

# Bibliotekarstudentens nettleksikon om litteratur og medier

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

## Punkverk

(\_estetikk, \_medium, \_sjanger) Et verk innen litteratur, tegneserie, film, dataspill m.m. som har noe oppfinnsomt og alternativt ved seg og som overskrider det historiske korrekte eller sannsynlige. Vanligvis tilhører punk-verk undersjangere av science fiction.

Punk-sjangrene har navn etter energikilden eller den rådende teknologien i den fiktive verdenen som verkene foregår i: steampunk (dampmaskiner), dieselpunk (bensinmotorer), atompunk, solarpunk, cyberpunk. Cyberpunk er science fiction med handling i cyberspace, mens solarpunk kan være f.eks. utopisk økolitteratur. Hver punk-retning har et estetiske reservoar av teknologier, stemninger, stilmidler, personer, steder osv. Punkverk kan være historiske romaner, skrekkromaner, krim, fantasy, dystopi, science fiction, western m.m.

Punk-estetikk omfatter blant annet steampunk, dieselpunk, atompunk og cyberpunk. “Punk constructed a whole aesthetic out of a reality of socioeconomic alienation and discrimination. This aesthetic did not merely show how and why dominant ideologies marginalize dispossessed strata of the population. In fact, it cultivated and magnified anything that mainstream culture would deem least savoury; it deliberately exaggerated the features that would make it the object of revulsion and aversion and intensify the establishment’s desire to outlaw it. Punk sought rejection with a self-destructive determination by defiantly constructing a simultaneously desecrated and self-desecrating subculture. Murky, earthy, scruffy, rough, hollowcheeked and chain-laden, versed in gutter-snipe registers and punctuated with symbolic ornaments replete with horrific connotations (such as the swastika), the average punk figure would instantly stand out as a *sinister* counterpart to the glamorous and ostentatiously elegant rock stars of previous generations. Moreover, as Dick Hebdige observes, ‘the punk look was essentially undernourished: emaciation standing as a sign of Refusal. The prose of the fanzines was littered with references to “fat businessmen” and “lard-ass capitalists”.’ ” (Dano Cavallaro i [http://is.muni.cz/www/175193/25476916/Cyberpunk\\_and\\_Cyberculture\\_\\_Science\\_Fiction\\_and\\_the\\_Work.pdf](http://is.muni.cz/www/175193/25476916/Cyberpunk_and_Cyberculture__Science_Fiction_and_the_Work.pdf); lesedato 06.05.13)

“Punk: has numerous sub-genres, but overall the punk literary genre is categorized by the use of distinct technologies and sciences. There is usually a group of people

fighting government corruption (based on the ideologies of punk rock) in a cynical or dystopian setting. Sub-genres include:

Cyberpunk: A world where people have been physically or mentally enhanced.  
*Ready Player One* by Ernest Cline

Steampunk: The story takes place around when steam power first came into use, around the 19th century during the Industrial Revolution, with elements of science fiction and fantasy. Along with science-fiction, steampunk is generally thought of as speculative fiction as well. *Leviathan* by Scott Westerfeld

Biopunk: Biopunk stories present genetics and biological experiments gone wrong, focusing on the harmful effects of a character's creation when they change an animal or human's DNA and it turns them into something violent. This sub-genre also falls under 'horror.' *Jurassic Park* by Michael Crichton. *The Windup Girl* by Paolo Bacigalupi" (Gabrielle Segal i <https://bookstr.com/article/obscure-book-genres-you-may-not-know/>; lesedato 23.10.20).

"Stories in the clockpunk vein are about alternate futures or histories where Renaissance-era devices are combined with high technology to create wonderful new confections. But clockpunk isn't the only anachrono-futurist genre that's taken the world by storm. Consider the rise of bronzepunk, of which the hit flick *300* [2006; regissert av Zack Snyder] is a perfect example. Mashing up CGI effects with bronze-era armor technology, we get a story that's like *Blade Runner* crossed with Homer. [...] And in the world of books, nobody does bronzepunk better than Mary Renault, whose 1950s, 60s and 70s novels about Alexander the Great, the Peloponnesian War, and Theseus are more fun and action-packed than all the Star Wars tales put together. For those of a Medieval bent, there's plaguepunk, tales set in the plague-ridden late middle ages. The best example of the genre is Connie Willis' brilliant, vivid novel *Doomsday Book*, about a Medievalist from a future Oxford who travels back in time to study a village where the bubonic plague is about to hit. Armed only with a souped-up immune system and a brain implant that translates Medieval English into modern, she finds herself getting way too emotionally involved with her research subjects. [...] Then there's stonepunk, which brings us all the way back to the stone age. Those of us who grew up watching 70s TV show *Land of the Lost* know exactly how cool stonepunk can be. Novels in this genre are many and various – this is a subgenre that predates steampunk by almost 100 years. Edgar Rice Burroughs, author of *The Land that Time Forgot*, was a stonepunk writer before punk was punk." (Annalee Newitz i <https://www.wired.com/2007/03/make-way-for-pl/>; lesedato 15.05.25)

"Dieselpunk literature takes place during the 1910s and 1940s. The aesthetic is, nowadays, primarily utilized in books, like David Bishop's *Fiends of the Eastern Front*, Kevin Cooney's *Tales of the First Occult War*, George Orwell's *1984*, Larry

Correia's *Hard Magic: Book 1 of the Grimnoir Chronicles* and Richard Kadrey's *The Grand Dark*, but there are plenty of movies that utilize the Dieselpunk aesthetic, such as *Brazil*, *Sky Captain and the World of Tomorrow*, *The Rocketeer* (with *The Grimnoir Chronicles*, *Sky Captain* and *The Rocketeer* falling under decopunk), *Iron Sky*, and even *Captain America: The First Avenger* could be considered Dieselpunk cinema and it originated from film during the late 1920s with *Metropolis* and was sent worldwide in the late 1930s with *Things to Come*." (<https://aesthetics.fandom.com/wiki/Dieselpunk>; lesedato 31.01.25)

"Ecopunk is a mix between sustainable concepts and sci-fi, with a focus on green urban, rural, outback, wilderness, and scrapyards living. While most sci-fi is about interstellar travel and the relationship between man and machine, Ecopunk is about healthy community surface life and the relationship between nature and machine. Ecopunk takes place in the same post-industrial dystopian future scenario as the Cyberpunk genre, but is an exploration of the lesser seen and more environmentally dependent and concerned side of it." ([http://www.goodreads.com/list/show/13051.Ecopunk\\_Fiction](http://www.goodreads.com/list/show/13051.Ecopunk_Fiction); lesedato 16.11.16)

"William Gibson and Bruce Sterling's *The Difference Engine* [1990] was a landmark book that was inspired by Cyberpunk but took things in a different direction. It eschewed Cyberpunk's gritty future setting for a more optimistic Alternate History Victorian one, but paralleled Cyberpunk's focus on the social impacts of computers with a world transformed by highly sophisticated steam engine-based technology. This created the Steampunk genre, and opened the floodgates for a whole legion of new -punk genres, all of which responded to cyberpunk in some way. They varied considerably, but all have one of the following in common with cyberpunk:

- A world built around a particular technology that is pervasive and extrapolated to a highly sophisticated level.
- A gritty or transreal urban style.
- A cyberpunk-inspired approach to exploring social themes within a Speculative Fiction setting." (<https://tvtropes.org/pmwiki/pmwiki.php/Main/PunkPunk>; lesedato 15.05.25)

"Of all the genre labels that deal with eco-ideas – solarpunk – which may be a sub-genre of science fiction, is becoming one of the most well-defined and thought-out genres, and it's being churned by a grassroots movement made up of visionaries. [...] At a cursory glance, solarpunk is a positive vision of what a sustainable future can be, which is slightly off-angle from other science fiction, which describes how the future could be. To be more concise, solarpunk is what the green movement wants the future to be like, and this vision is not out of the realistic scope, making that *can* have more emphasis than science fiction's *could*." (<http://eco-fiction.com/eco-fiction/>; lesedato 01.09.15)

“Solarpunk is a genre of speculative fiction that is also its own distinguished aesthetic, focusing mainly on renewable energy, living in harmony with nature, and the better future envisioned through both. Solarpunk also emphasizes handcrafted wares (as opposed to mass-produced products) and community. The ‘punk’ in Solarpunk comes from the genre’s anti-authoritarian and anti-capitalist nature, as well as its strong focus on community and prefigurative politics [...] Solarpunk is related to Earthcore. Solarpunk futurism is not nihilistic like cyberpunk and it avoids steampunk’s potentially quasi-reactionary tendencies: it is about ingenuity, generativity, independence, and community. At its core, Solarpunk is a vision of a future that embodies the best of what humanity can achieve: a post-scarcity, post-hierarchy, post-capitalistic world where humanity sees itself as part of nature and clean energy replaces fossil fuels.” (<https://aesthetics.fandom.com/wiki/Solarpunk>; lesedato 30.01.25)

Solarpunk er vanligvis utopisk, ved å vise stor tro på hva framtiden kan bringe, og henger sammen med en sosial bevegelse som prøver å virkeliggjøre disse målene (f.eks. ved å montere solceller på husene sine) (Kati Struckmeyer i [https://www.researchgate.net/publication/386228236\\_Stichwort\\_Solarpunk](https://www.researchgate.net/publication/386228236_Stichwort_Solarpunk); lesedato 15.05.25).

I dataspillet *Solarpunk* (2025; utviklet av Cyberwave og publisert av Rokaplay) må spilleren bruke sollys, vind og vann til å produsere energi.

“Atompunk is an aesthetic centered around a view of the future from the perspective of the 1950s and 1960s, similar to Retro Futurism (except darker). Modern depictions tend to use a distinct, brightly-colored art style [...] It often depicts imagery associated with “traditionally American” values, particularly a belief in the nuclear family and the suburban lifestyle. [...] it does not center itself around a utopian future but rather a dystopian nightmare. Atompunk is the dark underbelly of 1950s and 1960s sci-fi characterized by potential dark futures such as *Do Androids Dream of Electric Sheep*, satirical parodies of typically suburban American life such as *Dad’s Nuke* and more recently satirical parodies of the Raygun Gothic and Googie aesthetic such as *Futurama*. [...] The Atompunk aesthetic originated from the Raygun Gothic and Googie aesthetic being born from the eccentric but brilliant mind of Philip K Dick with the book known as *Solar Lottery*. It is the dark underbelly of the Raygun Gothic aesthetic and was created as a way to vent frustration at 1950s and 60s American society, acting as the counterculture to the typically utopian or otherwise non-dystopian stories that were popular at the time.” (<https://aesthetics.fandom.com/wiki/Atompunk>; lesedato 30.01.25)

“Biopunk is considered a subgenre of Cyberpunk, with more of a focus on biotechnology than the focus on information technology that Cyberpunk focuses on. Biopunk stories tend to focus more on genetic engineering, biohacking, bio-tech

mega-corporations, and oppressive government agencies focused on manipulating human DNA.” (<https://aesthetics.fandom.com/wiki/Biopunk>; lesedato 31.01.25)

“Clockpunk is a Steampunk sub-group, Cyberpunk-derivative that portrays Renaissance-era science and technology based on pre-modern designs. It involves, as the name suggests, clocks. Keys, padlocks, old suitcases, phonographs, typewriters and gears and other intricate mechanisms are included. Key colors include gold, brown, yellow, and white, reminiscent of metals and their alloys. It is closely intertwined with the steampunk aesthetic. Clockpunk focuses on the gears and cogs of clockwork, the detail of the mechanisms.” (<https://aesthetics.fandom.com/wiki/Clockpunk>; lesedato 31.01.25)

“Stories in the clockpunk vein are about alternate futures or histories where Renaissance-era devices are combined with high technology to create wonderful new confections. But clockpunk isn’t the only anachrono-futurist genre that’s taken the world by storm. [...] And in the world of books, nobody does bronzepunk better than Mary Renault, whose 1950s, 60s and 70s novels about Alexander the Great, the Peloponnesian War, and Theseus are more fun and action-packed than all the Star Wars tales put together. For those of a Medieval bent, there’s plaguepunk, tales set in the plague-ridden late middle ages. The best example of the genre is Connie Willis’ brilliant, vivid novel *Doomsday Book*, about a Medievalist from a future Oxford who travels back in time to study a village where the bubonic plague is about to hit. Armed only with a souped-up immune system and a brain implant that translates Medieval English into modern, she finds herself getting way too emotionally involved with her research subjects. [...] Then there’s stonepunk, which brings us all the way back to the stone age. Those of us who grew up watching 70s TV show *Land of the Lost* know exactly how cool stonepunk can be. Novels in this genre are many and various – this is a subgenre that predates steampunk by almost 100 years. Edgar Rice Burroughs, author of *The Land that Time Forgot*, was a stonepunk writer before punk was punk. And then there’s the Jean Auel “Earth’s Children” series, starting with *Clan of the Cave Bear*, which is all about the development of stone-age technologies and a girl who can see a future packed with planes and cars when she takes drugs. Crucial stonepunk flicks include *Cro Magnons*, *Neanderthals*, and/or dinosaurs [...] piratepunk, vikingpunk, or crusadepunk” (Annalee Newitz i <https://www.wired.com/2007/03/make-way-for-pl/>; lesedato 14.02.23).

“Stonepunk is a Sub-Genre of the Punk Punk science fiction genre. Stonepunk focuses on pre-technological developments in prehistoric times, its juxtapositions of the modern world with the primitive, and the effects of an early form of “advanced” technology on society [...] based on primitive materials such as rock, fire, clay, rope, wood and water. [...] The defining feature of Stone Punk is the representation of modern inventions and technology but made with primitive materials [...] The idea here is that (for instance) road signs and furnishings would not have existed,

but as a Rule of Funny and in order to further highlight the primary societal differences they have been included. Having the familiar aspects can make the foreign aspects seem even more foreign to the audience, which is used as a method of storytelling as a sort of constant reminder that “this work is set in a completely different world”. (https://tvtropes.org/pmwiki/pmwiki.php/Main/StonePunk; lesedato 15.05.25)

“Have you ever thought there should be a word for the sci-fi genre involving prehistoric technology developments? Well, there is! It’s called “stonepunk.” [...] Stonepunk is a sub-genre of the science fiction genre among the likes of clockpunk or cyberpunk. The term applies to books about technological development during pre-historic times using the materials available at the time like stone, clay, or bones. Sometimes this genre plays with modern technology made using prehistoric materials like *The Flintstones*’s car made of stone wheels and wood. [...] Some non-literature examples of this sub-genre include the video game *Horizon: Zero Dawn* in which a young female hunter battles robots using primitive weapons in a prehistoric-style post-apocalyptic world. Another example is *Land of the Lost*, a television show about a family who gets stuck in an alternate dinosaur-infested universe and has to find their way back to their time. They live in a cave, gather food, and fight both dinosaurs and large lizard creatures, too.” (Addison Rizer i https://bookriot.com/stonepunk-genre/; lesedato 15.05.25)

“Forestpunk is an aesthetic that is in the naturecore family. It is similar to cottagecore in its high regard for nature and mutual support. However, forestpunk is less restrictive of technology, particularly solar-powered items. Forestpunk also diverges from other related aesthetics in its inspiration & timeframe. Where Cottagecore is derived from a romanticization of a European rural lifestyle, forestpunk-like styles have and still are present in several cultures around the world. (Examples include the Nordic, Uralic, Roma, Celtic, Siberian, Austronesian, Subsaharan, Aborigine, and Native American peoples.) As long as there’s a forest element to it, you’ve spotted a good inspiration, be it clothing or farming. [...] For example, a cabin in the middle of the woods, surrounded by vines & trees, living off rainwater & produce, feeding toads & deer while collecting their bones for decoration. Or, an apartment with solar panels with plants dotting the walls, rocks & buttermoths moving around, buying locally & dressed in greens & light browns. Goals are not only flexible, but each person makes their own based on acting feral and surviving in the wild. There is some overlap with Cryptidcore due to the more feral nature of the aesthetic, Mossy for obvious reasons, and Goblincore due to the recollection of mosses, rocks, and plants used for decoration (in non-harmful ways to the environment) being a widespread practice.” (https://aesthetics.fandom.com/wiki/Forestpunk; lesedato 31.01.25)

“Icepunk, also called Icecore, is an aesthetic revolving around frozen, snowed-over and icy places which give an eerie and otherworldly feel. It shares elements with

Cleancore, as the colours are similar (Icepunk being less bright and more misty) and frozen places typically have a smooth and sanitized feel to them. Icepunk is essentially the antithesis of seapunk and seems to have a bit of a rivalry with the microgenre.” (<https://aesthetics.fandom.com/wiki/Icepunk>; lesedato 31.01.25)

“Sandalpunk, also known as Bronzepunk, is a subgenre of Cyberpunk that is set in an alternate universe in which civilizations during the Ancient era have access to advanced fantastic Bronze-Age or Iron-Age technology. This would potentially lead to a less-isolated retro-futurist Greece that was never conquered or a retro-futurist Roman Empire that never fell. Prime examples would be the mechanical wonders in films like *Jason and the Argonauts* (1963) and *Clash of the Titans* (1981) or the *God of War* video game series. High-technology in such works is rare (usually a “one-off” by a genius philosopher or a hand-crafted “trade secret” product made by workshops of artificiers) but potentially indistinguishable from miracles or magic. Another example is the retro-futuristic blend of Imperial Rome and 1930s Fascist Italy in Julie Taymor’s *Titus* (1999). There are motor vehicles, radios, and simple firearms, but war is still waged by armor-clad troops with swords and spears.” (<https://aesthetics.fandom.com/wiki/Sandalpunk>; lesedato 31.01.25)

Se også <https://www.litteraturogmedieleksikon.no/gallery/cyberpunk.pdf> og <https://www.litteraturogmedieleksikon.no/gallery/steampunk.pdf>

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

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