlig. Dermed opphevet han like godt hele stillingen. Siden har jeg kalt meg for “den siste poet laureate i New Jersey”, den eneste staten i USA som ikke har en egen poet laureate. - Fungerer lyrikk fortsatt som kampmiddel? - Vi må alle kjempe der vi kan. Hadde jeg vært rørlegger, ville jeg også bidratt med mitt. Men jeg er poet. Så lenge myndighetene finner det for godt å bekjempe et dikt, må det bety at ordene er et mektig våpen. Det er motiv godt nok for meg.” (intervju i *Dagbladet* 7. november 2008 s. 43)

“The birth of American Sign Language (ASL) poetry, for example, has been attributed to a performance Allen Ginsberg gave in the early 1980s of “Howl” to a group of students in Boulder, Colorado. He invited an audience member to stand up and do his own version of “Howl”. Clayton Valli, now a well-known ASL poet, responded by performing “Howl” in ASL. Here the questions of hearing and seeing the “howl” are vexed by the visual, spatial, and kinesthetic rendition of a howling poem.” (Kochhar-Lindgren, Schneiderman og Denlinger 2009 s. 244-245).

William S. Burroughs brukte “i *Nova Ekspres* [1964] og andre romaner [...] teknikken hvor “lydbånd” klippes itu og limes tilfældigt sammen. Ud fra dette princip: den ikke-hierarkiske samtidighed – er f.eks. Hans-Jørgen Nielsens *Den mand der kalder sig Alvard* [1970] skrevet.” (Skyum-Nielsen 1982 s. 51)

Den danske dikteren Dan Turèll var inspirert av beat-litteraturen. “Som poet er Turèll raus og altomfattende og deler flere motiver med beatpoetene Allen Ginsberg og Jack Kerouac. Et sentralt motiv for dem alle er byen, og i Turèlls tilfelle, København. Ingen har som han – med et like inkluderende blikk for horer, halliker og narkomane – klart å fange den danske hovedstaden. [...] Men Dan Turèll var ikke bare inspirert av beatlitteraturen. Andre sentrale temaer i hans

diktning er buddhisme, narkotika og ikke minst – jazz. Diktsamlingene hans har gjerne lekne titler som *Onkel Danny's små sitrende skinnende svirrende swingende saxoli sæbeboble-sange* og *Onkel Danny's rullende rallende regnvejrs ragtime rapsodi.*” (<https://www.bokklubben.no/lyrikk/drit-i-doeden-her-er-dan-turell-dan-turell/>; lesedato 15.03.15)

“Forfatteren Sture Dahlström (1922-2001) er en godt bevart svensk, litterær hemmelighet. [...] Han debuterte i 1961 med “Änglar blåser hårdt”, en av de få jazzromanene i Norden, inspirert av amerikanske beatforfattere. Men Dahlström var mindre disiplinert, mer eksplosiv og mer hemningsløst erotisk i språket enn Jack Kerouac var i “On the Road”, som er en av svenskens fremste inspirasjonskilder.” (Fredrik Wandrup i *Dagbladet* 16. april 2016 s. 49)

“I Norge omtaler Wandrup Axel Jensen som en “enmannsbeatbevegelse”. Leder for Axel Jensen-selskapet Petter Mejlænder sier det er riktig å omtale Jensen som en norsk variant av de amerikanske beatforfatterne. - Han var alene om det som norsk forfatter, uten egentlig å vite om den amerikanske beatbevegelsen. Hans verk er preget av de samme stemningene i etterkrigstiden: Atomtrusselen, miljøtrusselen og den nye jazzen, den nye beaten i jazzen som skapte en ny stemning i kulturen. Det er jazzbeaten som er skaperånden i beatlitteraturen, og det er den samme ånden som preger Axel Jensens litteratur” (*Fædrelandsvennen* 7. februar 2015 s. 39).

Beatforfatternes “impact on society was vital just as the Bohemians before them. In later years several sun cultures like the punks, Ted boys, hippies and others emulated the Beats and found inspiration in their achievements .When maturity set in, many Beat members tried to go back to normalcy and while a few succeeded at normal life, others, including Kerouac himself, never recovered from the “beatness” and drunk their way to the grave.” (Musana 2009 s. 35)

Det finnes en del filmer som viser sider ved beatnik-kulturen. En av dem er Dennis Hoppers *Easy Rider* (1969), som forteller historien om to beatniks som blir drept av “normale” amerikanere som vil bevare USA “rent” og “anstendig”.

Spillefilmen *Howl* (2010; regissert av Rob Epstein og Jeffrey Friedman) handler om Allen Ginsberg, og viser blant annet poeten lese fra diktet “Howl”, som illustreres av en animasjonssekvens.

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