

# Bibliotekarstudentens nettleksikon om litteratur og medier

Av Helge Ridderstrøm (førsteamanuensis ved OsloMet – storbyuniversitetet)

Sist oppdatert 22.09.23

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

## Prosadikt

(\_sjanger, \_skjønnlitteratur) Korte poetiske prosatekster, dvs. med poetisk språk uten å være stilt opp som lyrikk.

Litteraturforskeren Henning Howlid Wærp har definert prosadikt slik: “en sjanger som står *diktet* nærmere enn det gjør fortellende diktning. [...] Prosadikt er en egen sjanger, en selvstendig tekst som ikke står i en kontekst, men er ment å skulle leses for seg. Prosalyrisk er derfor noe annet enn prosadikt. En kort definisjon av sjangeren kunne lyde slik: Prosadikt er et kort prosastykke som betraktes som et dikt, p.g.a. et fortettet språk eller på grunn av en annen likhet med lyrikk.” (Wærp 2002 s. 9-10) “Prosadiktet er en kort, språklig tett tekst i prosa med bestemmende innslag av en eller flere av diktets vesenskjenntegn, unntatt linjebruddet.” (Wærp 2002 s. 323-324) “Prosadikt er et kort prosastykke som betraktes som et dikt, p.g.a. et fortettet språk eller på grunn av en annen likhet med lyrikk” (John Drury sitert fra Wærp 2002 s. 322).

En definisjon fra *Princeton Encyclopedia of Poetry and Poetics*: “A composition able to have any or all the features of the lyric, except that it is put on the page – though not conceived of – as prose. It differs from poetic prose in that it is short and compact, from free verse in that it has no line breaks, from a short prose passage in that it has, usually, more pronounced rhythms, sonorous effects, imagery, and density of expression. It may contain even inner rhyme and metrical runs. Its length, generally, is from half a page (one or two paragraphs) to three or four pages, i.e., that of the average lyrical poem. If it is any longer, the tensions and impact are forfeited, and it becomes – more or less poetic – prose.” (her sitert fra Delville 1998)

“In his monumental *Critique du rythme* (1982), Henri Meschonnic argues that verse and prose are never fixed entities or stable categories, that, on the contrary, the opposition between the two is inseparable from the specific historical, cultural, and linguistic situation in which it occurs: “Historically, poetically, linguistically, the difference between prose and verse is one of degree, not of kind.” ” (Perloff 1986 s. 188)

Prosadiktet er “en sjanger som aldri har vært en sjanger, men nettopp har bidratt til å undergrave andre sjangrer” (Hognestad 1999 s. 16). “[P]rosadiktet har ofte vært en “frisjanger”, der forfattere litt uforpliktende, og litt i det skjulte, kunne prøve ut ulike ting. Hvis prosadiktet trer helt i forgrunnen, og alle skriver prosadikt, forsvinner kanskje dette frirommet.” (Henning Howlid Wærp i <https://www.bokklubben.no/side.do?dokId=71240>; lesedato 28.04.22)

“The ‘prose poem’ or ‘poetry in prose’ by its nature challenges ideas of genre, and clearly overlaps with other forms of writing, including poetic prose, short fiction, flash fiction, aphorisms, anecdotes, memoir, and the lyric essay.” (Simon Collings i <https://fortnightlyreview.co.uk/2018/12/modern-british-prose-poetry/>; lesedato 09.08.22)

“[T]he poet or prose writer steps across the lines, straddles them, strolls for a while along them, smudges them out, or re-sketches them for a new kind of hopscotch. It is true, however, that there is often an intention of opening up access to a field (or a game), or of simply opening a door onto some less definable landscape” (John Taylor i <https://www.jstor.org/stable/pdf/25475743.pdf>; lesedato 20.10.22).  
Prosalyriske tekster kan bli relativt ugjennomtrengelige (hermetiske) (Gleize 1988 s. 40).

Poetiske bilder i prosadikt kan være så dominerende at det blir umulig å skille mellom hva som er det “faktiske” og hva som er sammenligninger (Aquién 1993 s. 218). Det er vanlig at grensene mellom menneskets ytre og indre verden blir uklare, med flytende overganger mellom observasjoner, refleksjoner, minner, uttalte ord, drømmer og konstateringer. Wærp deler prosadikt inn i tre grupper: “(1) Det nøkterne prosadiktet (tingdiktet), (2) det drømmeaktige eller hallusinatoriske prosadiktet, (3) det reflekterende prosadiktet.” (Wærp 2002 s. 327)

“The prose poem is widely regarded as a genre that emerged primarily as a revolt against dominant poetic forms, “a critical, self-critical, utopian genre, a genre that tests the limits of genre” [ifølge Jonathan Monroe i *A Poverty of Objects: The Prose Poem and the Politics of Genre*, 1987], a genre which is representative of “how literary forms conceal traces of their own underlying aesthetic contradictions, including the fact that such metagenres as ‘poetry’, ‘narrative’ and the ‘lyric’ are always already contaminated by the traces of other generic categories they tend to subscribe to or exclude”.” (Baetens og Lits 2004 s. 63) Det siste sitatet ovenfor er fra Michel Delvilles *The American Prose Poem: Poetic Form and the Boundaries of Genre* (1998).

Prosadiktet er “an impossible amalgamation of lyric poetry, anecdote, fairy tale, allegory, joke, journal entry, and many other kinds of prose. Prose poems are the culinary equivalent of peasant dishes, like paella and gumbo, which bring together a great variety of ingredients and flavors, and which in the end, thanks to the art of the cook, somehow blend. Except, the parallel is not exact. Prose poetry does not

follow a recipe. The dishes it concocts are unpredictable and often vary from poem to poem” (Charles Simic sitert fra [http://webdelsol.com/tpp/tpp5/tpp5\\_johnson\\_intro.html](http://webdelsol.com/tpp/tpp5/tpp5_johnson_intro.html); lesedato 10.09.09). Denne nettadressen omtaler tidsskriftet *The Best of The Prose Poem: An International Journal*.

Det er “two key features of prose poetry: fragmentation and closure [...] the prose poem is both complete and yet searching for completeness, closed and lacking closure [...] the prose poem is connected to the genres of prose and poetry, and yet autonomous [...] the prose poem’s containment within one or more paragraphs – something readers immediately register as a visual cue – promises a contained, reasonably complete and narrative-driven rendering of experience, yet delivers instead a fragmented narrative replete with (in metaphorical terms) gaps and spaces. The prose poem’s brevity is at odds with the usual, or conventional, expectations attached to the reading of prose and, as a result, the reader is left wondering: ‘What happens next?’, ‘Where is the rest of this narrative?’, and ‘What comes after the final line?’ The visual attributes of the block of text – from its borders to its rectangular shape – encourage readers to anticipate a complete story and they receive something very different indeed. [...] The prose poem creates its lyrical frisson by pointing the reader’s anticipatory glands in that direction, and then somehow working a change.” (Cassandra Atherton og Paul Hetherington i <https://www.axonjournal.com.au/issues/c-1/prose-poem-igel>; lesedato 09.08.22)

“[T]he prose poem may be said to be both complete and searching for completeness (searching for something that it will never be able to achieve). [...] At their best, prose poems hint at the protean infinitudes of language (language released from more utilitarian and quotidian purposes). In their fragmented, incomplete and unclosed state they remind the reader that subjectivity itself, articulated and understood through language, is only ever understandable in fragmentary moments – experiences informed by and yet separated from the whole of a life.” (Cassandra Atherton og Paul Hetherington i <https://www.axonjournal.com.au/issues/c-1/prose-poem-igel>; lesedato 09.08.22)

“We have to look beyond “the existence of generic boundaries as such,” [Michel] Delville writes, “to look for similarities and differences between individual works. As Paul Hernadi writes, ‘things may be similar in different respects’ ” [...] And Delville does an excellent job tracing the history of the American prose poem from the influence of James Joyce’s “epiphanies,” through the short prose of Gertrude Stein, Sherwood Anderson, and Kenneth Patchen, up to the “fabulist” and “deep image” schools, team-taught by Russell Edson, Robert Bly, Michael Benedikt, David Ignatow, Maxine Chernoff, and Charles Simic. Delville also discusses at length the “prose poem” associated with the Language school of poetry – a “poetic prose,” which, from my point of view, can be problematic, since many of its practitioners and apologists often disparage the “traditional” prose poem of such fabulators as Edson.” ([http://webdelsol.com/tpp/tpp5/tpp5\\_johnsonintro.html](http://webdelsol.com/tpp/tpp5/tpp5_johnsonintro.html), 10.09.09) Amerikaneren Russell Edson har kalt seg selv “Little Mr. Prose Poem”.

“David Lehman’s stimulating anthology *Great American Prose Poems* (2003), which begins with Ralph Waldo Emerson, Edgar Allan Poe, and Emma Lazarus, shows how surprisingly prevalent such forms have been in our literature.” (John Taylor i <https://www.jstor.org/stable/pdf/25475743.pdf>; lesedato 20.10.22)

“One consequence of the relative neglect of the prose poem in English is its lasting presence as a subversive and alternative poetic tradition: a permanent shadow thrown by the dominance of free verse; a niggling outsider; an exotic and possibly decadent third way somewhere between prose and poetry. [...] The contemporary American surrealist-inspired poets Charles Simic and James Tate have both taken up the form and written small, ironic essays on it. Charles Simic suggests: “Writing a prose poem is a bit like trying to catch a fly in a dark room. The fly probably isn’t even there, the fly is inside your head; still, you keep tripping over and bumping into things while in hot pursuit. The prose poem is a burst of language following a collision with a large piece of furniture.” (Simic 7) [...] the reader can encounter all the tricks of poetry but one: the line break. And with luck, at the end, the reader will be pulled out of the poem with a small epiphany. [...] And what the prose poem does is ask, over and over, what are the rules of this verbal game we call poetry. How far outside the apparent rules can we stand and still be in the game? [...] Perhaps it makes the point that prose is itself artificial enough to carry the work of poetry?” (Brophy 2002)

“Det er i mellomrommet, i spenningsfeltet mellom novelle og dikt prosadiktet lever sitt liv som egen teksttype, og det er ved å motsette seg forventninger vi har til så vel novelle som dikt – etterleve noen av dem, undergrave andre – at prosadiktet skaper ny og overraskende mening. Baudelaire regnes som grunnlegger av prosadiktet. På norsk grunn er det Sigbjørn Obstfelder som alltid har stått som representant for denne formen [...] en genre som i seg selv er marginal.” (Hans H. Skei i <https://www.aftenposten.no/kultur/i/qPGP1/prosadikt-i-norge>; lesedato 28.04.22)

Et utdrag fra Henrik Wergelands prosadikt “Historikeren Munthes sorte Kat” (1841): “O vidunderlig deilige sorte Kat, hvorfra kom du, letsvævende som en Taage, sagte somom du vilde betro mig en Hemmelighed? Ak ja, den sørgelige, at din Herre havde forladt dig. En Oriental vilde kalde dig Nattens Diamant; en ufordærvet Hedning vilde dyrke dig som en formummet Dæmon; men Jeg troer, at Du selv er en Fee, omfortryllet til en Kat af en overlistig skinsyg Medbeilerske, eller en Prinsesse fra et fjernt Land, forvandlet til hvad du synes at være formedelst et Forræderi i Kjærlighed.”

“[M]ed romantikken i emning skjer en tilnærming mellom poesi og prosa; det kunstferdige verset taper terreng til fordel for en “naturlig”, poetisk prosa. [...] Man anså at poesien hadde en kjerne, en essens, som var uavhengig av form. Denne kjernen kunne uttrykkes likeså gjerne på vers som på prosa. Enkelte mente sågar at prosaen lå nærmere denne kjernen, ettersom den var en mer naturlig og mindre

kunstferdig form. [...] I 1869, to år etter forfatterens død, utkommer en samling tekster skrevet av Baudelaire. Den har tittelen *Petits Poèmes en prose* (Små prosadikt/dikt på prosa), og med den får Baudelaire æren for å ha innstiftet en ny form eller genre – prosadiktet i den kortform vi kjenner det i dag. [...] Den moderne verden Baudelaire stod på terskelen til, var ikke en verden for store romantiske dikt eller visjonære epos. Moderniteten var en tid da det helhetlige verdensbildet gikk i oppløsning; verden lot seg ikke lenger innfange i et overskuelig verk. Dette synliggjøres i litteraturen gjennom en fragmentarisering av formene. Prosadiktet egnet seg godt til å skildre enkeltepisoder, enkeltobjekter og enkeltøyeblikk – som lot seg fange én og én, men ikke som en helhet. Baudelairens flanørskikkelse og den tilfeldige spasertur er et godt bilde på denne formen. Han skriver om sitt litterære prosjekt at han vil “feste sin springende tanke til hver av spaserturens tilfeldigheter, og trekke en ubehagelig moral fra hvert objekt.” [...] Baudelairens prosadikt stod på trykk i åtte forskjellige aviser og tidsskifter, og først etter hans død ble de samlet i den utgivelsen han hadde planlagt. Også etter Baudelaire figurerer prosadiktene i stor grad i denne typen publikasjoner. Symbolistenes tidsskifter er fulle av prosadikt, og *La Vogue* har for eksempel en egen spalte for “Nouvelles, poèmes en prose, varia”.” (Grøtta 2002)

“When Baudelaire proposed *Petits poèmes en prose* as an alternate title or subtitle to *Le Spleen de Paris* in 1869, he threw down the gauntlet to readers, challenging their notions of literary boundaries and genres.” (Dianne Sears i <https://www.jstor.org/stable/pdf/26288219.pdf>; lesedato 02.11.22) Spleen er et ord for tungsinns og livstretthet.

“At the time of writing his ‘translations’ of verse in prose, Baudelaire had been re-reading Aloysius Bertrand’s *Gaspard de la Nuit* (1831) and translating the *Suspiria de Profundis* (1845) of Thomas De Quincey. Both of these texts had provided him with the desire for a particular form which coupled the lyric intensity of poetry with the flexible, direct, yet flowing mode of prosaic speech, which was seemingly improvised, almost off-the-cuff: “Which of us has never imagined, in his more ambitious moments, the miracle of a poetic prose, musical though rhythmless and rhymeless, flexible yet strong enough to identify with the lyrical impulses of the soul, the ebbs and flows of reverie [sic], the pangs of conscience?” (Baudelaire, 25). What Baudelaire produced with this new hybrid form were fifty short pieces which vary widely in tone and content. Many deal with fantasies, of the relation between the artist’s conception of the ideal and the often harsh realities of urban dwelling. What they achieve is an apt mode for charting, exploring and describing the modern city and urbanised sensibility in flux: the high life and low realities, its pleasures and its hypocritical cruelties. What these works as a whole produce is the sense of an omnipotent persona, or sensibility, shot-through with a world-weary, Byronic cynicism, and a very keen, though not didactic, morality. It is difficult to overstress the importance of this collection upon subsequent European writers.” (Matthew Mitton i <http://www.thelatchkey.org/Field/MF1/miltonarticle.html>; lesedato 09.08.22)

“As for Baudelaire, the official founder of the prose poem, his *Paris Spleen* (1869) describes the genre as a serpent which has “neither head nor tail for all in it is, on the contrary, at one and the same time head and tail, alternately and reciprocally”, a form which the reader can chop up “into many fragments”, only to discover that “each one can exist in isolation.” (Baetens og Lits 2004 s. 63-64)

“Since its first official appearance in nineteenth century France with Charles Baudelaire’s celebrated *Paris Spleen* (begun in 1855 and first published in full in 1869), the prose poem, “the literary genre with an oxymoron for a name” (M. Riffaterre 117), has not ceased to puzzle readers and critics alike. In his famous preface to the collection, Baudelaire himself nevertheless sought to put forward a first definition of the genre as “the miracle of a poetic prose, musical though rhythmless and rhymeless, flexible yet rugged enough to identify with the lyrical impulses of the soul, the ebbs and flows of reverie, the pangs of conscience” (*Poems* 25). Baudelaire’s *Paris Spleen* was one of the first significant attempts by a major representative of the Western canon to question the then widely accepted formal and phonic premises of poetry, namely the presence of rhyme and meter.” (Delville 1998)

“Vilhelm Krag var den første skandinaviske forfatter som ga ut en samling prosadikt, *Nat. Digte i Prosa* (1892). Det betyr imidlertid ikke at han ikke hadde forbilder: Baudelaire’s prosadikt var godt kjent i Skandinavia, Turgenjovs prosadiktsamling *Senilia* hadde kommet ut i dansk oversettelse i 1883, Ola Hansson hadde publisert ti prosadikt i *Notturmo*, 1885, og ellers dukket det i 80-90-årene opp prosadikt i diktsamlinger som for øvrig var preget av tradisjonelle vers. Men som en egen prosadiktsamling var *Nat. Digte i Prosa* den første.” (Wærp 2002 s. 330)

“Det finnes etter sigende lyriske prosadikt, raljerende prosadikt, symbolistiske prosadikt, filosofiske prosadikt og illuminatoriske prosadikt – og flere til. Den klareste forskjellen ser en mellom de prosadikt som skrives i forlengelse av romantikkens og symbolismens poesi, som iscenesetter et drømmende jeg i poetisk prosa, og det mer kritiske prosadiktet med en flerstemt utsigelse og et metapoetisk aspekt.” (Grøtta 2002)

“Det er ikke lett å se likheter mellom et prosadikt av Baudelaire – som ofte er strukturert rundt en scene eller hendelse som kommenteres, et prosadikt av Vilhelm Krag som i tradisjonen fra romantikkens drømmeskildringer nærmest har hallusinatorisk karakter, og et prosadikt av Jan Erik Vold som gjerne tar utgangspunkt i ting eller gjenstander, og hvor kommentarer og kontekst er fraværende. [...] I stedet for å operere med en ahistorisk prosadiktdefinisjon som er gyldig for sjangeren/sjangerfeltet som sådan, kan man se prosadiktet i dets historiske utvikling.” (Wærp 2002 s. 329)

“I et norsk perspektiv er kanskje Sigbjørn Obstfelder den mest kjente av prosadikterne, med flere prosadikt i *Digte* (1893), og andre prosadikt som ikke ble utgitt i hans levetid. Men det var Vilhelm Krag som utga den første prosadikt-samlingen: *Nat. Digte i prosa* (1892). I 1919 ga dessuten Reidar Øksnevad ut antologien *Franske prosadigte* [...] Mange av de skandinaviske prosadikterne skrev i denne perioden prosadikt med en mer helhetlig stemning, en mer stabil stemme og mindre grad av metapoetisk refleksjon enn franskmennene. Det finnes selvsagt unntak, men tendensen er klar. Mens disharmonien er rådende i mange av prosadiktene til Baudelaire, Rimbaud og Mallarmé, synes skandinavene tildels å gjenopprette harmonien.” (Grøtta 2002)

“The prose poem arrived as a new self-proclaimed literary form in France, through Charles Baudelaire with his 1861 collection, *Petits poèmes en prose*. In a preface to one of these small poems he acknowledged Aloysius Bertrand’s *Gaspard de la Nuit* (1842) as his model. The next generation of French poets, including Mallarmé, Rimbaud and Lautréamont, took up this new form in a spirit of revolt and freedom from the constraining traditions of French verse.” (Brophy 2002)

Den franske poeten Arthur Rimbauds *Illuminasjonene* (1886) inneholder både tekster skrevet som prosa og som dikt. “These 44 prose and free-verse poems owe their title and final form not to Rimbaud himself but to [vennen og poeten Paul] Verlaine, who claimed several meanings for the title: “flashes of insight or divine illumination, festive lighting or fireworks, colored plates or illuminated panels in a manuscript.” The last of these meanings is particularly evocative, especially since translation itself can be a form of illumination, as one writer brings his or her thoughts and experiences to bear on another’s work and reveals new facets as a jeweler does when cutting or resetting a gem. [...] the word “like,” that copula of symmetry keeping things intact and in place, approximating without joining, hardly ever appears in his poetry. If Rimbaud is postmodern, he is so by blurring boundaries and yoking heterogeneous elements together by violence. As he wrote to Paul Demeny, in order to be a poet “one must ... be a visionary, make oneself a visionary through a long, prodigious and rational disordering of all the senses.” [...] Like Rimbaud himself, then, *Illuminations* remains “absolutely modern” (“One must be absolutely modern,” Rimbaud wrote in *A Season in Hell*) yet maddeningly elusive. Scholars still dispute the meaning and arrangement of the poems.” (Robert Huddleston i <https://bostonreview.net/articles/robert-huddleston-john-ashbery-arthur-rimbaud-illuminations/>; lesedato 07.10.22)

“According to Verlaine, *Illuminations*, Rimbaud’s French title, was meant to be pronounced with a London accent: *Illuminécheunes*. The title was a cross-channel joke. It could mean what it naturally meant in French – moments of mystical insight; and it could also refer to a more kitsch meaning – the garish colored plates in books or magazines. But it could also refer, for the poet in the pubs of Soho, to something neither bookish nor mystical: to public light displays, an early form of modern spectacle.” (Thirlwell 2011)

Rimbauds “writings were meant to transform the conditions of knowledge – to dissolve the gap between the word and the world, between the real and its meaning. But they didn’t, or they couldn’t: Rimbaud was defeated in his attempt at art’s defeat. *Illuminations* was therefore the last blow-up of Rimbaud’s literary experiment [...] The energy of Rimbaud’s writing was provoked by his constant attempts to outwit and dismantle the ordinary ideas of style, the machinery of shame and repression: the rules and the censorship that held the self together. Instead he would force language into a state of wild improvisation. [...] The lyrical and the sarcastic are not contradictions; they overlap. Rimbaud had a savage sense of humor, always experimenting with the limits of real life. [...] Rimbaud thought that he could transform the world through words, as if words could enter the medium of reality. He wanted to make art into a mode of alchemy. Literature, therefore – the usual literature – was laughable. [...] Absolute modernity was for him the acknowledging of the simultaneity of all of life, the condition that nourishes poetry at every second. The self is obsolete: in Rimbaud’s famous formulation, “I is someone else” (“*Je est un autre*”).” (Thirlwell 2011)

“Spectacle is Rimbaud’s central subject. The texts in *Illuminations* represent how happily the modern cities, Paris and London, became phantasmagoric. “Cities (I)” begins with a version of London [...] it floats into a shimmering invented urban landscape, a city that is really a theme park: “With a singular taste for enormity, they have reproduced all the classical marvels of architecture.” And it ends in the total artificial: “the suburb loses itself bizarrely in the countryside, the ‘County’ that fills up the eternal west of forests and prodigious plantations where savage gentfolk hunt down their gossip columns by artificial light.” [...] Rimbaud’s vocabulary is contaminated by the language of bourgeois entertainment – the leisure spectacles: comic opera, theater, sideshows. In Rimbaud’s version of the real, everything can be sold: not just goods, but also experiences. As in the liquidating irony of “Clearance,” which sells off everything – the entire panoply of abstract nouns: “For sale: anarchy for the people; irrepressible satisfaction for select connoisseurs; an atrocious death for the devout and for lovers!” In these *Illuminations*, Rimbaud’s visionary poet is the bourgeois tourist, the genie of the inauthentic. For these texts demonstrate what “I is someone else” might mean: it makes the speaking I into a fiction, an artificial pause in the materialist process. In *Illuminations*, Rimbaud is deliberately and maliciously lavish in his use of the word “I” – a technique that creates the vertigo of his simultaneous irony and sincerity. So ardent in their descriptions of moments when the world is revealed as meaning, his *Illuminations* are also precise in their descriptions of the moments when this meaning is revealed as nothing. The recurring experience in these texts is the vigil – the mystical illumination of starlight, followed by the sarcastic illumination of daylight” (Thirlwell 2011).

“The texts in *Illuminations*, Graham Robb observes in his biography of Rimbaud, are remarkable for the almost total absence of metaphor or comparison. This is true



– but they are also remarkable for their domestication of the fantastical. In other words: Rimbaud’s sentences are experiments with the limits of the literal. [...] *Illuminations* displays a kind of literary entropy, in which the usual figure and ground invented by a text dissolve in the startled movements between the sentences. That is how Rimbaud tries to erase the boundary between art and life, between perception and its representation. The texts in *Illuminations* – this maze of linguistic shifts and slippages – are attempts to dismantle the human love of transposition, to make words institute a radical explicitness. Symbolization, Freud would soon hazard, occurs because of shame or cowardice, but Rimbaud already knew this: with absolute courage, he examined the shameful origins of nineteenth-century fantasies. He wanted to undo the constant human sublimation, the multiple self’s need to console itself, to unify itself, to cleanse itself, with a single style.” (Thirlwell 2011)

“Rimbaud’s prose became an intricate form of assimilation. In his manic effort to make language uncongeal, Rimbaud constantly stole vocabularies that were not his. And so the place where his experiments with the real are carried out is the minute surface of the sentence. Rimbaud’s texts are lavishly omnistylistic and multilingual. [...] English is often used in *Illuminations* for the invention of strange effects. English was the hidden language against which these texts were written: English, the world leader in bourgeois expression [...] it is a mark of Rimbaud’s collage aesthetic, his appropriation of English cliché. But this is only one aspect of his linguistic difficulty. It gets worse. Some of Rimbaud’s obscurities are puns on English phrases: he submits French to a strange process of anglicization. The reader therefore needs to pause over a text such as “Being Beauteous.” [...] Rimbaud’s *Illuminations* is a dense network of pastiche. Its surface is constantly fractured: a linguistic form of chance. [...] And Rimbaud’s strange movements across sentences are often prompted by intricate aural and international association: the sound leads the sequence of the sentence, not the sense [...] Rimbaud wanted to make prose into a happening. As a side effect, he invented a modern prose that is still a model of what such an improvised experiment might be.” (Thirlwell 2011)

Eksempler på samlinger med prosadikt:

Aloysius Bertrand: *Nattens Gaspard* (publisert posthumt i 1842)

Charles Baudelaire: *Små prosadikt* (publisert posthumt i 1869)

Arthur Rimbaud: *Illuminasjoner* (1886)

Olive Schreiner: *Dreams* (1890)

Oscar Wilde: *Poems in Prose* (1894)

Paul Claudel: *Østens kunnskap* (1896)

Marcel Proust: *Gledene og dagene* (1896) – prosadikt og noveller

Kristofer Uppdal: *Jotunbrunnen* (1925)

Francis Ponge: *Fra tingenes synspunkt* (1942)

Govindas Vishnoodas Desani: *Hali* (1952)

Oskar Stein Bjørlykke: *Hans Klure: Prosadikt* (1974)

Svein Helland: *Fra dagboka til en prest: Prosadikt* (1981)

Charles Simic: *The World Doesn't End: Prose Poems* (1989)

Skjalg Bye: *Det illusjonsløse: Prosadikt* (1995)

Markus Midré: *Mirakelarkivet* (1996)

Kjetil Skøien: *Å henge på jorden: Prosadikt* (2000)

Bertrand Besigye: *Krystallisert sollys: Dikt og prosadikt* (2003)

Marcel Cohen: *Stor nattpåfugløye* (på norsk 2007)

Steinar Birkeland: *Følesansens anatomi: Prosadikt* (2008)

Willy Flock: *Så skjer det: Prosadikt* (2010)

Terje Dragseth: *Epifanier: Prosadikt 1-44* (2017)

Hanne Bramness: *Håp bygger huset: Prosadikt* (2018)

Tora S. Døskeland: *Behold meg: Prosadikt* (2018)

Den svenske litteraturforskeren Lars Nylander gir i boka *Prosadikt och modernitet* (1990) bl.a. en historisk oversikt over sjangerens utvikling.

“In *You Are the Business*, the French writer Caroline Dubois (b. 1960) [...] uses conspicuous repetitions, permuted phrases, implicit ruminations about remote causes and effects, and a quiet yet inexorable narrative logic, not to mention ambiguous character contours and oblique angles on childhood, to distance her sequences of psychologically rich short-prose texts from the category of straightforward storytelling.” (John Taylor i <https://www.jstor.org/stable/pdf/25475743.pdf>; lesedato 20.10.22)

Den svenske forfatteren Ola Hansson inkluderte en samling prosadikt kalt “Senhöstblad” i diktsamlingen *Notturmo* (1885). Hans diktsamling *Sensitiva amorosa* (1887) “är en samling skisser eller rudimentära noveller, hållna i en lyrisk grundton som understundom närmar dem till prosapoemet. Författarens intresse var, som han uttryckte det i en deklARATION med tycke av företal, ett enda: “att studera och njuta könet”. Det gäller inte verkliga förbindelser med kvinnor, dem är han redan för länge sedan trött på, utan en sammansmältning av raffinerad stämningserotik och psykologiskt studium, en känsloupplevelse åtföljd av analys. Författaren söker det gåtfulla, det säregna, personligheten, och när han har funnit sin motspelare, sammansmälter han henne med sin intimaste känsla – “jag skärskådar var partikel hos henne under min analys och ser hennes väsenscentrum med min intuition, och så äger jag henne slutligen hel och hållen såsom hon utgått från naturens stora, hemlighetsfulla verkstad med hennes komplicerade och enhetliga personlighet”. [...] Prosadikterna i *Ung Ofegs visor* (författade våren 1889, tryckta 1892) är den tydligaste demonstrationen på svenska av vad Nietzsches filosofi kunde betyda för en i åttiotalets och naturalismens atmosfär uppfostrad författare. Därvid är själva individualismen, avskyn för “spyflugeynglet” med dess “elefantfotade dumhet” och fantasierna om ensamhet på höga berg inte det allra viktigaste. Hos Ola Hansson rörde det sig om ett slags revansch för den behandling han ansåg sig ha rönt i Sverige; Zarathustras splendid isolation blev som livsideal övergående hos honom. [...] Hansson vänder sig bort från det trötta och ångestrigna och följer därvid den Nietzsche, som betecknar sig som en övervinnare av dekadansen. [...] i ett brev till Viktor Rydberg bekände Ola Hansson sin tacksamhet mot Nietzsche för att han befriade honom ur melankolin och hopplösheten.” (Gunnar Brandell i <https://www.janmagnusson.se/Ola%20Hansson%20helt.htm>; lesedato 02.03.23)

“The prose poem was first introduced to the English-speaking public by Stuart Merrill’s *Pastels in Prose*, a collection of French prose poems in English translation published in New York in 1890. In the years that followed the appearance of Merrill’s anthology, the prose poem began to arouse the interest of a whole generation of British Decadent writers. The main representatives of the British prose poem in the final years of the nineteenth century included Ernest Dowson, the Scottish author William Sharp (a.k.a. Fiona Macleod) and Oscar Wilde, whose parable-like *Poems in Prose* (1894) are the first instance of a consciously cultivated tradition of the prose poem in English. In the general climate of self-conscious Aestheticism which characterized the work of these writers in the 1880s and 1890s, the prose poem – which was then viewed as barely distinguishable from other experiments with “poetic prose,” such as the “artistic” prose of Walter Pater’s essays on Renaissance art – almost naturally became a preferred form for the kind of painstaking artifice and stylistic sophistication favored by the fin-de-siècle generation.” (Delville 1998)

Den irske forfatteren Oscar Wilde ga i 1894 ut *Poems in Prose*. “In a letter to Ernest Dowson on 30 June 1897, Oscar Wilde praised the younger man’s “words

with wings,” [...] By the 1890s, the perfection of a beautiful prose style which could equal the aesthetic of poetry – capable of intellectual discourse, yet equally capable of exulting its own essential uselessness – became the goal. [...] the possibility for prose to take on many of the rhetorical qualities of poetry while at the same time keeping the fluidity and informality of prose. [...] So, what we have is a form so wonderfully open to endless possibility and suggestion; a formless form which allows the potential for lyricism without all the constraining accoutrements of rhyme and strict meter, something which has the discursive fluidity of prose, its ability to absorb and contain many different dialogic and monologic discourses, with all the immediacy and brevity of a small lyric poem. Its shortness, indeed, is the key to the prose poem’s status and its potential powers. What proved so attractive to writers in Britain at the close of the nineteenth century was the boundless possibilities which the new genre offered, its multitude of different voices, tones and idioms, and, moreover, its ability to subvert. This ‘violation’ of genres was a political act, a breaking up of centuries of tradition and received opinion, as well as providing fertile soil for writing about ‘violation’ of one kind or another. It promoted subversion, whether artistic, social, or even sexual; truly it was not coincidental, as Margaret Stetz has noted, that “the nineteenth-century British writers most powerfully drawn to transgress genre boundaries between prose and poetry were those whose politics [...] were radical in general” (620).” (Matthew Mitton i <http://www.thelatchkey.org/Field/MF1/miltonarticle.html>; lesedato 09.08.22)

“The most famous/notorious prose poems of the nineties written and published in English were by Oscar Wilde and first appeared on 1 July 1894 in *The Fortnightly Review*. These pieces are remarkable for their apparently strong Christian morality, their craft and their use of the idiom of the Old Testament. Wilde does not use the prose poem form to explore its common concerns such as harsh urban realities. However, it was to be the problematic blending of prose and poetry which was to prove Wilde’s downfall in his trial. While claiming that a love letter to Lord Alfred Douglas was in fact nothing more than “a prose poem [which] will shortly be published in sonnet form in a delightful magazine” (Holland, 53-4) did little to alleviate suspicion surrounding Wilde’s sexuality, it only served to fuel it as regarded the already confusing, contradictory and genre subverting prose poem. The genre very swiftly became associated with vice, corruption and the violation of acceptable boundaries. A form which had begun to be so liberating for women writers such as Schreiner, Hopper [...] was suddenly outlawed, given “the kiss of death” (Stetz, 627). As Murphy has commented: “scandal and homophobia, ‘patriotism’ and Francophobia, combined lethally to stigmatize a form that had barely emerged” (33). At the close of the 90s Dowson would publish a small amount of prose poems at the end of *Decorations* (1899), but this would effectively be the end of the genre in England until well into the twentieth century.” (Matthew Mitton i <http://www.thelatchkey.org/Field/MF1/miltonarticle.html>; lesedato 09.08.22)

“A seminal prose poetry collection from this time was Olive Schreiner’s *Dreams* (1890). These texts have had a critical revival in the last few decades in relation to their status as feminist, New Woman, colonial and political texts [...] the prose poem genre is shaped and transformed in Schreiner’s hands into a powerful tool for sexual and social protest. [...] Another noteworthy collection from this period is Nora Hopper’s *Ballads in Prose* (1894). As an Irish descendent, though English herself, Hopper engaged in the Celtic Twilight tradition by retelling Irish myths and legends in a series of short prose pieces, inter-cut with more traditional poetic forms and prosodic techniques. This use of the two genres was both new and daring. The prose itself, though not thoroughly lyrical, does capture the music of the Irish idiom, and the winding narrative of the ballad form.” (Matthew Mitton i <http://www.thelatchkey.org/Field/MF1/miltonarticle.html>; lesedato 09.08.22)

I *A Tradition of Subversion: The Prose Poem in English from Wilde to Ashbery* (1992) hevder Margueritte S. Murphy at “certain anomalous works in prose constitute a distinct genre – or “anti-genre” – whose “poeticity” (an unhappy word) is established by subverting the norms of conventional narrative, descriptive, and contemplative prose. It was inaugurated in France by Aloysius Bertrand and Baudelaire, and its practitioners there included Rimbaud, Lautréamont and Henri de Régnier. Stuart Merrill’s collection of translations, *Pastels in Prose* (1890), introduced it to English audiences, and it flourished briefly in such examples of late nineteenth-century decadence as Ernest Dowson’s *Decorations in Prose* (1899) and Wilde’s *Poems in Prose* (1894). The received view is that the genre did not transplant well into English in part because the foil of the rigid French prosodic tradition was missing, and also because public reaction against decadence and aestheticism following Wilde’s downfall reduced it to marginal status. The genre appeared thereafter only occasionally – in Eliot’s early symbolist period for example (“Hysteria,” 1915), and more recently in the works of surrealist-influenced American poets like Michael Benedikt, Robert Bly, and W. S. Merwin. [...] the true mark of the prose poem is not the brevity, closure, and interiority of its decadent instances, but rather the attempt to undermine and mock the idea of fixed genres – in particular, those of narrative and discursive prose – as well as the social, sexual, and political conventions associated with fixed genres.” (John Koethe i <https://muse.jhu.edu/article/22957/summary>; lesedato 02.08.22)

“From its inception in 19th-century France, the prose poem has embraced an aesthetic of shock and innovation rather than tradition and convention. In this suggestive study, Margueritte S. Murphy [*A Tradition of Subversion*] both explores the history of this genre in Anglo-American literature and provides a model for reading the prose poem, irrespective of language or national literature. Murphy argues that the prose poem is an inherently subversive genre, one that must perpetually undermine prosaic conventions in order to validate itself as authentically “other”. At the same time, each prose poem must to some degree suggest a traditional prose genre in order to successfully subvert it. The prose poem is thus of special interest as a genre in which the traditional and the new are

brought inevitably and continually into conflict. [...] The bulk of the book is devoted to readings of William Carlos Williams' "Kora in Hell", Gertrude Stein's "Tender Buttons", and John Ashbery's "Three Poems". As notable examples of the American prose poem, these works demonstrate the range of this genre's radical and experimental possibilities." (<https://www.waterstones.com/book/a-tradition-of-subversion/marguerite-s-murphy/9780870237812>; lesedato 23.09.22)

"The typical Decadent prose poem combines a colorful, heavily stylized vocabulary with a deceptively simple, self-consciously archaic diction often inspired by the King James Bible. Like many prose poems written at the heyday of British Aestheticism, William Sharp's "Orchil" also makes use of a number of formal features, such as the use of repetitions and alliterations, which were meant to approximate the musical quality of traditional verse:

"I dreamed of Orchil, the dim goddess who is under the brown earth, in a vast cavern, where she weaves at two looms. With one hand she weaves life upward through the grass; with the other she weaves death downward through the mould; and the sound of the weaving is Eternity, and the name of it in the green world is Time. And, through all, Orchil weaves the weft of Eternal Beauty, that passeth not, though her soul is Change.

This is my comfort, O Beauty that art of Time, who am faint and hopeless in the strong sound of that other Weaving, where Orchil, the dim goddess, sits dreaming at her loom under the brown earth." [...]

One of the first critical responses to such a conception of the prose poem as a piece of stylized and "poeticized" prose (Ernest Dowson's 1899 collection of prose poems was quite appropriately named *Decorations in Prose*) was voiced by T. S. Eliot in 1917. In an essay entitled "The Borderline of Prose," Eliot reacted against the prose poems of Richard Aldington, which he saw as a disguised attempt to revive the stylistic preciousness and technical "charlatanism" of the Decadents ("Borderline" 158). In contrast with the prose poems of Baudelaire's *Paris Spleen* and the "pure prose" of Rimbaud's *Illuminations*, which he admired, Aldington's hybrid prose poems were condemned by Eliot [...] Eliot did not object so much to the prose poets' endeavors to create a hybrid genre as to the terms "prose poem" and "prose poetry" themselves, to which he preferred the more neutral expression "short prose" [...] one of the more positive implications of Eliot's rejection of Aldington's prose poems was that the modern prose poem needed to rid itself of the stigmata of the Decadent school and its reliance on "outward" attributes of poeticity." (Delville 1998)

Den amerikansk-britiske dikteren T. S. Eliot "published only one prose poem, titled 'Hysteria' (1915) [...] Other writers in English who have produced notable extended prose poems of book length are William Carlos Williams (*Kora in Hell* 1920), Gertrude Stein (*Tender Buttons* 1914), John Ashbery (*Three Poems* 1972) and Russell Edson (*The Intuitive Journey and Other Works* 1976). [...] prose

poetry can facilitate a kind of ‘flow’ that lineation interrupts. [...] Robert Allen addresses the question of the distinctive qualities of the prose poem and makes the claim that the rhythms of prose can be as intricate and rich as those of poetry, and that perhaps there is no separation of genres, only writing through a continuum of merging forms. [...] Allen goes on in his introduction to outline what the prose poem can do: it can generate a hypnotic quality through sacrificing the discontinuities of line-break and caesura; it can suggest the essay as it turns easily to reflective modes; it can work towards the sort of narrative expectations that prose sets up but convey these with the compactness of poetic strategies through its own music and lyric power.” (Brophy 2002)

*Om Kora in Hell: Improvisations* (1918) skrev William Carlos Williams: “I am indebted to [Ezra] Pound for the title. We had talked about Kora, the Greek parallel of Persephone, the legend of Springtime captured and taken to Hades. I thought of myself as Springtime and I felt I was on my way to Hell (but I didn’t go very far). This was what the Improvisations were trying to say.” (siteret fra <https://journals.openedition.org/transatlantica/15232?lang=en>; lesedato 22.09.22) “Williams wrote this collection of prose poems in 1917, reflecting on daily events over the course of a year. The critic Lawrence Kart claims that the great poetry Williams achieved “would not have been possible without the eruptive prose of *Kora in Hell*.” To accompany the poems, Mel Kendrick created twenty-one images from three series of woodblock prints, each involving seven separate blocks, and printed them as three long vertical sheets that can be rolled up like scrolls. For the text, these images have been separated; each occupies the recto page of a leaf in the book, with pages of text in between. [...] For American poetry *Kora in Hell* provided an energetic, attractive, and puzzling model of a native “poet’s prose” that has continued to fascinate, especially after it was republished for the first time since 1920 by City Lights (San Francisco) in 1957. The book contains twenty-seven chapters of poet’s prose, each consisting normally of three improvisations; following many improvisations is a discursive prose commentary; a long polemical prologue, entitled “The Return of the Sun,” begins the book. Written during World War I, the text is itself at war both with poetry as it has been traditionally conceived and with the expatriate wing of American modernism headed by Ezra Pound.” (<https://www.cambridge.org/core/books/abs/poets-prose/generative-sentence-william-carlos-williamss-kora-in-hell-improvisations/>; lesedato 22.09.22)

*Kora in Hell* “is considered one of the most significant statements on modern poetic form. At the time Williams was interested in Dada and the ideas of the artist Marcel Duchamp. *Kora in Hell* was written at the peak of this intense and significant but short-lived avant-garde movement [...] It bears the hallmarks of the movement in its absurdity, irony, chance, and the need to create art that challenges conventional ideas about art itself. It is profoundly unsentimental and scoffs at exalted conceptions of art [...] As befitting a work that evokes the myth of Kora’s descent into hell (Kora is a figure for Persephone – although Williams also connects the theme to Euridice), the work is often deeply pessimistic and

despairing about the human condition.” (<http://kora-in-hell-letters.blogspot.com/2006/09/who-in-hell-is-kora-in-hell.html>; lesedato 22.09.22)

Den franske dikteren Francis Ponge har blitt oppfattet som en “pioneer of one of the first branches of prose poetry, the object poem in prose, which takes as its primary subject matter and focus the everyday or commonplace object [...] Ponge devoted both his poetry and poetics to a philosophical and semi-scientific scrutiny of the object and the complexities of the relationship between the ordinary object – man-made and natural – and language. [...] Margueritte Murphy, in her study of the prose poem in English, acknowledges that ‘the prose poem demonstrates a departure in poetry from the tyranny of the lyric ‘I’’, and in this respect his development of the object poem within prose poetry seems an appropriate choice for Ponge, but although he does not exploit the ‘I’ in the emotive sense of the Romantic poets, the attention to self is far from rare during his observation of the other. [...] the prose poem itself has been referred to as monstrous not only for its hybrid form, but also for its absence as a recognised genre in poetry – in other words, its marginality. [...] Ponge’s significance as a prose poet is largely due to the way he raises these questions about the form, and ensures the reader takes nothing for granted in the wider relationship between language and form” (Jane Elizabeth Monson i <https://orca.cardiff.ac.uk/id/eprint/54662/1/U585051.pdf>; lesedato 02.08.22).

Ponges samling *Fra tingenes synspunkt* (1942) består av prosadikt der poeten beskriver dagligdagse gjenstander, bevisst valgt fordi de er vanlige, men som via metaforer og sammenligninger framstår som svært særegne og unike. Ponge var usikker på hvilken rekkefølge han skulle plassere disse tekstene i, og vurderte blant annet alfabetisk rekkefølge som i en ordbok (Gleize 1988 s. 98).

“Called the “poet of things,” Ponge often centers his poems around mundane everyday objects, thereby defining them in his own terms. [...] Creation and the creative act become the pivotal dualism between the epiphanic states that the close and distant bring together, Ponge himself serving as triangulation. [...] in *The Table*, the text itself becomes a workshop, laboratory, and artist’s studio all at once. ... This methodology here strives for an awareness of the word in its infant state and an understanding of its history and potential. [...] So Ponge treats a word as he would a child – with both care and severity – and holds it to the highest standard. In these brief but semiotically dense fragments, the author offers a cubistic perspective of the word “table.” He explains, “it takes many words to destroy a single word (or rather to make of this word no longer a concept, but a conceptacle. [...] Ponge subsequently takes great pleasure in dismantling the definitions we associate with a table. [...] as Ponge was enlisting in the Resistance to the Nazi occupation of France, these poems offer their own dryly humorous resistance to our tendency to take “things” for granted as either dead matter or as commodities for our disposal. [...] Across its thirty-two prose poems, *Partisan of Things* turns its queer eye on the unremarkable objects of the world, such as oysters, moss, trees, and bread.



Resisting the taxonomist's critical gaze, the poems withhold a stable lyric speaker and present language as coextensive with its referents. Objects gaze back, speech emanates from the landscape itself: "only a brief word is entrusted to the pebbles and shells, which are quite moved by it, and the wave expires as it utters it; and all those that follow will likewise expire while saying much the same thing, though sometimes in a longer and slightly more emphatic sentence." [...] his koan-like deferral of conventional meaning. [...] opposition to the classification and commodification of objects as tools for human use" (Zoran Rosko i <https://zorosko.blogspot.com/2018/05/francis-ponge-called-poet-of-things.html>; lesedato 17.08.22).

Prosadikt av Ponge tenderer til å trekke leseren nærmere materielle gjenstander som minner om døden, men som Ponge uttrykker en kjærlighet til (Jean-Pierre Richard gjengitt fra Gleize 1988 s. 228).

Det greske "pro oimion" betydde i antikken innledning til en sang eller en tale. Senere ble pro oimion synonymt med forord eller innledning. Ponge brukte ordet *proème* som betegnelse på en ny sjanger som er en blanding av poesi og prosa. Hans utgivelse *Proème* (1948) blander ikke bare dikt og prosa, men også selvbiografi, teori, litteraturkritikk og filosofi (Michel Collot i Dambre og Gosselin-Noat 2001 s. 197). "As a *proœmium*, the *proème* is not only liminary, situated at the meeting-point of prose and poetry, but also preliminary, serving as a prelude or preface to a new poetics. [...] In his quest for the ideal rhetorical form, Ponge has created a genre in which the codes of poetry and prose constantly clash, perpetually disrupting each other." (Dianne Sears i <https://www.jstor.org/stable/pdf/26288219.pdf>; lesedato 02.11.22)

"*Proème* appears at first to be a conflation of *prose* and *poème*, a coinage designating a new form and inviting comparisons to the by then relatively established form of the *poème en prose*, of which it may also be seen as a contraction. Like the prose poem, the *proème* seems to be perched on the edge of prose and poetry and to raise similar questions of identity and difference between the two. One might ask then whether the *proème* is merely a new designation of the prose poem, whether it merely reproduces the same tensions between opposing forces as does the prose poem. If it does, why then does Ponge adopt a new term instead of simply calling these texts *poèmes en prose* as he does a section of "Le mimosa" (R 81)? The new title marks a further difference, not only between poetry and prose, but also between the prose poem and itself. After all, "proème" is no longer the oxymoron that the term "prose poem" is for critics such as Bernard and Riffaterre, but rather a portmanteau word suggesting synthesis rather than opposition." (Dianne Sears i <https://www.jstor.org/stable/pdf/26288219.pdf>; lesedato 02.11.22)

"Den amerikanske poeten Robert Bly, som selv har skrevet prosadikt, deler prosadiktet inn i tre hovedgrupper: fabelen, illuminasjonen (Arthur Rimbaud) og

tingdiktet (Francis Ponge).” (Wærp 2002 s. 326) “In his 1975 collection, *The Morning Glory*, Bly presents the idea that nature has its own consciousness, writing in the preface, “If we examine a pine carefully, we see how independent it is of us. When we first sense that a pine tree doesn’t really need us, that it has a physical life and moral life and a spiritual life that is complete without us, we feel alienated and depressed. The second time we feel it, we feel joyful.” Even today, this is a radical philosophy. If applied on a broader, societal scale, it would certainly lead to greater environmental protections and greater respect for nature because it would instill the belief that there is something divine in nature, an idea that harkens back to the American Transcendentalists and Romantics.” (Brian Fanelli i [https://ajcoph.estranky.cz/clanky/literature/the-dead-seal.html](https://ajcoph.estrunky.cz/clanky/literature/the-dead-seal.html); lesedato 17.08.22)

Robert Bly har blitt oppfattet “as a “thing poet” in the tradition of Francis Ponge. [...] Bly’s short, private, intimate block poems often resemble diary entries; their emphasis is on the celebration of the ordinary.” (Marjorie Perloff i <https://digitalcommons.providence.edu/cgi/viewcontent.cgi?article=1608&context=prosepoem>; lesedato 02.08.22) “[T]hing-poets begin with the belief that the “history of man is his imprisonment in ideas;” ideas reduce the world to homocentric projections that make us incapable of seeing anything other than what we already know and forsake the concreteness of what truly binds us together – our relationship to the earth (1970, 43). Their goal, captured in the slogan “no ideas but in things,” was to achieve the freedom of a “fresh” or unencumbered vision which could express things rather than conquer them through reason. We might say that they attempted to place experience prior to cognition, and while the turn to thing-poetry is here largely suggestive rather than conclusive, the insights of this return to concreteness are too helpful to be ignored.” (Nancy Willard m.fl. i <https://www.jstor.org/stable/3809906.pdf>; lesedato 05.01.23)

“At det kan ha noe for seg å operere med en distinksjon mellom prosadikt og kortprosa ser en ved å sammenligne to bøker med “korttekster” som begge utkom i 1967: Jan Erik Voids *fra rom til rom SAD & CRAZY*, og Dag Solstads *Svingstol*. Mens det vil være naturlig å kalle Volds tekster for prosadikt, er Solstads tekster, etter min mening, kort prosa, eller kortprosa. Der Jan Erik Vold ofte utvikler et prosadikt ut fra en liten detalj, en ting, eventuelt et språklig idiom, eller lar teksten utforske en prosess, er Solstads tekster mer som komprimerte fortellinger. Og mens det er vanskelig å gjengi handlingen i de forskjellige prosadiktene i *fra rom til rom SAD & CRAZY*, lar tekstene i *Svingstol* seg lettere gjenfortelle. De utspiller seg innenfor en gjenkjennelig geografi, med stort innslag av stedsnavn (Køln, Kristiansand, Hirtshals osv.), eller fra institusjoner innenfor Oslo by (Frogner-seteren, Vestkantbadet). I *fra rom til rom SAD & CRAZY* forekommer det ingen stedsnavn overhodet, men bare lokaliseringer som “midt på en slette”, “ved elven”, “ute på jordet”, “på et gatehjørne”, “kupeen”, “i et veikors”, “i huset”, “i rommet” m.m. Stedene er generelle og anonyme. Og mens personene i *Svingstol* ofte er utstyrt med navn (Peter Berg, Nina Valde, Rolf, Rudolf, Eline, Estelle m.m.), er personene i *fra rom til rom SAD & CRAZY* navnløse, eventuelt er det jeget selv

som fører ordet. Dag Solstad skaper ofte gjenkjennelige typer, som bankmannen i “Svingstol”, og gjengir gjerne en gjenkjennelig hverdagsscene i miniatyr (som f.eks. “Oppsøkte en gang”). I *fra rom til rom SAD & CRAZY* finner vi ingen typer, og hverdagsscenene som skisseres er gjerne av absurd karakter. Dag Solstads tekster handler om mennesker, levemåter, livsløp eller relasjoner mellom mennesker; Jan Erik Volds prosadikt handler om ting, prosesser, idiomer, hypoteser – eller rom. Dag Solstads tekster kan man lese ut fra et årsaksforløp. Volds tekster har mer diktets karakter av åpenhet og gåtefull mangetydighet. Konklusjonen må bli at Dag Solstads kortprosa er en ny side ved hans prosadiktning, mens Jan Erik Volds prosadikt er et ledd i et diktprosjekt.” (Wærp 2002 s. 325-326)

“Mens 1890-tallets prosadikt kjennetegnes av drømmescener, hallusinasjoner eller symbolverdener, med fokus på det opplevende jeget, har det nyere prosadiktet, fra 1960-årene og fram til i dag, en mer nøktern, registrerende karakter: En bevegelse fra innadventt til utadventt granskning, fra sjeleliv til “ting”. Selvfølgelig fins det forfattere som bryter med dette mønsteret, som Gene Dalby i *Frostknuter* (1982), med prosadikt i symbolismens feber-/rus-tradisjon, der Oslo ikke framtrer som metropol, men “Nekropolis” – de dødes by; eller i Øystein Wingaard Wolfs *Hun som gjør ørene mine røde* (1996), med scener mellom et jeg og en mystisk kvinne, Cha, i nyromantikkenes ånd; eller Skjalg Bye som i *Det illusjonsløse* (1995) skriver seg inn i tradisjonen fra symbolismen, med sorte orkideer, søyler, mystisk tåke, månelys m.m. Men dette er likevel mer unntaket som bekrefter regelen. Det nye prosadiktet har generelt en annen diksjon enn det symbolistiske. Forskjellen kommer også til uttrykk i lengde. Mens Vilhelm Krag's prosadikt kunne strekke seg over hele tyve boksider, er det i dag en tendens til at prosadiktene er langt kortere, ja, hos Rune Christiansen helt ned i tre-fire linjer (*I dødvanne*, 1989). Det lar seg kanskje forklare ut fra innholdet: Skal man suggerere fram en stemning, som Vilhelm Krag i symbolismens tradisjon ønsket å gjøre, trenger man normalt mer plass enn hvis man skal gi en enkeltstående sansning.” (Wærp 2002 s. 331)

“Flere unge forfattere debuterer på 90-tallet med prosadikt, som Arne Østring (*Hvis du så deg rundt en dag*, 1992), Torunn Borge (*Dette intervallet*, 1997), Pedro Carmona-Alvarez (*Helter*, 1997), Bernhard Vigen (*Som om ingenting har hendt*, 2000) m.fl. [...] Nøkternheten og den språkkritiske holdningen fra 1980-tallets lyrikk – ja, hele den minimalistisk-sensible skrivemåten kan se ut til å ha funnet en ny uttrykksform i prosadiktet.” (Wærp 2002 s. 332-333)

“As the works of Russell Edson, Michael Benedikt and other neo-Surrealist prose poets demonstrate, the admission of narrative development or abstract discursiveness into a lyric format is still typical of a lot of prose poems written in the United States today. These prose poems, which question a number of basic assumptions concerning the self-contained “presence” of the lyric mode, also tend to develop affinities with short discursive or narrative forms, whether literary or nonliterary, such as the fable, the parable, the dream narrative, the aphorism, the journal entry, the *pensée*, the dictionary definition or even the stand-up comedy

joke – at the end of these various intergeneric negotiations, what may have resulted in a sort of “anti-genre,” or a shapeless polymodal jumble, generally emerges as a self-conscious and creative compromise between two or several conflicting sets of linguistic codes and conventions. The notion of a unified and self-present lyric discourse – impervious to its social, political, psychological context or simply to its very textual or linguistic premises – is also challenged, in various ways [...] a taste for (self-)parody, an awareness of the necessity to reinscribe the lyric self into a network of personal or public narratives, as well as a desire to turn the act of writing and the workings of consciousness itself into the object of investigation.” (Delville 1998)

“Throughout the twentieth century, the prose poem has often been used as a means of questioning and redefining the methods, aims and ideological significance habitually attributed to both poetry and prose. Nowhere in recent years has this tendency been more apparent than in the experiments of the so-called “Language poetry” movement. The language-centered dynamics of Ron Silliman’s “New Prose Poem,” [...] are directly inspired by the work of Gertrude Stein. Like many other Language poets, Silliman indeed shares Stein’s skepticism about the implicit relationship of language to reference and the transparent “naturalness” of descriptive and argumentative syntax. [...] By deconstructing the very notion of genre as just another dominant “narrative” and calling into question the naturalness of accepted boundaries between prose and poetry, the lyric and the narrative, or the literal and the figurative, the “New Prose Poem” emerges as the methodological culmination of the transgeneric experiments” (Delville 1998).

Begynnelsen av amerikaneren Lyn Hejinians *My Life* (1980):

*“A pause, a rose,  
something on paper*

A moment yellow, just as four years later, when my father returned home from the war, the moment of greeting him, as he stood at the bottom of the stairs, younger, thinner than when he had left, was purple – though moments are no longer so colored.

Somewhere, in the background, rooms share a pattern of small roses. Pretty is as pretty does. In certain families, the meaning of necessity is at one with the sentiment of pre-necessity. The better things were gathered in a pen.”

Om dette utdraget skriver en dansk litteraturforsker: “At first glance, this section is more reminiscent of a prose text than a poem, since by virtue of its typographical structure it does not include a set of verses and stanzas. Nevertheless, it can still be assigned to the genre of poetry, largely thanks to its special rhetoric (e.g., its many metaphors), its lack of action, and the special composition of its words, which do not contain any single unique message. This means that the reader’s focus should be on the words themselves and the mood that they evoke. For this reason, this text

constitutes what in both Danish and English is called a prose poem. The term “prose poem” may seem to be a contradiction in terms. Hejinian’s poem appears graphically as prose that fills up the whole page, without the line-breaks that are characteristic of many poems; but it should be read – like a number of other poems with similar typographic formats – as poetry, since it contains a number of features, such as linguistic fragmentation, word contractions, repetitions, and rhythms, that are primarily characteristics of poetry. [...] At the same time, the text includes two different fonts, one regular and one italic, the latter of which is set somewhat apart, as a special commentary on the rest. Such use of distinct fonts is not an unknown phenomenon in prose, but is much more common in poetry. The text thereby inscribes itself into the genre of poetry.” (René Rasmussen i Auken, Lauridsen og Rasmussen 2015 s. 252-253)

Amerikaneren Charles Simics *The World Doesn't End: Prose Poems* (1989) ble i 1990 hedret med en Pulitzer-pris. Det er “a collection of prose poems that will not fail to amuse and delight. Writing in a series of “short-take” lyrical sentences, he builds observation upon observation to create paragraphs that startle through the juxtaposition of images and gratify through the freshness of his vision. Never one to shy away from the bizarre or the prosaic, Simic carries his poems to their logical – or illogical – extremes: “The dead man steps down from the scaffold. He holds his bloody head under his arm ... he takes a seat at one of the tables at the tavern and orders two beers, one for him and one for his head.” The poems move seamlessly between the ordinary and the extraordinary [...] The poem quoted in part above, for example, concludes powerfully: “It’s so quiet in the world. One can hear the old river, which in its confusion sometimes forgets and flows backwards.”” (<https://www.publishersweekly.com/9780156983501>; lesedato 22.09.22)

“The 1990 Pulitzer Prize winner *The World Doesn't End* is the only prose poetry collection to date to win that prestigious award. At the time the outcry and protests of prosaic poets and stuffy reviewers could be heard everywhere. [...] Much of his writing reflects his family’s experiences in World-War II Europe and the frightening similarities of current events in Eastern Europe [i 1998]. As an exile, Simic believes that misfortune, loss, humor, and paradox are commonplace experiences for all men with war-torn homelands. His poems are fresh and startling and serendipitously mix pain and hope. [...] His last lines turn logic on its head and tell something absurd and unexpected.” (Camille Renshaw i <https://www.pifmagazine.com/1998/07/the-world-doesnt-end/>; lesedato 22.09.22)

“Mens Markus Midré har med enkelte prosadikt i debutsamlingen *Teori om tusen skygger* (Oslo 1995), består den neste boka hans, *Mirakelarkivet* (Oslo 1996), utelukkende av prosadikt. I Øystein Wingaard Wolfs trettende diktsamling *Hun som gjør ørene mine røde* (Oslo 1996), dukker for første gang i forfatterskapet en gruppe prosadikt opp, og Gro Dahles *Hundre tusen timer* (Oslo 1996) og Geir Gulliksens *Om tyngde og letthet* (Oslo 1998) består hovedsakelig av prosadikt. Et markant innslag av prosadikt finnes dessuten hos Torild Wardenær, Espen

Stueland, Rune Tuverud, Tone Lie Bøttinger, Erik Bystad, Terje Johannesen m.fl.” (Wærp 2002 s. 339)

“Anita Arildsdatter Pedersen skriv i “Ein morgon vaknar eg ved Egearhavet” [2008] lyriske, reflekterande og anekdotiske prosadikt, med liner som strekk seg ut til høgremargen. Som sjangernemninga seier, plasserer denne diktforma seg mellom lyrikken og prosaen, og er ei moderne, urein diktform. I denne samlinga er eget kome til ei forsoning med seg sjølv og forhistoria si, slik òg tittelen markerer når den viser til oppvakninga og stiller ‘eg’ saman med den lydlike forstavinga i Egearhavet. Historia vert falda ut i punkt, episodar og augneblinkar gjennom fire avgrensa bolkar. Det opnar med barndomsminne der eget sensitivt registrerer råskapen i naturen. Neste bolk viser til ei gryande sjølvverkjenning gjennom ei rad speglingsscener. Episodiske blikk på tap av ein nær person, kanskje mor eller bestemor, utgjer tredjedelen. Sistebolken utspelar seg i ei notid der eget prøver å knyte trådane frå fortida saman, og kople desse til framtida. Prosadikt er ei veileigna form til bruk i minnearbeid, for hugsen konsentrerer seg om glimt og enkelt-hendingar, medan det å skape samanheng i minnebrokkane er opp til egets narrative evner. Komprimerte formrefleksjonar finn naturleg rom i desse tekstane” (Sindre Ekrheim i <https://www.bt.no/kultur/i/qOloe/moderne-prosa-ved-egearhavet>; lesedato 12.09.22).

Litteraturliste (for hele leksikonet): <https://www.litteraturogmedieleksikon.no/gallery/litteraturliste.pdf>

Alle artiklene i leksikonet er tilgjengelig på <https://www.litteraturogmedieleksikon.no>