

# Bibliotekarstudentens nettleksikon om litteratur og medier

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Om leksikonet: [https://www.litteraturogmedieleksikon.no/gallery/om\\_leksikonet.pdf](https://www.litteraturogmedieleksikon.no/gallery/om_leksikonet.pdf)

## 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.

“The Beats were a group of American writers who came to prominence in the mid-1950s and early 1960s. They rebelled against conventional post-World War II morality, materialism, consumerism, and war, and embraced spontaneous expression, sexual freedom, alternative lifestyles, spiritual search, and experimentation with drugs.” (David E. Pozen m.fl. i <https://www.encyclopedia.com/literature-and-arts/literature-english/american-literature/howl>; lesedato 15.04.23)

“The Beat movement was a twentieth-century expression of romanticism, being anti-establishment and pro-self. Like earlier romantics, the Beats emphasized the spontaneous expression of the individual’s vital energies and the validity of subjective experience in the search for truth. They turned their backs on literary convention, using experimental forms and informal styles based on spontaneous speech or streams of consciousness. In subject matter, too, they were rebels, drawing on their own adventurous lives and the lives of people of the counterculture.” (David E. Pozen m.fl. i <https://www.encyclopedia.com/literature-and-arts/literature-english/american-literature/howl>; lesedato 15.04.23)

Poetene følte seg “deeply alienated from our imperialist, bureaucratic, consumerist, commercially manipulative civilization. “Moloch,” as Allen Ginsberg calls it, is the vast, entrenched system of economic, political, and ideological power: the government, armed forces, police, business corporations, labor unions, and media.”

(Perkins 1987 s. 346) Hvis “a reader was shocked by their writings, the Beats assumed that he or she was morally constricted.” (Perkins 1987 s. 410)

Beat-poeten “assailed the false values, loveless Puritanism, hypocrisy, and so forth, of the American middle class, black and white, and wrote for himself and for fellow hipsters. If he hoped for revolution, it was not a revolution of or for blacks only but a general liberation of consciousness, and he tried to achieve this in himself.” (Perkins 1987 s. 610)

“They are described as hipsters, a Beat term for people who felt alienated from conventional society and who were “hip,” or in tune with the latest ideas and fashions. Terms opposite to *hip* included *straight* and *square*, which were used by Beats to describe those people who supported conventional society and all that it stood for: the military-industrial complex, mechanization, consumerism, and moral repression. [...] the counterculture of hipsters, those at the forefront of change in the direction of freedom and spirituality.” (David E. Pozen m.fl. i <https://www.encyclopedia.com/literature-and-arts/literature-english/american-literature/howl>; lesedato 15.04.23)

“When it first gained colloquial usage in 1948 the term *beat* meant beaten down by conventional society and derelict. Later, Jack Kerouac gave the term the additional meanings of upbeat, beatific, and on the beat musically – and Kerouac and his companions, as well as the hipster culture they inspired, became known as the Beat generation.” (David E. Pozen m.fl. i <https://www.encyclopedia.com/literature-and-arts/literature-english/american-literature/howl>; lesedato 15.04.23)

“Begyndelsen på denne strømningen dateres ofte til 1956, udgivelsesåret for Jack Kerouacs roman “On the road”. En roman om en efterkrigsgeneration som har forladt et samfund præget af konkurrence, bevidstløst forbrug og stræbermentalitet, og som mere eller mindre forvirret leder efter en anden virkelighed, andre værdier og “satisfaction”, langs landevejene, i storbyerne og i skovene. Jack Kerouac skrev om skarer af unge rygsækrejsende som skulle begive sig ud på vejene, om en rastløshed som skulle brede sig fra kyst til kyst i USA, og som siden skulle feje over hele verden. En spådom der blev realiseret under Hippie perioden 10 år senere. Hans bøger skildrer noget som skulle blive karakteristisk for denne generation af unge: En erkendelsesrejse, en hæsblæsende jagt på livstegn og oplevelse, som ender med udlevet resignation og livsuduelighed før de fyldte 30. Kerouac var en slags åndelig far for gruppen af Beat poeter og den litterære underground i New York og San Francisco i slutningen af 50’erne. Deres næsten ekstatiske forhold til stoffer, poesi, musik og østlig filosofi og religion var udtryk for en søgen efter værdier, som var gået tabt i den nordamerikanske virkelighed – alle former for kundskab med andre målsætninger end den umiddelbart rationelle og profitable; Livsværdier i større overensstemmelse med menneskers behov end med profitsamfundets krav. Værdier de til dels fandt i klassiske eller østlige traditioner – specielt Zenbuddhismen. Stor begejstring vakte også poeternes

skildringer af det nordamerikanske storbyfund, af livløsheden, manglen på identitet, dybtgribende kontaktløshed og fremmedgjorthed, længsel efter tryghed, hellighed og guddommelighed. Mest kendt er Allen Ginsbergs digte "Howl" og "America" samt Lawrence Ferlinghettis "Autobiography." (Lasse Tømte i <https://www.leksikon.org/art.php?n=2644>; lesedato 25.05.21)

"Jack Kerouac is thought to have introduced the term "Beat generation" around 1948. The term is generally understood to describe a group of American writers who reached prominence from the mid-1950s to the early 1960s. Kerouac introduced the term to John Clellon Holmes, who published a novel about the Beat Generation, *Go*, in 1952 and a manifesto in the *New York Times Magazine* titled "This Is the Beat Generation" (published November 16, 1952). The adjective *beat* is believed to have been first used by Herbert Huncke to describe someone living roughly without money or prospects. In its early usage, *beat* came to mean beaten down by conformist society, but Kerouac later insisted that it had the positive connotations of upbeat, beatific, and on the beat musically. The Beats rejected post-World War II conventional social values and embraced Eastern philosophy and religion, drug use, free love, interracial relationships, and nontraditional literary and artistic forms. They were critics of materialism, consumerism, militarism, the cold war, industrialization, mechanization, dehumanizing institutions such as prisons, hospitals and psychiatric institutions, repressive morality, and racial prejudice." (David E. Pozen m.fl. i <https://www.encyclopedia.com/literature-and-arts/literature-english/american-literature/howl>; lesedato 15.04.23)

"John Clellon Holmes's novel *Go* includes the first use of the term "beat" to define the people of the beat movement. [...] In the postwar United States, a generation of middle-class youth became increasingly reluctant to follow the societal pathways of their parents based on materialistic goals. Instead, they adopted a meandering, spontaneous form of existence in their quest to find true meaning in life. Some of them became known as "beats": a collective of poets and writers who sought kicks, spiritual refuge, and excess in alcohol, drugs and sex; they also delighted in jazz. The term "beat" simultaneously held notions of being "beatific"; of being "beaten" by the punishing intensity of a hobo existence; and of a life lived to a jazz "beat." " (Canton, Cleary m.fl. 2016 s. 264-265) En hobo er en person som reiser rundt og tar kortvarig arbeid, og ofte forflytter seg ved å ta seg ulovlig inn i vogner på godstog.

"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 1940'erne i miljøet omkring Columbia University og var indbyrdes inspirationskilder og sparringspartnere.” (Therese West i <http://litteratursiden.dk/artikler/beat-generationen-introduktion-til-en-genre>; lesedato 13.03.18)

“These poets were “open” not only in form but about themselves personally. They reported what others would have hidden – sexual lusts and failures, masturbation fantasies, death fears, grandiose imaginations of power, rage, loneliness, self-hatred. They believed that candor is taboo-breaking, liberating. A reader would find that his personal shames are commonplace and can be discussed, are merely human, so to speak. Nakedness was a powerful symbol in the counterculture, and Ginsberg occasionally took off his clothes at poetry readings.” (Perkins 1987 s. 543)

“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/beat-generationen-introduktion-til-en-genre>; lesedato 13.03.18)

“Kerouacs formuleringer består af sætning på sætning i en kæde, der bare fortsætter og fortsætter. Sætningskonstruktionen afspejler en vildskab og tørst efter frihed, der kommer til udtryk i en boblende strøm af ord, der ikke lader sig standse eller tøjle. [...] skabe den karakteristiske, bankende rytme, beatet. Kerouac skrev efter sigende romanen i et langt stræk på sin skrivemaskine i en fri og flimrende sprogstrøm.” (Pontoppidan og Graae 2016 s. 147)

“Beat poeterne udmærkede sig ikke bare ved deres holdninger, men også ved en særdeles udsvævende livsførelse, hvor der indgik en mængde frie ingredienser. Beat kolonierne blev derfor også udsat for både uniformeret og civil forfølgelse, og da deres sidste skanse, North Beach i San Francisco, blev stormet af politistyrker i 1961, blev gruppen spredt for alle vinde, og gjorde sig ikke særlig gældende i den tid der fulgte.” (Lasse Tømte i <https://www.leksikon.org/art.php?n=2644>; lesedato 25.05.21)

“One day in the summer of 1948, Ginsberg tells us, he was lying in bed reading Blake’s “Ah! Sun-Flower.” Suddenly he heard a voice speak this and other lyrics of Blake, and at the same time he was aware of a vast, tranquil, vital presence. In this moment he knew “that there was this big god over all, who was completely aware and completely conscious of everybody, and that the whole purpose of being born was to wake up to Him.” [...] Through drugs, orgiastic sex, and Buddhist chants he sought to transcend normal states of consciousness and achieve mystical ones. Sheltering a drug addict for several months in 1949, Ginsberg became an accessory to thefts committed by the addict and his friends. Arrested, he pleaded psychological disability in order to avoid jail. After several months in the Columbia Psychiatric Institute he went to live with his father in Paterson. There he cultivated the acquaintance of William Carlos Williams, who was later to write the introduction to *Howl*. Talking with the older poet, Ginsberg absorbed Williams’ belief that poetry must reflect contemporary social reality, present images rather than ideas, and base its idiom on immediate speech rather than the poetic tradition.” (Perkins 1987 s. 547)

““Howl” first came to public notice in October 1955, when Ginsberg gave an impassioned performance of the poem at the Six Gallery in San Francisco to a rapturous and cheering audience. Among the audience was a drunken Jack Kerouac, who (as cited in Barry Miles’s *Ginsberg: A Biography*) shouted “Go!” at the end of some of the lines. The event established Ginsberg as an important, unconventional poet and as a pioneer of the Beat movement.” (David E. Pozen m.fl. i <https://www.encyclopedia.com/literature-and-arts/literature-english/american-literature/howl>; lesedato 15.04.23)

“As was perhaps predictable, when the poem was first published in *Howl, and Other Poems* in 1956, mainstream or “straight” society did not share the Six Gallery audience’s enthusiasm. Shock and disapproval was widespread. In 1957, U.S. customs seized 520 copies of the volume arriving in the United States from the printer in England, citing the poem’s obscene content. The intervention of the American Civil Liberties Union resulted in a temporary reprieve for “Howl.” However, two months later, San Francisco police officers bought a copy of *Howl, and Other Poems* in the City Lights bookstore owned by Ginsberg’s publisher and fellow Beat poet Lawrence Ferlinghetti. They returned to arrest Ferlinghetti on obscenity charges. The authorities objected to the poem’s references to sex. At the

ensuing obscenity trial, in a landmark decision for literary freedom, Judge Clayton W. Horn ruled that the poem was not obscene. In the *Evergreen Review*, Lawrence Ferlinghetti makes a comment on the case showing the schism between “hip” and “straight” society: “It is not the poet but what he observes which is revealed as obscene. The great obscene wastes of ‘Howl’ are the sad wastes of the mechanized world, lost among atom bombs and insane nationalisms.” The trial helped put Ferlinghetti’s City Lights publishing company and bookstore at the center of San Francisco’s poetry renaissance of the 1950s and made “Howl” a manifesto for the Beat movement. Since then, the poem has become part of the canon of American literature.” (David E. Pozen m.fl. i <https://www.encyclopedia.com/literature-and-arts/literature-english/american-literature/howl>; lesedato 15.04.23)

“Howl” “was published in the 1956 collection *Howl, and Other Poems*. In 1957, the poem became the target of a landmark obscenity trial. The poem is an outcry of anguish against all that Ginsberg felt was unjust, repressive, and harmful to the individual in American society: consumerism, mechanization, and intellectual conformity. At the same time, it is a celebration of the emerging counterculture and an expression of sympathy for its pioneers. It is written in the long-line style of Walt Whitman, a nineteenth-century American poet who was an important influence on Ginsberg. “Howl” has a strong autobiographical aspect and also contains sociopolitical critique, as well as some sexual imagery. Over fifty years after its initial publication, the poem retains its power to shock and stands as one of the most influential poems of the modern era.” (David E. Pozen m.fl. i <https://www.encyclopedia.com/literature-and-arts/literature-english/american-literature/howl>; lesedato 15.04.23)

“In “Notes Written on Finally Recording ‘Howl,’ ” (in *Deliberate Prose: Selected Essays, 1952-1995*), Ginsberg explains that when he sat down to write the poem, he intended it to mark a new phase in his poetic development, characterized by complete freedom of expression. He writes: “I thought I wouldn’t write a poem, but just write what I wanted to without fear, let my imagination go, open secrecy, and scribble magic lines from my real mind – sum up my life – something I wouldn’t be able to show anybody, writ for my own soul’s ear and a few other golden ears.” ” (David E. Pozen m.fl. i <https://www.encyclopedia.com/literature-and-arts/literature-english/american-literature/howl>; lesedato 15.04.23)

“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)

*Howl* "celebrates heroes, and its heroes are versions of the Romantic figure of the outcast and quester. As in Wordsworth and Whitman, the poet speaks personally, providing someone for us to identify with. His emotions are straightforward and strong; in fact, he speaks in a poetically sublime role. The world he presents is exotic and Romantically interesting to middle-class readers, though hardly beautiful or agreeable as in Shelley. The drug-hipster idiom ("angry fix," "high") is colorful, and was fresh in poetry in 1954. Images that might seem surreal – "floating across the tops of cities" – may actually be realistic, for they may express the sensations of persons high on drugs." (Perkins 1987 s. 549) Ginsbergs opplesninger har blitt kalt "word jamming" (Perkins 1987 s. 610).

"Howl" "is similarly suffused with spiritual values. Ginsberg begins the poem with the claim of having seen a reality beyond that which is immediately visible to the earthly eye. He speaks from the privileged point of view of the prophet and the messianic bard, as a witness to the lives of his hipsters from their most humble and human aspects to their highest spiritual aspects. He frequently uses antithetical (contrasting) imagery to reinforce this godlike vision. For example, in part I, line 49, the same tramp-like figure that sits in boxes in the darkness under bridges rises up to build harpsichords in lofts. This line contrasts lowness (under bridges) with height (lofts), darkness with light, the stygian with the angelic; but the same hipster encompasses both aspects. In the eyes of conventional society, he could sink no lower, but in Ginsberg's bardic vision, he is a blessed angel – with a dirty face, but an angel nonetheless." (David E. Pozen m.fl. i <https://www.encyclopedia.com/literature-and-arts/literature-english/american-literature/howl>; lesedato 15.04.23)

"For all the grimy details of the hipsters' everyday lives – the bloody toilets, the slashed wrists, the cigarette-burned arms – they are angelic figures, in touch with a divine level of truth. They tread barefoot on broken wineglasses (part I, line 58), but they dance as they do so, recalling the Hindu portrayal of the god Shiva, treading out the dance of creation on the body of a demon. In part III, Carl Solomon appears in a banal light, banging on an old typewriter or a piano, but also as a Christlike figure who suffers torture in the psychiatric institution. In part I, line 77, Ginsberg portrays the jazz musicians of the Beat culture as expressing Christ's suffering through the notes of the saxophone. On the wider canvas, Ginsberg sees the delusion that grips America in a spiritual form, personified in the child-eating malevolent god Moloch. It is a cliché of politicians that children are a society's future, but Ginsberg brings the cliché to life in this shocking symbol of innocent

children willfully sacrificed in exchange for power. These elements, as well as fitting into the transcendentalist tradition, are also characteristic of visionary poetry in the tradition of Ginsberg's spiritual mentor William Blake. Visionary poetry expresses spiritual landscapes discovered through inner journeys undertaken through intuition, meditation, dreams, and psychedelic drugs." (David E. Pozen m.fl. i <https://www.encyclopedia.com/literature-and-arts/literature-english/american-literature/howl>; lesedato 15.04.23)

I *Howl* Ginsberg "celebrates and ironizes. As he put it in a letter to Williams, he has "W. C. Fields on my left and Jehovah on my right." Though virtuous in other kinds of poems, in lament and prophecy this double perspective is a limitation. But Ginsberg's self-reducing humor helps to explain the remarkably good-natured acceptance bestowed on him. He is perceived more as a spiritual clown than as a threat. A psychoanalyst might suggest that Ginsberg is a child testing the father's love. His provocations are what Erik Erikson calls "teasing." They defy and disarm at the same time. Behind Ginsberg's hipster figures lie such prototypes and sources as Nietzsche's Dionysian ecstatic, Rimbaud and the "dérèglement" of the senses, the alienated *poète maudit* of Baudelaire, Lawrence's mystique of sex and quest of the primitive-sacred, Dada, Henry Miller, and, most immediately, the addicts in William Burroughs' *Naked Lunch* and the character of Dean Moriarty in Kerouac's *On the Road*. The hipster also belongs in the American tradition of mystical religiosity and lonely, personal search for God that sweeps through Emerson, Melville, Whitman, and Crane. Superimposing such literary conceptions upon persons he actually knew, Ginsberg created a figure whose quest involves risk and suffering – poverty, illness, police brutality, incarceration, starvation, evil hallucinations, madness, and suicide. [...] His sexual appetite – the hugest since Gargantua – and uninhibited modes of satisfaction express his vitality and freedom; ultimately sex, like everything in the poem, is at once suffering and ecstasy. The hipster lives wholly in the moment. Jobless, rootless, and without family, he is continually on the move, and he finds supportive fellow hipsters everywhere. The hipster is also a victim, but of just what is obscure. Ginsberg calls it "Moloch," and Moloch is the economic system, urban-industrial milieu, government, police, war, atom bomb, everyone's mentality, America, and Time (as opposed to Eternity). Within Moloch our loves, visions, ecstasies, and epiphanies seem crazy, and the only escape from Moloch lies in suicide. Because of the power of Moloch no rebellion can hope for practical effect. Gestures of defiance are [...] merely expressions of feeling, and the more they are extreme and absurd, the greater emotional satisfaction." (Perkins 1987 s. 549-551)

"In his feelings of bafflement, helplessness, constriction, and woe Ginsberg speaks for many readers, but by conjuring Moloch he also provides himself with less acceptable satisfactions, for he locates the evil outside himself and his fellow hipsters. Or if Moloch exists in them also, it is not, Ginsberg thinks, as an inherent part of their being but an invading infection. Viewing the enemy as wholly external, Ginsberg sentimentally transforms him into a demon and his victims into

innocents. [...] In its direct emotion, versification by breath, agrammatical syntax, spontaneous composition, and unplanned development *Howl* participated in the larger contemporary movement [...] as “open form.” [...] Perhaps *Howl* was most original and instructive for other poets when it exploited the intimate, painful, sensational, and shocking.” (Perkins 1987 s. 551)

“Howl” “asks the question, in an insane world such as this, who is truly mad? Ginsberg suggests that those branded as mad are, in fact, the sane ones. Thus, images of madness are connected with images of divinity and Christlike martyrdom.” (David E. Pozen m.fl. i <https://www.encyclopedia.com/literature-and-arts/literature-english/american-literature/howl>; lesedato 15.04.23)

“There are many ironic reversals in the poem. Conventional society is portrayed as pathologically insane, while people who have been institutionalized as mentally ill are portrayed as sane, wise, and divinely inspired. Criminals are shown as angelic (part I, line 63), and the homosexual acts that are stigmatized by conventional society are celebrated as holy (perhaps because Ginsberg sees all forms of sex as a part of love). In part I, line 30, Ginsberg refers to hipster heroes investigating the Federal Bureau of Investigation – an ironic reversal of the expected roles, as Ginsberg and many of his associates were investigated by the bureau for alleged Communist sympathies and drug offenses. Ginsberg’s reversal suggests that morally, he believes that the authorities are the ones who deserve to be investigated for crimes.” (David E. Pozen m.fl. i <https://www.encyclopedia.com/literature-and-arts/literature-english/american-literature/howl>; lesedato 15.04.23)

“Further levels of irony can be found. Ginsberg is saying that capitalism is itself a drug. This may be (in Ginsberg’s view) because of the dependence on money and consumerism that capitalism causes members of a society to develop. This dependence may be described as a narcotic or sleep-inducing haze because it can be argued that capitalism must keep people in an unawakened, trancelike state in order to persuade them to consume more and maximize the profits that drive the economy.” (David E. Pozen m.fl. i <https://www.encyclopedia.com/literature-and-arts/literature-english/american-literature/howl>; lesedato 15.04.23)

“Ginsberg’s repetition of the word “who” at the beginning of his lines in part I and his repetition of the word “holy” in the “Footnote” are examples of a rhetorical device known as *anaphora*. Anaphora is a literary device whereby certain words are emphasized through their repetition at the beginnings of clauses or lines. In this poem, the repetitions reflect the use of a mantra in meditation. The mantra is a sound that is repeated in order to quiet the mind in a similar way to the breath control in shamatha meditation. In the case of the word *holy*, the meaning of the word reflects the intended spiritual effects of the mantra-style repetition. [...] In choosing the word holy for his anaphoric pattern, Ginsberg is consciously echoing the final line of William Blake’s *The Marriage of Heaven and Hell*. In the section “A Song of Liberty,” after castigating religious hypocrites for claiming that the

failure to act on their desires is a virtuous virginity, Blake concludes with the statement that every living thing is holy. Ginsberg, in the “Footnote,” makes the same point through imagery. He closely juxtaposes the lowly and (in conventional morality) the profane with the divine, all under the umbrella of holiness. The tramp is elevated to the same level as the angels; the rhythms of bebop are equated in their transformative power with the apocalypse, the end of creation itself. [...] Part II and the “Footnote” have a parallel anaphoric structure, in that each part mirrors the other with the repetition of a key word, respectively, “Moloch” and “holy.” These two concepts are antithetical, or in opposition, to each other.” (David E. Pozen m.fl. i <https://www.encyclopedia.com/literature-and-arts/literature-english/american-literature/howl>; lesedato 15.04.23)

Noen av sine dikt “Ginsberg dictated into a tape recorder while riding along the road” (Perkins 1987 s. 346).

“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 privy 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 bohémaktige 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)

“In 1962 Ginsberg traveled to India, where he was introduced to yoga and meditation. He became convinced that these spiritual techniques were superior to drugs in raising consciousness; the trip marked the beginning of a lifetime’s study of Eastern religions. Ginsberg was particularly interested in mantras, mystical sounds used for certain effects. He incorporated mantras into some of his poems, and often began poetry readings by chanting a mantra. In the early 1970s Ginsberg took classes in Buddhist thought and practice at the Naropa Institute in Colorado, which was founded by the Venerable Chögyam Trungpa Rinpoche, a Buddhist monk from Tibet. In 1972 Ginsberg took vows formally committing himself to Buddhism.” (David E. Pozen m.fl. i <https://www.encyclopedia.com/literature-and-arts/literature-english/american-literature/howl>; lesedato 15.04.23)

“Throughout the 1960s and 1970s Ginsberg became an iconic figure of political dissidence, addressing in his poetry such themes as the McCarthy red hunts and union struggles. He became associated with the antiwar movement that opposed American military involvement in Vietnam and with the philosophy of peace and love promoted by the hippie movement. He was also active in antinuclear protest. Though Ginsberg was a critic of capitalism, he did not consider himself a Communist. He did, however, speak of his admiration for certain Communist and labor leaders in the United States, especially those who were active during the McCarthy red hunt years.” (David E. Pozen m.fl. i <https://www.encyclopedia.com/literature-and-arts/literature-english/american-literature/howl>; lesedato 15.04.23)

“- 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 saxsoli 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).

Beatforfatterens “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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