

# Bibliotekarstudentens nettleksikon om litteratur og medier

Av Helge Ridderstrøm (førsteamanuensis ved OsloMet – storbyuniversitetet)

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

## Fanzine

(\_format) Forkortelse for “fan magazine”. En publikasjon (på papir eller på en nettside) lagd av fans for fans (Hebecker 2001 s. 52), vanligvis ikke spredd via et kommersielt distribusjonsapparat, men solgt til selvkostpris, særlig på fantreff. En gjør-det-selv-publikasjon. Ofte med innsider-kunnskap og kuriositeter (Graf 2001 s. 140).

Det er “en periodisk publikasjon eller enkeltutgivelse skrevet av lidenskapelige amatører rettet til andre lidenskapelige amatører” (Quentin Mazel sitert fra Delaporte 2017 s. 153). “A contraction of “fan magazine.” A serial publication in electronic or print format containing news and information of interest to enthusiasts of a particular pastime, phenomenon, or notable person or group (living or dead), which may also serve as a forum for readers to share their common interest.” (Joan M. Reitz i [http://lu.com/odlis/odlis\\_c.cfm](http://lu.com/odlis/odlis_c.cfm); lesedato 30.08.05)

“What is a zine? Zines are noncommercial, nonprofessional, small circulation magazines that their creators produce, publish and distribute by themselves.” (Susan Larson i <https://www.jstor.org/stable/pdf/20641435.pdf>; lesedato 20.01.25)

“In 1926 Hugo Gernsback started the first magazine devoted to publishing stories of science-based fiction, *Amazing Stories*. This magazine featured a letters column where fans debated story ideas, scientific concepts, and the credibility of the hypothetical science proposed by the magazine’s featured authors. After a few issues, Gernsback “made a minor decision that changed the face of science fiction forever – he printed the full addresses of the letter writers so they could contact each other directly.” As the letter column grew in popularity, it caught the attention (as a means of communication which they could adopt) of the various fan groups and associations which formed as a result of their initial contact through *Amazing Stories*. One of these early fan groups, the Science Correspondence Club, began publishing in 1930, and the first issue of *The Comet*, the group’s amateur publication, also marked the first fanzine. “In those days, a science fiction reader who wanted to share his opinions and enthusiasm would shove a ten-sheet carbon paper sandwich into a typewriter and hack out a three or four page fanzine to send to other fans.” Fanzines sprouted across the country (and around the world) as

devoted fans wrote in to discuss scientific concepts and developments, current events, plots, characters, and, eventually, their own lives. Beloved serial stories were embellished and supplemented as fans wrote new, usually unauthorized, adventures to tide them over between installments, or to keep characters alive after a series ended. [...] The words “fanzine” and “fan-mag,” both of which were used to denote these small, nonprofessional publications, also indicated their origins (as well as distancing them from “prozines” such as *Amazing Stories* and *Weird Tales*). [...] By communicating with each other through amateur publications and building networks of like-minded people, fanzine writers were able to encourage, perpetuate, and contribute to a world which they felt passionately about.” (Eberhart 2006 s. 249)

“De første moderne fanzinene ble utgitt av amerikanske science fiction-fans på 30-tallet. [...] Triggs hevder i et eget kapittel [i antologien *Below Critical Radar*, 2001] at fanzinene etablerer et forum for både intim og politisk samtale, og ser særlig på uttrykk for personlig identitetsdannelse og angrep på forbrukersamfunnet. Den nyfeministiske Riot Girl-tradisjonen bekrefter Triggs påstand om fanzinene som kanal for betroelser og kilde til selvbekreftelse.” (Morten Harper i *Morgenbladet* 4.–10. mai 2001)

Fanziner oppstår oftest innen grupper med sterke emosjonelle allianser, f.eks. i form av subkulturer. Tilgang til fanziner viser at en integrert i en subkultur, og viser hvordan fans blir inspirert av sine idoler til selv å produsere. Fanziner gir innblikk i et fan-fellesskaps produktivitet (SPoKK 1997 s. 49). Og de bidrar ofte til trender og “genererer identitet” (Kähler 2001 s. 43).

“Defining themselves against a society based on consumption, zinesters privilege the ethic of do-it-yourself: make your own culture and stop consuming that which is made for you. Refusing to believe those who assure us that the laws of the market are synonymous with the laws of nature, the zine community is busy creating a culture whose value isn’t calculated as profit and loss, but is assembled in the margins, using criteria like control, connection and authenticity.” (Susan Larson i <https://www.jstor.org/stable/pdf/20641435.pdf>; lesedato 20.01.25)

“Zines are not simply commodities in an underground market, but instead serve to create communities of individuals with similar interests and a space in which issues pertinent to those communities can be discussed and argued over at length. The communities of zine writers and editors are able create, by and for themselves, free spaces where there may have previously been none. For example, punk zines create a space in which members of the punk community can explore the role that punk plays in instigating social change while also combining resources to create their own cultural artifacts (i.e. more zines, records, festivals). They can accomplish all of this outside of the grasp of mainstream media while also creating a network that is global in its reach.” (Jason Kucsma i <https://www.othervoices.org/1.2/jkucsma/notes.php>; lesedato 20.01.25)

“En fanzine er et håndlaget “magasin” for en meget snever målgruppe. Denne formen for publikasjon oppstod tidlig på 1900-tallet og var et slags medlemsblad for grupper av mennesker med felles sære interesser. Fanzine er sammensatt av ordet Fan og Magazine, altså et magasin for fans av \_\_\_\_\_. Først var det Science Fiction, senere har det vært punkernes kanal og på 80-tallet var fanziner stort blant black metall miljøet. Flere større main stream magasiner begynte som fanziner” (<http://www.takkformeg.com/projects/fanzine>; lesedato 25.04.14).

“The range of fanzines is wide, from the sophomoric to the archival to the nihilistic. They define and dissect a territory of expression that can fascinate as easily as it can repulse.” (David Sanjek i Mathijs og Mendik 2008 s. 428)

De mest iherdige fansene bruker en egenprodusert fanzine for å vise sitt engasjement og sin kunnskap og får gjennom dette anerkjennelse fra andre fans (Winter 2010 s. 244). Fanziner blir regnet som et “undergrunns”-fenomen. Mange fanziner er vanskelige å få tak i, og det å eie dem viser en dyp integrasjon i et sosialt fellesskap (SPoKK 1997 s. 48).

“Fanzines have many commonalities in content and often contain a mixture of the following: an editorial; disclaimer; fiction; art; poems; filks and songs [f.eks. noter til fan-lagd musikk og egenproduserte sangtekster]; flyers; articles about fannish topics, science, art, meta; tie-in book reviews [dvs. om romaner, tegneserier og andre tekster som har med fan-temaet å gjøre]; movie and television show reviews; reviews of other zines; games, puzzles and trivia; ads for fannish goods; a bulletin board; change of address notices for fans; pen pal opportunities; episode guides; cartoons; LoCs [LoC = Letter of Comment]; commentary; contests; You are Receiving this Zine Because ([http://fanlore.org/wiki/Zine\\_Production](http://fanlore.org/wiki/Zine_Production); lesedato 14.09.11; typografien er endret) Angående det siste punktet: “In science fiction fanzines in the ‘50s and ‘60s, it wasn’t uncommon for small zines to come with a loose sheet of paper headed, You are receiving this zine because. At first, the reasons were basic (“You tribbed,” “You typed,” “You edited,” “You traded your zine for it”). Gradually the list of possibilities grew more fantastical, silly, contained many in-jokes and shout outs to specific fans or fannish memories.” ([http://fanlore.org/wiki/You\\_are\\_receiving\\_this\\_zine\\_because](http://fanlore.org/wiki/You_are_receiving_this_zine_because); lesedato 14.09.11)

“The practice of making fanzines may have originated in science fiction fandom in the 1930s. The term fanzine itself dates to at least 1940, and zine may be a back formation. The term and the tradition spread to the emerging media fandom in the 1960s and 70s, and other subcultures took up zine making as well [...]. However, the content of SF zines is very different from media fanzines; SF zines are usually non-fiction, consisting of a variety of articles about fannish topics, whereas media fanzines often include or consist solely of fanfiction.” (<http://fanlore.org/wiki/Zine>; lesedato 14.09.11)

I 1967 kom en av de første fanzinene for science fiction-serien *Star Trek*, en fanzine kalt *Spockanalia* (Barnabé 2017 s. 248).

“I Sverige startades fram till början av 1960-talet ett 30-tal sf-klubbar, som delvis samlades i paraplyorganisationer, så kallade unioner, och som organiserade rikstäckande kongresser. De gav ut *fanzines* (kortform för *fan magazines*), som utkom i små upplagor och normalt hade ett enklare tekniskt utförande (ofta duplicerade eller stencilerade) och utgavs utan egentligt vinstintresse. [...] exotiska fanzinetitlar som *Cilloev*, *Urvoat* och *Zlewwy* [...] inget fanzine i genomsnitt omfattade mer än 17 sidor, men att det som mest utkom 32 stycken under ett år i Sverige (1964).” (Dag Hedman i <http://uu.diva-portal.org/smash/get/diva2:514740/FULLTEXT01.pdf>; lesedato 24.06.16) Svensken Rune Forsgren lagde i 1979 en bibliografi over svenska science fiction-fanziner fra perioden 1954-77.

Noen bruker ulike betegnelser for å markere hvilket medium fanzinen finnes i: printzine og webzine er to hovedgrupper. Et eksempel på en webzine er *Dreams: The Terry Gilliam Fanzine* (som i september 2011 lå på nettadressen <http://www.smart.co.uk/dreams/home.htm>). Noen fanziner blir med tiden til proziner, dvs. tidsskrifter som er mer proffe og selges med økonomisk fortjeneste (Winter 2010 s. 266). Amerikaneren Michael J. Weldon's fanzine *Psychotronic* “spawns publications such as *The Psychotronic Encyclopaedia of Film* (Weldon, 1983) published for a ‘mass market’ by Ballantine Press or more recently *The Psychotronic Encyclopaedia of Video* (Weldon, 1996).” (Mark Jancovich i Mathijs og Mendik 2008 s. 160)

”The great male dyad in book-based fandom for this purpose is Holmes [dvs. Arthur Conan Doyles Sherlock Holmes] and Watson, and there are several fanzines in print dedicated purely to Holmes/Watson slash [dvs. om et homoseksuelt forhold mellom dem]” (Pugh 2005 s. 103). Blant franske fanziner om krimlitteratur er *Krimmens venner*; *Svarte netter*; *Hard Boiled Dicks*; *Gang* og *Amalipo* (Reuter 1997 s. 33). Noen fans lager fanziner om uvanlige koblinger av verk/universer. Jenkins nevner *Fades Roses* som “focuses on the unlikely combination of *Beauty and the Beast*, *Phantom of the Opera*, and *Amadeus*” (1992 s. 41). Fanzinen *Nightbeat* dreier seg om “stories in which the primary narrative action occurs at night, “anything from vampires to detectives.” ” (Jenkins 1992 s. 41)

Amerikaneren Lester Bangs skapte fanzinen *Zontar*, som handler om “dårlige” filmer (Mathijs og Mendik 2008 s. 101). Den tyske fanzinen *Evil Ed* kom med første nummer i 1986, og hadde blant annet et dobbeltnummer (nr. 13/14) med anmeldelser av andre fanziner. Hovedinteressen var skrekkfilmer (Winter 2010 s. 199). Tre amerikanske fanziner om skrekkfilmer var *Outré*, *Fangoria* og *Cinefantastique* (Mathijs og Mendik 2008 s. 120). “Steve Puchalski, editor of *Slimetime*, has published exhaustive overviews of the blaxploitation and biker genres in the British fanzine *Shock Express*, while Craig Ledbetter contributed a lengthy study of the Italian zombie and cannibal cycles that followed the release of

George Romero's *Dawn of the Dead* to the fanzine *Wet Paint*." (David Sanjek i Mathijs og Mendik 2008 s. 425)

Noen faziner har et "sarcastic perspective, including *Temple of Schlock*, *Exploitation Retrospect*, and *Gore Gazette*" (David Sanjek i Mathijs og Mendik 2008 s. 424).

"In 1982 science fiction fan Mike Gunderloy decided to simplify his letter writing by typing up a two-page tip sheet describing the many interesting fanzines he came across. This way he wouldn't have to duplicate his work when corresponding with friends, and he could save a little time (or so he thought). He called his new creation *Factsheet Five*, after a short story by science fiction author John Brunner, and sent out a dozen copies. Within a couple of years *Factsheet Five*, perhaps the most influential zine of all time, grew into a full-size, internationally distributed magazine which listed thousands of zines and had thousands of readers." (Eberhart 2006 s. 250)

*Tank Girl* (1988) av britene Alan Martin og Jamie Hewlett "began life as an ad for a fake comic strip hastily mocked up as filler for *Atomtan*, a fanzine created by Worthing College art students and roommates Alan Martin and Jamie Hewlett." (Gravett 2011 s. 520)

"In the United States there are zines centered around such topics as science fiction, music, sports, television and film of course, but there are others like the gay safe-sex *Diseased Pariah News* to *Past Deadline*, which reprints nineteenth-century newspaper articles. *Meanwhile* and *Beer Frame* print satirical reviews of banal products. A young woman in the *Whatley Brown Review* simply puts out drawings, poems, thoughts and ideas about herself while the mental meanderings of the residents of an old-age home are recorded in *Duplex Planet*." (Susan Larson i <https://www.jstor.org/stable/pdf/20641435.pdf>; lesedato 20.01.25)

"The only thing that all zines have in common is that their existence is the result of passion rather than a desire for profit. [...] With zines, anything goes. Anything. They can be about toasters, food, a favorite television show, thrift stores, anarchism, candy, bunnies, sexual abuse, architecture, war, gingerbread men, activism, retirement homes, comics, eating disorders, Barbie dolls – you name it. There are personal zines, music zines, and sports zines, zines about politics, and zines about pop culture. There are zines about libraries (*Browsing Room*, *Nancy's Magazine*, *Library Bonnet*) and even more zines created by people that work in them (*Thoughtworm*, *Dwan*, *Transom*). There's even a zine just for zine librarians called, appropriately, *Zine Librarian Zine*. [...] Zines come in all sizes and shapes, and while many are cut-and-paste, as seems to be the stereotype, others are hand-lettered (*A Renegade's Handbook to Love and Sabotage*), produced on a computer (*Low Hug*), printed on a letterpress (*Ker-Bloom*), or typed out on a manual typewriter (*Kitsch//artificial respiration*). Zinesters use handmade paper

(*Brainscan*), linoleum-block prints (*All This Is Mine*), photographs (*Say Cheese*), and color collage (*Xenogenesis*) to enhance their work, and while many zines are simply folded in half and stapled in the middle, some are bound with twine (*Twenty-eight Pages Lovingly Bound with Twine*), some are held together with intricate metal wiring (*Fragile*), and some employ the time-tested rubber band (*Night Ride Rambling*). There is infinite variety to be found in the content, format, and construction of zines, and there are no rules or restrictions to speak of. If you can imagine it and create it, you can make it into a zine. [...] zines are about making your voice heard [...] As longtime zinester Chip Rowe explains, “they’re Tinkertoys for malcontents”” (Julie Bartel i Eberhart 2006 s. 246-247).

“Representative of more exclusively political zines is *Desorden*. This gem of a zine comes out bimonthly, sometimes in Catalan, sometimes in Castilian. [...] In the space of 25 photocopies held together with one staple one can find anti-racist and anti-fascist comics, a declaration of the rights of animals, an article about the workings of Empresas de Traficante de Trabajadores (ETTs or temporary employment agencies), the original text and history of the revolutionary hymn La Internacional, an interview with an anarcho-punk band and a well-written, concise account of the activities of the anarchist CNT-FAI in Barcelona during the Civil War, all wrapped around a centerfold of Bakunin.” (Susan Larson i <https://www.jstor.org/stable/pdf/20641435.pdf>; lesedato 20.01.25)

En mannlig tysk skrekkfilm-fan skaffet seg fanziner fra hele verden (Frankrike, Italia, Nederland, USA, Argentina osv.) og skapte seg et stort kontaktnett gjennom å sende sin egenproduserte fanzine til andre. Mange han sendte sin fanzine til, sendte en egenprodusert fanzine tilbake. Den tyske mannen annonserte også for sin egen fanzine i andre fanziner (Winter 2010 s. 242).

“Norske donaldister har nylig avholdt sitt 30. årsmøte og er ved godt mot foran utgivelsen av nr. 28 av bladet *Donaldisten*, trolig Norges mest seiglivede fanzine.” (*Dagbladet* 14. april 2008 s. 46)

Tidlig på 2000-tallet ble den litterære fanzinen *Flamme på!* utgitt i Norge, senere oppstod forlaget Flamme. Det norske bladet *Rimfrost* begynte som en fanzine for den norske goth-kulturen og fungerer (i 2009) delvis slik ennå etter at det har blitt et mer offisielt tidsskrift. Inger Lise Hammerstrøms *City Slangzine: Punkrock to the people* begynte som en fanzine, men ble i 2008 solgt i Narvesen-kiosker. “En av de bedre punk orienterte fanzinene de senere årene, City Slangzine vil fra og med 22. april bli distribuert igjennom Narvesen. Vi får virkelig håpe at de lykkes med satsingen sin, selv om de da går fra zine status til magasin status.” (<http://musikkfranorge.blogspot.no/2008/04/city-slangzine-blir-magasin.html>; lesedato 02.01.15)

Den tyske forskeren Rainer Winter oppsporet over nesten 40 fanziner av og for skrekkfilmfans. Dette er noen av dem i Tyskland: *Watcher*; *Fantastic Screen*, *TNT*,

*Vampir; Morgengrauen* – i Sveits: *Dark Carneval* – i Italia: *Terror; Starsystem* – i Belgia: *Survival Magazine* – i Sverige: *Black* – i USA: *The Old Dark House; Media Sight; Midnight Marquee* (Winter 2010 s. 200). Det fantes i 2010 i tillegg til fanziner også en rekke kommersielle fantidsskifter, bl.a. *Fangoria; Famous Monsters; Moviestar; Cinefantastique; Betty Pages; Bloody Best of Fango; Deep Red; Gorezone; In The Flesh; Mad Movies; Little Shop of Horrors; L'Ecran Fantastique; Splatting Image* (Winter 2010 s. 200).

En av de tyske fansene som Winter intervjuet, skaffet seg fanziner fra alle verdens kanter: Frankrike, Italia, Nederland, Argentina, USA osv., og hadde kontakt med en russisk skrekkfilmfan. De fleste fanzinene fikk han tilsendt gratis fordi han først hadde sendt sin egen fanzine til personer han kjente til i forskjellige land (Winter 2010 s. 242). En egen fanzine gir stor mulighet for å uttrykke seg ekspressivt og få et bredere kontaktnett.

“Riot Grrrl was probably the ultimate zine-driven scene. While punk, for instance, threw up fanzines written by people who wanted to document the new music of the late 1970s, with riot grrrl the zines came first. Molly Neuman and Allison Wolfe, who formed key scene band Bratmobile, first put out Girl Germs zine in 1990. They then gave a name to the emerging movement with Riot Grrrl zine, the first issue of which came out in June 1991. Toby Vail, meanwhile, put out Jigsaw zine as a result of which Kathleen Hanna got in touch and they started Bikini Kill – inevitably the best-known of the Riot Grrrl bands also put out a zine of the same name. *Riot Grrrl – revolution girl style now!* (Black Dog Publishing, 2007) gives due weight to the zine and DIY dimensions of the movement, with a chapter by Red Chidgey on Riot Grrrl Writing. She argues that the zine ‘manifestoes were a form of wish fulfilment, conjuring up in words whatever the authors wanted to see happen in real life... “Riot Grrrl was about inventing new titles”, says Jo Huggy, “you think up some name for a fantasy revolutionary group of girls, spread the ideas of it about and hope, for someone, it’ll come true” ’.” (<http://history-is-made-at-night.blogspot.com/2008/06/revolution-grrrl-style-now.html>; lesedato 30.11.09)

Innen punk-bevegelsen produserte Mark Perry i London fanzien *Sniffin’ Glue*, og det oppstod etter hvert en lang rekke fanziner om punk generelt eller om spesielle band, blant annet med karakteristiske navn om *Agoraphobia, Anarchy & The Good Times, Beat the Bastards, Dig It!, In Music We Trust, The Nerve, Stay Free!, 321 Kaos* og *Waste of Mind* (Graf 2001 s. 140-141).

I 2007 fantes det en fanzine i Bergen kalt *Ikke til hjemlån*, en fanzine for avantgardetekster, “en collagepreget tekstsamling der teksten er “fundne objekter, tilsyneladende fra lokalaviser, ofte ses utklip fra de mer marginale, folkelige spalter [...] så som innsendte annonser, der reklamerer for diverse familiehøytider”. Heftet er ikke i salg, men blir spredt til venner og bekjente via et dametoalett på Café Opera. Det er en tekstpresang til et ganske avgrenset fellesskap.” (*Morgenbladet* 30. november–6. desember 2007 s. 38) *Ikke til hjemlån* ble gitt ut i

13 hefter i løpet av ett år. Utdrag fra disse heftene ble i 2007 samlet til en liten bok, utgitt på Samlaget. I et intervju i forbindelse med boklanseringen, sa Agnes Ravatn, medforfatter av fanzinen: “Det var tilfeldig kva vi brukte som råmateriale; kvinnemagasin frå femtitalet, lokalhistoriske utgjevingar, private foto som vi kjøpte på loppemarknad ... [...] Så at det no har blitt bok er det fleire som synest er eit svik mot sjangeren.” (i *Morgenbladet* 16.–22. mai 2008 s. 32)

Noen trykte bøker har tatt i bruk samme visuelle estetikk som mange fanziner har. Dette gjelder f.eks. Ted Nelsons bok *Computer Lib/Dream Machines* (1974) (Bolz, Kittler og Tholen 1994 s. 265).

Medieforskeren Henry Jenkins bruker betegnelsen “genzines” om “amateur publications aiming at a general fan interest rather than focused on a specific program or star”, og gir som eksempler blant annet *The Sonic Screwdriver*, *The Kitchen Sink* og *What You Fancy* (Jenkins 1992 s. 41). En “letterzine” er en publikasjon med fan-brev. En “combozine” er en felles innbinding til en bok av flere fanziner (Ash 1977 s. 9).

En APA (Amateur press association), også kalt en letterzine, er et magasin med kommentarer og fortellinger produsert av fans, men samlet og distribuert av én person som redigerer og kontrollerer innholdet (Pugh 2005 s. 242). Noen mener at det er en liten forskjell på en letterzine og en APA: En APA “worked like a letterzine except that each member would write a fixed number of pages, make photocopies and send them to the person acting as editor who would then collate and distribute them. They had a long history in fan culture; they had begun in the nineteenth century as journalistic enterprises but back in 1937 Donald A. Wollheim founded the Fantasy Amateur Press Association (FAPA), which was the first national APA that consisted entirely of fans and admirers of speculative fiction.” (Pugh 2005 s. 117)

“Prices vary: some fans strongly believe it is wrong to profit in any way from someone else’s copyrighted characters. Most pay themselves at least a little for their incidental costs above the cost of production and shipping [...] The majority of zines are for a single fandom, usually for a specific genre within that fandom (gen, het, slash), and may have a specific theme (kink, first times, AU, reviews, etc.). [...] Production and distribution have changed with technology. Early on, typewritten submissions were mailed back and forth between contributors (or “tribbers”) and editors, and then the final versions copied on mimeo machines (and later photocopiers) and physically collated into zines for binding. [...] Zines are still in production albeit in fewer numbers. One of the remaining advantages to print fanzines is the ability to print high quality art. [...] Zines can be bought at many cons. They can also usually be ordered and shipped by mail, either through the publisher directly or through an agent.” (<http://fanlore.org/wiki/Zine>; lesedato 14.09.11)



“Some libraries also keep zine collections, though they use the term variously to include music zines, science fiction zines, media fanzines, or any amateur/underground publication. Fanzine collections in the United States include University of Iowa Fanzine Archives, Bowling Green State University's Browne Popular Culture Library, the University of California – Riverside, and Temple University Libraries' Paskow Science Fiction Collection. The University of Minnesota has a large Sherlock Holmes collection that includes Sherlockian journals. The National Library of Australia holds the Susan Smith-Clarke Fanzine Collection.” (<http://fanlore.org/wiki/Zine>; lesedato 14.09.11)

“Zines are similar to, or an equivalent of, doujinshi. Both practices arose similarly, both are female-dominated, and both feature quite a bit of BL/slash fanworks, although they developed quite separately from each other and use distinct terminology. Although they were named separately, the “shi” in doujinshi is the kanji for magazine, the same word from which “zine” is derived. A few Japanese-speaking doujinka (doujinshi artists) have used the term “zine” for doujinshi which are based on Western source texts which have fandoms that use the term, e.g. English-speaking Supernatural fandom uses “zines” so some doujinka have called their doujinshi “zines” as well. Many fanartists in English-speaking anime/manga/game fandom have called their manga-style fancomics and published booklets doujinshi. Doujinshi are more likely to be in a visual art style (e.g. manga or artbook) than zines, and the creation and selling of doujinshi/zines is a much more prevalent activity in Japan. The largest convention for self-published works in the world is the doujinshi convention Comiket.” (<http://fanlore.org/wiki/Zine>; lesedato 14.09.11)

Innen hiphop-subkulturen oppstod det mange fanziner, bl.a. *Rap Nation*, *S.W.A.T Inzine* og *Tribes Of Da Underground* (Krekow, Steiner og Taupitz 1999 s. 124).

Stephen Duncombes bok *Notes from the Underground: Zines and the Politics of Alternative Culture* (1997) er “the first comprehensive study of zine publishing. From their origins in early 20th century science fiction cults, their more proximate roots in ‘60s counter-culture and their rapid proliferation in the wake of punk rock [...] Stephen Duncombe pays full due to the political importance of zines as a vital network of popular culture. He also analyzes how zines measure up to their utopian and escapist outlook in achieving fundamental social change. Packed with extracts and illustrations, he provides a useful overview of the contemporary underground in all its splendor and misery. [...] originating in the sci-fi world, the zine was birthed as a means to connect with like minded people to share ideas about stories read in glossier magazines, and even to self publish their own. The anti-consumerist nature of DIY [= do it yourself] publishing is a rebellion in itself and yet has a major craving for connection at the same time. Duncombe delves into this oxymoron and raises the questions: do zines make the difference it set out to do? Can they actually effect social change or rather implode in it’s underground world?” (<http://microcosmpublishing.com/catalog/zines/1447/>; lesedato 07.05.15)

“In *Notes from Underground* Stephen Duncombe outlines the long history of alternative presses in the United States and how zines as a distinct medium were born in the 1930s. It was then that fans of science fiction, often through the clubs they founded, began producing what they called “fanzines” as a way of sharing science fiction stories and critical commentary and of communicating with one another. Forty years later, in the mid-70s, the other defining influence on modern-day zines began as fans of punk rock music, ignored by and critical of the mainstream music press, started printing fanzines about their music and cultural scene. In the early 1980s the two currents, joined by smaller streams of publications created by fans of other cultural genres, disgruntled self publishers, and the remnants of printed political dissent from the sixties and seventies, were brought together and cross-fertilized through listings and reviews in network zines like *Factsheet Five*. As the “fan” was by and large dropped off the “zine,” and their numbers increased, a whole culture of zines developed. In an era marked by rapid capitalization of corporate media, zines are independent and localized, coming out of cities, suburbs and small towns, often pieced together on kitchen tables and reproduced with office equipment when the boss isn’t looking.” (Susan Larson in <https://www.jstor.org/stable/pdf/20641435.pdf>; lesedato 20.01.25)

Duncombe “sketches out a brief background to the zine, one rooted primarily in the sci-fi fanzines of the 1930s and the punk rock zines of the 1970s, but which also finds Thomas Paine and eighteenth century political pamphlets within its lineage. From there, he explores contemporary zine culture and its predominant categories which comfortably blur the personal and the political throughout topics ranging from music to health to sex to conspiracy theory. Duncombe emphasizes the major tropes running through much of underground culture: which include ideas of alienation, anticonsumerism and authenticity: if one has no place (or wants no place) in a consumer culture, then one rejects that culture” (<http://library.nothingness.org/articles/all/en/display/139>; lesedato 20.01.25).

“According to Duncombe, zines celebrate the everyperson in a world of celebrity, losers in a society that rewards the best and brightest. Rejecting the corporate dream of an atomized population broken down into discrete and instrumental target markets, zine writers form networks and communities around diverse identities and interests. Employed within the grim new economy of service, temporary and ‘flexible’ work, they redefine work, setting out their creative labor doing zines against the protest of the drudgery of working for another’s profit. [...] the zine community is busy creating a culture whose value isn’t calculated as profit and loss, but is assembled in the margins, using criteria like control, connection and authenticity. [...] underground, unofficial culture poses no threat whatsoever to the world above. Quite the opposite: “alternative” culture is being celebrated in the mainstream media and academia and being used to create new styles and profits for the commercial culture industry.” (Susan Larson in <https://muse.jhu.edu/article/378076/pdf>; lesedato 02.12.20)

“Én ting er at det i dag er mulig å forsvinne inn i sin egen verden med bare noen tastetrykk – og bli der nesten så lenge man ønsker. Det var vanskeligere før. Da måtte man bli med i sære organisasjoner, eller abonnere på fanziner.” (Frank Rossavik i *Morgenbladet* 29. juli–4. august 2011 s. 4)

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