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Sjanger

Ordet "sjanger" ("genre" er også en vanlig skriveform på norsk) kommer av et fransk ord for "art", "slekt". Opprinnelsen til det franske ordet er det greske "genos" og det latinske "genus", som betyr "kategori", "klasse", "slag", "beskaffenhet". "Genre is, amongst other things, a matter of discrimination and taxonomy: of organising things into recognisable classes." (Frow 2015 s. 56) Det er en måte å organisere informasjon på gjennom å bruke et kjent mønster.

Begrepet sjanger er sentralt innen blant annet litteraturteori og medieteori. Det finnes muntlige sjangrer, skriftlige sjangrer, litterære sjangrer, bildesjangrer, filmsjangrer, Internett-sjangrer osv. Den tyske forskeren Werner Michler har i en historisk studie vist at kategorien sjanger har hatt historiske konjunkturer, dvs. hatt ulike grader av interesse og attraktivitet gjennom historien samt faser med stor eller liten teoriutvikling (Michler 2015).

"A genre presents a social world or a partial view of one that includes configurations of time and space, notions of causality and human motivation, and ethical and aesthetic values. Genres are storehouses of cultural knowledge and possibility. They support the creation of works and guide the way an audience envisions and interprets them." (Peter Seitel gjengitt fra Sune Auken i Auken, Lauridsen og Rasmussen 2015 s. 170)

"The 'set', the cluster of attitudes and perspectives and ways of making sense of things, is a function of the boundaries that genre defines and to which we become habituated." (Frow 2015 s. 101) "Genres are not just forms. Genres are forms of life, ways of being. They are frames for social action. They are environments for learning." (Charles Bazerman sitert fra Auken, Lauridsen og Rasmussen 2015 s. 31) Sjangrer "are locations within which meaning is constructed. Genres shape the thoughts we form and the communications by which we interact. Genres are the familiar places we go to create intelligible communicative action with each other and the guideposts we use to explore the unfamiliar." (Charles Bazerman sitert fra Liang 2015 s. 11)

Jean-Marie Schaeffer skriver i artikkelen "Literary Genres and Textual Genericity" (1989): "a genre is far from forming a univocal class; it is formed of several

networks of partial resemblances that, through a process of overlapping, form the literary genre in its historical variability" (sitert fra Unckel 2004). Sjangrer "are complex, yet historical and traditional signs or formal systems that do something for the producer in the process of making a work intelligible to others. […] The genre thus mediates between aesthetic, historical and subjective consciousness." (Alačovska 2013 s. 23)

"[G]enres have been conceived of by hermeneutics and genre approaches as consisting of devices, properties and features that function as socially shared and accepted ways of doing, acting or behaving." (Alačovska 2013 s. 45) "[G]enre is central to the social organisation of knowledge. […] genres organise verbal and non-verbal discourse, together with the actions that accompany them, and [...] they contribute to the social structuring of meaning." (Frow 2015 s. 1 og 4) "Genres belong to an economy: a set of interdependent positions that organise the universe of knowledge and value." (Frow 2015 s. 5)

"Genre, we might say, is a set of conventional and highly organised constraints on the production and interpretation of meaning. In using the word 'constraint' I don't mean to say that genre is simply a restriction. Rather, its structuring effects are productive of meaning; they shape and guide, in the way that a builder's form gives shape to a pour of concrete, or a sculptor's mould shapes and gives structure to its materials. Generic structure both enables and restricts meaning, and is a basic condition for meaning to take place." (Frow 2015 s. 10) "Genre analysis is not about classification but about interpretation and use. Assigning a text to a particular genre is a step in deciding how to interpret it." (Frow 2015 s. 133)

"Each genre is a social construction, continuously shaped by its own conventions. Genres exert force by means of their institutional and normative status. Genres are by their nature conservative. They represent established conventions, anchored in a discursive community, that help define "what is permitted a writer and expected of a reader" (Bruss 1976). Concrete mechanisms of genre routinely reproduce the androcentric [= centred on men] discourse from year to year, from generation to generation." (Judy Long sitert fra Hild 2007 s. 37)

"Particular genres can be characterized, not as the only genres in which given elements, devices or features occur, but as the ones in which they are dominant, in which they play an overall, organizing role" (Steve Neale sitert fra Alačovska 2013 s. 44). "[O]nly in the simplest of cases, and perhaps not even in those, is it possible to identify a text as belonging to one genre and one genre only." (Auken, Lauridsen og Rasmussen 2015 s. vii) Sjangermangfoldet fluktuerer og enhver inndeling må ustanselig omkategoriseres (Dion m.fl. i 2001 s. 6).

Oppfatningen av en sjanger varierer avhengig av om fokuset er på det stabile ved den, dens kommunikative egenskaper, dens potensial som prototyp eller mottakerens gjenkjennelse av den (Dion m.fl. i 2001 s. 14). Den amerikanske

forskeren Adena Rosmarin oppfatter en sjanger primært som et verktøy for lesing og for kritisk tolkning, ikke en statisk kategori (Dion m.fl. i 2001 s. 62). Sjangeren blir en ramme for mulige tolkninger.

"Genre study needs to be flexible, and to recognize that boundaries are artificial, discursive constructs produced in pieces of writing like this. As Steve Neale writes, 'a genre's history is as much the history of the term as it is of the films to which the term has been applied; [it] is as much a history of the consequently shifting boundaries of a corpus of texts as it is of the texts themselves. The institutionalisation of any generic term is a key aspect of [its] social existence.' " (Higson 2003 s. 12-13)

"Noget af det første, læseren vil forsøge at afklare i mødet med en ny tekst, er, hvilken genre den tilhører. En genrebetegnelse er en form for klassificering, der placerer teksten i et fællesskab med andre tekster, som ligner den på en række væsentlige punkter. Det er en overordnet forståelsesramme, der styrer læserens forventning til teksten baseret på erfaringen med at læse lignende tekster. Mere konkret giver genren svar på spørgsmål som: Hvor *lang* kan jeg forvente, at teksten er? Hvilket *indhold* kan jeg forvente? Hvilken *synsvinkel* og *stemme* kan jeg forvente? Hvilken *disposition* kan jeg forvente? Hvilken *sproglig stil* kan jeg forvente? Og hvilken *opsætning* kan jeg forvente? Genren fungerer altså som en form for løfte til læseren om, hvad man kan forvente at blive præsenteret for, hvis man går i gang med teksten." (Pontoppidan og Graae 2016 s. 78)

"Genre is what some might call "typified rhetorical action" and what that means is that there are features that repeat again and again, over time, with few differences, in part because audiences expect certain things to happen or because they want certain kinds of experiences. Genre is the name we use to describe the categories that have developed over time for what we read, what we watch, and what we listen to. And the kinds of genres that exist in one culture at one time may not exist in another culture at another time – they're constantly changing." (Ehren Pflugfelder i https://liberalarts.oregonstate.edu/wlf/what-genre; lesedato 08.08.22) "The new text evokes for the reader (listener) the horizon of expectations and "rules of the game" familiar to him from earlier texts, which as such can be varied, extended, corrected, but also transformed, crossed out or simply reproduced. Variation, extension, and correction determine the latitude of a generic structure; a break with the convention on the one hand and mere reproduction on the other determines its boundaries." (Hans Robert Jauss sitert fra Auken, Lauridsen og Rasmussen 2015 s. 168)

Sentrale spørsmål om sjanger er:

"- How do we know what knowledge is built into the structure of a genre? 'Built into' in what sense? How are these background knowledges organised, and what determines their relevance to the interpretation of a text?

- How is a text assigned to a particular genre? What operations must readers (listeners, viewers, players ...) perform in order to generalise from a specific piece of text to the class of which it is a member?

- Are there in fact such well-defined classes, or are the genres of talk or writing or painting (and so on) looser, fuzzier, more open-ended than, say, a mathematical set or a biological species? Is genre just a name for certain regularities of use? What model of generality best captures the way genres operate?

- What guarantees that we correctly recognise this class? Is there such a thing as 'correct' genre assignment, or is the process of generalisation looser and more variable? When the form or the function of a genre changes, is it still the 'same' genre?

- Conversely, what relations hold between all the members of a class? How many features must they have in common before they count as 'belonging' to it? How do we know which features are relevant to a judgement about genre? And is the point of thinking about genre to assign texts to the relevant class, or rather to say something useful about what a text means or how it works?

- Do texts in fact 'belong' to a genre, in a simple type/token relation (general form/particular instance), or should we posit some more complex relation, in which texts would 'perform' a genre, or modify it in 'using' it, or only partially realise a generic form, or would be composed of a mix of different genres?

- What happens when genre frames change, as in the case when a newspaper headline is read as a poem, or when the 'same' text is reinscribed in a book as an 'example' of a genre? Do texts have a definite and fixed structure, and if they do, to what extent does this limit the ways they can and should be read?

- To what extent and in what way does the setting or frame of a text govern the salience and function of its various elements? If we know the genre to which a text belongs, can we predict what it will be like?

- What exactly is the 'setting' of a genre? Is it a matter of physical context, or of something immaterial? Where does its regulative force come from? Is it an empirical fact, or does its power derive from the fact that it is a *kind* of setting?

- Given the diversity of dimensions along which genre can be defined (formal structure, thematic structure, mode of presentation, rhetorical function ...), is it possible to produce a coherent account of the interrelations between them?

[...] these are interesting problems, because they go to the heart of the way meaning and truth are structured, circulated, and controlled in a set of complex social relations of discourse. The category of genre is a privileged object of study because

it supposes that questions of meaning and truth are always questions of form and of the situation of utterance [...]; because it has to do at once with systems and with historical change; and because it ranges over every level of the symbolic order, of our social world and of every other." (Frow 2015 s. 11-12)

"One of the most incisive (and concise) explanations of the major problems of genre has come from Robert Stam who identifies four key difficulties of generic labels that are worth recapitulating: 1) extension: generic terms can often be too narrow to represent their subjects accurately while they are also, frequently, too broad to capture fully the nuance of individual works; 2) normativism: generic terms can lead to simplistic membership criteria that are then reduced to a crude tick-box exercise in merely existing categories; 3) monolithic definitions: genre can be tyrannous and lead to the false assumption that one generic title will be sufficient to characterise a work or series of works; and 4) biologism: genres are fallaciously believed to evolve in a standardised way over a common 'life cycle'." (Stam i artikkelen "Text and Intertext: Introduction", 2000; her gjengitt fra http://www.neovictorianstudies.com/past_issues/6-1%202013/NVS%206-1-5%20M-Eve.pdf; lesedato 12.12.22)

Det er mye usikkerhet om hvordan sjangerfenomenet best bør forstås: "A number of perennial doubts plague genre theory. Are genres really 'out there' in the world, or are they merely the constructions of analysts? Is there a finite taxonomy of genres or are they in principle infinite? Are genres timeless Platonic essences or ephemeral, time-bound entities? Are genres culture-bound or transcultural? ... Should genre analysis be descriptive or proscriptive?" (Robert Stam sitert fra Chandler 2000).

Den franske forfatteren Victor Hugo skrev i forordet til diktsamlingen *Oder og ballader* (1826): "Man hører hele tiden når det gjelder skriving av litteratur at det snakkes om *verdigheten* til en sjanger, det *passende* for en annen, *grensene* for denne og *friheten* for den andre; *tragedien* forbyr det som *romanen* tillater; *sangen* tolererer det som *oden* forsvarer, osv. Forfatteren av denne boka [altså Victor Hugo] forstår dessverre ikke noe av dette; han ønsker å forstå det, men finner bare ord; det virker for han som om alt som virkelig er vakkert og sant, er vakkert og sant overalt", dvs. i alle typer tekster uten sjangertvang (her sitert og oversatt fra Combe 1992 s. 7).

Den italienske litteraturkritikeren Benedetto Croce hevdet at ingen sjanger har et iboende "vesen", men at hvert enkelt verk i sitt vesen er unikt (gjengitt fra Kayser 1973 s. 332). Croce avviste det normative ved sjangrer, altså regler som sa "man kan og man kan ikke", reguleringer for hva sjangrer kan romme og som han mente stammer fra menneskets behov for klassifiseringer og nyttetenking (gjengitt fra Canvat 1999 s. 31).

Croce hevdet at hvert verk er som en levende, individuell skapning som har sin "individuelle lov". Han skrev: "Kunstneren som skaper kunst har ikke behov for noe annet enn det universelle og det individuelle, eller bedre sagt, for det individualiserte universelle." (sitert fra Dambre og Gosselin-Noat 2001 s. 55) Hans estetikk er ifølge en fransk forsker påvirket av den romantiske periodens individualisme og "originalitetskult" (Dominique Combe i Dambre og Gosselin-Noat 2001 s. 55). Croce mente at sjangertenkning og -inndeling hindrer kreativitet (Michler 2015 s. 27). Regulering innen sjangrer og originalitet står i motsetning til hverandre (Michler 2015 s. 65).

Sjangrer er "both formal and social, individual and collective 'vehicles of meaning', since the focus was on individuals, as members of a common world, who engaged with formal, yet shared categories of production, in order to work out their own difference and originality." (Alačovska 2013 s. 25) Det er en "basic hermeneutical assumption that production and reception are fundamentally genre-bound, or generic in nature." (Alačovska 2013 s. 47)

Den franske litteraturtkritikeren og filosofen Maurice Blanchot skrev i *Boka som skal komme* (1959): "Det eneste viktige er boka slik den er, langt unna sjangrer, utenfor rubrikker, prosa, poesi, roman, vitnesbyrd, som den nekter å la seg innordne under og som den nekter å gi makt til å fastlegge dens plass og bestemme dens form. En bok tilhører ikke lenger en sjanger, enhver bok kommer [relève de] kun fra litteraturen … Alt skjer altså som om sjangrene er oppløst, mens litteraturen alene bekrefter seg selv …" (her sitert fra Larthomas 1998 s. 17).

De franske surrealistene André Breton og Paul Éluard skrev i "Notater om poesien" (1945) at fantasien ikke lar seg begrense av prinsipper, lover, former og lignende, dermed lar ikke fantasifulle tekster seg plassere innen sjangrer (gjengitt fra Dambre og Gosselin-Noat 2001 s. 51).

"(i) genre is universal, in that every text participates in genre in some way;
(ii) genres have no definitive point of origin or conclusion but rather emerge gradually and develop in complex ways;
(iii) genres are maintained through both repetition and development of convention;
(iv) genres shape fictional worlds;
(v) genres have both industrial contexts and cultural contexts, based on how they are produced, which is not always the same as how they are received or used;
(vi) genres function as part of a system through which they interact with other genres;
(vii) genres reveal the cultural assumptions and subjectivities of those participating in them." (McLaren 2018 s. 11)

Ifølge den franske litteraturforskeren Karl Canvat er det fem faktorer som avgrenser en (litterær) sjanger:

1. institusjonelle faktorer: faktorer som avgjør og ofte begrenser produksjonen av tekster, f.eks. en sjangers status på det litterære feltet
2. ytringsfaktorer: om det som ytres er muntlig eller skriftlig, alvorlig eller spøkefullt, om den som ytrer noe er en reell person eller en fiktiv skikkelse, osv.
3. intensjonelle faktorer: hvordan ytringen er ment å påvirke mottakeren
4. formelle faktorer: tekstenes struktur på alle nivåer
5. tematiske faktorer: tekstenes tema, emne, innhold
(Canvat 1999 s. 86-87)

Ana Alačovska har i et verk om reiseguidebøker denne opplistingen av sentrale dimensjoner ved sjangerbegrepet: "1) every production act is genre-bound, and by corollary genres are a necessary even systemic condition, either enabling or constraining, of cultural production; 2) the interplay between innovation (original work) and tradition (epigone work) is enshrined in genres, so that genres immanently offer the resolution of the dichotomy between structure and agency; 3) genres are what makes the text historically and locally intelligible and communicable, so that they unite recipients and producers, reception and production, and 4) genres are social and institutional unities of individual textual instances, thus they offer to overcome the separation between text and context: that is, cultural objects and contextual factors of production such as organizational, managerial and institutional work that goes into a genre's production, distribution and definition." (Alačovska 2013 s. 18)

"[T]hree approaches to genre study:

- 'The aesthetic approach includes all attempts to define genre in terms of a system of conventions that permits artistic expression.'

- 'The ritual approach sees genre as an exchange between industry and audience, an exchange through which a culture speaks to itself.'

- 'The ideological approach views genres as an instrument of control … genres are ideological insofar as they serve to reproduce the dominant ideology.' " (Jane Feuer sitert fra Burton 2010 s. 29)

"Genre, because it acts as a kind of cultural shorthand, is one of the arenas in which the patterns and contradictions of ideology become visible. Consistency of musical style-genre-audience associations can underscore the deeply entrenched nature of these connections, while rapid changes in the relationship between any of these three terms can underscore their contingency." (Brackett 2016 s. 26)

Filmforskeren Christine Gledhill "argues that genres exist in three contexts: as an "industrial mechanism," where texts are shaped to fit within a popular genre in order to be financially successful, "aesthetic practice" which is the codes and conventions that allow texts to be understood through that genre, and "an arena of

cultural-critical discursivity," where consumers discuss the meaning and importance of a text (2000, 223)." (McLaren 2018 s. 16)

"[G]enre manifests existing cultural norms. From another angle – sociological or rhetorical – one might move in the reverse direction and use the generic traits of concrete utterances to understand broader cultural norms: "Genres […] open a window onto communicative norms shared by groups of people in certain situations." (Berg, 2011, p. 89)" (Sune Auken i Auken, Lauridsen og Rasmussen 2015 s. 155)

Sjanger kan oppfattes som "a form of symbolic action: the generic organisation of language, images, gestures, and sound makes things happen by actively shaping the way we understand the world. [...] far from being merely 'stylistic' devices, genres create effects of reality and truth, authority and plausibility, which are central to the different ways the world is understood in the writing of history or of philosophy or of science, or in painting, or in everyday talk. These effects are not, however, fixed and stable, since texts – even the simplest and most formulaic – do not 'belong' to genres but are, rather, uses of them; they refer not to 'a' genre but to a field or economy of genres, and their complexity derives from the complexity of that relation." (Frow 2015 s. 2)

"Literary studies has taught us to approach the idea of genre with caution and awareness that genres are better understood as situational framings rather than immutable categories that correspond to deep structures inherent in the literary work itself. Of course, that has never stopped thinkers from trying to devise systems that account as comprehensively as possible for categories of literary production dominant during their day – and ideas of genre dating back to the ancient Greeks still have substantial influence on the way that we experience and process literary experience today. In his *Poetics* Aristotle offered tragedy, epic poetry, and comedy as core genres and provided a detailed analysis of the dramatic structure of tragedies as they were written in his time (Aristotle, 1997). Neoclassical approaches continued to seek universally valid systems for classifying and describing texts (Barwarshi and Reiff, 2010). Northrop Frye discusses the archetypal mythos and the triad of comedy, romance, and tragedy within principal genres of rhetoric including drama, epos, fiction and lyric (Frye, 2000)." (Rettberg 2019 s. 8)

En tilstand "of 'untidiness' has to do probably with the long-lasting existence of the category of genre that has spanned more than two millennia, since it is at least as old as Aristotle. Over the centuries, it has been used and reused, abused and accused, denied and cursed, celebrated and cherished, in various contexts, to various ends, within various disciplines. A category loaded with such baggage defies a unitary or definitive definition of either its ontological or pragmatic status." (Alačovska 2013 s. 17)

Enkeltverk kan "belong to the genre (or, to use Tzvetan Todorov's expression, that "manifest" the genre […] Todorov's definition, according to which genres are the "relays by which the [individual] work enters into contact with the universe of literature," or Michael Riffaterre's definition, according to which a genre is "a structure of which [individual] works are the variants," […] as Riffaterre has strikingly put it, a genre is "a phantom form that exists only in the mind of the reader" " (Suleiman 1983 s. 7-8). Et verk kan manifestere en bestemt sjanger, eller flere sjangrer (Tzvetan Todorov gjengitt fra Dion m.fl. i 2001 s. 13-14).

"[C]ontemporary discussions have treated literary genre as situated action rather than universally applicable typology. Todorov sees genre primarily as the result of institutional discourses that constitute norms. Individual texts are produced and understood in relation to those norms: "A genre, literary or otherwise, is nothing but this codification of discursive properties" (Todorov, 1976, p. 162). Todorov understands the origin of genres to be prior genres, and genre to be a process of continuous transformation: "by inversion, by displacement, by combination" (p. 161). Jacques Derrida discusses "the law of genre" – the idea that genre has the function of imposing norms on literary and cultural practices: "As soon as the word 'genre' is sounded, as soon as it is heard, as soon as one attempts to conceive it, a limit is drawn. And when a limit is established, norms and interdictions are not far behind: 'Do,' 'Do not' says 'genre,' the word 'genre,' the figure, the voice, or the law of genre" (Derrida, 1980, p. 56). In Derrida's view, genre functions more to exclude forms of literary practice than to elucidate them: "... as soon as a genre announces itself, one must respect a norm, one must cross a line of demarcation, one must not risk impurity, anomaly, or monstrosity" (p. 57)." (Rettberg 2019 s. 8-9)

" "Genres can be defined as patterns/forms/styles/structures which transcend individual art products, and which supervise both their construction by artist and their reading by audiences" (Ryall 28, qtd. in Lacey 132). As Nick Lacey describes in his excellent introduction to the way in which literature, film, and television employ genre in different but related ways, "Genre exists in the space between artists, audiences and the text itself" (133)." (Blackford 2004 s. 45) "Based on our identification of genre, we make assumptions not only about the form but also about the text's purposes, its subject matter, its writer, and its expected reader." (Amy Devitt sitert fra Auken, Lauridsen og Rasmussen 2015 s. 161)

Den argentinske forfatteren Jorge Luis Borges holdt et foredrag om detektiv-fortellinger der han stilte spørsmålet "whether literary genres exist. Responding to his own musing, he says: "A fitting reply to this would be that although all individuals are real, to specify them is to generalize them... To think is to generalize, and we need these useful Platonic archetypes in order to say anything." For Borges, literary genres are like his monsters: "useful Platonic archetypes." Like the child who has "already seen the tiger in a primal world of archetypes" and thus recognizes a tiger in the zoo, so too the reader recognizes literary works in relation

to their generic type. Both imaginary beings and works of literature involve the relation of particular instances to overarching categories, the relation of singularity to universality. […] he regularly associates Platonic archetypes with both imaginary beings and literary genres." (Gracia, Korsmeyer og Gaché 2002 s. 65 og 72)

"A genre, one might say, is a conventional function of language, a particular relation to the world which serves as norm or expectation to guide the reader in his encounter with the text." (Culler 1986 s. 136) Sjangrer danner "multidimensional frameworks of expectation" (Peter Seitel sitert fra Auken, Lauridsen og Rasmussen 2015 s. 167). "To write a poem or a novel is immediately to engage with a literary tradition or at the very least with a certain idea of the poem or the novel. The activity is made possible by the existence of the genre, which the author can write against, certainly, whose conventions he may attempt to subvert, but which is none the less the context within which his activity takes place, as surely as the failure to keep a promise is made possible by the institution of promising." (Culler 1986 s. 116)

"Studies of genre are studies of social activity as it is here and now. […] To recognize a particular text type is to recognize a particular communicative situation and activity in which that type of text (genre) is used to accomplish a given task." (Jack Andersen i https://asistdl.onlinelibrary.wiley.com/doi/full/10.1002/aris.2008.1440420115; lesedato 06.03.24)

En sjanger "is a relatively stable, expectable form of communication. Genres are addressed to particular communities and fit into particular activities in the lives of that community's members. Of course, a given genre might be addressed to several different purposes simultaneously, or even to several different communities, but it stands to reason that a genre cannot be too many things to too many kinds of people without diluting its usefulness for any one of them. It is probably best to identify a genre with a particular medium: a folk song goes through important changes in its transition from live performance to audio recording to music video. A novel might not change its words in the transition from paper to CD-ROM, but nobody really knows whether anyone has any use for a novel on a CD-ROM [...] It helps to think of a genre in historical terms as the product of an ongoing process of coevolution between its producers and consumers. Genres are effectively codesigned with forms of activity, even if this codesign process might be unconscious, haphazard, or even the result of conflict between parties with differing interests or worldviews. In particular, every genre implies a distinctive constellation of relationships: it is supposed to be useful to members of a given community, in activities whose forms and purposes are heavily influenced by relationships with the members of particular other communities." (Steve Jones i https://pages.gseis.ucla.edu/faculty/agre/tno/november-1995.html; lesedato 25.03.21)

“[T]he study and understanding of genre is as much grounded in a study of society as in a study of texts and one does not gain this kind of understanding by producing pure taxonomies of texts.” (Jack Andersen i https://asistdl.onlinelibrary.wiley.com/doi/full/10.1002/aris.2008.1440420115; lesedato 06.03.24) “All genres are also *tools* for living in society, chunks of communication that do work, and are designed to do that work, be it to educate, to test, to open a channel of communication, to punish, or merely to amuse. Finally, all genres are *frameworks of expectation*, established ways of creating and understanding that facilitate human interaction and the communication of meaning. […] Generic expectations attune the audience’s imagination and prepare its response.” (Seitel 2003)

“Genres are tools with the aid of which orientation becomes possible; they are means through which everyday life and non-everyday life can be experienced as meaningful and ordered” (Horst Steinmetz sitert fra https://muse.jhu.edu/book/4157; lesedato 09.11.22). “Genres are not only pragmatic organizational systems, but demonstrates of the ways in which literature processes and interprets historical reality. Literary genres, then, order the system of literature in accordance with the interpretation of the world which is current outside literature. From this assumption Steinmetz deduces that periods of strict adherence to genre conventions are characterized by stable social conditions, and, conversely, that modifications in genre conventions show that current interpretations of the world are losing authority and “new world-views are developing” (Steinmetz 1985, 253). Steinmetz’s view implies a chronological simultaneity between socio-political events, epistemological changes and literary transformations. Although this may not always be the case, and there may be significant gaps between the different poles, it is unquestionable that literary transformations do eventually relate to, in certain cases even anticipate, such changes.” (Cristina Della Coletta i https://muse.jhu.edu/book/4157; lesedato 09.11.22)

Sjangrer har blitt definert som modeller for tekster som avgrenses ut fra både teksteksterne og tekstinterne faktorer (Wolfgang Raible gjengitt fra Michler 2015 s. 30). “Enligt litteraturvetaren Anders Öhman kan “genren liknas vid en kartbild som anger de viktigaste linjerna i det territorium som ska gestaltas”. Uttryckt på ett annat sätt kan genren liknas “vid en bruksanvisning som antyder vilka frågor som kommer att ställas. Därför ger genren ett bestämt perspektiv på världen, även om det inte gör anspråk på att säga något om hela världen”. Genren säger i regel också något om sina läsare och deras förväntningar. Det är nämligen “i genrevalet som estetiska, etiska, ideologiska och sociala aspekter blir synliga”, menar Öhman.” (Bergström 2014 s. 19)

“Texts and contexts are not considered as two distinct categories in genre theory, but text is integral to both context and action” (Jack Andersen i https://asistdl.onlinelibrary.wiley.com/doi/full/10.1002/aris.2008.1440420115; lesedato 06.03.24).

For den franske filosofen og litteraturforskeren Paul Ricoeur er sjangrer "systems of rules, codifications and conventions that assign meaning and action (not just classifications or taxonomies) to gestures or statements, within which individual action takes place […] Producers as first-order configurative users of genre think, feel, experience, and act in and through the genre system they work in and inhabit. To read or write, Ricoeur argued, is to inhabit the world of the text as a genre, and to let it guide practical action. Thus genre should be studied as operative in practice, as *a mediator of action* which is meaningful to its users-producers and, as such, makes them act and do, feel and experience things in certain ways (Hennion 2003; DeNora 2003). In this sense, a pragmatic understanding of the genre becomes prominent: genres are complex sign systems that fundamentally pattern and order, or 'symbolically mediate' (in Ricoeur's and Geertz's sense), the course of producer action and self-interpretation, as the producer openly engages with the genre in the course of his production and labour." (Alačovska 2013 s. 25 og 27)

I artikkelen "Cultural analysis in historical sociology" (1991) skriver Anne Kane at "the analytical autonomy of culture needs to be situated in 'arenas of action' whereby the 'concrete autonomy' of culture becomes situated in concrete (lived, formulated, emoted) historical processes, and thus visible and researchable on a social plane […] The 'organizing role' of the genres, therefore, is what should be studied 'in the arenas of action', since it is here that the dominant properties of the genre will be grasped as acted upon through use, interpretation, contestation and negotiation by relevant actors/authors." (Alačovska 2013 s. 43-44)

"Texts and genres are forms of social action, which implies that people create texts and they read texts within particular social contexts. Different contexts – professions, social organizations etc. – use and produce different sets of genres (Devitt, 1991). Thus genres are levers (Bazerman, 1994) not only, in order to "... create consequential social action ..." (Bazerman, 1994, p. 79). Genres also work as levers for a historian keen on localizing uses and understandings of information. It is however important to acknowledge that writing as a form of social action is not solely connected to an individual's urge for writing or producing text in solitude. Genres are knots between the social and the individual (Russell, 1997). Genres are part of genre sets in various ways connected to various genre systems, which again are part of human activity systems (Bazerman, 2004). Very aptly put, activity systems revolve around all sorts of tool-based human activity including writing. Nevertheless, in all activities genres help people to navigate, understand, perform, and realize these activities (Bazerman, 2004)." (Laura Skouvig i Andersen 2015 s. 137) Å bestemme hva som utgjør en sjanger, innebærer blant annet å avgrense den i et system av sjangrer (Adam og Heidmann 2009 s. 18).

"Every work of literature belongs to at least one genre. Indeed, it is sure to have a significant generic element." (Fowler 1982 s. 20) "[G]enre is ubiquitous in literature, as the basis of the conventions that make literary communication possible. [...] In particular, nothing about contemporary literature leads us to

suppose that genre is now at last becoming obsolete – except that, as always, there is the perennial need to revise generic groupings yet again." (Fowler 1982 s. 36)

"[E]ven the most complex and least formulaic of texts is shaped and organised by its relation to generic structures. Genre [...] is a universal dimension of textuality." (Frow 2015 s. 2) Sjangrer "enforce constraints on the possibilities of meaning, and production and reception relationships" (Hodge og Kress 1988 s. 266).

"[T]his is the only way we know about the structures of genre: through particular texts from which we extrapolate a more general logic. […] a shift of context is a normal and central part of human language, and it is one of the reasons why there is no simple fit between a text and a genre." (Frow 2015 s. 49)

"Genre reduces the complexity of the background knowledge required and enables cognitive focusing. The French theorist Jean-Jacques Lecercle says of the encyclopaedic organisation of cultural knowledge that it relates meanings to sets of contexts by guiding and constraining the reader's inferences from the text. But this is not to say that this information, these generically organised knowledges, exist in some mental cupboard as ready-formed resources, since they are 'not only a body of knowledge and belief, but also the operation that, in a context, selects the relevant information and gives it computable shape, or from a text infers a relevant context' (Lecercle 1999: 203). Rather than taking the form of explicit and articulated propositions, they are something like an emergent form, the result of use rather than pre-existing it." (Frow 2015 s. 92)

I antikken og senere ble det stilt opp en rekke regler som alle som ville skrive innen en bestemt sjanger, måtte forholde seg til. Slike normative krav baserte seg på en overbevisning om at alle sjangrer var former gitt oss av "naturen", og at greske verk hadde realisert formene på en fullendt måte og dermed vist hva de evig gyldige mønstrene består i (Kayser 1973 s. 331). Den tyske dikteren Johann Wolfgang von Goethes ideer om "poesiens naturformer" henger nært sammen med hans "morfologiske naturstudier" (Michler 2015 s. 74). Han oppfattet det episke, lyriske og dramatiske som slike naturformer (Genette 1979 s. 67). Deres kjennetegn er

- Epos og romaner er utbroderende fortellinger, innholdet byr på en verden, ekstrovert og ekspanderende

- Lyriske dikt er knappe, konsentrerte og strengt stiliserte, innholdet er noe indre i mennesket, jeg-sentrert og monologisk

- Dramaer er pluralistiske, der mange personer taler, handlingen framføres, og jeg'et bak teksten synes å forsvinne
(gjengitt fra Völker 1986 s. 103)

I episke sjangrer er det tale om andre, i lyriske sjangrer tale om seg selv og i dramatiske sjangrer tale som andre.

"[T]he epic, the dramatic, the lyrical, which are adjectival in nature rather than nominal, are larger than the individual genres, which they contain. Goethe thus distinguishes, in two of the notes appended in 1819 to the *Westöstlicher Divan*, between the multiplicity of genres proper or *Dichtarten* (allegory, ballad, drama, elegy, epistle, fable, idyll, ode, novel, parody, romance, satire ...), with their heterogeneous criteria, and the three 'natural forms', the *drei echte Naturformen der Dichtung*: the epic mode of lucid and detached narration, the lyric mode of enthusiastic excitement, and the dramatic mode of personal action (Goethe 1966: 480). The latter are essential, 'inner forms' rather than contingent and historically variable ways of writing, and they divide the universe of writing between three different sets of expressive and conceptual capacities. Stephen Owen (2007: 1391) neatly describes their logic as a distinction between 'speaking about another, speaking for oneself, speaking as another'." (Frow 2015 s. 65)

Sjangrer forandrer seg gjennom historien; "sjangrene er i evig bevegelse" (Bronckart 1996 s. 76). Men lyrikk, epikk og dramatikk er mer "overhistoriske" enn f.eks. sonett, pikareskroman og filmmusikal.

I James Joyces roman *A Portrait of the Artist as a Young Man* (1916) sier fortelleren: "Art necessarily divides itself into three forms progressing from one to the next. These forms are: the lyrical form, the form wherein the artist presents his image in immediate relation to himself; the epical form wherein he presents his image in mediate relation to himself and to others; the dramatic form, the form wherein he presents his image in immediate relation to others." (her sitert fra Frow 2015 s. 66)

"Emil Staiger (1991) conceives the three *Naturformen* as styles rather than as genres, which means that a drama may, for example, be 'lyrical' in its expressive key (*Tonart*). This move, which distinguishes between the 'stylistic' and 'generic' dimensions of 'lyric', 'epic', and 'drama', generates a tension between the natural kinds and genres proper and thus indicates a much wider range of possible combinations." (Frow 2015 s. 67)

Den tyske forskeren Hans Robert Jauss mener at teori om litterære sjangrer "seeks a path between 'the Scylla of nominalist scepticism that allows for only aposteriori classifications' (that is, it allows one to use only the concepts that a period itself elaborates) and 'the Charybdis of regression into timeless typologies' (Jauss 1982: 78). [...] Genres are not logical classes but rather '*groups* or *historical families*. As such, they cannot be deduced or defined, but only historically determined, delimited, and described' (Jauss 1982: 80). This does not mean, however, that their historicity is purely contingent. Just as genres form a horizon of expectations against which any text is read, so they are themselves subsumed within a broader

horizon formed by a period's system of genres. [...] this move from 'theoretical' to 'historical' genres, seen as a historically specific codification of particular clusters of discursive properties" (Frow 2015 s. 76).

Sjangrer er "forms of text which link kinds of producer, consumer, topic, medium, manner and occasion [...] genres are socially ascribed classifications of semiotic form." (Hodge og Kress 1988 s. 7) "In the media, systems of classification [...] establish hierarchies of values, by attributing high or low cultural status to media products. As a system of classification, genre is therefore intimately connected to power in that the attribution of low status to a media genre, say soap operas, usually involves the attribution of a similar status to the soap opera audience too. We can see, then, that studying genre helps us to understand how systems of cultural classification and taste are socially stratified, and so reflect and reinforce power relations." (Gill Branston i Gillespie og Toynbee 2006 s. 48)

Det er vanlig "to consider genre, following Linnaeus, as a classificatory category; for example, a story may be classified as a myth, legend or tale. The value of classification is seen to lie in its use as a research tool for categorizing and filing individual texts, that is, as an effective storage and retrieval system. This, in turn, can lead, as might be expected, to the devising of the genre maps that place particular genres along various kinds of planes such as the prosaic/poetic and the secular/religious. However, it is apparently common in this classificatory work to consider genres as 'ideal types' rather than as actual entities. Actual texts will deviate from the ideal in various kinds of ways." (Swales 1990 s. 34)

"Genres exist in a systemic relation with other genres; a genre system is both an order of differential relations and a hierarchy of value. [...] When a text is shifted from one system to another – by surviving into another period, for example, or by translation – its function and value, and thus its generic force, will alter. [...] Conversely, continuity of generic label may disguise discontinuities in form and function. Genres have no transhistorical essence, only historically changing use values." (Frow 2015 s. 166-167)

"Writing about the eighteenth-century Russian ode, Yuri Tynianov notes that the assignment of a text to a genre takes place only in relation to a particular generic system. What this means is that 'if a work is torn from the context of a given literary system, and transposed into another, its colouring changes, it acquires other features, it enters another genre and loses its own genre, and in other words, its function becomes different' (Tynianov 2003: 565). This implication of the concept of system has been of central importance to the Russian Formalists, particularly to Tynianov, since it requires us to understand that texts do not have an identity with themselves: their forms of coherence and the functions they perform change as the system itself changes, and this systemic change in turn shifts the balance between the genres. What we think of as the 'same' text will change as it passes from one system to another, either in its passage through time, and thus its introduction into

very different contexts, or in its translation into other systems." (Frow 2015 s. 140-141)

En fransk forsker hevder at sjangerbegrepet har endret seg gjennom tre store epoker som han kaller den klassiske, den moderne og den postmoderne (Canvat 1999 s. 39). Det klassiske sjangerbegrepet har tradisjon og konformitet som idealer, som kom til uttrykk gjennom gjentagelser. Modeller som var gjenkjennelige for alle og ansett som svært verdifulle, skulle etterlignes. Det klassiske idealet er en ordnet verden, uten avvik fra rådende standarder. Det moderne sjangerbegrepet, som oppstod under romantikken mot slutten av 1700-tallet, innebærer derimot en sterk vektlegging av originalitet, og dermed vilje til å ta avstand fra det etablerte. Individet må få uttrykke seg fritt, også når det gjelder sjangrer. Det postmoderne sjangerbegrepet rommer en ambivalens overfor selve sjangerfenomenet, altså både aksept og kritisk distansering (Canvat 1999 s. 40).

Den tyske litteraturforskeren Hans Robert Jauss hevdet at "ethvert litterært verk tilhører en sjanger, som ganske enkelt innebærer å bekrefte at ethvert verk forutsetter en forventningshorisont, dvs. et sett av regler som allerede finnes og som styrer leserens (publikums) forståelse og som gjør det mulig for leseren å sette pris på opplevelsen av verket." (Jauss sitert fra Canvat 1999 s. 76)

"I nutidens litteraturvidenskabelige diskussion bliver genreteoriens relevans ofte tematiseret og diskuteret. For hvis genrebegrebet ikke bruges i kritisk forstand, er det i fare for at blive reduceret til en statisk typologiserings- og kategoriserings-princip, der hverken tager hensigt til tekstens æstetik og hybridtekster og genreblandinger eller til genren som dynamisk kategori. Denne reducering kan ske ved at læse efter en 'genreskabelon', som teksten skal tilpasses, eller omvendt, når en tekst presses ind i et genrekorset, der ikke passer hele tekstens 'krop'. I et receptionsæstetisk perspektiv kan det angående genrer konstateres, at der altid findes en forventningshorisont, som opbygges på baggrund af en litterær og kulturhistorisk kontekst. Teksten bliver skrevet ud fra forfatterens forventnings-horisont, og også hos læseren er der bestemte forestillinger og forventninger, der knyttes til enkelte genrebetegnelser. Så læses der efter hvordan en given tekst tilfredsstiller disse forventninger. Når det så gælder genrebetegnelser til nye bøger, bliver ofte netop læsernes genreforestillinger og -forventninger brugt til salgsargument og strategi i forlagenes markedsføring, hvormed den skønlitterære tekstproduktion kategoriseres." (Unckel 2004)

"Since a particular genre does not exist exclusively by virtue of its own constitutive features, but also – and above all – in terms of its relationship with other norms, labels or discursive conventions, a literary work always possesses a given generic value both within and without each of the genres, sub-genres and modes of representation it belongs to, "straddles across" or subverts." (Delville 1998)

Det har blitt hevdet at franskmannen André Gides *Jordens frukter* (1897) "ikke tilhører noen sjanger", men er et udefinerbart verk, verken poesi, roman eller essay (Raimond 1985 s. 210).

Den franske filosofen Jacques Derrida mener at "a text cannot belong to no genre, it cannot be without... a genre. Every text participates in one or several genres, there is no genreless text" (Derrida sitert fra Chandler 2000). Det er altså "participation without belonging" (Derrida sitert fra Auken, Lauridsen og Rasmussen 2015 s. 177). Det finnes et enormt antall sjangerblandinger, undersjangrer og transformasjoner av sjangrer, men uansett om disse er kjente eller ugjenkjennelige, "tilhører" en tekst alltid en sjanger (Molinié 1998 s. 113-114). Enhver sjanger "kan alltid inneholde mange andre sjangrer" (Genette 1979 s. 70). "[T]he number of genres in any society is indeterminate and depends upon the complexity and diversity of society" (Carolyn R. Miller sitert fra Swales 1990 s. 43).

Alle sjangrer har flytende grenser (Heizmann 2016 s. 15). Sjangerbegrepet er "extremely slippery" (Swales 1990 s. 33).

En fransk litteraturforsker skiller mellom "makrosjangere" som f.eks. roman og "mikrosjangere" som f.eks. historisk roman (Jean Molino i https://libgen.ggfwzs.net/book/51806319/76375d; lesedato 29.03.23).

Det kan ifølge David Brackett ikke finnes "a genre-less text – that is, a text so dissimilar to other texts that it could not under any circumstances be grouped with another." (2016 s. 3)

"Simply because a musical text may not (to paraphrase Jacques Derrida) belong to a genre with any stability does not mean that it does not participate in one, a distinction that emphasizes the temporal, experiential, functional, and fleeting quality of genres while nonetheless retaining the importance of the genre concept for communicating about texts. […] a given genre and the texts that participate in it" (Brackett 2016 s. 3 og 7).

Derrida mener at verk *deltar* i sjangrer, ikke *tilhører* dem eller er medlemmer av dem (her gjengitt fra Michler 2015 s. 28). Han dekonstruerer fenomenet tilhørighet (Michler 2015 s. 30). Han hevder at "a text would not *belong* to any genre. Every text *participates* in one or several genres, there is no genreless text, there is always a genre and genres, yet such participation never amounts to belonging." (sitert fra Frow 2015 s. 27) "The law of genre is a law of purity, a law against miscegenation. Yet lodged at the heart of this law is another, 'a law of impurity or a principle of contamination' (Derrida 1992: 225) which registers the impossibility of *not* mixing genres. [...] For all its productive ambivalence, Derrida's argument participates in (I won't say 'belongs to') a familiar post-Romantic resistance to genre understood as

a prescriptive taxonomy and as a constraint on textual energy. [...] Derrida is right to distinguish between participation and belonging" (Frow 2015 s. 28 og 30).

Derrida mener at "genrer er permanent provisoriske, men ikke fordi deres egentlige essens som homogene kun kan tilstræbes ironisk. Genrer er, som Schlegel, Croce, Spingarn, Tyjanov og de Man iagttog det, altid heterogene; også ved nærmere teoretisk refleksion. Derridas konsekvens i "The Law of Genre" [1980] er dog positiv, hvad angår genrernes eksistens og relevans. Heterogenitet, forstået som interferenser mellem forskellige genrer, er på spil, åbenlyst eller ikke, i alle værker, og er et afgørende karakteristikum i Derridas genrebegreb. Alle genrer har dét tilfælles, at de defineres som særegne og indbyrdes adskilte – men det betyder kun, at et begreb om genrer som homogene entiteter må falde. […] vi bliver i stand til at genkende de sproglige sammenhænge, teksten er i og af: "Every text *participates* in one or several genres, there is no genreless text, there is always a genre and genres, yet such participation never amounts to belonging. And not because of an abundant overflowing of a free, anarchic und unclassifiable productivity, but because of the trait of the participation itself, because of the effect of the code and the generic mark. In marking itself generically, a text unmarks itself. It remarks of belonging belong without belonging, participate without belonging, the *genre designations cannot be simply part of the corpus*." Det er ikke det samme som, at styrke-forholdet blot er vendt om, så genrers egentlige essens nu er, at de er heterogene. Homogeniteten er ikke mere eller mindre provisorisk, end heterogeniteten er det. Derimod er det netop spændingen mellem de to ting, der får genrer til at ændre sig over tid: et værk lader måske én genres retorik eller hævdelse være mest tydelig, men også andre korresponderende kan være fulgt med i skabelsen af værket – og dem kan læsere fra andre historiske perioder så måske betone højere og mere – ligesom forfattere til nye værker indenfor samme genre kan lade dens retorik finde klangbund i andre genrer." (Teilmann 2003)

"[A]ctual literary practice in this century would seem, on the surface, to have so thrown away convention – in form, in content and in authorial role – as to render obsolete the very term genre itself. As Todorov remarks: "To persist in discussing genres today might seem like an idle if not obviously anachronistic pastime. Everybody knows that they existed in the good old days of the classics – ballads, odes, sonnets, tragedies, and comedies – but today?" (Todorov, 1976:159) However, the above quotation comprises the opening sentences of Todorov's paper and our genre knowledge of such papers leads us to expect, in this case quite correctly, that the author is indeed about to persist. He argues that the fact that works 'disobey' their genres does not mean that those genres necessarily disappear. For one thing, transgression, in order to exist, requires regulations to be transgressed. For another, the norms only retain visibility and vitality by being transgressed. This is the process, according to Todorov, of genre generation. 'A new genre is always the transformation of one or several old genres: by inversion, by displacement, by combination' (1976:161). He then turns to the issue of what genres are, and rejects a widely-held view, especially common in literary circles,

that genres are classes of texts. He prefers instead to argue: “In a society, the recurrence of certain discursive properties is institutionalized, and individual texts are produced and perceived in relation to the norm constituted by that codification. A genre, literary or otherwise, is nothing but this codification of discursive properties.” (Todorov, 1976:162)” (Swales 1990 s. 36)

“[S]ince ideological changes affect what a society chooses to codify, so change may come about from institutional sources as well as from individual experimentation with discursive (or discoursal) properties. These processes make it possible to claim that the whole issue of genre conventions and their realignment is central to the evolution of the creative arts – in film, in music, in art and in literature. On the last, Hepburn (1983) has this to say: “How a competent reader approaches a work of literature, his attitudes and expectations, depend importantly upon the genre he sees it as exemplifying. A work that rebels against genre-conventions equally relies on the reader’s recognition of the conventions being rejected. Aesthetically relevant features of a work may stand out only if its reader has a background awareness of the historical development of the genre, or of the style, that the work is transforming in its distinctive way and perhaps without direct allusion within the text itself. The work may demand to be seen against the foil of the whole tradition from which it stems, and which it modifies by its very existence.” (Hepburn, 1983:496) Thus a claim is advanced that an appreciation of genre is a necessary if not sufficient condition for an appreciation of literature. It is necessary because it not only provides an interpretative and evaluative frame for a work of art but, more to the point, that frame is as much *textual* as it is cultural, historical, socioeconomic or political.” (Swales 1990 s. 36-37)

“[G]enre is not a *property* of a text but is a function of reading. Genre is a category that we *impute* to texts, and under different circumstances this imputation may change. […] Genre is neither a property of (and located ‘in’) texts, nor a projection of (and located ‘in’) readers; it exists as a part of the relationship between texts and readers, and it has a systemic existence.” (Frow 2015 s. 111-112)

“A radical statement of this dependence of genre schemata on our uses and interpretations of texts is given by Adena Rosmarin: “Once genre is defined as pragmatic rather than natural, as defined rather than found, and as used rather than described, then there are precisely as many genres as we need, genres whose conceptual shape is precisely determined by that need. They are designed to serve the explanatory purpose of critical thought, not the other way around.” (Rosmarin 1985: 25)” (Frow 2015 s. 111)

“Re-classifying genre as a ‘formation process’ can be of help in dissociating ideas of genre from notions of Platonic ideals. As a move towards this dynamic mode of formation, Stephen Neale has framed the issue thus: “genres are not systems: they are processes of systematisation”. It may not, at first glance, be obvious what is meant by this statement. After all, who said genre was a system? System is meant

here as a collection of objects; as one might say ‘solar system’. […] to say that genre is a ‘process of systematisation’ acknowledges that the formation of such systems is a dynamic or behavioural process, an active undertaking of inclusion/exclusion and categorisation. ‘Genre’ becomes the name we might give to the drafting of a mutable set of rules for isolation. Such an approach to genre has several advantages, most clearly that in emphasising the dynamic nature of genre and acknowledging the constant negotiation of terminology within a changing environment it becomes possible also to pre-admit the defeat of our taxonomies to incorporate definitively their subject matter. Genre no longer becomes a substitute for the specificities of a work, a tool for re-inscribing preexisting norms, or a developmental certainty. Finally, this focus upon process also foregrounds the material conditions of production for cultural artefacts and the market services into which genre is pressed.” (Martin Paul Eve i http://www.neovictorianstudies.com/past_issues/6-1%202013/NVS%206-1-5%20M-Eve.pdf; lesedato 12.12.22)

“Much modern genre theory is genre-critical. That is to say, it is skeptical of the notion that firm classificatory categories exist, and suspicious of the idea that the properties of individual genres are essential. As an alternative to an essentialist understanding of genre – unless one is completely averse to genre, as was, for example, Benedetto Croce in his 1902 book *Estetica* (1902/1955) – we can, with Gunhild Agger (2005, p. 82), speak of a *relational position*, whereby genres are determined by the interaction among text, sender, and receiver in a particular historical context. This is a definition that emphasizes the unstable and processual aspect of genre, its development; and it is in the group of moderate critics who employ this definition that we can best find the groundwork for a rethought genre understanding: a less dogmatic, more mode-oriented account of genre. Here Wittgenstein’s concept of family resemblance may be an appropriate place to start, as it marks a dissent from a logic of structural essences. Wittgenstein’s concept is grounded in the fact that different types of games – board games, card games, ball games – can fruitfully be compared to one another; he concludes that the similarity among all the games can best be described by saying that they constitute a family, inasmuch as they exhibit a complicated network of similarities that overlap and intersect (Wittgenstein, 1953/2009, §§66-67). Within genre theory, this line of thought has been drawn upon by Alastair Fowler, among others. Fowler regards textual representatives of a genre as constituting “a family whose septs [clans or classes] and individual members are related in various ways, without necessarily having any single feature shared in common by all” (Fowler, 1982, p. 41). Fowler remarks that, by using family resemblance theory as a starting point, he can fulfill his own craving to set aside genre theory’s insistent focus on sorting texts into classes according to a series of shared essential characteristics. Whereas a class has defined boundaries, family resemblance is based on a complex network of traits. Not all the members of a family will necessarily possess” (Gorm Larsen i Auken, Lauridsen og Rasmussen 2015 s. 362-363)

Wittgenstein skrev: "[W]e see a complicated network of similarities overlapping and criss-crossing: sometimes overall similarities, sometimes similarities of detail. […] I can think of no better expression to characterize these similarities than 'family resemblances'; for the various resemblances between members of a family: build, features, colour of eyes, gait, temperament, etc., etc. overlap and criss-cross in the same way. – And I shall say: 'games' form a family." (her sitert fra Swales 1990 s. 50)

"Genre theorists often evoke Wittgenstein's notion of 'family resemblances' to explain how genres operate as categories. In *Philosophical Investigations*, Wittgenstein uses the example of 'games' to explain his idea: there are many different varieties of games, and there is no single defining feature common to every type of game, yet 'games' forms a coherent and recognizable category. What unites the different examples of games is not a single defining feature but 'a complicated network of similarities' (27e). Literary genres are linked through just such a network: a subgenre may possess a single defining feature – the historical setting in the case of the historical novel or a plot revolving around a crime in the crime novel – but that feature alone is not enough to constitute a generic tradition. Many novels involve romantic love, yet not all of them are romances. A further level of coherence to the category of romance novel comes from shared features and similarities of detail, though none of these other similarities is necessarily common to all members of the genre." (Anne H. Stevens i https://link.springer.com/chapter/10.1057/9780230275300_4; lesedato 15.09.22)

"[T]he literary market is a place of intense competition for readers' attention. Authors experiment, seemingly at random, sometimes failing miserably and at other times succeeding. Successful experimentation leads to imitation, which in turn can lead to a Producer's Game which can then lead to genrification." (Franco Moretti gjengitt fra https://link.springer.com/chapter/10.1057/9780230275300_4; lesedato 15.09.22)

Definisjoner av sjanger

En sjanger er en forholdsvis sosialt etablert og stabil måte å kommunisere på som er en hjelp til å utøve bestemte aktiviteter. Når noen personer har grunn til å kommunisere med hverandre, vil de ofte velge en sjanger som hjelpemiddel. Sjangrer oppstår som resultat av sosial samhandling og preger de sosiale aktivitetene ved å skape og avgrense rammene for utfoldelse. En sjanger oppstår og vedvarer der det *trengs*, dvs. for å tjene kommunikative formål.

"En sjanger er et spesifikt fortellemønster med stofflig-motiviske, dramaturgiske, formelt-strategiske, stilistiske, ideologiske konvensjoner og et fastlagt figurinventar" (Faulstich 2008 s. 29). Med "figurinventar" menes hva slags personer og roller som er vanlige i sjangeren. "A genre is a class of texts that can be described as having similar characteristics in terms of, for example, structure, style,

content, intended audience, social purpose, and communicative purpose. These characteristics can be observed at a text level (structure, style, content) and context level (intended audience, social purpose, communicative purpose).” (Liang 2015 s. 7)

Det finnes ingen stabil og koherent måte å klassifisere sjangrer på i forhold til hverandre, og det skyldes blant annet at sjangrer er “i bunn og grunn vage enheter” (Bronckart 1996 s. 76). Mange ulike kriterier kan brukes til inndeling og definering av sjangrer, blant annet: menneskelige aktiviteter (litterære sjangrer, vitenskapelige sjangrer, journalistiske sjangrer osv.), kommunikative effekter (episke sjangrer, poetiske sjangrer osv.), kommunikasjonsmiddelet (avisartikkel, reportasje osv.), innhold/tematikk (science fiction, krimroman, matoppskrift osv.) (Bronckart 1996 s. 76).

En sjanger avgrenses av bl.a. “en typisk sosial eller geografisk lokalisering […] spesifikke miljøer eller utstyrskjennetegn, figur- eller konfliktkonstellasjoner […] spesielle temaer eller stoff” (Eggo Müller sitert fra Kaufmann 2007 s. 55). Det noen “narrative og tematiske konvensjoner assosiert med sjangeren” (Matthieu Letourneux i https:// journals.openedition.org/belphegor/732; lesedato 05.11.21). Konvensjoner er ikke det samme som lover eller faste regler. Konvensjoner er dynamiske regler som kan endres raskt hvis folk ikke lenger aksepterer dem.

“Genres are not only dynamic responses to circumstances; each is a *dynamis* – a potential fusion of elements that may be energized or actualized as a strategic response to a situation.” (Kathleen H. Jamieson og Karlyn K. Campbell sitert fra Auken, Lauridsen og Rasmussen 2015 s. 102)

“In a sense, a genre reflects a culture which the participants in a community share, because they identify the recurrent situation or socially defined need from the history and nature of established practices, social relations, and communication media within organizations. […] From the organizational point of view, a genre is used in a process cycle that consists of enacting a genre and observing genre use.” (Takeshi Yoshioka og George Herman i http://ccs.mit.edu/papers/pdf/wp209.pdf; lesedato 19.07.16) “Genres are to be defined not in terms of the intrinsic structure of their discourse but by the actions they are used to accomplish; in Carolyn Miller’s words, they are ‘typified rhetorical actions based in recurrent situations’ [...] genre ‘acquires meaning’ from the kinds of situation it relates to (Miller 1994a: 37). It ‘embodies the type of recurring situation that evokes it, and ... provides a strategic response to that situation’ ” (Frow 2015 s. 14-15).

“[W]hether or not genius is a useful category or idea, the majority of ongoing cultural production is not so much about sudden bursts of innovation and the new, but the continual production of familiarity and the expected. The vast majority of cultural production, at any one time, involves working with recognisable generic

codes, conventions, rules and formulas – whether we think of music, film, novels or academic textbooks." (Keith Negus i Gripsrud 2001 s. 37)

"The 'genre system' enables and constrains authorial agency, in that it allows the author to choose between words, modes of presentation, tone, tropes and similar linguistic, semiotic or symbolic devices which are pertinent to that genre. Thus genres are 'constitutive rules' – culturally coded material, patterned complex signs, cultural and semiotic models – more than merely conventions, arbitrary contracts between readers and authors, or descriptive taxonomies" (Jonathan Culler gjengitt fra Alačovska 2013 s. 22).

"[T]he concept of genre – as a combination of various shared features of similarity, commonality and familiarity – still has the potential to furnish the reader with different techniques for improved understanding of the nature of texts that have certain features in common. […] the issue of genre is largely interpretive. Genre, among other things, concerns outlining various features that may function as general instructions and semiotic directions to be somehow used by the reader in any reading and interpretation process. Genre, to my mind, is a semiotic umbrella. […] Genre cannot be considered a modeling system until it functions as an investigating model of the family status of literary texts, namely a system of controlling of texts by various devices of classification, categorization, similarity, and differentiation." (Ibrahim Taha i http://french.chass.utoronto.ca/as-sa/ASSA-No14/article4en.html; lesedato 14.08.18)

"Genre guides interpretation because it is a constraint on semiosis, the production of meaning; it specifies which types of meaning are relevant and appropriate in a particular context, and so makes certain senses of an utterance more probable, in the circumstances, than others. E. D. Hirsch has enunciated this interpretive role of genre with great clarity. In his understanding of it, genre is neither a collection of texts nor a set of lists of essential features of texts but an interpretive process called into being by the fact that 'all understanding of verbal meaning is necessarily genre-bound' (Hirsch 1967: 76). What he means by genre is the guess that we make about what kind of thing this is, and this guess, the interpreter's 'preliminary generic conception', is then 'constitutive of everything that he subsequently understands, and ... this remains the case unless and until that generic conception is altered' (Hirsch 1967: 74). What we guess at is a determinate logic of implication, which then allows us to make appropriate inferences about meaning." (Frow 2015 s. 110-111)

"Genre is one of the ways in which texts seek to control the uncertainty of communication, and it may do so by building in figures of itself, models of how it should be read." (Frow 2015 s. 4)

Rick Altman hevder at "genres are not neutral; instead, he sees them as 'ideological constructs masquerading as neutral categories' [...] Generic conventions therefore

place the audience on a predetermined path, even if they themselves feel they have freely chosen a route through the text." (Taylor og Willis 1999 s. 64) En roman, en film eller et dataspill kan presentere f.eks. "capitalist values and beliefs as always correct, timeless and therefore ahistorical. This view of any value system is highly ideological and open to challenge. However, the familiarity of the generic codes and conventions does not invite the audience to challenge its value system." (Taylor og Willis 1999 s. 64)

"All involved parties – the film company, the director, the text, the critics, and the audience – play a part in determining a film's genre. For genre is not a given thing, even if film companies affix genre designations to their products' paratexts in order to appeal to particular audience segments. Altman's tentative conclusion remains that "genre is not permanently located in any single place, but may depend to different times on radically differing criteria" (Altman, 1987, p. 86). Steve Neale similarly concludes that genres are "ubiquitous, multifaceted phenomena rather than one-dimensional entites" (Neale, 2000, p. 28). […] By their nature, genres are always up for discussion. They involve frameworks, but also variations, extensions, transgressions." (Erik Svendsen i Auken, Lauridsen og Rasmussen 2015 s. 240)

"[S]tudies by Tom Ryall, Steve Neale and Rick Altman have significantly shifted genre analysis from the taxonomic identification of singular, discrete genres to a conception of an interlinked and fluid constellation in which generic boundaries are constantly shifting, dissolving and reforming as new combinations respond to the dynamics of aesthetic system and market place. Genres are thus temporary, definable only by a momentarily pertaining relationship of similarities and differences among a body of shared features. In other words genres hang together not as discrete entities with fixed boundaries. Rather they draw into provisional relationship sets of generic conventions that can shift and recombine to form new cycles, subsets and eventually new genres." (Christine Gledhill i Gripsrud 2001 s. 65)

Altman "details four different approaches to "genres": (1) a *model*, which becomes a formula of production; (2) a *structure*, which exists as a textual system in a film; (3) an *etiquette*, which is the category used by distributors and exhibitors; and (4) a *contract*, which is an agreement with spectators on how to read a film. These four approaches then produce five disparities in the critical application of genres to individual texts or groups of texts: (1) words used for genres are sometimes nouns and sometimes adjectives; (2) producers try to reproduce the norm but also deviate from it; (3) genres defined by critics are different from genres perceived by audiences; (4) genre categories are sometimes historical and sometimes transhistorical; and (5) genres defined by producers are different from genres analyzed by critics." (Staiger 2000 s. 64-65)

Sjangrer er "forbundet med kollektive mentale strukturer" (Sayre 2011 s. 182). Sjangrene er "sosio-symbolske budskaper" som representerer kollektive erfaringer

og ideologiske elementer (Sayre 2011 s. 179). Sjangrer inngår i "a *structured complex* which has a *strategic character* and interacts with the *demands of an environment*." (Frow 2015 s. 14)

"[W]hich social groups share which genre codes, and how are the cultural resources that give people access to these codes distributed in society?" (Gill Branston i Gillespie og Toynbee 2006 s. 51)

"Med den (om end spinkle og ofte anfægtede) forestilling om, at den genrekritiske praksis kan gribe ind i og påvirke andre værdisystemer, aktiverer teksten implicit en diskussion af tilknytningen mellem genre og ideologi. En sådan sammenhæng har været fremført og udforsket af genreskolen *Rhetorical Genre Studies* (jf. antologititlen *The Rhetoric and Ideology of Genre* (Coe m.fl. 2002)). Det er her en central pointe, at genrer virker i sociale, retoriske fælleskaber som midler til at opnå bestemte mål, men at de samtidig er bærere af ideologier, værdier og normer, der nemt kan komme til at fremstå som naturgivne (Devitt 2009, 338f). Dermed bliver genrer til gengæld også potentielle forandringsredskaber, hvis man kan etablere en kritisk genrebevidsthed (og løsrive sig fra genrens iboende restriktive effekt): "To change genres, individually or historically, is to change shared aims, structures, and norms" (Devitt 2009: 342). Anthony Paré er inde på samme spor, når han argumenterer for, at det er muligt at bryde den *normalitetsillusion*, der er indlejret i genrerne: "But genre's illusion of normalcy may be cracked or exposed at certain moments" (2002: 61)." (Jacob Ølgaard Nyboe i https://static-curis.ku.dk/portal/files/188488466/Ph.d._afhandling_2018_Nyboe.pdf; lesedato 28.02.19)

Rhetorical Genre Studies "rests on Carolyn Miller's (1984) well-known pragmatic and rhetorical genre approach. Her definition of genres as "typified rhetorical actions based in recurrent situations" (Miller, 1984, p. 159) is a shared basis for members of RGS. Amy Devitt (2004), for example, accentuates Miller's description of how we understand situations as recurrent even though situations are materially unique and our individual perception of a given situation is unique. These recurrent conditions, which are attached to specific social contexts, prepare the ground for people to produce and recognize typified actions such as genres (p. 13). Furthermore, it is common in RGS to adopt Miller's description of the relation between types and situations as reciprocal. That is: we use types and conceptions in our understanding of recurrent rhetorical situations, and we construct these types and conceptions while engaged in situation-bound interactions (Miller, 1984, pp. 156-157). Amy Devitt (1993) argues that genres not only respond to, but also play an active part in, the construction of recurrent situations (p. 577). The text reflects the genre, and thereby indirectly reflects the situation as well: "by beginning to write within a genre, the writer has selected the situation entailed in that genre." (p. 578). In this way genres, through their usage, have a great effect on the context: they maintain, reveal tensions within, and help to reproduce social practices and realities. At the same time, genres are context-bound: they are formed by society

and the different types of situations it presents." (Anne Smedegaard i Auken, Lauridsen og Rasmussen 2015 s. 24)

Sjangrer er kommunikasjonsmidler i ulike aktivitetstyper. De bidrar til gjenkjennelse og forståelse, og fungerer som en (taus, underforstått) overenskomst eller kontrakt mellom for eksempel en skriver og en leser, en musikkutøver og en lytter, en maler og en betrakter av maleriet. Sjangeren lover noe til publikum, et løfte som overholdes i større eller mindre grad. Det etableres en løs "sjangerkontrakt" eller et "sjangerløfte". De er midler bl.a. til å gjøre et innhold forutsigbart og til å gjenta en opplevelse (f.eks. en komisk eller romantisk opplevelse i en bok eller film). En funksjon er å "returning readers to that safe, comfortable headspace again and again" (Paul Goat Allen i https://www.writers digest.com/publishing-insights/cross-pollination-genre-blending; lesedato 16.12. 21).

"Some British filmmakers are renowned for working within a particular genre (for example, Merchant-Ivory and Ken Loach), whilst others have done their utmost to avoid categorisation, the most notable 'genre-hoppers' of recent years being Michael Winterbottom, Danny Boyle and Stephen Frears." (Leggott 2008 s. 53)

Sjangrer forutsetter kommunikasjonsfellesskap. Sjangerbetegnelser forteller oss hva vi kan forvente av ulike tekster – forvente av innhold, aktuelle bruksmåter osv. Sjangeren hjelper mottakeren til å innstille seg på et innhold og innta en holdning som er tilpasset verket (Christian Vandendorpe i https://www.erudit.org/en/ journals/pr/2005-v33-n1-pr1041/012264ar/; lesedato 13.08.20). En persons "experience of a text always is organised in advance – by expectations about what *kind* of text it is, if nothing else." (Frow 2015 s. 29) Folk retter bestemte forventninger til sjangrer, men det er også som om sjangrene retter forventninger til oss.

"[N]either authors nor readers act as autonomous agents in relation to the structures of genre, since these structures are the shared property of a community. Readers and writers negotiate the generic status of particular texts but do not have the power to make their ascriptions an inherent property of those texts." (Frow 2015 s. 119)

En sjanger er en normstyrt, regelstyrt og konvensjonsbundet kommunikasjonsform eller -måte, avhengig av "the shaping force of generic conventions" (Frow 2015 s. 24). Konvensjoner ("indre tvang" i skriverne), som bl.a. sjanger, er med å avgjøre hvordan tekster skrives og utformes. En sjanger er som "en midlertidig krystallisering av en felleskulturell konsensus" (Dominic Arsenault sitert fra http:// narratologie.revues.org/7009; lesedato 19.01.15). Sjangeren "regulerer" hvordan en tekst oppstår og hvordan den tolkes (Rastier 1989 s. 37). Hvordan en tekst tolkes avhenger blant annet av hvilken sjanger eller hvilke sjangrer den ses i lys av (Adam og Heidmann 2009 s. 20). "While a genre can define a textual corpus, for example

through family similarities, it is better understood as an interpretive framework for a given text." (Erik Svendsen i Auken, Lauridsen og Rasmussen 2015 s. 236)

" 'The strong program' in cultural analysis emphasizes that genres have a social impact largely because they provide practitioners with available tools, rules or guidelines, for interpreting events, products or actions in a specific way. In other words, one can say that genres possess agency or that they indeed 'work' in this or that way, by exercising a tangible influence over concrete trajectories of interpretation and action." (Alačovska 2013 s. 43)

Sjangrer er "essentially literary *institutions*, or social contracts between a writer and a specific public, whose function is to specify the proper use of a particular cultural artefact" (Fredric Jameson sitert fra Matthews og Moody 2007 s. 153). Sjangrer er "enighetskategorier" mellom produsenter og konsumenter, kategorier som hjelper konsumentene til å orientere seg og få sine forventninger oppfylt (Schenk, Tröhler og Zimmermann 2010 s. 249). Konsumenter med sjangerkunnskap kan lettere navigere blant den store mengden nye verk som blir publisert.

Fordi sjangrer har en "institutional existence [...] they can work as a '*horizon of expectation*' for readers and as 'models of writing' for authors: 'On the one hand, authors write in function of (which does not mean in agreement with) the existing generic system. ... On the other hand, readers read in function of the generic system, with which they are familiar thanks to criticism, schools, the book distribution system, or simply by hearsay' (Todorov 1990: 18-19)." (Frow 2015 s. 76)

"[G]enres communicate indirectly with the society where they are operative through their institutionalisation ... genres bring to light the constitutive features of the society to which they belong" (Todorov sitert fra Gripsrud 2001 s. 37).

"The function of genre conventions is essentially to establish a contract between writer and reader so as to make certain relevant expectations operative and thus to permit both compliance with and deviation from accepted modes of intelligibility […] The conventions make possible the adventure of discovering and producing a form, of finding the pattern amid a mass of details, and they do so by stipulating what kind of pattern one is reading towards. The expectations enshrined in the conventions of genre are, of course, often violated. Their function, like that of all constitutive rules, is to make meaning possible by providing terms in which to classify the things one encounters. What is made intelligible by the conventions of genre is often less interesting than that which resists or escapes generic understanding" (Culler 1986 s. 147-148).

Noen definisjoner av sjanger: "Ein *sjanger* er ei føremålsretta ordning av stoffet, forma i pakt med sosiale normer for skriving og lesing." (Grepstad 1997 s. 153) Sjangrer er "*kommunikative former* konstruert historisk av forskjellige sosiale

formasjoner, for å tjene deres interesser og mål" (Jean-Paul Bronckart, gjengitt fra Baroni og Macé 2006 s. 27). Sjangrer er kognitive og kommunikative strukturer for konstruksjon og intersubjektiv forankring av virkelighetsmodeller. De er "programmer" for intersubjektiv meningskonstruksjon (Rusch og Schmidt 1999 s. 23). Verk innen en sjanger ligner hverandre og kan sies å henspeile på hverandre. Sjangrer oppfattes ut fra et "generaliserende perspektiv – vi ser en tekst i lyset af flere lignende tekster" (Johansen og Klujeff 2009 s. 26). "[G]enre is... an intertextual concept" (Katie Wales sitert fra Chandler 2000).

"There are many versions of 'I read/saw/played one like this and it was satisfying/frustrating', both in terms of content and in terms of processing." (Mackey 2006 s. 85)

"Traditional generic products have been invariably criticised, not only for their lack of originality, but also for their ability to impose a particularly conformist ideology on the audience through their rigid sets of generic expectations. According to Steve Neale (1992: 55), for instance, audiences, accustomed to finding the same reassuringly similar film patterns, try to make sense of the confusion inherent in the real world through these cliché-ridden formulaic productions." (Aguado 2002)

"A genre implies not a single document but a stream of them. Even if the "rules" of a given genre are never codified, past instances of each genre create precedents and expectations for the interpretation of subsequent instances. Genres permit people to seek out "more like that one", and they permit the establishment of efficient, familiar, habitual routines for using the materials." (Steve Jones i https://pages. gseis.ucla.edu/faculty/agre/tno/november-1995.html; lesedato 25.03.21)

"Let us take as our starting point the assumption that all genres possess historically specific and variable *expressive capacities*: they offer frameworks for constructing meaning and value in one or another medium. These frameworks are alternative to each other, and choices between them have to do with my valuing of certain expressive qualities over others in a particular set of circumstances: I choose to make or to watch a documentary rather than a feature film, or rather than writing or reading a newspaper article, because that genre allows me to activate certain possibilities of meaning and value rather than others." (Frow 2015 s. 79)

John Frow oppfatter "genre to be a historically specific pattern of organisation of semiotic material along a number of dimensions in a specific medium and in relation to particular types of situational constraints which help shape this pattern. Genre in turn acts as a constraint upon – that is, a structuring and shaping of – meaning and value at the level of text in order to realise certain purposes; it produces effects of truth and authority that are specific to it, and projects a 'world' that is generically specific." (Frow 2015 s. 80)

“A genre comprises a class of communicative events, the members of which share some set of communicative purposes. These purposes are recognized by the expert members of the parent discourse community, and thereby constitute the rationale for the genre. This rationale shapes the schematic structure of the discourse and influences and constrains choice of content and style. Communicative purpose is both a privileged criterion and one that operates to keep the scope of a genre as here conceived focused on comparable rhetorical action. In addition to purpose, exemplars of a genre exhibit various patterns of similarity in terms of structure, style, content and intended audience.” (Swales 1990 s. 58)

“Genres are recognizable communicative events, characterized by a set of communicative purposes identified and mutually understood by members […] Genres are highly structured and conventionalised constructs, with constraints on allowable contributions not only in terms of the intentions one would like to give expression to and the shape they often take, but also in terms of the lexico-grammatical resources one can employ to give discoursal values to such formal features. […] Genres are reflections of disciplinary and organizational cultures, and in that sense, they focus on social actions embedded within disciplinary, professional and other institutional practices. […] All disciplinary and professional genres have integrity of their own, which is often identified with reference to a combination of textual, discursive and contextual factors.” (Vijay K. Bhatia gjengitt fra http://ses.library.usyd.edu.au/ bitstream/2123/1701/4/04chapter3.pdf; lesedato 25.04.13)

“The work of genre, then, is to mediate between a social situation and the text which realizes certain features of this situation, or which responds strategically to its demands” (14). Our knowing of a text’s genre often predetermines our reaction to it by providing constraining instructions regarding the expected appropriate behaviour to it. By suggesting a certain attitude, the objectivity of the work is diminished. […] [Frow] concludes by describing genre then as an evolving social construct dependent upon recurring characteristics and norms within a society or time period. The hierarchy of genres is always fluctuating: “Just as genres form a horizon of expectations against which any text is read, so are they themselves subsumed within a broader horizon formed by a period’s system of genres” (70).” (John Frow og Narmeen Lakhani sitert fra https://newmediagenres.org/2013/03/26/ summary-frows-approaching-genre-and-literary-genre-theory/; lesedato 07.12.16)

“Genre systems form a shifting hierarchy, made up of tensions between ‘higher’ and ‘lower’ genres, a constant alternation of the dominant form, and a constant renewal of genres through processes of specialisation or recombination.” (Frow 2015 s. 77) Sjangrer er dynamiske konstruksjoner. I boka *Film/Genre* (1999) sammenligner Rick Altman en sjanger med et land som har en bestemt geografi, men med landegrenser som stadig forskyver seg gjennom historien. “The map can never be completed, because it is a record not of the past, but of a living geography, of an ongoing process.” (sitert fra Kaufmann 2007 s. 27).

Sjangrer er "not so much taxonomic systems as they are instruments of knowledge, interpretation, and communication." (Beata Agrell i Auken, Lauridsen og Rasmussen 2015 s. 287) Hver sjanger utforsker ett aspekt eller en fasett ved virkeligheten. Den enkelte sjanger fungerer som et spesialinstrument for å gi kunnskap om virkeligheten (Sayre 2011 s. 194). Den franske dikteren Charles Baudelaire sammenlignet valget av sjanger med behovet for forskjellige redskaper innen ulike yrker (her gjengitt fra Larthomas 1998 s. 18).

Den tyske litteratursosiologen Erich Köhler oppfattet det han kalte "sjanger-systemet" i et samfunn som en slags arbeidsfordeling for at menneskene skal kunne forstå hele virkeligheten (gjengitt fra Sayre 2011 s. 194). Sjangrene gir oversikt og bidrar samtidig til å redusere kompleksitet. Den tyske sosiologen Niklas Luhmann hevdet at sjanger er forsøk på å skape identitet, stabilitet og noe spesifikt på et område der alt generelt er ustabilt (gjengitt fra Ritzer og Schulze 2016 s. 305). Sjangrer er kompleksitetsreduserende og "avlastende" ved å trekke opp grenser og lage skiller. Sjangrer er resultat av "utkrystallisering, stabilisering og institusjonalisering av dominante strukturer" (Babakhani-Kalla 2017).

"Far from inhibiting the author, genres are a positive support. They offer room, as one might say, to write in – a habitation of mediated definiteness; a proportioned mental space; a literary matrix by which to order his experience during composition. Claudio Guillén, who has developed similar ideas, suggests that the genres operate as problem-solving models. Instead of a daunting void, they extend a provocatively definite invitation. The writer is invited to match experience and form in a specific yet undetermined way. Accepting the invitation does not solve his problems of expression: "A form can never be 'taken over' ... It must be 'achieved' all over again, from the start, with each single work." But it gives him access to formal ideas as to how a variety of constituents might suitably be combined. Genre also offers a challenge by provokinig a free spirit to transcend the limititions of previous examples. And there have been many instances where it directly supported original explorations in an even more intimate way." (Fowler 1982 s. 31)

"Every genre has a unique repertoire, from which its representatives select characteristics. These distinguishing features, it is worth noting, may be either formal or substantive. As Austin Warren says, generic grouping should be based "upon both outer form (specific metre or structure) and ... upon inner form (attitude, tone, purpose – more crudely, subject and audience)." " (Fowler 1982 s. 55)

I Andrew Tudors bok *Monsters and Mad Scientists: A Cultural History of the Horror Movie* (1989) ses det relative i fenomenet sjanger: "A genre is flexible, open to variable understandings by different users at different times in different contexts" (sitert fra Winter 2010 s. 179). Sjanger har blitt oppfattet som et resepsjonsfenomen, et resultat av en kollektiv forhandling om hva som er

meningsfullt: “Genre is what we collectively believe it to be.” (Andrew Tudor sitert fra Mathijs og Mendik 2008 s. 92)

“[G]enres actively generate and shape knowledge of the world” (John Frow sitert fra Ritzer og Schulze 2016 s. 9). Sjangrer organiserer viten om de gjenstandene som de genererer og refererer til (Ritzer og Schulze 2016 s. 11).

Sjangrer er persepsjonsledende kategorier (Faulstich 2008 s. 200), de styrer vår måte å sanse og oppfatte ulike (kunst-)verk på. En sjanger kan oppfattes som en meta-tekst som brukes til tolking og estetisk vurdering av nye verk innen sjangeren (Winter 2010 s. 256). Vi får en etablert forståelse for hva som tilhører en bestemt sjanger, og bruker denne forståelsen som en målestokk eller som et krav for hva som skal til for at andre verk skal kunne tilhøre sjangeren.

En fransk litteratursosiolog oppsummerer en sjangerdebatt med disse konklusjonene: “(1) de litterære sjangrene blir sosialt betinget på alle nivåer; (2) disse betingelsene endrer seg gjennom historien; (3) selv om sjangrene ikke så ofte utgjør måter å forstå virkeligheten på, rommer de likevel ideologiske elementer som knytter dem til én eller flere sosiale grupper; (4) alle sjangrer, også de som synes helt atskilt fra det sosiale liv, kan analyseres ut fra å være knyttet til det sosiale; (5) analysen bør plassere den enkelte sjanger innen “sjangersystemet” slik det eksisterer på et gitt tidspunkt.” (Sayre 2011 s. 175)

James R. Martin og David Rose sin bok *Genre Relations: Mapping Culture* (2005) “provides an introduction to genre analysis from the perspective of the ‘Sydney School’ of functional linguistics. […] As a working definition, genres have been characterised in this research tradition as staged, goal oriented social processes: social since texts are always interactive events; goal oriented in that a text unfolds towards its interactants’ purposes; staged, because it usually takes more than one step to reach the goal. In functional linguistics terms this means that genres are defined as a recurrent configuration of meanings, that enact the social practices of a culture. Such a social semiotic interpretation necessitates going beyond individual genres, to consider how they relate to one another. To begin with, genres can be related and distinguished by recurrent global patterns. For example, story genres can be distinguished on the presence or absence of sequence in time (news reports vs other stories), and the presence or absence of a complicating event (recount vs narrative); factual genres on whether they explain processes or describe things (explanation vs report); argument genres between those that argue for a point of view, or discuss two or more points of view (exposition vs discussion). Secondly the organisation of each genre can be distinguished by recurrent local patterns, such as the narrative stages Orientation^Complication^Resolution, or the exposition stages Thesis^Arguments^Reiteration.” (David Rose i https://www.readingtolearn.com.au/wp-content/uploads/2016/01/Genre-in-the-Sydney-School.pdf; lesedato 20.04.20)

Sjangrene og det sosiale

Moderne sjangerteoretikere er påpasselige med å presisere den sosiale brukssammenhengen som tekstene i en sjanger forekommer i: "the principal criterial feature that turns a collection of communicative events into a genre is some shared set of communicative purposes", hevder John Swales (1990 s. 46; i kursiv i originalteksten). "[Det finnes] *genres* of texts (typical forms of text which link kinds of producer, consumer, topic, medium, manner and occasion). These control the behaviour of producers of such texts, and the expectations of potential consumers. [...] Genres only exist in so far as a social group declares and enforces the rules that constitute them. For instance, there are clear rules which regulate the interactions among participants that are called a committee-meeting. That is, a particular kind of social occasion is established, recognized and named by a social group, and practices are delineated which govern the actions of participants on such occasions. The texts which are formed in the process of a committee meeting therefore have a form which codes the set of practices, relations of participants, their expectations and purposes. [...] The rule systems are clearer to see in some instances [av sjangrer] ('interview') than in others ('novel'), but are no less operative for that." (Hodge og Kress 1988 s. 7) Steve Neale kaller sjangrer for systematiseringsprosesser (her gjengitt fra Chandler 2000), de er "systems of orientations, expectations and conventions that circulate between industry, text and subject" (Neale sitert fra Gray 2010 s. 36).

"Anis Bawarshi connects genre, social action, and rhetoric, calling genres "the rhetorical environment within which we recognize, enact, and consequently reproduce various situations, practices, relations, and identities" (336). […] For Bawarshi, genres "help us function within particular situations at the same time they help shape the way we come to know these situations," […] Genres function to orient groups of people in the same way, making them think the same things about the same subjects, and thus have the power to homogenize a culture. […] For Bawarshi, genres and social action are inseparable to the point where "genres do not simply help us define and organize kinds of texts; they also help us define and organize kinds of social actions, social actions that those texts rhetorically make possible" because of those changes introduced through the texts and then taken up by a community (335). There is this continual give-and-take between society and its genres as one responds to the other, causing a response in turn. This continual cycle means that genres, like the societies that produce them, are open to change, an aspect of genre that Bawarshi pursues in his 2010 book *Genre: An Introduction to History, Theory, Research, and Pedagogy*." (Frost 2015)

"Genres arise within a culture in order to tell communities how to act and what to think. They are repetitive in that they both respond to and create social situations that reflect cultural values and reinforce those same values." (Frost 2015) "Social patterning and textual patterning meet as genres" (Cope and Kalantzis sitert fra Frow 2015 s. 164).

“What we learn when we learn a genre is not just a pattern of forms or even a method of achieving our own ends. We learn, more importantly, what ends we may have. ... We learn to understand better the situations in which we find ourselves and the potential for failure and success in acting together. As a recurrent, significant action, a genre embodies an aspect of cultural rationality.” (Carolyn Miller sitert fra Frow 2015 s. 166)

Sjangrer defineres i forhold til “the following variables:

i. *participants* and their relations and roles; there is a wide range of issues that has to do with identities, power relations, and conventions of interaction that has been studied in many disciplines. Moreover, this variable also includes numbers of participants and the question whether they are known or anonymous or something in between (mass communication versus other types of communication).

ii. *goals and functions* of discourse; there is a vast literature on the informative, persuasive, and instructive functions of discourse, which can lead the way to developing a more refined taxonomy.

iii. *situations and settings* and their properties; special attention needs to be given here to spatio-temporal co-presence of participants versus other variants.

iv. *domains* and their norms and values; macro-social divisions between culturally acknowledged and sanctioned environments of discourse include distinctions between religion and law, arts and entertainment, science and education, government and politics, business and everyday affairs, and so on.

v. *medium*, including devices and channels of communication; this is one traditional area of the communication sciences, with attention to the printed press, telecommunication via telephone, radio, television, and now the internet; included in this variable is therefore the role of text versus talk, where sound and gesture are an integral part of talk while layout is an integral part of text.” (Gerard Steen i https://www.researchgate.net/publication/300471617_Genre_between_the_humanities_and_the_sciences; lesedato 11.01.19)

En sjanger dannes av relasjoner mellom verkstrukturer og situasjonskontekster. Sjangrer kan forstås som “sirkulerende strukturer mellom tekst og kontekst [...] som stiller betydningspotensial til disposisjon” (Ritzer og Schulze 2016 s. 16). “[C]hanging the embedded genre’s framing and context also changes the embedded genre itself.” (Sune Auken i Auken, Lauridsen og Rasmussen 2015 s. 177)

Om sjangrene knyttet til de sosiale gruppene eller klassene i middelalderen skriver historikeren Frederick B. Artz: “A more reasonable classification is one that separates it [dvs. litteraturen] into literary genres: the epic, the lyric, romances, the

drama, the short story, history and biography, and symbolic literature. In such a classification it becomes clear that not only is the division of literature into genres more fundamental than the arbitrary division by languages, but also that such a division by literary forms corresponds, in a rough fashion, to its division by social classes. The cloister, the cathedral school, and the universities produced primarily devotional, historical, philosophical, and scientific works. From the home of the chieftain and, later, from the castle, came the epic, to be followed by the aristocratic love lyric and chivalric romance. The town and its bourgeois world early became the patron of the drama and the fabliaux." (Artz 1980 s. 320-321)

Vi trenger sjangrer av samme grunn som vi trenger å kunne ha bestemte forventninger når vi befinner oss i visse situasjoner. Vi trenger regler, normer og konvensjoner. Bruken av sjangrer kan sammenlignes med det å kle seg etter anledningen: Muntlige tekster, skriftlige tekster og medietekster utformes etter anledningen, de er en "tekstgarderobe" der ikke alle plagg passer i enhver situasjon. Noen plagg er "riktigere" enn andre i bestemte kontekster, slik f.eks. bruk av bikini i en kirke for mange vil oppleves som upassende (i *Dagbladet* 20. januar 2008 s. 41 brukte Espen Søbye uttrykket "sjangerriktig" om det som er vanlig eller passer innen en sjanger). "[G]enre provides audience members with a sense of aesthetic comfort – they're signing on for an experience like other pleasurable ones they've had in the past." (Harrigan og Wardrip-Fruin 2009 s. 63)

Den amerikanske actionfilm-regissøren Steven E. de Souza sa i et intervju: "When I go to a story meeting, I don't see people challenging me like they would with a love story, where somebody might say, "How is this different from 'Sleepless in Seattle'?" . . . I find people saying, "Give me what you've given me before." It's not even old wine in new bottles. It's like we're putting old wine in beer cans." (http://michaelbay.com/articles/how-much-bigger-can-the-bang-get/; lesedato 08.01.15) Enhver sjanger lever av gjentakelse og fornyelse, av repetisjon og innovasjon (Heizmann 2016 s. 11; begrepet "sjangerinnovasjon" brukes av Michler 2015 s. 66). "Each new text inherits the conventions and expectations of a genre, but then transforms the genre's conventions, but not so much as to alienate fans of the genre." (Brackett 2016 s. 16)

"The problem is not only to understand how a text 'hangs together', but also to understand why a particular individual or group of people would find such a text meaningful, worthy of attention, and deserving of repetition." (Elliott Oring sitert fra Swales 1990 s. 35)

Noen vektlegger "the standardisation and repetitiveness of genre [...] a blend of reassuring repetition and enlivening difference [...] the pleasure of predictability and familiarity. Yet we also expect the pleasures of difference, of being invited into interestingly unpredictable processes of guessing what happens next and of being surprised as we experience our favourite media genres." (Gill Branston i Gillespie og Toynbee 2006 s. 46-47) "Sjangrene er – slik språkene er – konvensjoner som

befinner seg mellom to faktorer som mer utfyller hverandre enn de står i motsetning til hverandre: repetisjon og variasjon." (Adam og Heidmann 2009 s. 18)

"[D]ifferent media genres are attributed with varying degrees of status and cultural value [...] Popular genres can be seen as revealing underlying preoccupations and conflicts in a social order. Studying genre may reveal how the media offer mythical solutions to these preoccupations. Genre labels (romance, science fiction, news, etc.) are used to categorise media by:

- media audiences seeking the pleasures of the familiar and the reassurance involved in knowing broadly what might happen in a particular media text;

- media industries aiming to avoid risk and ensure profitable differences;

- media critics, and others with the power to classify media, in establishing, maintaining and changing hierarchies of cultural value and status.

[...] From the point of view of the industries, if output can be sorted into broadly familiar groups [...] advertisers can be assured that they will have access to certain audiences." (Gill Branston i Gillespie og Toynbee 2006 s. 44-45)

"[G]enres are characterised by patterns of repetition as well as difference: that is, to say by 'repertoires of elements' " (Gill Branston i Gillespie og Toynbee 2006 s. 44).

En sjanger er et svar på behov, ønsker, spørsmål eller fantasier. Sjangrer kan bli populære fordi de gir "passende" svar på folks behov og interesser, av og til også på deres problemer (Mai og Winter 2006 s. 279). Noen sjangrer er relativt lite lest, f.eks. noveller og lyrikk i Norge. Tilbakeholdenhet overfor visse sjangrer, og manglende vilje til å bruke tid, penger og innsats på tekster innen sjangeren, kan kalles "sjangerskepsis", "sjangersperre" og "sjangerangst". Hvilke sjangrer en person liker, henger delvis sammen med samfunnsfaktorer over individuelt nivå og delvis med personlig smak.

Sjangrer bidrar til at en kultur holder seg stabil, ved at de bekrefter det sosiale fellesskapet og den felles meningsforankringen i en kultur (Mai og Winter 2006 s. 279-280). Tekster er bærere av ideologi og kan også være tilpasset problematiske konvensjoner, f.eks. konservative kjønnsroller. På noen dyre og "fine" franske restauranter får gjestene utdelt to varianter av menykortet: menn med matretter og priser, kvinner med de samme rettene, men ikke påført hva rettene koster (Salins 1992 s. 95).

"[N]o taxonomy of textual genres adequately represents the diversity of texts." (Chandler 2002 s. 159) Sjangerkategoriseringer virker alltid litt vilkårlige (Mai og Winter 2006 s. 279). Likevel er sjangerinndeling et kategoriseringssystem som

brukes av lesere/brukere, kritikere, forfattere, forlag etc. (Mai og Winter 2006 s. 276). "Sjangrene danner på denne måten et nettverk av industrielle, ideologiske og institusjonelle konvensjoner, som både produsentene og tilskuerne [av filmer] alle er seg bevisst." (Mai og Winter 2006 s. 277) I boka *Film/Genre* (1999) skriver Rick Altman om "how Hollywood used generic formulas in order to assure production simplicity, standardization and economy" (sitert fra Kaufmann 2007 s. 27). "Altman analyzes the ways in which Hollywood generic cycles are formed through a complex process involving producers, marketers, distributors, reviewers, and audiences. He describes a process that he calls 'the Producer's Game':

1. From box-office information, identify a successful film.
2. Analyse the film in order to discover what made it successful.
3. Make another film stressing the assumed formula for success.
4. Check box-office information on the new film and reassess the success formula accordingly.
5. Use the revised formula as a basis for another film.
6. Continue the process indefinitely. (38)"

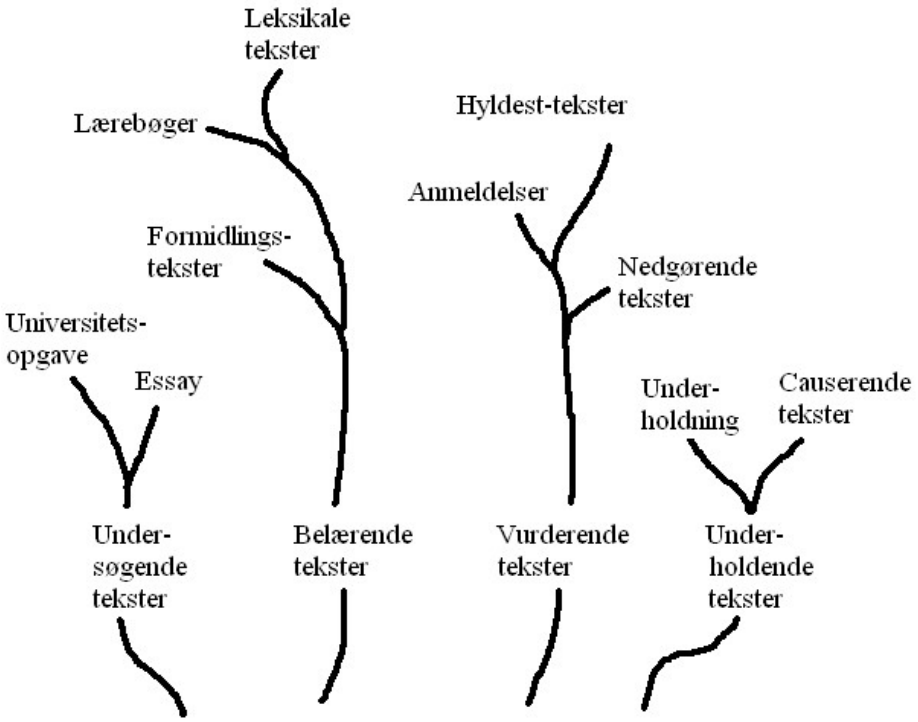
(Anne H. Stevens i https://link.springer.com/chapter/10.1057/9780230275300_2; lesedato 13.09.22)

Kinogjengere får informasjon om sjanger både gjennom filmtittel, hvilke filmstjerner som spiller, kinoreklame og filmtrailere, samt filmkritikere m.m. (Mai og Winter 2006 s. 278). Mange sjangerinndelinger er så velkjente at de oppleves som helt faste "sjanger-skuffer", men inndelingene har blitt foretatt etter variererende kriterier, fordi det sjelden "har været enighed om, hvilke udvælgelses-kriterier der skulle definere en given genre" (Johansen og Klujeff 2009 s. 25).

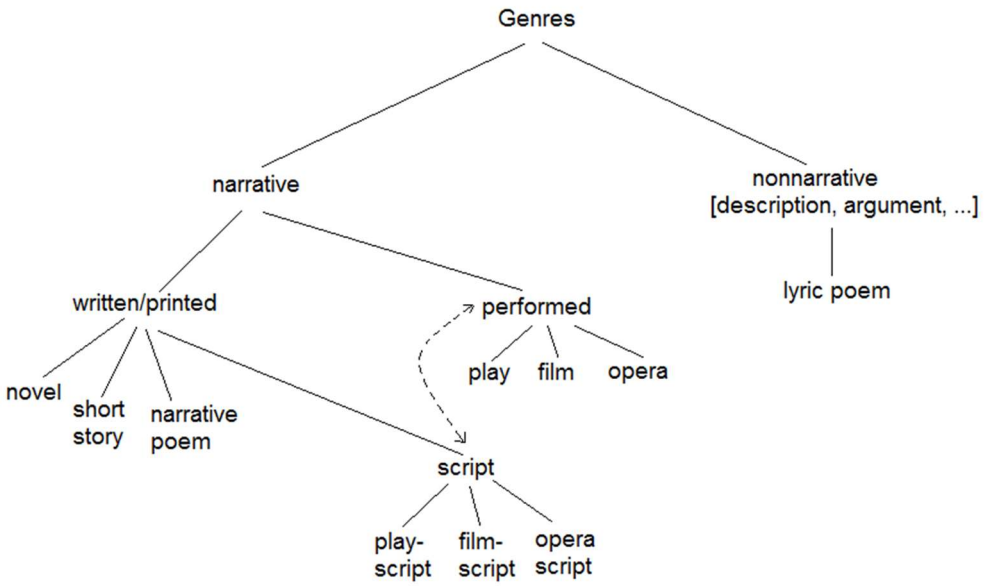
"Cinematic genres would seem to lend themselves to formalist groupings, as genres such as the musical, action-adventure, and biopic do not raise connotations of identity in the same manner as does, say, foreign music, a category of popular music prominent in the early twentieth century. This is not to say that these genres do not suggest different audiences; however, due to the production and distribution costs associated with films, most film genres of necessity overtly court audiences that transcend demographic divisions, and promotional materials often seek to blur generic boundaries for that reason. Cases in which types of film are explicitly matched with types of people are rare, as in the case of the early-twentieth-century form Yiddish cinema, or in the 1970s with Blaxploitation. The latter notwithstanding, few cinematic parallels exist to the various categories of popular music that have existed since the 1920s and that have evoked communities of participants, often with great specificity. This is the case even though action-adventure movies filled with high-tech explosions, animated features filled with adorable fuzzy animals, and "women's films" all clearly connote a demographic slice of the pie." (Brackett 2016 s. 5)

“[I]n dealing with questions of genre, our concern should not be with matters of taxonomic substance (‘What classes and sub-classes are there? To which class does this text belong?’), to which there are never any ‘correct’ answers, but rather with questions of use: ‘What models of classification are there, and how have people made use of them in particular circumstances?’ ” (Frow 2015 s. 60)

Grovinndeling av sjangrer lager store sekkebetegnelser, f.eks. slik: undersøkende tekster (f.eks. essay og artikkel), belærende tekster (f.ek. lærebok og livsstils-litteratur), vurderende tekster (f.eks. anmeldelse og rapport) og underholdende tekster (f.eks. roman og kåseri). Rienecker, Jørgensen og Gandil (2016) deler sjangrer inn i et slags sjangertre med fire hovedgrener:



Et eksempel, basert på en overordnet inndeling i narrative (fortellende) og ikke-narrative tekster:



(Manfred Jahns gjengitt fra Nünning og Nünning 2002 s. 120)

Tre store "sjangerfamilier" med underkategorier, med eksempler, er disse:

(basert på Johansson og Ring 2020)

Andre inndelingsmåter er mindre vanlige, som denne:

Macrogenres	narrative	argumentative	instructive	conversational	reflective
genres/ text types	novel drama film conversa- tional narrative	scientific texts historiography newspapers oratory	guidebooks how-to- books sermons advice	letters contracts discussion conversational exchange	philosophy art criticism jokes poetry

	myth				
discourse modes	report sequence orientational passages (description)	expositional sentences argumentative passages (commentary)	directives exhortations	address dialogue phatic sequences	meta-linguistic statements gnomic language word play

(Monika Fluderniks artikkel "Genres, Text Types, or Discourse Modes: Narrative Modalities and Generic Categorization", 2000, gjengitt fra Nünning og Nünning 2002 s. 8)

Fludernik oppfatter det narrative som en makrosjanger, dvs. som et kognitivt skjema som er sjanger- og medieuavhengig, og som kan manifestere seg i et mangfold av sjangrer, medier og teksttyper (Nünning og Nünning 2002 s. 9).

Filmkritikeren Ulrik Eriksen skriver om briten Richard Ayoades film *Submarine* (2011): "Filmer om en utilpass, bråmoden og upopulær skoleelev med kjedelige foreldre, fantasifullt følelsesliv og selvdestruktiv forkjærlighet for en jente fra en høyere liga er blitt gjort så mange ganger at det nærmest er en egen sjanger. Denne finstemte, morsomme og usentimentale komedien er en av de bedre." (*Morgenbladet* 12.–18. august 2011 s. 28) I anmeldelser er det ikke uvanlig med formuleringer av typen "intetsigende sjangerøvelse" (f.eks. brukt i *Morgenbladet* 21.–27. oktober 2011 s. 36). Martin Campbells film *Green Lantern, 3D* (2011) "bringer ingenting nytt til sjangeren. Manuset er en vissen salat av klisjeer" (anmeldelse i *Dagbladet* 4. august 2011 s. 44). Mang en filmskuespillere har fått det Andrew Ross kaller "a life sentence of character typing" innen én bestemt sjanger (i Mathijs og Mendik 2008 s. 62).

"[C]omedy, throughout its long development, has been pre-eminently a genre built up from tradition and artistic convention: the audience will know the conventions, accept them as such and even look forward to them." (Howarth 1978 s. 31)

En sjanger stabiliserer brukerens forventninger (Mai og Winter 2006 s. 277). De av oss som kjenner godt til en sjanger, blir sjelden veldig overrasket eller forvirret hvis våre sjangerforventninger ikke skulle bli helt innfridd. En sjangerbetegnelse skaper forventninger, bl.a. om hvilke følelser et verk skal vekke (Mai og Winter 2006 s. 278). En sjanger kan "love" publikum å få bestemte følelser (Schenk, Tröhler og Zimmermann 2010 s. 249-250). "Enhver affekt har sin foretrukne sjanger, og omvendt" (Grimminger 1990 s. 196). "Some genres can be defined in ways which highlight their intended effect on the audience, as in the horror film, the thriller, and the comedy, which elicit fear, suspense, and laughter respectively. Again, these are effects that are realizable across different subject-matters." (Tom Ryall sitert Aguado 2002) Et viktig aspekt ved skjønnlitteraturens funksjon er å skape følelser.

“The dominant “feeling tone” of a genre frequently defines the corpus and gives it its name (e.g., suspense, horror). [...] Some genres seem to traffic in certain specifiable emotions essentially. That is, certain genres appear to have as their abiding point the elicitation of specifiable emotional states in audiences. For example, Aristotle thought that the arousal of pity and fear was an essential feature of Greek tragedy. [...] whereas all genres tend to evoke anger, joy, hatred, and the like, in addition to these emotions some genres also aim at arousing specific emotions in spectators as a condition of being an instance of the very genre in question. Or, to put it differently, raising various preordained emotions in spectators is the *sine qua non* of certain film genres. […] pity is the relevant tear-producing state that comes into play in the vast majority of melodramas.” (Plantinga og Smith 1999 s. 15 og 34-35)

Sjangrer kan “stivne”, f.eks. av kommersielle grunner: “the older generic specifications are transformed into a brand-name system against which any authentic artistic expression must necessarily struggle” (Fredric Jameson sitert fra Matthews og Moody 2007 s. 153).

Hva publikum vurderer som realistisk eller urealistisk i en film, avhenger mye av hva tidligere filmer innen samme sjanger har vist (Aumont, Bergala m.fl. 2004 s. 102). Mye av det som er sannsynlig at skjer i en komedie, er ikke sannsynlig i en tragedie eller i en western. Det er ulike konvensjoner for hva som er sannsynlig i ulike sjangrer (Boneva 2015 s. 20). Hver sjanger har sitt “sannhetsregime” (Esquenazi 2017 s. 63), sine premisser for hva som er sannsynlig og sant.

Når noe har blitt vist ofte innen den samme filmsjangeren, blir det ansett som realistisk i senere filmer. I den franske regissøren Georges Lautners film *Politi eller kjeltring* (1978) spilles politimannen Stanislas Borowitz av skuespilleren Jean-Paul Belmondo. Borowitz’ skaper en lang rekke usannsynlige intriger, men dette ble akseptert av publikum blant annet fordi skuespilleren Belmondo tidligere hadde spilt mange lignende roller i andre filmer. “Man kan derfor si at det sannsynlige ikke blir fastsatt som funksjon av virkeligheten, men som funksjon av tekster (filmer) som allerede er etablerte. Diskursen er viktigere enn sannheten: det er en *effekt av korpus*.” (Aumont, Bergala m.fl. 2004 s. 102) Det sannsynlige er altså delvis en effekt av en samling tidligere verk, en sjanger-effekt. For hver sjanger kan det analyseres fram hva som kan regnes som sannsynlig at finner sted (Aumont, Bergala m.fl. 2004 s. 105).

“Innen hver sjanger er det noe som er sannsynlig. Det ville vært usannsynlig at heltens motstander i en western innrømmet at han var beseiret etter å ha blitt offentlig latterliggjort (noe som er helt sannsynlig i en komisk musikal), mens det er usannsynlig i denne sistnevnte at motstanderen prøver å drepe den som har latterliggjort han. [...] Systemet med sannsynlighet er sterkt understøttet av det diegetiske universet, som er organisert slik at hvert element i fiksjonen synes å svare til en organisk nødvendighet og å være obligatorisk med hensyn til en antatt

virkelighet, og dette diegetiske universet får konsistens fra en mulig verden der konstruksjon, kunstighet og tilfeldighet viskes ut til fordel for en tilsynelatende naturlighet." (Jacques Aumont m.fl. sitert fra https://journals.openedition.org/tvseries/1066; lesedato 11.08.20)

"[L]ife is a continuous trade-off between the 'excitement of the new and the comfort of the known'." (Porteous 1996 s. 126) En vri på eller fornyelse av en kjent sjanger vil snarere oppfattes som et kjærkomment utgangspunkt for ny forståelse og fordypet estetisk opplevelse. Manipulerte sjangerregler kan underliggjøre en fiktiv verden for oss. På den annen side vil rask identifisering av sjanger på coveret til en bok eller en DVD ofte gi oss et hint i retning av om vi kommer til å like boka eller filmen. Korte, tydelige sjangerbetegnelser er derfor praktiske. Vi kan ønske seg "mer av det samme", påpeke hva dette "samme" består i, og si hvilket (eller hvilke) sjangernavn som det hører inn under. Filmer, bøker og andre verk som det er vanskelig å innplassere i en sjanger, kan lett bli kommersielle fiaskoer. Når vi har "lært oss" en sjanger, kan vi skille ut vesentlige innslag i tekstene fra uvesentlige. Dette er ofte nødvendig for å kunne følge historien (plottet). Sjangerkonvensjonene legger premissene for vår avkoding og forståelse.

Modernistiske romanforfattere prøvde å annullere mange av romanens tradisjonelle sjangerkonvensjoner, også konvensjoner for hva som gjør en fortelling forståelig (Rastier 1989 s. 109).

"Sjangrar representerer eit sett med tabu. Førestillinga om ein sjanger er ei førestelling om kva som ikkje er lov. Vi lever i ein kultur som er mest panisk oppteken av å bryte ned tabu, helst der dei ikkje lenger finst og dermed ikkje lenger medfører straffeansvar. […] Det kan også hende at vi er generelt overstimulerte. Vi har sett, kjøpt, opplevd og lese så mykje at det skal mykje til for å interessere oss. Svært mykje. Jakta på den nye vrien er den nye gralen. Bokproduksjonen er så ekstrem stor at det skal forferdeleg mykje til for å bli lagt merke til." (Stephen Walton i *Dag og tid* 14. januar 1999 s. 2)

"Sjanger-myter" (Rauscher 2012 s. 106) er sjangerkonvensjoner som har blitt stereotype, men som kan undergraves i nye verk, dvs. ved en slags "sjanger-oppdatering" (s. 107). "We may think of certain new genres or "antigenres" as antitheses to existing genres." (Fowler 1982 s. 175)

I den greske antikken var det regler for hva slags utstyr skuespillerne skulle ha: "I tragedien brukte de dramatiske heltene høye støvler, såkalte koturner, mens man i komedien holdt seg til lave sandaler. Sjangeren regulerte altså til og med personenes fottøy." (Haarberg, Selboe og Aarset 2007 s. 40) "In ancient criticism, *metrical structure* was especially genre-linked. Indeed, meters were so rigorously connected with particular kinds as to provide a basis of classification." (Fowler 1982 s. 61)

Sjangernavn

Noen forfattere ønsker av prinsipielle og kunstneriske grunner å unnvike sjangerbetegnelser. De vil ikke "settes i bås". Den østerrikske dikteren Ernst Jandl har sagt følgende om sitt litterære verk: "For øvrig skrev og skriver jeg "tekster", og overlater innordningen til andre" (Jandle sitert fra Döhl 2001). Jandl innser altså at han ikke kan hindre sjangerinnordning, men han vil ikke selv stå for den.

Mange sjangrer får navn, tilsvarende den måten botanikere har skilt ulike plantearter fra hverandre og gitt dem navn for å holde oversikten. I likhet med plantene kan vi oppdage "familielikhet" mellom tekster og plassere dem i sjangrer eller "familier". Tekster har "family resemblance" til tross for at tekstene innen en sjanger danner "a complicated network of similarities overlapping and criss-crossing" (Swales 1990 s. 49-50). Medlemmene i en familie er eller kan være like på forskjellige måter: i å ha felles erfaringer, i utseende, ved indre egenskaper. I *Metaphors of Genre: The Role of Analogies in Genre Theory* (1993) skriver David Fishelov at "a rebellious child is still part of the family" (sitert fra Michler 2015 s. 65). Sjangrene gir folk "det samme, bare annerledes" (Parkinson 2012 s. 189).

"According to Jauss (1982), a genre is created when a sufficient number of people have perceived that a number of texts share a significant number of characteristics and therefore belong together." (Cecilie Naper i Rothbauer, Skjerdingstad m.fl. 2016 s. 327)

Sjangrer har blitt forstått gjennom metaforer: "metaphors of the *family*, the *species*, the *contract*, the *speech act*, and so on." (Frow 2015 s. 3-4) I David Fishelovs *Metaphors of Genre: The Role of Analogies in Genre Theory* (1993) blir sjangrer betraktet som biologiske arter, familier, sosiale institusjoner og talehandlinger. "Fishelov demonstrates the important role played by analogies in genre theory and provides a critical presentation of four specific analogies that permeate modern genre theory: the biological analogy, the family "metaphor," the institutional perspective, and the "speech act" analogy. While making a critical presentation of the existing theories, Fishelov offers new perspectives and hypotheses within each analogy. The discussion in each case is accompanied with an analysis of some examples from the generic tradition most readily lending itself to that particular analogy: the epic for the biological analogy, the novel for the family "metaphor," comedy for the institutional perspective, and the lyrical carpe diem for the "speech act" analogy. Analogies are for Fishelov not just the tools with which people work but the organizing principles of their thought, so that if one can be clear on the limits and uses of certain analogies one has in effect mapped some fundamental conditions for discourse about genres. By understanding the limits of certain analogies one can also come to appreciate their capacity to make questions about genre compelling for themselves and as means to enhance the appreciation of literary works. Fishelov advocates a pluralistic approach to genre theory. None of the four analogies is all-inclusive. Each succeeds admirably, however, in

illuminating certain aspects of the heterogeneous field of literary genres." (https://www.psupress.org/books/titles/0-271-02325-2.html; lesedato 17.10.22)

"The equation of genres with systems of rules is one of a number of metaphors that have shaped the genre of genre theory. Exploring these metaphors, David Fishelov (1993: 1-2) speaks of four main sets of analogies through which twentieth-century critics have conceptualised the literary genres: the biological *species*; the *family*, and the resemblance between family members; the social *institution*, made up of conventions, norms, or contracts; and the *speech act*. Thomas Beebee (1994: 3) speaks of four stages of genre criticism since the Renaissance, in which genre is understood successively as *rules*, as organically developing *species*, as patterns of *textual features*, and as *conventions of reading*. And Rick Altman (1999: 14) sees the concept of genre in film theory working as a *blueprint* (the formulae governing production), as *structure* (the formal framework of the film), as a *label* (in marketing and distribution), and as a *contract* regulating relations with the audience. To put this differently, and sticking with the magic number four, we could say that accounts of genre always draw on some other, authoritative realm for their metaphors, conceiving genre as a fact of language, as a sociological fact, as a matter of social etiquette, or as something like the natural organism. In each case the metaphor provides a way of thinking systematically about a form of ordering that is in many ways resistant to system." (Frow 2015 s. 57)

"The genre's communicative purpose is one of its privileged criteria, and contributes to its stability together with a range of other features such as structure, style, content, and intended audience (2008, p. 58). In *Research Genres: Explorations and Applications* (2004), Swales' focus moves from individual genres to the relation between genres used *within* a field, and he describes different genre constellations such as hierarchies between high- and low-valued genres, genre chains, genre sets, and genre networks (p. 12-25). […] Swales wishes to make genre a metaphorical endeavor, and comments on six different metaphors used by different genre theorists such as Bazerman, Devitt and Fishelov: "genre as frame," "genre as standard," "genres as biological species," "genres as families," "genres as institutions," and "genres as speech acts." (p. 61-68)." (Anne Smedegaard i Auken, Lauridsen og Rasmussen 2015 s. 25)

Såkalt "eventyrbiologi" (tysk: "Märchenbiologie") fokuserer på eventyrs tilblivelse, utbredelse, forfall og fornyelse, modifikasjoner gjennom blanding med andre fortellemåter, og endringer på grunn av geografiske og historiske forhold (Max Lüthi i https://link.springer.com/chapter/10.1007/978-3-476-04156-2_8; lesedato 05.04.22).

"In his book *Film/Genre* (1999), Rick Altman offers a telling example, in the course of comparing the world of film genres with Darwin's theory of evolution: "According to the Darwinian approach to evolution, the specificity of a new genus is guaranteed by its inviolability. That is, no genus is interfertile with another genus. Besides the lack of fertility between genera, the purity and thus the identity

of the species is also guaranteed by the fact that previous life forms, once extinct, disappear from the world forever. Only in the multi-era imaginary world of a "Jurassic Park" do the categories of a previous evolutionary state continue to exist. In the genre world, however, every day is Jurassic Park day. Not only are all genres interfertile, they may at any time be crossed with any genre that ever existed. The "evolution" of genres is thus far broader in scope than the evolution of species." (p. 70) Rick Altman's reflections on gender should be read with this overarching point in mind. On the one hand, there is the continual process of budding and crossing described above, which demonstrates that the majority of film genres encompass other genres as well. On the other hand, the history of film is an obvious place to look for proof of the opposite trend, which for many years was characteristic of the Hollywood assembly-line system, that is, films that were largely (mass-)produced according to fixed genre templates. This was the case during the heyday of the studio system, where there were well-established genre classifications: the western, the musical, the war film, the gangster film, the detective film, the horror movie, the science-fiction movie, etc. These genre films brought with them obvious financial and logistical efficiency gains: the scenery, set design, and costumes could be reused, and the *mise en scene* was recognizable in film after film. The audience knew what they could expect to see in the theater, even in terms of history, dramaturgy, and aesthetics." (Erik Svendsen i Auken, Lauridsen og Rasmussen 2015 s. 236-237)

Andrew Tutor "notes four methods by which critics might try to group films, and he underlines the problems for each one. These methods, and my labels for them, are as follows: (1) find a film and judge other films against the pattern and conventions in that film (the *idealist* method); (2) determine from empirical observation the necessary and sufficient characteristics to include a film in the category (the *empiricist* method); 3) make an a priori declaration of the characteristics of the group (the *a priori* method); and (4) use cultural expectations to categorize the text (the *social convention* method). Problems with the idealist method include finding ways to judge among various declarations of which film is the ideal from which the pattern should be derived. For the empiricist method, a circularity exists: The critic has already predetermined which films to include in the group in order to find the necessary and sufficient characteristics. The a priori method operates in a predetermined fashion as well as, like the idealist method, presents problems of settling debates among critics. Finally, the social convention method raises questions about how the critic finds evidence of expectations and determines cultural consensus." (Staiger 2000 s. 63)

"Indeed one could, at a stretch, talk about 'genres' of shop. [...] The analogy, then, is manifold: shops, like genres, are cultural forms, dynamic and historically fluid, and guiding people's behaviour; they are learned, and they are culturally specific; they are rooted in institutional infrastructures; they classify objects in ways that are sometimes precise, sometimes fuzzy, but always sharper at the core than at the

edges; and they belong to a system of kinds, and are meaningful only in terms of the shifting differences between them." (Frow 2015 s. 138-139)

Alastair Fowler avviste "at genrer er klasser, der er definerbare og gensidigt udelukker hinanden, og han gør op med forestillingen om en genres "nødvendige elementer" eller definerende særtræk" (Johansen og Klujeff 2009 s. 25).

Sjangerinndelinger er ikke objektive, og kan alltid problematiseres. Noen sjangerforskere hevder dessuten at det finnes mange sjangrer som det ikke er satt noe navn på. Den chilenske dikteren Pablo Nerudas diktsamling *Spørsmålenes bok* (på norsk 2009) består av 320 spørsmål. Tilhører de en egen sjanger? Spørsmålsdikt? De tekstene som folk skrev og satte sammen med brennende lys foran slottet da kong Olav døde i 1991 – utgjør de en egen sjanger? Lysende hilsnings-nekrologer? Wera Sæthers diktsamling *Comiso, en klag*e (1984) er oppkalt etter en liten italiensk by der 112 krysserraketter skulle utplasseres i 1984. Sæther deler samlingen inn i sju klager. Klage som sjanger er her både politisert og poetisert. Den litterære varianten er svært forskjellig fra et offentlig klagebrev eller en muntlig samtale som inneholder en klage.

"One of the chief obstacles to a historical theory of genre is instability of terms. Not only do generic labels change with time, but also (and this is far more confusing) the same labels come to be used in different ways. [...] It is neither possible nor even desirable to arrive at a very high degree of precision in using generic terms. The overlapping and mutability of genres means that an "imprecise" terminology is more efficient." (Fowler 1982 s. 130)

"Far from there being complete "orders" exactly filling the structure of literature, we have to rest content with a human clutter (or creative *disorder*) of overlapping or only partial systems. Indeed, there is no evidence that genres form systems at all, as distinct from loose groupings. Certainly there is no reason to think of deterministic generic systems, or to replace individual contribution by "creative necessity." The most we can say is that genres exert pressures on the writer, or that the current generic paradigm limits his choices." (Fowler 1982 s. 250-251)

Det går an å gi navn til sjangrer på grunnlag av hvilken rolle de spiller for skriveren og hvilken fase de inngår i for den samme – det gjelder f.eks. et begrep som "debutantsjanger": "Å beskrive verden med et barns blikk er ingen ny litterær strategi. De senere år har man fra enkelte anmeldere kunnet høre et oppgitt sukk når barndomsskildringer skal vurderes. Det er en vanlig fordom å se på slike bøker som en debutantsjanger forfatteren må skrive seg igjennom før det egentlige forfatterskapet begynner." (*Morgenbladet* 4.–10. april 2008 s. 37) Forlagssjef Arve Juritzen sa i et intervju i 2010: "Mange forfattere, særlig debutantene, skriver trange oppvekstromaner fra en oppgang på Bøler [en drabantby i Oslo]." (Aftenposten 3. september 2010 s. 7)

“Debutromanen er bundet av så mange konvensjoner at den gjerne må betraktes som en selvstendig sjanger […] Jeg har skrevet en debutroman [*Ole-Kristian Oksrød*, 2003] med problematisk fortellerstruktur, problematiske situasjoner, problematiske figurer, problematiske resonnementer ...” (forfatteren Jon Øystein Flink i *Morgenbladet* 5.–11. september 2003 s. 13).

Sjangrer kan oppleves som begrensende båser, som trange rammer. De skaper er konvensjoner som skaper forventninger og innsnevrer friheten i det å skape kunstverk innen ulike medier. Forventninger om å følge “the genre shackles” (Mathijs og Mendik 2008 s. 494) gjør innovative sprang vanskelig.

“[T]he notion of genre as ‘ “frames” or “fixes” on the world’ implies the divisibility of the world and the *formative* power of these representational frames. If, however, we so readily believe that we can look through pieces of text, as through a window, to an already-constituted world outside it, this is above all because ‘we learn so naturally by forms and formulae that we often entirely fail to recognise them for what they are’ (Colie 1973: 5). [...] far from being merely ‘stylistic’ devices, genres create effects of reality and truth which are central to the different ways the world is understood in the writing of history or philosophy or science, or in painting or film or prayer or in everyday talk. The semiotic frames within which genres are embedded implicate and specify layered *ontological domains* – implicit realities which genres form as a pre-given reference, together with the effects of authority and plausibility which are specific to the genre. Genre, like formal structures generally, works at a level of *semiosis* – that is, of meaning-making – which is deeper and more forceful than that of the explicit ‘content’ of a text.” (Frow 2015 s. 20)

“Frame” er en “metaphor drawn from the material frame surrounding a picture to designate the boundary surrounding and organising any limited piece of information. The frame in this sense gives structure to the delimited text and at the same time situates it in meaningful relation to a context which is other than the text. The frame is thus both a part of the text and distinct from it, ambiguously mediating and defining an inside and an outside.” (Frow 2015 s. 169-170)

Å putte en film inn i en sjangerbås kan redusere antallet tilskuere som vil se filmen. Hollywood-produsentene har derfor ikke alltid interesse av å knytte en film bare til én sjanger, og vektleggingen av hvilke sjangrer den tilhører finner ofte sted etter at filmen er fedigprodusert (Kaufmann 2007 s. 27). Regissøren Bruce Austin uttalte om regissør Taylor Hackfords film *An Officer and a Gentleman* (1982) at Paramount-studioet “tested at least ten campaigns before choosing the one that emphasized the romantic aspects of the movie over those emphasizing themes of militarism or masculine rites of passage, which were found to be less appealing.” (sitert fra Kaufmann 2007 s. 27).

I et eksperiment ble en gruppe personer informert om hvilken sjanger den filmen de skulle se tilhørte. En annen gruppe ble ikke informert om sjanger. Det viste seg at personene i den gruppa som hadde fått informasjon om sjanger, var mer enige seg imellom i vurderingen av betydningen av hver enkelt scene i filmen enn personene i den andre gruppa var. Personene som hadde fått forhåndsinformasjon om filmens sjanger, vurderte de scenene som passet best inn i sjangerskjemaet (fulgte sjangerkravene) som de viktige i filmen (Geimer 2010 s. 67). I *Morgenbladet* (22.–28. oktober 2010 s. 22) brukte filmregissør Eirik Smidesang Slåen betegnelsen "sjangerhigen" om ønsket om å få en film adaptert fra en kompleks roman til å passe inn i en bestemt filmsjanger.

Forfatteren Bror Hagemann har kritisert hvordan "bestselgerlitteratur" skapes av forlag: "Hvilke bøker som skal selge er bestemt lenge før utgivelse, ofte før manus er ferdigskrevet, og kundene, også det økende antallet som går inn i de virtuelle butikkene, skal i størst mulig grad styres mot titler man har blitt enige om. Nytt og ennå i en startfase er drømmen om å kunne initiere bokprosjekter fra bunnen, utarbeide plotideer og sjangertro oppskrifter forfatterne kan forelegges og ferdigstille i nært samarbeid med redaktørene." (http://www.dagbladet.no; lesedato 07.06.11)

Ord som "drøfting", "prognose", "visjon" osv. brukt i hoved- eller undertitler bidrar til å sjangerinnplassere tekstene. I Johan Bremers bok *En diktertragedie: En psykiatrisk patografi om Amalie Skram* (1996) brukes "patografi" som sjangerbetegnelse. En patografi er en sykdomsbeskrivelse. Psykiatrien brukes som tolkningsramme for Skrams liv og verk.

Innen bildekunsten florerer det av sjangerbetegnelser, f.eks. stilleben og portrett. Såkalte "sjangermalerier" og "sjangerscener" er bilder som viser situasjoner fra dagliglivet, f.eks. en kvinne som syr og en mann som leser.

Bruk av sjangrer

En sjanger er et hjelpemiddel for å gjøre valg, dvs. for personer til å planlegge sine prioriteringer. De utgjør et rammeverk for både tekstproduksjon og -tolkning: De hjelper lesere til å gjenkjenne, velge ut og tolke tekster. Bøkene innen samme sjanger er like på en eller flere måter (på biblioteket kan du spørre bibliotekaren: "har dere sånne bøker som …"). Sjangrer gir oss fortrolighet ved å skape tolkningsrammer for lesere i møte med ulike tekster i ulike medier. Sjangrene lukker dermed for tolkningsmangfold, de avgrenser en teksts meningspotensial. Slik avgrensing skaper tilhørighet, fordi det å kunne gjenkjenne en bestemt sjanger er ett av kravene til å tilhøre en bestemt sosial gruppe eller et samfunn. Gjenkjennelse er altså en viktig grunn til at vi behøver å ty til sjangrer, og gjenkjennelse fremmer forståelse. Vi kan altså si at avgrensning, fortrolighet og tilhørighet er allmenne sjangerfunksjoner.

En sjanger han ikke noe "statisk semantisk sentrum", men inngår snarere i et åpent nettverk av relasjoner (Ritzer og Schulze 2016 s. 16) Den amerikanske litteratur-forskeren Brian Attebery vil i boka *Strategies of fantasy* (1992) vise at "a close look at fantasy can overturn common assumptions about the nature of narrative. Rather than drawing definitive boundaries for the genre, Attebery proposes a description of fantasy as a "fuzzy set": a grouping based on perceived resemblance to one or more central examples rather than on any particular features shared by the whole set. For many readers and writers, the central example has long been Tolkien's The Lord of the Rings, although Attebery points out that newer forms such as women's coming-of-age stories, postmodernist metafiction, science fantasy, and "real world" fantasy may indicate a shift or expansion of the popular conception of the genre." (http://books.google.no/books/about/Strategies_of_ fantasy.html; lesedato 21.04.15) "Attebery views genre in general, and the fantasy genre (and its subgenres) in particular, as "fuzzy sets, meaning that they are defined not by boundaries but by a center … a book on the fringes may be considered as belonging or not, depending on one's interests. … Furthermore, there may be no single quality that links an entire set" " (http://muse.jhu.edu/journals/chl/summary/ v028/28.adams.html; lesedato 08.05.15) Et verks sjangertilhørighet vurderes i forhold til en prototyp, med grader av nærhet/avstand til denne prototypen.

"Generelt fastsetter man sjangeren gjennom noen prototyper" (Matthieu Letourneux i https://journals.openedition.org/belphegor/732; lesedato 05.11.21). En prototyp er det "member of a class whose properties seem most clearly to exemplify the typical features of the class" (Frow 2015 s. 173). *Jane Eyre* (1847) av Charlotte Brontë har blitt kalt "a paradigm" for "popular romance" (Stoneman 1996 s. 140).

"[T]he constant (however slight) modification of a genre created by each individual instantiation of it, means that texts refer to a model that they are bringing into existence. The attempt to establish a prototypical example of a genre that functions as a point of origin thus appears as an act of constant deferral. […] the activation and constant modification of conventions" (Brackett 2016 s. 13-14).

Noen verk har blitt kalt "normdannende verk" (Marion Gymnich), verk som "serve as "signposts" for the subsequent production and reception of texts (Voßkamp 1977; Gymnich 2010a). The problem with this position, however, is that it assigns to individual texts an unconditional authority, even though the binding conventionality and literary prestige of any given text only emerges over the course of literary or generic history (Strohschneider 1991). One defining purpose of genre historiography is to describe precisely those processes through which certain literary forms and topics become conventional in the first place – to the extent that any attempt, on the part of scholars, to identify supposedly "pioneering" or "authoritative" works is in stark contradiction to an historical approach to genres." (Florian Remele i http://www.jltonline.de/index.php/articles/article/view/1126/258 3; lesedato 30.03.24)

“Establishing a relatively stable number of classes within a form, each with its subset of aesthetic expectations around which the regular production and distribution of new instances of ‘difference within repetition’ can take place, is clearly advantageous – if not downright necessary – for commercial success.” (Darley 2000 s. 138) “Why do audiences enjoy seeing the same conventions over and over? Many film scholars believe that genres are ritualized dramas resembling holiday celebrations – ceremonies that are satisfying because they reaffirm cultural values with little variation. At the end of *Saving Private Ryan* or *You’ve Got Mail*, who can resist a surge of reassuring satisfaction that cherished values – self-sacrificing heroism, the desirability of romantic love – are validated? And just as one can see these ceremonies as helping us to forget the more disturbing aspects of the world, the familiar characterizations and plots of genres may also serve to distract the audience from real social problems. Some scholars would argue that genres go further and actually exploit ambivalent social values and attitudes.” (Bordwell og Thompson 2007 s. 326) I gangsterfilmer kan publikum både nyte gangsterens makt og selvsikker, men også føle det tilfredsstillende når gangsteren straffes. Bordwell og Thompson hevder derfor at “genre conventions arouse emotion by touching on deep social uncertainties, but then channel those emotions into approved attitudes” (Bordwell og Thompson 2007 s. 326).

Vi kan gjenkjenne en sjanger av flere grunner, blant annet fordi sjangeren har et kjent innhold, en kjent form og en kjent funksjon. Funksjonen er en hensikt innen sosialt betingete situasjoner, dvs. sjangerens nytte i bestemte situasjoner eller sammenhenger/kontekster. Sjangrer er mer funksjoner enn faste merkelapper på ulike typer innhold. Tekstene innen en sjanger brukes oftest til noe avgrenset: f.eks. å lage en matrett, til hygge og underholdning, eller til å lære noe og dermed bestå en eksamen. Det finnes en måte å lese en tekst på som viser hva teksten vil få leseren til å gjøre (Chartier 2003 s. 282). Men det kan også hevdes at tekster har “polyfunksjonalitet” – de kan brukes til mye forskjellig (Glaser og Luserke 1996 s. 91).

Thomas O. Beebee hevder i *The Ideology of Genre: A Comparative Study of Generic Instability* (1994) at “[e]ach work of literature invokes competing generic classifications which, in turn, create “tensions *within* texts” (256). Thus Beebee concludes that “the ideology of genre is always split, for the use-value of any single genre depends on our recognition of other genres that oppose it” (263) […] Beebee is suggesting that genres distinguish themselves by social function – by what they do rather than mean.” (James S. Baumlin og George H. Jensen i https://www.jstor.org/stable/pdf/3189776.pdf; lesedato 21.04.23) I den samme boka Beebee “finds four different approaches to genre: (1) as *rules*, which display the “authorial intention” in production of the text (adherence to or deviation from the conventions and patterns might occur); (2) as *species*, which is the historical and cultural lineage of a genre text; (3) as *patterns of textual features*, which exist “in the text itself”; and 4) as *reader conventions*, which exist “in the reader” (p. 3). Appealing

to poststructuralism, Beebee suggests that every act of labeling is "always already unstable" (p. 27): "I argue that, since a 'single' genre is only recognizable as difference, as a foregrounding against the background of its neighboring genres, every work involves more than one genre, even if only implicitly" (p. 28). Thus, genre labeling by any of the above four approaches is "inescapable" (individuals cannot understand a text except in context with surrounding texts). Moreover, the text is inevitably impure because it cannot but be known by the context in which it exists. Beebee goes on to argue that genre texts often are in dialogue with their own definition by (fallacious) exclusion, creating moments of metatextuality and places for assessing ideological struggle (pp. 12-19)." (Staiger 2000 s. 65)

"It is only when purpose becomes ascribable that the issue of genre arises, as in begging letters or letters of condolence. Category labels like *letters* do not therefore refer to pre-genres in the sense used here, but operate as convenient multigeneric generalizations." (Swales 1990 s. 61)

"To simplify: a bedtime story will be considered a good bedtime story if it gets a child to sleep, while a ghost story will be considered a good ghost story if it scares that child into sleeplessness. Similarly, *The Da Vinci Code* (2003) [av Dan Brown] may (or may not) succeed in keeping us turning the pages to find out what happens next, while *La Nausée* (1938) [av Jean-Paul Sartre] may (or may not) succeed in provoking philosophical reflection. The criterion by which we measure their narrativity is their success in performing the actions expected of them." (Pier og Landa 2008 s. 271)

"The judgement we make ('is it like this, or is it more like that?') is as much pragmatic as it is conceptual, a matter of how we wish to contextualise these texts and the uses we wish to make of them." (Frow 2015 s. 59)

"In literary communication, genres are functional: they actively form the experience of each work of literature. If we see *The Jew of Malta* [av den engelske dramatikeren Christopher Marlowe, 1590] as a savage farce, our response will not be the same as if we saw it as tragedy." (Fowler 1982 s. 38)

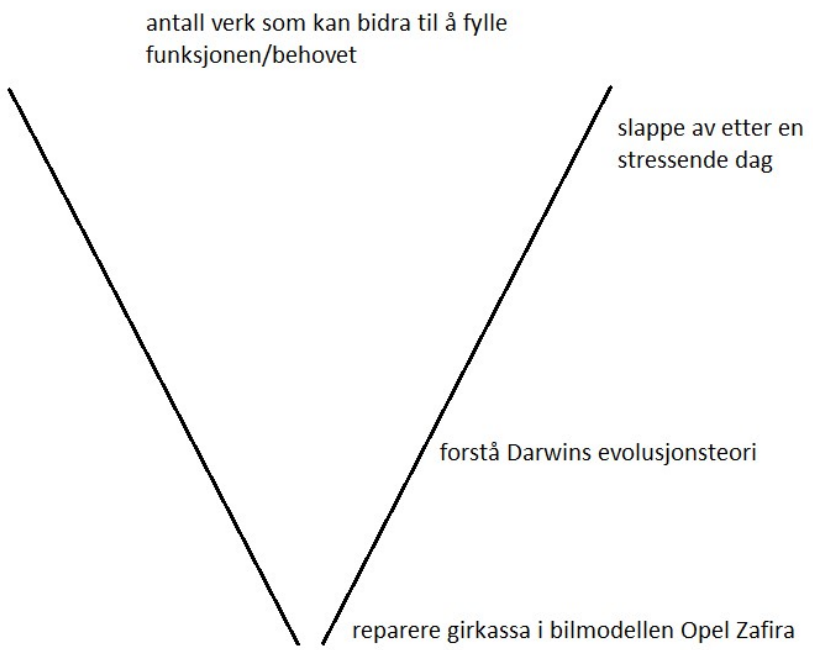
"[G]enres are best conceptualised as goal-directed or purposive. This emphasis on functionality is clearly reflected in the definitions of genre provided through the years – perhaps most eloquently expressed in the words of the systemic functional linguist, J. R. Martin: "Genres are how things get done, when language is used to accomplish them" (1985: 250). Yates et al. (1999: 84) define genres as "socially recognized types of communicative actions […] that are habitually enacted by members of a community to realize particular social purposes. A genre may be identified by its socially recognized purpose and shared characteristics of form." One of the most extensive definitional discussions of the concept of genre, however, remains that of Swales (1990): "A genre comprises a class of communicative events, the members of which share some set of communicative

purposes. These purposes are recognized by the expert members of the parent discourse community and thereby constitute the rationale for the genre. This rationale shapes the schematic structure of the discourse and influences and constrains choice of content and style." (Swales 1990: 58) The above definition does not only emphasise the purposive nature of genres, it also makes an interesting claim concerning the way genres 'look'. The communicative purpose constitutes the rationale for the genre which means that the purpose of a genre (what we try to accomplish in a social context) triggers a particular text structure and – more often than not – a host of conventionalised verbal and visual rhetorical strategies. To conceptualise this interdependency, Swales (1990) suggests the following three-level genre model whose three constituents capture the essence of what we call 'genres':

Communicative purpose
Realised by
Move structure
Realised by
Rhetorical strategies"
(Inger Askehave og Anne E. Nielsen i https://ieeexplore.ieee.org/stamp/stamp.jsp?tp=&arnumber=1385433; lesedato 26.04.21)

Sjanger kan avgrenses av de såkalte "5W1H questions": "Why, What, Who/Whom, When, Where, and How […] In other words, the genre taxonomy represents the elements of both genres and genre systems in terms of purpose, contents, participants, timing of use, place of communicative action, and form including media, structuring devices and linguistic elements. […] the genre taxonomy represents use and evolution of genre over time to help people to understand how a genre is relevant to a community where the genre is enacted and changed." (Takeshi Yoshioka og George Herman i http://ccs.mit.edu/papers/pdf/wp209.pdf; lesedato 19.07.16) Dette innebærer å "identify genres by their socially recognized purpose […] it is situated in a stream of social practices that shape and are shaped by it. Understanding this duality of structure helps us to comprehend the reason why genre change has occurred over time." (Takeshi Yoshioka og George Herman i http://ccs.mit.edu/papers/pdf/wp209.pdf; lesedato 19.07.16)

En bestemt sjanger brukes ofte i noen få situasjoner. Den kan ikke brukes i svært mange aktiviteter og av mange grupper uten etter hvert å miste sin praktiske nyttefunksjon for en eller flere av gruppene. Men noen funksjoner er svært vide og kan fylles av millioner av verk (avhengig av enkeltbrukerens smak):



"By genre we loosely mean the style of text in the document. A genre class is a class of documents that are of a similar type. This classification is based not on the topic of the document but rather on the kind of text used. […] For example, consider a query about "chaos theory." Different users will require documents which assume different levels of expertise depending on the user's technical background. It would be useful to be able to rank documents according to the level of technical detail with which they present their subject. Current information-retrieval systems would be greatly enhanced by the ability to filter documents according to their genre class. A high-school student may require documents that are introductory or tutorial in style while a college professor may require scholarly research documents." (Aidan Finn og Nicholas Kushmerick i http://onlinelibrary.wiley.com/doi/10.1002/asi.20427/full; lesedato 19.07.16)

"[C]ertain types of texts are not merely responses to one particular situation, but have the ability to transcend the situation in and for which they are written. This is obvious in both literary and philosophical works" (Christel Sunesen i Auken, Lauridsen og Rasmussen 2015 s. 119).

En sjanger med en bestemt funksjon er godnatthistorien. Den engelske forfatteren A. A. Milne skrev *Winnie-the-Pooh-historier* (1926) som godnatthistorier for sin sønn Christopher Robin (Schäfer 2000 s. 43). Hensikten med en godnatthistorie er at den som lytter skal falle til ro, bli søvnig, underholdes og kanskje fantasere rolig videre i mørket etter at fortellingen er slutt. Svært mange ulike historier vil kunne fungere som godnatthistorier, og dermed danne en sjanger gjennom bruken av tekstene.

“The origin of the bedtime story as both a widespread practice and a genre of writing dates back to the 1870s.” (Piper 2012 s. 167)

“With insomnia on the rise, Phoebe Smith was hired to write stories designed to help people nod off […] There are countless writing rules that authors are urged to follow, but they can probably all be boiled down to one: seize your reader’s attention and keep it. Phoebe Smith, one of the most popular writers you’ve probably never heard of, has to consciously ignore this when the muse takes her. […] A year on, she has written 15 pieces for Calm [the sleep app Calm], whose catalogue of “sleep stories” has been listened to 100m times. Running around 20 to 40 minutes long, Smith’s stories draw on her travels, from the wilds of Morocco to her train ride across Siberia, following wild ponies in Virginia or trekking through pristine forests in Sweden. Her most popular, Blue Gold, has been listened to around 15m times: read in the mellifluous tones of Stephen Fry, it is a gentle, soothing tour around the lavender fields and sleepy villages of Provence. […] Most of Calm’s sleep stories are fiction, but Smith specialises in travel-related non-fiction. She’s set to go on a “sleep story tour” of the UK and Ireland next month, and is wondering what effect she’s going to have on her audience. “I hope people will doze off, it will really be a book tour with a difference. Normally I would be mortified if anyone went to sleep. This time, I wonder how many people I can get to nod off,” she says. […] Smith describes her stories as “toeing that line of being interesting enough they want to hear it and slow and steady enough that they never actually hear it all”. She is careful with her word choices, avoiding any disruptive sounds that might cause someone to wake up. There’s lots of immersive description, lots of onomatopoeia, lots of soothing, sonorous language.” (https://www.theguardian.com/books/2018/dec/18/dream-job-the-writer-paid-to-send-millions-to-sleep-phoebe-smith-stephen-fry-joanna-lumley; lesedato 17.01.19)

“Hva er en sommerbok? […] Det fins en forestilling – lansert av de som selger bøker – om at det nærmest fins en egen sjanger som kan kalles “sommerbok”. Det dreier seg om bøker som ikke er for tunge eller kompliserte. Som ikke byr på setninger man må lese to eller tre ganger for å forstå dybden i. Men som derimot innbyr øynene til å springe som små hundevalper fra linje til linje, i uanstrengt fryd over en handling som er passe spennende, passe morsom, passe fylt av intriger, som byr på en passe kombinasjon av slektssaga, samlivskonflikter, generasjonsgap, historiske fakta og ikke minst: fryktelige hemmeligheter fra fortida som truer med å ødelegge livene til hovedpersonene. Ifølge denne definisjonen er en “sommerbok” fort lest og lett glemt. Et annet alternativ er å avgrense sommerbok til en fortelling som faktisk foregår om sommeren” (Fredrik Wandrup i *Dagbladet* 21. juni 2014 s. 58). “Hva er en sommerbok? Tove Jansson har satt en slags standard med boka hun kalte “Sommerboken” […] En sommerbok kan selvsagt være en bok som forsøker å fange inn den særegne stemningen den varmeste årstida byr på. Få norske romaner bruker sommeren så effektivt som kulisse som Axel Jensens “Line” (1959). Den starter riktignok i april, men snart har sommeren festet grepet […] Men sommerboka kan jo også være den boka du selv leste en sommerferie, enten

det var frøken Detektiv, Hardy-guttene eller kanskje din aller første voksenroman. Noen linjer fra en slik bok kan være nok til å få de mest flammende minner til å slå opp i erindringen. Bøker kan være huskelapper til ditt eget liv, og kanskje er sommeren tida for å repetere dem i ettertankens flimrende drømmelys." (Wandrup i *Dagbladet* 19. juli 2010 s. 40)

Eierne av filmselskaper har ofte villet satse på de prosjektene som sannsynligvis gir størst inntekter. Å holde seg til bestemte sjangrer gjorde disse beregningene mindre av en gjettelek om hva publikum ønsket (Parkinson 2012 s. 63). Bestemte sjangrer hadde sitt stampublikum, til tross for at filmene innen sjangeren ofte repeterte klisjeer og hadde samme ikonografi, filmteknikker, innspillingssteder, musikalske temaer, personfigurer og filmstjerner fra verk til verk. Noen filmstudioer ble etter hvert eksperter på og berømte for bestemte sjangrer, f.eks. Warner Brothers for gangsterfilmer, Universal for skrekkfilmer og MGM for filmmusikaler (Parkinson 2012 s. 63). Utsiktene til å få en filmpris kunne få filmprodusenter til å sikte seg inn på det de hadde erfart at prisjuryene ønsket (Parkinson 2012 s. 70).

Sjangrer er "konvensjonaliseringer av suksessrike mønstre" (Jörg Schweinitz sitert fra Ritzer og Schulze 2016 s. 9). I filmindustrien bidrar sjangerkonvensjoner til å gjøre strategisk planlegging enklere, slik at kostnader kan reduseres og kommersiell suksess lettere forutses (Mai og Winter 2006 s. 278). Derfor er ikke alle interessert i (sterk) sjanger-innovasjon. Det er økonomisk gunstig for teater- og filmfolk at det finnes sjangrer: en stab av skuespillere, regissører, forfattere, teknikere etc. kan bygges opp uten å måtte fornyes neste år. Kostymer kan brukes igjen og igjen år etter år. De menneskene som utgjør publikum, lever lenge, og er ofte trofaste mot bestemte stjerneskuespillere, bestemt regissører og bestemte sjangrer. Noen berømte teater- og filmskuespillere fungerer i publikums øyne som personifiserte sjangrer (Parkinson 2012 s. 53). Folk forbinder disse skuespillerne med helt bestemte sjangrer, som de vanligvis opptrer i og som det forventes at de også i framtiden skal opptre i.

Den franske journalisten og regissøren Germaine Dulac skrev i 1925 at å produsere film krever så mye kapital at regissørene ikke tør ta noen sjanser på at filmen blir en fiasko, og dermed må fri til publikums smak (gjengitt fra Diederichs 2004 s. 235). Jo dyrere en film er å produsere, desto mindre kreativ "risiko" er filmstudioet villig til å ta, hevder Robert Blanchet i en bok om blockbustere (gjengitt fra Heinze m.fl. 2012 s. 201).

"Given the high level of uncertainty of creative businesses, managers spread the risk, and thus income sources, across a repertoire or catalogue of genres (Bielby and Bielby 2003). Hence, the genre is an instrumental tool, a kind of risk-minimizing and rationalizing strategy, defined variously as a 'corporate portfolio strategy' (Negus 1998); 'corporate rhetorical strategy' (Bielby and Bielby 1994), 'marketing taxonomy' (Squires 2007), or even 'reviewer cooptation instrument' (Hirsch 1978). As it has become common for cultural industries to overproduce (by

increasing textual outputs so that their misses could be recuperated through the occasional and eventual hit), the genre has gained prominence as a categorizing and promotional mechanism that brings order to the proliferation in production" (Alačovska 2013 s. 39).

Sjangrer er en hjelp til å kontrollere produksjonsrammer og etterspørsel. De gjør det, fordi de er relativt stabile og gjør det mulig å forutse og tilfredsstille publikums idealer, forhåpninger og forventninger. Det er en fordel at seere, lyttere og lesere allerede har sjangerkunnskaper og -kompetanse, for dermed kan produsentene klare seg uten å bygge opp denne fra bunnen av hver gang. Det tar tid og krever øvelse å "lære seg" en sjanger.

"Jevnt over ønsker folk å bli underholdt, de ønsker å føle seg trygge på at de vil bli det. Derfor vil sjangerfilmer, som gir tydelige garantier om hva slags opplevelse de tilbyr, alltid tiltrekke seg større skarer enn dramatiske fortellinger som virker utfordrende og uforutsigbare." (*Dagbladet* 8. april 2015 s. 2)

Det er ikke mulig å si hvilke funksjoner en sjanger har uavhengig av det tolkningsfellesskapet den skal fungere i (Mai og Winter 2006 s. 280). Det går an å oppfatte det slik at sjangeren bestemmes av funksjonen og lesemåten (tolknings-praksisen). "[M]åten å lese en bok på bidrar til å skape dens sjanger." (Patrick Parmentier i https://bbf.enssib.fr/consulter/bbf-1986-03-0202-001; lesedato 25.08.23) Når den italienske forfatteren Claudio Magris' bok *Donau* (1991) leses som en roman, er den en roman; da den ble brukt som reiseguide for turister til Øst-Europa etter murens fall, var den en reiseguide. Waldemar Brøggers (hovedredaktøren for verket) store *Skikk og bruk* (1960) kan av noen tas dypt alvorlig, mens den for andre kan fungere som humorbok, særlig i dag når mange av konvensjonene som beskrives, virker så gammeldagse at de blir latterlige: "Tolv absolutte krav: til kvinner: […] 7) *Ikke lepet underkjole!* Det er ikke nok at man speiler seg forfra; man har en like stor og viktig "fasade" den andre veien." (1960 s. 88; to understrekinger fjernet) Også en biskops bok om seksualmoral kan leses som en humorbok av andre enn biskopens målgruppe.

Noe tragisk kan fungere komisk. Roland Emmerichs katastrofefilm *2012* (2009) ble av noen oppfattet som en komedie: "Og at en film om verdens undergang, altså, virkelig verdens undergang, vanskelig lot seg fortelle med den type konvensjonelle katastrofefilmdrama – med action, heltemot og store ord – han hadde benyttet seg av tidligere, og at han derfor så seg nødt til å ty til parodien. Hvordan skal han ellers kunne forklare at "2012", en av de dyreste spillefilmene gjennom tidene, en film der alt regelrett går til helvete, er en av de bedre komediene i år? Det er meget mulig det er ufrivillig, og man kan lett argumentere for at filmen er et svulstig dataanimert mareritt, helt uten bakkekontakt. Men hvem bryr seg når fryktelig dårlig er fryktelig funny? I tillegg byr filmen på kjappe, vittige replikker, karikerte karakterer og hoderystende, idiotisk morsomme ødeleggelser." (*Dagbladet* 12. november 2009 s. 58)

En sjanger har et knippe av kjennetegn eller regulariteter (Adam og Heidmann 2009 s. 18). "Essensialisme" innebærer at hver sjanger har iboende egenskaper, en slags indre natur som ikke forandres (Dion m.fl. i 2001 s. 9). En sjanger kan ikke defineres essensialistisk (sjangerens essens), men den lar seg pragmatisk bruke for å beskrive "et kompleks" av tekster (Ritzer og Schulze 2016 s. 16). En essensialistisk sjangeroppfatning innebærer at hver sjanger tros å inneha bestemte "iboende" kjennetegn, ha en essens som er særegen for sjangeren. Innen klassisismen ble sjangrer oppfattet omtrent som atskilte dyrearter, mens romantikerne derimot så på tekster mer som enkeltindivider med sine egne, organiske lover uavhengig av sjangrer (Jump 1972 s. 50-51). Den italienske skribenten Giovanni Vincenzo Gravina beklaget i 1691: "Ikke noe nytt verk kan trekkes fram i lyset uten at det straks står foran kritikernes domstol og blir prøvet og forhørt om sitt navn og sin "vesensart", om det er dikt, romance, tragedie eller komedie. Og hvis verket på noen måte skyver sjangergrensene til side, vil de straks forakte og forbanne det for alle tider." (sitert fra Michler 2015 s. 29).

Oppfatningen at sjangrer endrer og utvikler seg var ikke vanlig før romantikken rundt år 1800, før det ble sjangrene oppfattet som "transcendent or 'natural' forms […] that were valid, descriptively and prescriptively, across historical periods" (Carol A. Newsom sitert fra Michler 2015 s. 45). Den unge tyske dikteren Johann Wolfgang von Goethe angrep på 1700-tallet den franske tragediesjangeren med dens strenge regler, til fordel for Shakespeares skuespill, og foregrep dermed romantikeren Friedrich Schlegels avvisning av klassisistiske klassifiseringer (Michler 2015 s. 29). Fornyelse eller vridninger av sjangrer viser at de kan forandre seg, men likevel bevare noe av den gamle betydningen. Endringene kan noen ganger skje planlagt og bevisst f.eks. for gjennom fornyelse å treffe en ny tidsånd.

"[T]he influential Romantic theorist Friedrich Schlegel had already proclaimed the novel as "Übergattung" (supergenre), a super-form composed of other forms." (Beebee 1999 s. 198)

I forordet til diktsamlingen *Oder og ballader* (1826) skrev den franske dikteren Victor Hugo: "Man hører hver dag når det gjelder litterær produksjon snakk om en sjangers *verdighet*, det *harmoniske* ved en annen sjanger, *grensene* for den ene og *friheten* i den andre; *tragedien* forbyr det som en *roman* tillater, *sangen* tolererer det som *oden* nekter osv. Dikteren av denne boka forstår dessverre ikke noe av alt dette […] Tankens område er udyrket og frodig, der alt vil vokse fritt og nærmest tilfeldig, uten å kunne klassifiseres, uten å stå på rekke i blomsterbed som i den klassiske hagen til Le Nôtre [Ludvig 14.s overgartner]" (her sitert og oversatt fra Dion m.fl. i 2001 s. 10).

Den russiske språk- og litteraturforskeren Boris Tomasjevskij vektla at sjangrer utvikler seg, at de forandres med tiden, og at det ikke er mulig å etablere et fast system for sjangrene (her gjengitt fra Combe 1992 s. 115).

“Genres change historically. The changes might be encouraged by regulation, by competition or influence from other genres, from changes in the lives of their users, from shifts to new media, or by the changing purposes of the people who are producing them. The changes might be decided consciously, evolve incrementally, or arise through the “natural selection” of markets and other mechanisms.” (Steve Jones i https://pages.gseis.ucla.edu/faculty/agre/tno/november-1995.html; lesedato 25.03.21) Det dreier seg om “orders of relation which are social and historical” (Frow 2015 s. 75).

“Changes in genre with the passage of time engender far more confusion of terms. This danger is also more insidious, because invisible. The term “epigram,” for example, has been used continuously since the sixteenth century, so that it is far from obvious how far it has changed in meaning and application, or how far the kind itself has altered. Tudor epigram is not to be equated, either as a label or a form, with modern epigram. We should hardly now apply the term to narrative poems like Jonson’s *On the Famous Voyage*. Such changes are so pervasive and incalculable, translation across centuries so difficult, that one could wish genre terms carried a “radix” showing the relevant date. In that way it might be possible to avoid confusing “sixteenth-century epigram” with “twentieth-century epigram.” ” (Fowler 1982 s. 134)

Jo mer populær en sjanger blir, desto mer sprer den seg til mange medier og lever videre gjennom lang tid, slik at sjangeren framstår som “ahistorisk og transmedial” (Ritzer og Schulze 2016 s. 298).

En såkalt “sjangerfelle” er de sjangertrekkene som reduserer et verk til noe forenklet og forflatet (jamfør klisjeer i kjærlighetsromaner, krimromaner osv.). En forfatter, regissør osv. kan falle i en sjangerfelle, eller i stedet bruke en sjanger til skape noe overraskende, annerledes og kreativt. Inndeling av tekster, filmer osv. i sjangrer kan gjøre oss blinde for noe av kreativiteten og magien i verkene; de reduseres og forenkles til å passe inn i “faste” kategorier. Sjangrer blir tvert imot stadig utfordret, endret, vridd på.

Maria Antónia Coutinho og Florencia Miranda “use the terms centripetal (principle of identity) and centrifugal (principle of difference) in their discussion of genre. Centripetal refers to the family nature of a particular genre and centrifugal refers to the innovation and variation within a particular genre that make a text unique.” (Liang 2015 s. 10)

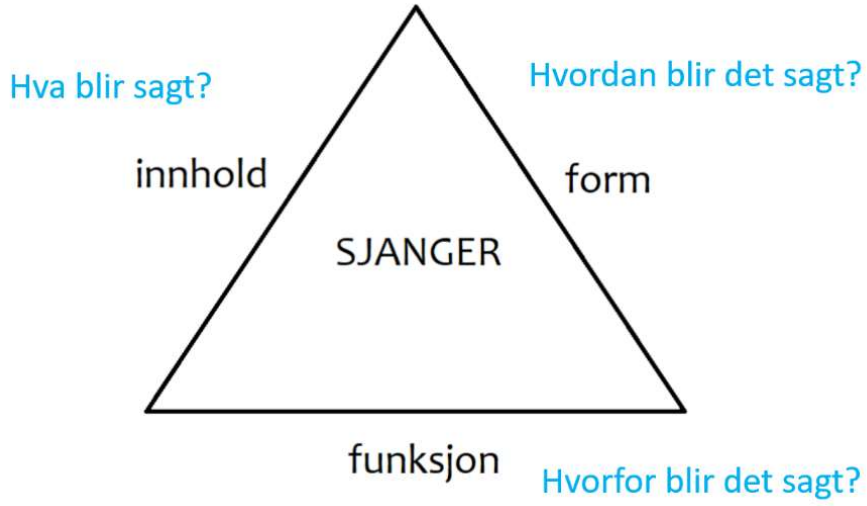
Den amerikanske forfatteren Stephenie Meyers bøker ble populære både som bokserie og i filmadaptasjoner. “Kvinner bruker “Twilight” som samlivsguide. “Twilight”-universets romantikk fungerer som ideal for det perfekte parforhold. Visse kvinner i parforhold forsøker å forme kjæresten eller ektemenn etter rollemodellen Edward i “Twilight”, viser en dansk universitetsavhandling, som er omtalt i Berlingske. […] - Det som overrasket meg var hvor intenst forbruket av

“Twilight” er, hvor ofte og hvor mye kvinnene bruker “Twilight” til å flykte fra hverdagens og virkelighetens krav, sier Paulina A. Frederiksen, cand.comm. fra Institut for Kommunikation samt bachelor i sosialvitenskap fra Roskilde Universitets Center. […] - Kvinner som er i et forhold bruker Edward og forholdet mellom ham og Bella som en slags håndbok, mens single måler egen suksess ved å finne denne idealmannen, sier Paulina Frederiksen.” (http://www.aftenposten.no/kultur/article4159925.ece; lesedato 18.06.12)

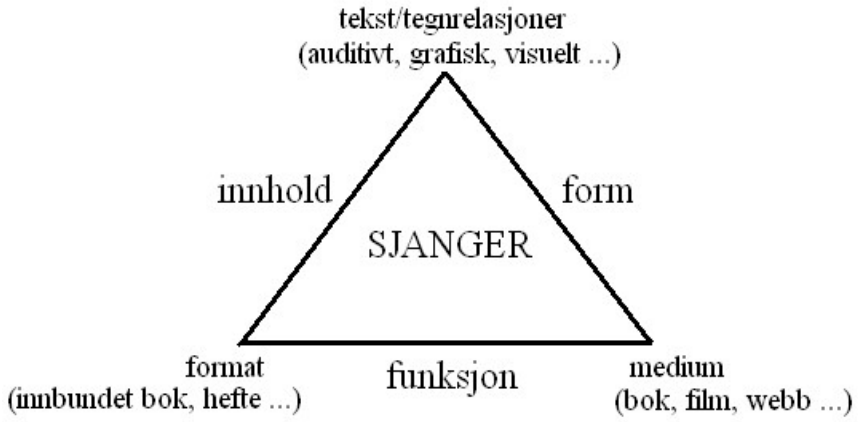
Funksjon, innhold og form

En tekst innen en sjanger har alltid et innhold (et tema, emne, noe teksten handler om), en form (en ordning av innholdet, organiseringsprinsipper, strukturer) og en funksjon (nytte, hensikt, brukbarhet). Det siste punktet gjelder både skrivernes og lesernes hensikter, og disse trenger ikke å være identiske. Vi kan ikke se bort ifra publikum når vi definerer en sjanger.

De tre hovedelementene ved en sjanger besvarer tre spørsmål. Innholdet gjelder sjangerens “hva?”, formen dens “hvordan?” og funksjonen dens “hvorfor?”:



De tre aspektene danner de essensielle rammene for hva en sjanger er, som kan ses av denne figuren:



En sjanger blir også medbestemt av andre faktorer, og i figuren er det bare tegnet inn noen få, sentrale faktorer: hva slags typer tekster som inngår i den (muntlige, skriftlige, auditive, visuelle), av formater (fysisk utseende og designtilpassing) og av medier (tekniske og praktiske innretninger for å spre informasjon).

Medium: En sjanger er knyttet til et bestemt medium som nytten medbestemmes av. Et brev sendt som e-post kan oppfattes som eller utvikle seg til å tilhøre en annen sjanger enn "samme" brev sendt som papirpost. Begge kan være personlige brev, men mediet gjør at et e-post-svar kan sendes tilbake i løpet av sekunder. Det er en vesentlig bruksforskjell. En sonate sendt på radio eller utgitt på cd er kanskje fortsatt samme sonate (skillet mellom "radio-sonate" og "cd-sonate" trengs muligens ikke, fordi innhold, form og funksjon er noenlunde den samme i de to mediene?). Det er når innhold, form og/eller funksjon blir vesentlig endret i et nytt medium, at en ny sjanger har oppstått. Samspillet mellom sjangrer og media har alltid vært en viktig faktor i endring av og fornyelse av sjangrer. "Foreldete" eller "sovende" sjangrer kan bli vekket til nytt liv av et nytt medium.

"[I]t is often difficult to draw sharp distinctions between the concepts of medium, platform, program, protocol, standard, format, and genre. [...] Is it a genre, or is it a format with associated genres, akin to the genres of talk?" (Frow 2015 s. 152 og 154)

"Man skriver med andra ord annorlunda för en bok som ska läsas än för en text som ska lyssnas på; de olika texterna kan till och med ses som olika genrer" (Maren Eckart og Anneli Fjordevik i https://ojs.ub.gu.se/index.php/tfl/article/view/5107/3949; lesedato 22.12.21).

Når dataspillutviklerne/-produsentene "begynner å forstå mulighetene som ligger i berøringsskjermen, kommer vi også til å se helt nye og unike [data-]spillgenre vokse frem." (*Aftenposten* 29. januar 2010 s. 12)

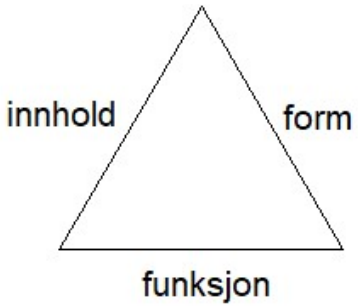
Format: Formatet er den fysiske utformingen (størrelsen osv.). Noen sjangrer defineres primært ved sitt format, f.eks. brosjyre og flyer. En flyer med

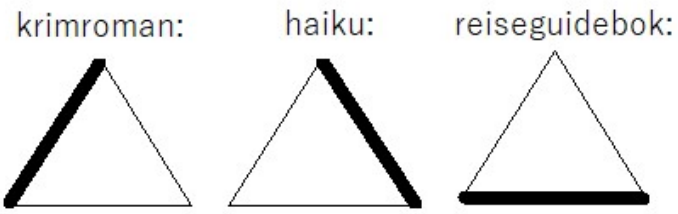
pizzareklame og en flyer med innbydelse til en fest, vil av mange oppfattes som samme sjanger. Funksjonen er å annonsere for noe i en liten annonse som kan deles ut. Sjangeren som sådan er derimot noe abstrakt, som ikke eksisterer konkret i verden, men hver sjanger og hver tekst må ha en "informasjonsbærer".

Det vil være noen utydelige overganger mellom medium, format og tekst (slik det også er mellom form og innhold). Et skuespill kan spilles som dukketeater eller med levende skuespillere. Er denne forskjellen en forskjell i format, i tekst eller i medium? Svaret er ikke gitt.

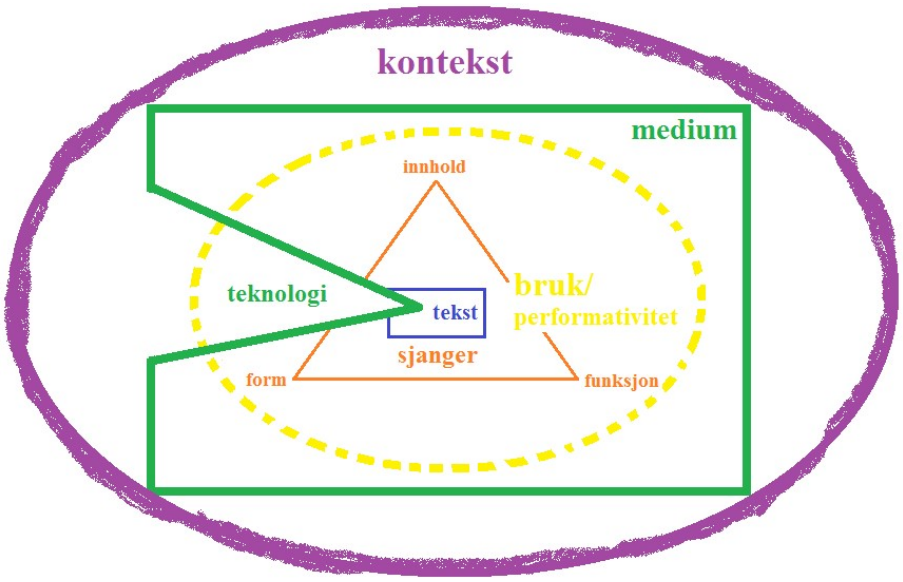
Tekst: Et sentralt ledd i enhver kommunikasjonsprosess er teksten, dvs. det systemet av tegn som produseres for å formidle et budskap.

Forholdet mellom innhold, form og funksjon kan variere ved at form er essensielt for noen sjangre og ikke like viktig i andre. At innholdet rommer en kriminalgåte er det viktigste ved en krimroman; formen er det viktigste ved en haiku; og den funksjonen boka skal fylle er det avgjørende for en reiseguidebok (men innholdet må dreie seg om et land eller et geografisk område, og formen bør gjøre det lett å finne fram i og lese teksten).





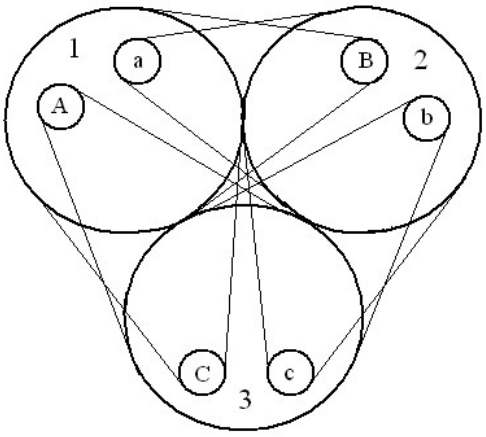
Forholdet mellom tekst, sjanger, medium og kontekst kan illustreres på ulike måter, f.eks. slik:



Den teknologien som tilhører mediet (f.eks. bokmediet eller TV-mediet), påvirker både tekstens/verkets egenart og hvordan sjangeren oppfattes og brukes. Konteksten er et overordnet nivå som er bestemmende for både tekst-, sjanger- og medienivået.

Ifølge John Frow er det "three overlapping and intersecting dimensions along which I think genre is organised and by which particular genres produce their effects of truth and authority: the dimensions of *formal organisation*, of *rhetorical structure*, and of *thematic content* (roughly: how genres are shaped, the speaking positions they enable, and what they are typically about)." (Frow 2015 s. 4) "The *thematic content* of a genre can be thought of as the shaped human experience that a genre invests with significance and interest. In formal terms this shaping is expressed as a set of *topoi*, recurrent topics of discourse, or as a recurrent *iconography*, or as recurrent forms of argumentation. […] The point of this analysis is that genres are always complex constellations which must be defined in terms of all three of these dimensions: the formal, the rhetorical, and the thematic." (Frow 2015 s. 83) "[G]enre must be defined in terms of particular *constellations* of thematic, rhetorical, and formal features." (Frow 2015 s. 71)

Det går an å visualisere sjangerfenomenet som et mer komplisert "maskineri":



1: Form

A: Struktur

a: Språklig register eller stil (poetisk, realistisk, grotesk osv.; fortellende, reflekterende osv.)

2: Innhold

B: Saksinnhold

b: Tema

3: Funksjon

C: Bruk/anvendelse

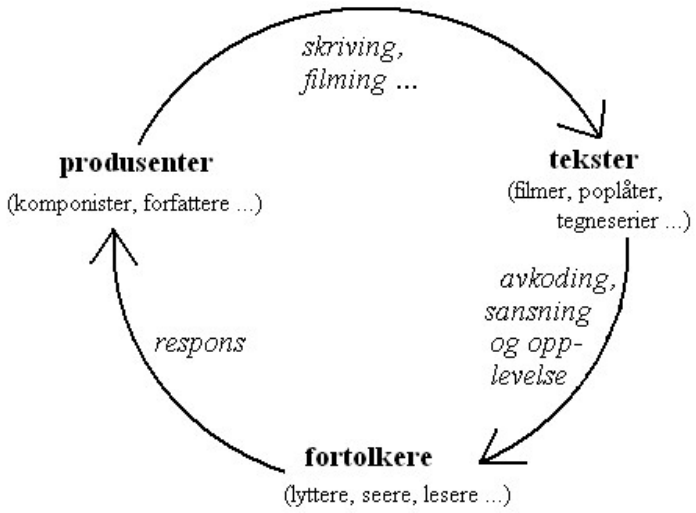
c: Nytte

1a omfatter "language variety, or register (legalese, journalese, academese, and so on) […] diverging genres display varying degrees of appreciation for allowing for distinct personal styles, or group-oriented styles of a particular kind (macho versus feminine, and so on)." (Gerard Steen i https://www.researchgate.net/publication/300471617_Genre_between_the_humanities_and_the_sciences; lesedato 11.01.19)

"Letters or blogs or aphorisms have much to do with the structure of address, and are less tightly constrained in terms of content. This is merely to say that different genres give a different weight to the formal, rhetorical, or thematic dimensions of their structure, and have a characteristic configuration in each of the three areas. But it is nevertheless central to my definition of genre that each of these three dimensions has a constitutive role, and that there is no genre whose properties are not codified in each of them. It is this that allows us to distinguish genre from organisations of discourse which are *more* general (for example, from mode, style,

speech variety, or discursive formation) and *less* general (for example, speech acts).” (Frow 2015 s. 84)

Figuren nedenfor viser at produksjonen oppfattes av fortolkere og at fortolkerne kan påvirke kommende tekstproduksjon (produksjons- og responssirkel):



I figurene ovenfor brukes “tekst” i svært vid forstand, om et system av tegn som kan sanses av mennesker. To semotikere definerer tekst slik: “We will use ‘text’ in an extended semiotic sense to refer to a structure of messages or message traces which has a socially ascribed unity” (Hodge og Kress 1988 s. 6). Sansingen kan gi opplevelse (f.eks. estetisk opplevelse) og forståelse. Med en slik omfattende, semiotisk definisjon av tekst, vil blant annet en melodi være en tekst, dvs. tegnrelasjoner satt i system på en måte som gjør dem meningsfulle for noen eller alle mennesker. Når tekstene ligner hverandre, danner de sjangrer. Men hver forfatter eller annen skapende person setter sitt eget individuelle preg på en sjanger.

“The overall result is that genre films are marked by a trend towards standardization: *Make it the same*. For the studios, there were rationalization gains to be made in template use; on the other hand, predictability had already emerged as a problem during the heyday of genre films in the 1930s and 1940s, so that “the formula,” in the history of film genres, came to be a judicious dialectic between the two necessary challenges: *Make it new* and *Make it the same*.” (Erik Svendsen i Auken, Lauridsen og Rasmussen 2015 s. 238)

Det er umulig å beskrive en sjanger uten å basere seg på et visst antall verk, men man kan ikke velge ut disse verkene uten å ha en implisitt definisjon av sjangeren, altså hva som avgrenser sjangeren i forhold til andre sjangrer (Daniel Couégnas gjengitt fra Letourneux 2010 s. 18).

“The first step in defining a homogeneous body of texts is to abstract from them a formal model made up of a set of structuring laws that produce these texts. This model can then be used to classify single texts on the basis of their typical qualities

which, in turn, imply a series of conventions. These conventions allow one to order the textual encounter and pattern it as it unfolds." (William Q. Boelhower i https://www.jstor.org/stable/pdf/467364.pdf; lesedato 28.01.22)

Vi kan bare innordne en film som en westernfilm hvis vi allerede på forhånd vet hva som utgjør en westernfilm. Disse kriteriene for hva som utgjør en westernfilm får vi fra westernfilmer, og dermed blir sjangerbegrepet sirkulært (Faulstich 2008 s. 28). "There can be no genre unless there are cases of genre, no western without westerns, which make genre an accumulation of markers taken from specific cases over time." (Stian Grøgaard i https://journals.uio.no/TJMI/article/view/2492/3482; lesedato 24.01.24)

"[A] genre, since it is derived inductively, is valid only for the members of the class from which it was obtained and cannot be extrapolated beyond them." (Eliseo Vivas sitert fra Ben-Amos 1976 s. 79)

"In his *Theories of Film*, Andrew Tudor explains a major problem of all genre definition, which he terms "the empiricist dilemma": "To take a genre such as western, analyze it, and list its principal characteristics is to beg the question that we must first isolate the body of films that are westerns. But they can only be isolated on the basis of the 'principal characteristics,' which can only be discovered *from the films themselves* after they have been isolated." (135)" (Barry K. Grant i Mathijs og Mendik 2008 s. 77) Det er en vekselvirkning mellom verkeksemplene og sjangerbegrepet. "[E]ach text is influenced by the generic rules in the way it is put together; the generic rules are reinforced by each text" (Tony Thwaites m.fl. sitert fra Chandler 2000). "En sjanger konstituerer seg ikke bare fra mesterverk, men også fra de mange enkeltproduksjonene som viser varianter." (Koebner 2007, innledningen)

"Genre provides a map to a certain territory, even as the process of mapping also defines the territory." (Rettberg 2019 s. 10) Forholdet mellom et enkelt verk og en sjanger har blitt kalt "en eksemplifiserende forbindelse", der verket manifesterer på sin unike måte det som kjennetegner sjangeren (Esquenazi 2009 s. 17).

"As Andrew Tudor frames it, to analyse a genre means to identify its principal characteristics, which must first involve generating a list of works that fall under the generic term. However, in a fine instance of a chicken-and-egg problem, these works can only be identified as fitting the genre-label through possession of the principle characteristics that they are supposed to embody in the constitution of the generic term." (Martin Paul Eve i http://www.neovictorianstudies.com/past_issues/6-1%202013/NVS%206-1-5%20M-Eve.pdf; lesedato 12.12.22)

"Despite the existence of recognisable genre boundaries, there are only a limited number of aspects of a genre which are repeated in all the texts 'belonging' to it. They can be played and combined in a thousand ways, often with elements of other

genres [...] A more useful approach is to treat each genre as a huge 'repertoire of elements'. Any text belonging to that genre will then work by selecting and combining elements from its particular repertoire." (Gill Branston i Gillespie og Toynbee 2006 s. 52)

"The visual patterns of a genre are often referred to as its iconographic features: deserts and small town bars in westerns, dark gothic mansions and monsters in horror films. These iconographic elements provide us with the visual clues we need to recognise a genre. Music, speech and sound effects are also powerful auditory signifiers of genre." (Gill Branston i Gillespie og Toynbee 2006 s. 52-53)

Rick Altmans artikkel "A Semantic/Syntactic Approach to Film Genre" (1984) skiller mellom to typer elementer som inngår i en sjanger: (1) innholdskomponenter ("semantiske" komponenter som romskip, astronauter, aliens, laservåpen osv.) og (2) fortellemåten ("syntaktisk" struktur/organisering, dvs. fortellemønstre, f.eks. angrep fra verdensrommet, motangrep, vitenskapsmenn leter etter marsboernes største svakhet, utvikling av et nytt våpen, osv.).

Altmans skiller altså i "A Semantic/Syntactic Approach to Film Genre" mellom semantiske og syntaktiske måter å forstå sjanger på, en tilnærming der de to hovedbegrepene er hentet fra lingvistikk/språkvitenskap. "A semantic approach focuses on the units of meaning: the various different elements that make up a film or a genre. These units of meaning include things like the setting, for example. So, a science fiction film might be defined partly in terms of a semantic feature such as a setting in the future or in another galaxy or dimension. Other semantic elements include objects such as spaceships and the products of new technologies. Particular types of characters are also found, including scientists, cyborgs and aliens. Some semantic features are more specific to the medium of film. Science fiction cinema might be defined in terms of a certain visual style or by the use of flashy special effects. This semantic approach is useful and probably not far from the way we identify genres in everyday viewing. However, there are limits to how far it takes us. Listing the elements that identify a film with a particular genre is a *descriptive* approach. It tells us what kinds of elements are present, but does not say much about how they are used, what their effect might be or how their meaning might change over time. If we want to go further, to *analyse* what these films are doing, it needs to be combined with a syntactic approach." (King og Krzywinska 2002 s. 9-10)

Altman minner om at i språkvitenskapen "the semantic dimension focuses on the meaning of individual words. Syntax is the grammatical structure into which these words are organised. A syntactic approach to genre, then, examines how the different elements of meaning are organised. A genre defined in this way does not depend merely on the existence of the required elements, but on the organisation of these elements into recurring and familiar patterns. [...] The combination of semantic and syntactic approaches recommended by Altman can provide a way of

understanding the historical development of genres and how they might undergo subsequent change. A genre might exist in its early stage only in semantic terms – a few familiar elements – and only gradually develop a stable and reworked syntax. Alternatively, there might be cases in which the syntax stays the same but some of the semantic elements change. This is one way of understanding the claim that a film like *Star Wars* is 'really' a western: key semantic elements have changed (space and spacecraft replace the west and men on horseback), but the patterns into which they are arranged have much in common." (King og Krzywinska 2002 s. 10)

Altman mener at sjangrer krever "a long, slow, formation period as they evolved a syntax to accompany their semantics. Thinking *inter*generically, however, we can see that another approach is available. A set of promising semantics simply hijack an existing syntactic framework from another genre." (gjengitt fra http://home.mira.net/~satadaca/genre1.htm; lesedato 16.11.10)

Altman "moves from a semantic/syntactic model of genre to one that adds pragmatics, because it has to account for the fact that films have multiple users, with different readings, and are produced by complex industries. A genre is not "a category capable of clear and stable definition" (it has no essence), but becomes a negotiated and renegotiated understanding between producers and markets (1999, p. 214). Similarly, Jason Mittell defines television genres as "cultural categories": "Genres are not intrinsic to texts – they are constituted by the processes that some scholars have labeled 'external' elements, such as industrial and audience practices. We need to look beyond the text … locating genres within the complex interrelations between texts, industries, audiences, and historical contexts. Genres transect the boundaries between text and context" (2004, pp. 9-10)." (Miller 2016)

"A combination of the semantic and syntactic approaches offers a way of exploring genres that is especially useful in the analysis of Hollywood, where many genre boundaries are often blurred. It helps to draw attention to the flexible qualities of genres. This is more helpful than attempting to draw up rigid boundaries are often blurred. It helps to draw attention to the flexible qualities of genres. This is more helpful than attempting to draw up rigid boundaries between one genre and another. Hollywood has always tended to mix components from different genres, in an attempt to repeat or play off past commercial success and to appeal to different sections of the audience" (King og Krzywinska 2002 s. 10-11).

"[W]hile each individual text clearly has a syntax of its own, the syntax implied here is that of the genre, which does not appear as *generic* syntax unless it is reinforced numerous times by the syntactic patterns of individual texts. The Hollywood genres that have proven the most durable are precisely those that have established the most coherent syntax (the western, the musical); those that disappear the quickest depend entirely on recurring semantic elements, never developing a stable syntax (reporter, catastrophe, and big caper films, to name but a few). If I locate the border between the semantic and the syntactic at the dividing

line between the linguistic and the textual, it is thus in response not just to the theoretical, but also to the historical dimension of generic functioning." (Altman i http://film.tamu.edu/; lesedato 12.05.14)

"[N]år man treffer blink én gang, forsøker man igjen. Det er nærmest en naturlov i Hollywood." (Eirik Alver i *Dagbladet* 11. desember 2008 s. 52)

"[T]ake the development of the science-fiction film. At first defined only by a relatively stable science-fiction semantics, the genre first began borrowing the syntactic relationships previously established by the horror film, only to move in recent years increasingly toward the syntax of the western. By maintaining simultaneous descriptions according to both parameters, we are not likely to fall into the trap of equating *Star Wars* with the western (as numerous recent critics have done), even though it shares certain syntactic patterns with that genre. In short, by taking seriously the multiple connections between semantics and syntax, we establish a new continuity, relating film analysis, genre theory, and genre history." (Altman i http://film.tamu.edu/; lesedato 12.05.14)

"To paraphrase Altman, textual resemblances in the realm of syntax and semantics are insufficient to establish a genre; rather, audience members must have the sense that others are interpreting texts similarly to themselves, one of the cornerstones of what he terms "lateral communication": the way in which textual or generic meaning is shaped by audience members' communication with each other as much as by "frontal communication" between audiences and texts." (Brackett 2016 s. 22)

Forkortelsen SFF har blitt brukt som samlebetegnelse for science fiction, fantasy og horror, sjangrer som ofte glir over i hverandre.

"Genres can often be distinguished by the ways in which they begin and end their narratives." (Gill Branston i Gillespie og Toynbee 2006 s. 53)

Et viktig perspektiv på sjanger har blitt vist av den bulgarsk-franske litteratur-forskeren Tzvetan Todorov i hans bok om fantastisk litteratur (*Introduction à la littérature fantastique*, utgitt 1970, oversatt til engelsk med tittelen *The Fantastic: A Structural Approach to a Literary Genre*, og til dansk med tittelen *Den fantastiske litteratur: En indføring*). Todorov hevder der at det er leserne som avgjør om en fortelling tilhører sjangeren *fantastikk* eller ikke. Spørsmålet om sannsynlighet for hva som kan hende i fortellingen er sentralt (i motsetning til f.eks. i fantasy, der vi vet at overnaturlige hendelser finner sted).

Et merkelig fenomen kan forklares på to måter: med naturlige årsaker eller overnaturlig årsaker. Fantastikk som sjanger er en effekt av nølingen mellom de to forklaringsmåtene (Todorov 1970 s. 30). Den verdenen vi møter, må ikke være for fremmed til at alle hendelser kan ha en naturlig forklaring. Idet usikkerheten om det naturlige og overnaturlige forsvinner, forsvinner også sjangeren fantastikk, og

leseren har foran seg f.eks. en overnaturlig fortelling (Todorov 1970 s. 29). I fantastikken beveger leseren seg nølende og søkende etter forklaringer gjennom teksten; leserens persepsjon er innskrevet i teksten "med samme presisjon som de fiktive personenes bevegelser" (Todorov 1970 s. 36). Leseren oppholder seg i to mulige virkeligheter samtidig (Todorov 1970 s. 43). Hvis leserne opplever at det som fortelles, kan ha en naturlig forklaring, men *også* kan være overnaturlig, tilhører teksten sjangeren fantastikk. Hvis innholdet i fortellingen derimot oppleves som for utrolig og uten enhver mulighet til å forklares ved naturlover, er det ikke fantastikk. Sjangeren fantastikk utgjøres på en måte av leserens tvil, og av funderingene på om det som leses kan forklares naturlig. Fortellingene innen fantastikken "svever" mellom to ulike forklaringsmåter på det gåtefulle som skjer i fortellingene – enten naturlige eller overnaturlige forklaringer. Sjangeren avgrenses av Todorov ved leser-reaksjoner og gjennom sine effekter på leserne. "Det er usikkerheten som gir sjangeren liv." (Todorov sitert fra Gattégno 1978 s. 113)

Det finnes ofte en person i teksten som nøler på samme måte som leseren, og nøling er et viktig tema i teksten (Todorov 1970 s. 37-38). Men når leseren mot slutten av teksten bestemmer seg for en av de to mulige forklaringsmåtene, er det som om sjangeren opphever seg selv (Todorov 1970 s. 46).

I franskmannen Guy de Maupassants forfatterskap finnes noen kunstnerisk overbevisende eksempler på fantastikk (Todorov 1970 s. 174-175). Et eksempel på en norsk tekst som tilhører fantastikken, er *Øglene kommer* (1991) av Tormod Haugen. Fantastikken lar det uvirkelige dukke fram midt inne i det velkjente og alminnelige, som når mennesker i samtidens Norge forvandles til dinosaurer. Den amerikanske regissøren Joseph Rubens *The Forgotten* (2004) er et eksempel på fantastikk i filmmediet. Et annet filmeksempel er Terry Gilliams *The Brothers Grimm* (2005).

"Todorov offers an account of the *genre* of the 'fantastic' (*le fantastique*) which describes it as bounded by the neighbouring genres of the uncanny (*l'étrange*) and the marvellous (*le merveilleux*) but never straying into either region, however much it may be drawn in one direction or the other, and indeed however much it may *embody* the tension that such a state creates. Thus the *fantastic* essentially manifests itself in ambiguity, in the hesitation felt by someone who knows only natural laws, when faced with an event which is apparently supernatural. Moreover, the reader, integrated by the genre into the world of the characters, receives only that information which makes him participate in the ambiguous nature of the situation. As a result, he shares the protagonists' hesitation when it comes to assigning events to the real world or the world of the supernatural. Thus the genre of the fantastic implies not only the narration of a strange event, but also *a certain way of reading it*: one which will not commit itself either to an allegorical reading of the events, or to any other mode (e.g. the 'poetical') that would 'normalize' and so dispose of them." (Hawkes 1977 s. 101-102)

"So the hesitation between natural and supernatural which the narration of the story requires, must be repeated in the responses of the *character* the narration describes, and then echoed in the reader's own hesitation over the culturally available alternatives for his response. At the end of the story the reader (but not the protagonist) is able to resolve his hesitation by opting to classify the events of the story in one or other of the neighbouring areas, the uncanny or the marvellous, depending on the way in which he feels matters have been resolved, and according to a 'scale' that Todorov ingeniously calibrates as follows:

pure uncanny	fantastic-uncanny	fantastic-marvellous	pure marvellous

Ultimately, Todorov argues, the role of the fantastic has always been to set that which is 'real' (i.e. capable of natural explanation) against that which is imaginary or supernatural. Hence it can only exist as a genre in a society which articulates its own experience in terms of that simple dichotomy. In setting the terms of the dichotomy in doubt (are these events real or are they imaginary? How can we be sure?) the literature of the fantastic may indeed have the role of 'the uneasy conscience of the positivist nineteenth century' – the period in which the genre flourished. It suggests, in short, to that society, that life is not as simple as it collectively makes out. And it follows that, in a period like our own, which does not view the world in such simplistic terms, its existence will be more difficult to establish and maintain. We no longer believe in an external, objective, unchanging 'reality', nor in methods which seek merely to transcribe it. For us, the concept of what is 'natural' has been considerably stretched, so that we no longer believe in an 'imaginary', supernatural world clearly opposed to the 'real' one either. For us, 'real' and 'imaginary' are not mutually exclusive categories: they partake of each other. In other words, we no longer believe in the one orthodoxy that the genre of the fantastic exists to challenge" (Hawkes 1977 s. 102-103).

Rettssalsdrama på film er en "metasjanger" hevder to tyske filmforskere, fordi sjangeren i en *iscenesatt* spillefilm tematiserer *iscenesettelse* og tilretteleggelse (Schumann og Hickethier 2005, innledningen).

En annen definisjon er at "metagenre […] may incorporate any number of multi- or transmedia texts" (Frow 2015 s. 151).

"Definisjoner av sjangrer er avhengig av det ståstedet som sjangeren konstrueres fra. Dette ståstedet benytter brukeren til å fortolke og forhandle. [...] [D]en amerikanske litteraturforskeren Stanley Fish [...] svarer at teksten isolert ikke har noen mening, men meningen skal finnes i leserens fortolkning eller konstruksjon av den. Det finnes ikke noe slikt som en tekst med innebygde sjangerbetydninger." (Aamotsbakke og Knudsen 2008 s. 21) "The notion of 'reading something as literature' becomes central, as do notions of reading something as a lyric, as comedy, as tragedy. A description of a genre, as [Stanley] Fish says, 'can and

should be seen as a prediction of the shape of response.' Genres are no longer taxonomic classes but groups of norms and expectations which help the reader to assign functions to various elements in the work, and thus the 'real' genres are those sets of categories or norms required to account for the process of reading." (Culler 1983 s. 123)

En sjanger er en "fusion of content, purpose and form of communicative actions […] Because a "genre" is not any one thing, but rather an intersection of several phenomena in a context of use, its study has spanned many disciplines and areas of praxis, from the arts to metadata schemes. […] While Erickson uses the notion of ecology in a particular way in his work [i artikkelen "Making sense of computer-mediated communication (CMC): Conversations as genres, CMC systems as genre ecologies", 2000], we extend his apt metaphor because it captures succinctly how, like any organism in an ecological community, genres have effects on each other and depend on each other for their effectiveness. They evolve over time, some slowly, some more rapidly. Some genres, under the right conditions, can supplant others. Genres exist in habitats or communities of practice." (Barbara H. Kwasnik og Kevin Crowston i https://pdfs.semanticscholar.org/6e99/c52fdbe2ce0451442d83cb6f14d399d3b135.pdf; lesedato 03.05.17)

Ars moriendi (*Kunsten å dø*) var et verk fra 1400-talet som senere ga opphav til en sjanger. "Ars moriendi, literally "art of dying," refers to a genre of Christian devotional literature that enjoyed widespread popularity across Europe from the 15th to the 18th centuries. These works had a fundamentally practical orientation, aiming to advise the dying regarding how they might avoid despair at the end of life and thereby avoid the damnation believed to await those who faltered in faith. Over time the genre expanded its focus beyond the deathbed by describing also how one's manner of dying was often decisively affected by the habits of living developed over one's lifetime. Scholars of religion study the ars moriendi tradition because it is one of the great genres of Christian devotional literature, but these writings appeal to a broader audience because they offer glimpses of what the experience of dying was like in Renaissance Europe." (http://www.sage-ereference.com/view/humanexperience/; lesedato 29.04.15). Ars moriendi kunne for en person fungere som "a way of training himself aesthetically for his own death" (Ramazani 1990 s. 9). Forfatteren Georg Johannesen ga ut diktsamlingen *Ars moriendi eller de syv dødsmåter* i 1965.

Innen den kunstneriske avantgarden er det snarere framgangsmåter enn produkter som avgrenser ulike retninger fra hverandre (Borchmeyer og Žmegač 1994 s. 179).

Publikum kan identifisere en filmsjanger gjennom "plot structure […] as well as […] advertising, iconography, and gestural codes" (Richard Maltby sitert fra Kaufmann 2007 s. 55). Fra et sosiologisk perspektiv består ikke filmsjangrer bare av filmer: "They consist also, and equally, of specific systems of expectation and hypothesis which spectators bring with them to the cinema, and which interact with

films themselves during the course of the viewing process" (Stephen Neale sitert fra Winter 2010 s. 229).

"Vi tænker faktisk i genrer, lever i genrer, på den måde at vi udfolder os inden for givne stilistiske muligheder. Vi synes måske, at vi lever afslappet og naturligt og har hver vores måde at leve på. Men jeg tror, den måde vi udtrykker os på og lever på, er et valg mellem muligheder vi har oplevet, herunder de muligheder vi har oplevet i fiktionen." (Svend Åge Madsen i i Skyum-Nielsen 1982 s. 153)

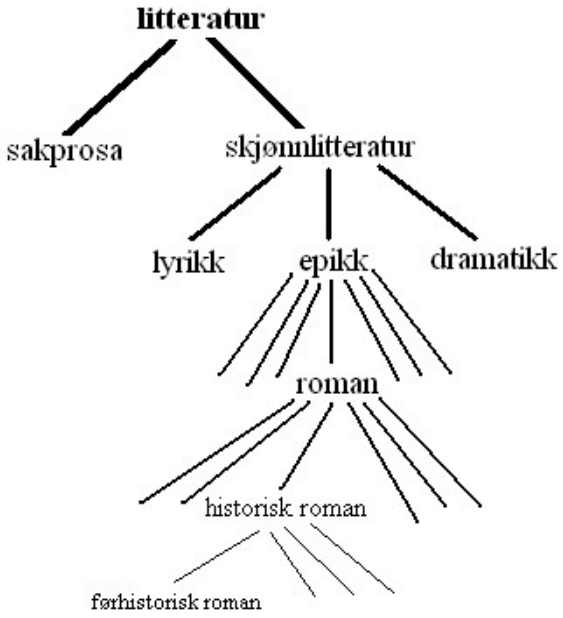
Sjangerhierarkier

Mennesket tilhører "*dyreriget* (animalia), *rækken* chordater (dyr med rygstreng), *klassen* pattedyr (mamalia), *ordnen* primater (primates), *familien* menneskeaber (hominidae), *underfamilien* abemennesker (homininae), *slægten* homo og *arten* homo sapiens" (Johansen og Klujeff 2009 s. 7). Tilsvarende hierarkier av tilhørighet kan etableres når det gjelder sjangrer, men sjangerhierarkiene er langt mer dynamiske og foranderlige enn inndelingen av mennesket som art.

Sjangerhierarkier henger bl.a. sammen med hvilke verk som inngår i den litterære kanon og hvilke som vektlegges i utdanningsinstitusjonene (Michler 2015 s. 67). Sonetten som sjanger har langt høyere litterær status enn limericken.

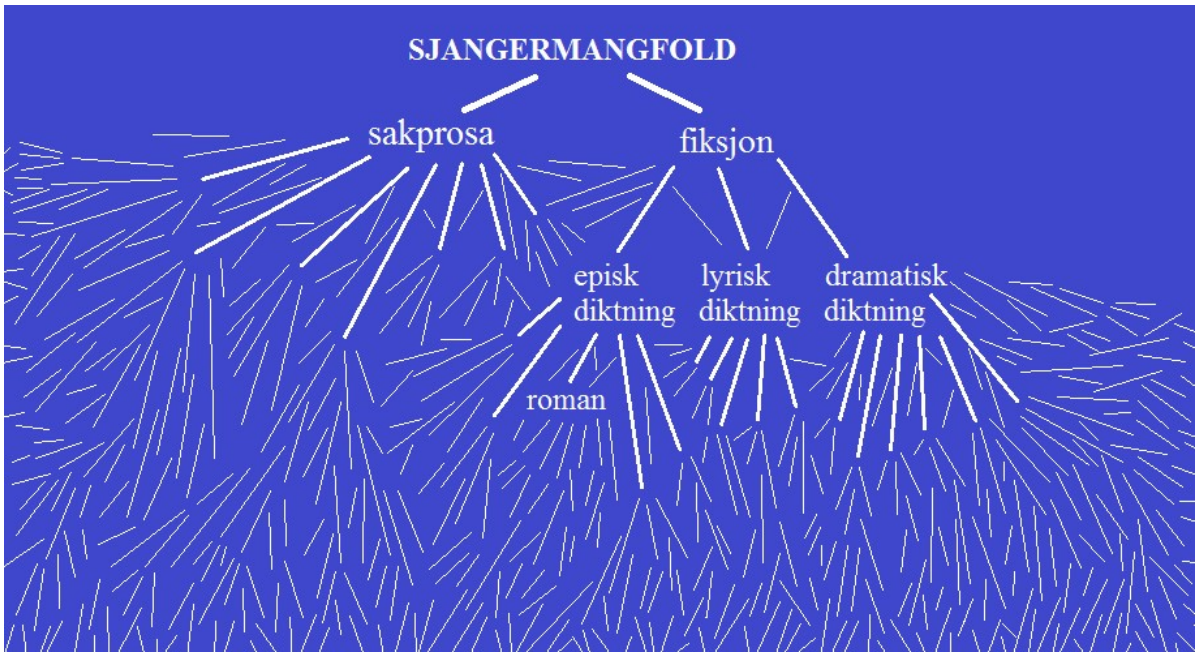
Sjangrer danner hierarkier, avhengig av hvordan hver sjanger defineres. En vanlig inndeling av skjønnlitteratur i tre nivåer er: episk, lyrisk og dramatisk diktning (3 hovedsjangrer på overordnet nivå), romanen, komedien osv. (på nivået under), dannelsesroman, historisk roman osv., karakterkomedie, forviklingskomedie osv. (på nivået under det igjen). I disse hierarkiene går det an å foreta mange fininndelinger og operere med mange nivåer. Det kan deles inn i undersjangere og "under-undergenre" (Johansen og Klujeff 2009 s. 9). Renessansens kjærlighets-sonett er ifølge en fransk forsker en undersjanger av kjærlighetssonett som igjen er en undersjanger av sonett (Canvat 1999 s. 80-81). Thrilleren har mange undersjangrer, og har derfor blitt kalt en "matrix genre" (Aguado 2002).

Eksempel på en vanlig og forholdsvis uproblematisk sjangerinndeling i et hierarki:



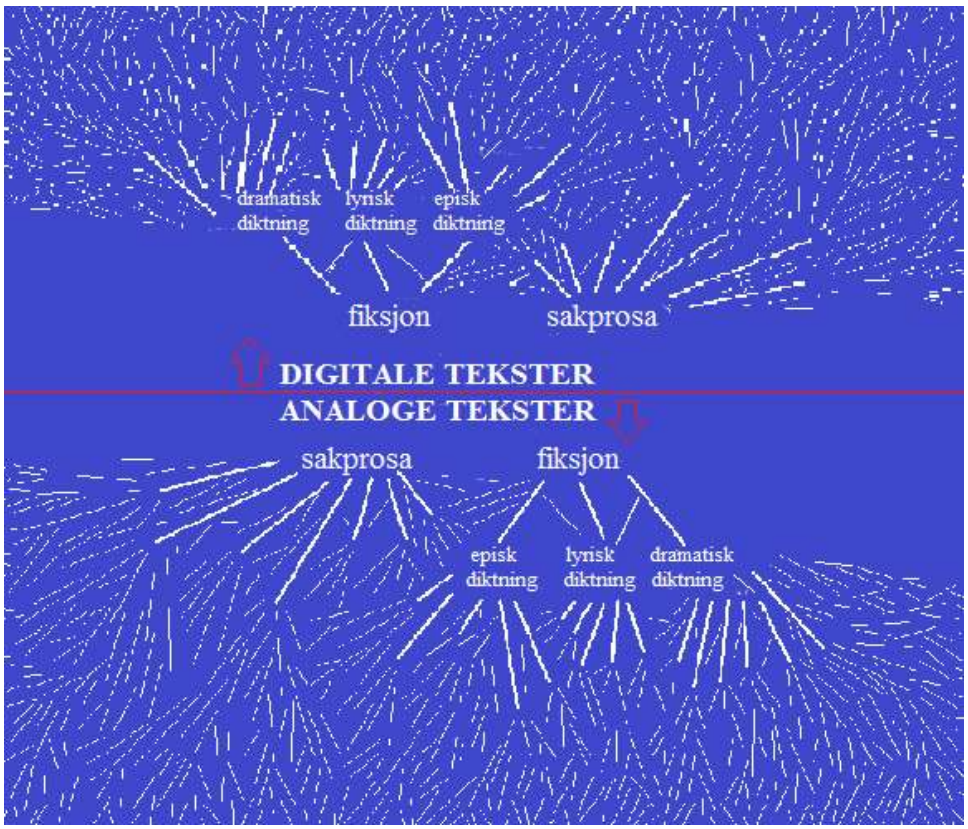
Med førhistorisk roman menes her bøker av typen William Goldings *The Inheritors* (1955), Björn Kurténs *Den svarta tigern* (1978) og Jean M. Auels *The Clan of the Cave Bear* (1980), dvs. om mennesker i steinalderen og andre perioder før det finnes skriftlige kilder som menneskene i perioden selv lagde.

Hver sjanger kan ha undersjangrer (differensieringer på et mer spesifikt nivå), som senere får nye undersjangrer osv. I tegningen nedenfor er det tatt med "de såkaldte storgenrer, epik, dramatik og lyrik" (Johansen og Klujeff 2009 s. 11).



Hver av disse sjangrene med sine tekster kan være analoge (f.eks. en brevroman i form av en papirbok) eller digitale (f.eks. en brevroman som er utformet som

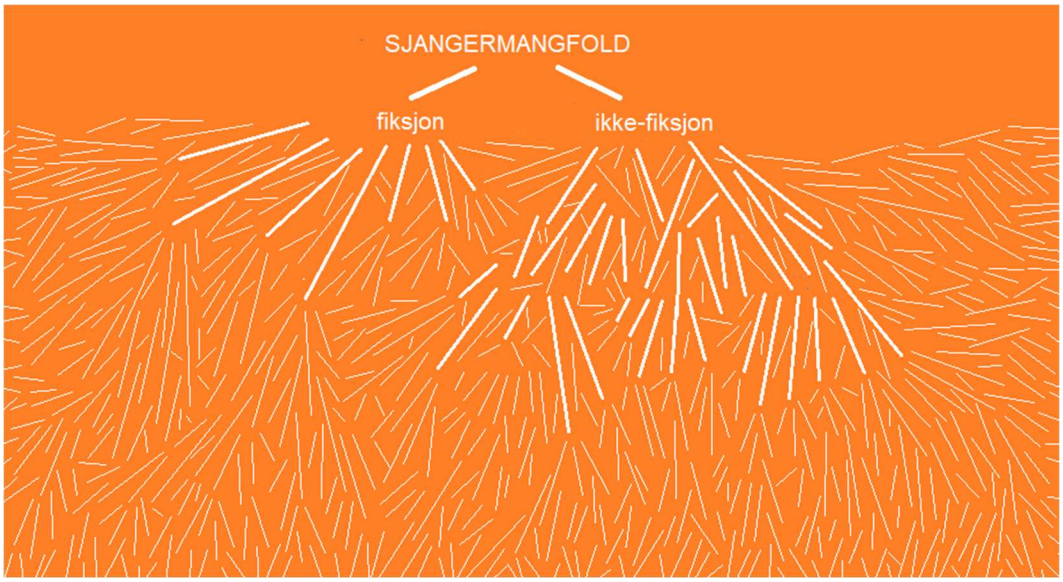
hypertekst og har interaktive, multimediale innslag). Det er som om de digitale sjangrene og tekstene "speiler" de tilsvarende analogene sjangrene:

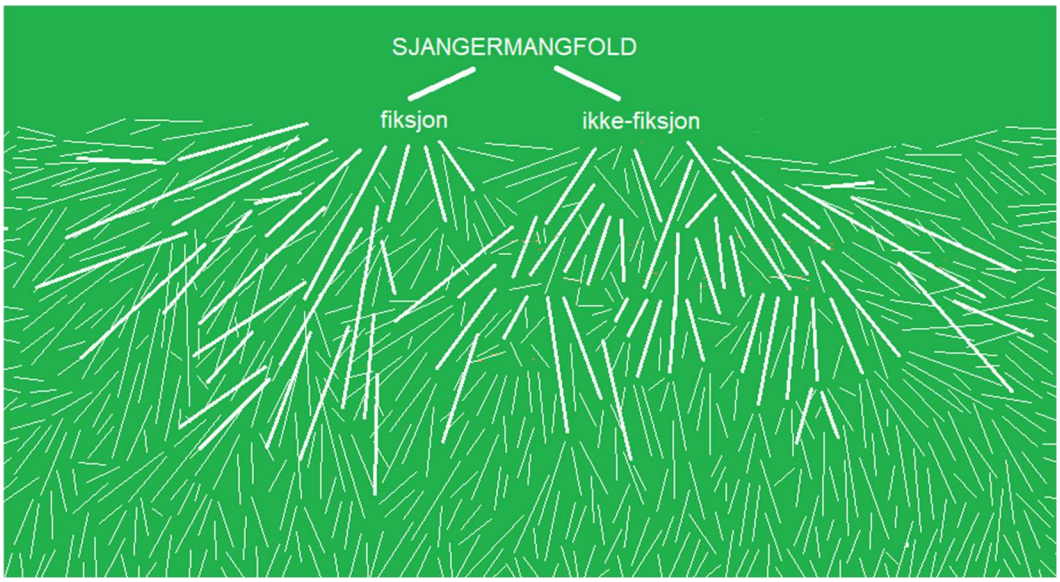


Men det er usikkert om den digitale brevromanen tilhører samme sjanger som bokversjonen av brevromanen, til og med i et tilfelle der begge verkene inneholder nøyaktig de samme ordene. Det kan være meningsfullt å kalle dem to forskjellige sjangrer (men som på noen måter overlapper).

"Texts may also refer to other genres, either as something external to them, or by embedding them within their own overarching generic structure, as in the example, say, of legal documents embedden in a novel, or by means of cues which invoke different genres, in such a way that there is a tension between them." (Frow 2015 s. 124)

Ordene i hvilken som helst roman kan også kommuniseres gjennom radio, altså et annet medium som har sine egne sjangerhierarkier. Hvert medium har sitt særpreg som skiller det fra andre medier. Fargene i tegningene nedenfor markerer at sjangrene befinner seg innen to ulike medier:



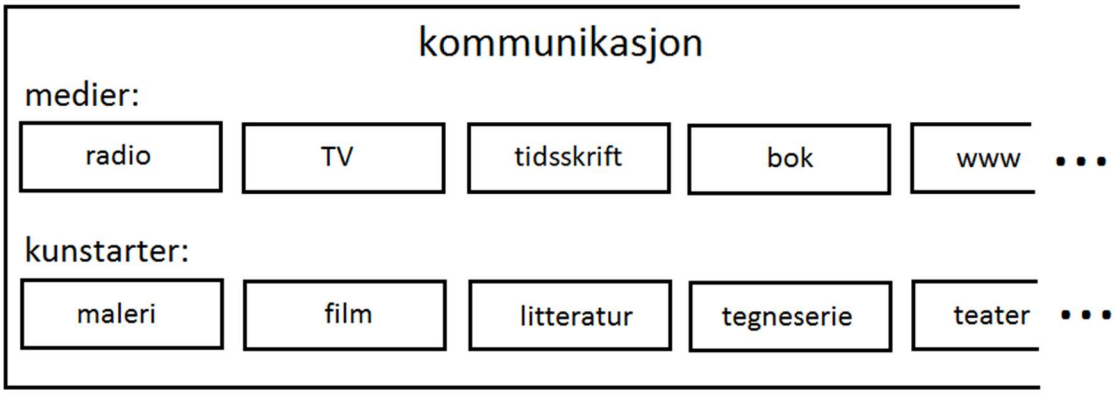


Det er sjangerhierarkier innen film, dataspill, tegneserier og andre medier, men skillet mellom "sannhet" og "fiksjon" er fortsatt relevant.

"The division of genres into different sub-genres, which one may refer to in terms of multiplication of genres, is the certain outcome of their undergoing various types of interaction." (Ibrahim Taha i http://french.chass.utoronto.ca/as-sa/ASSA-No14/article4en.html; lesedato 14.08.18)

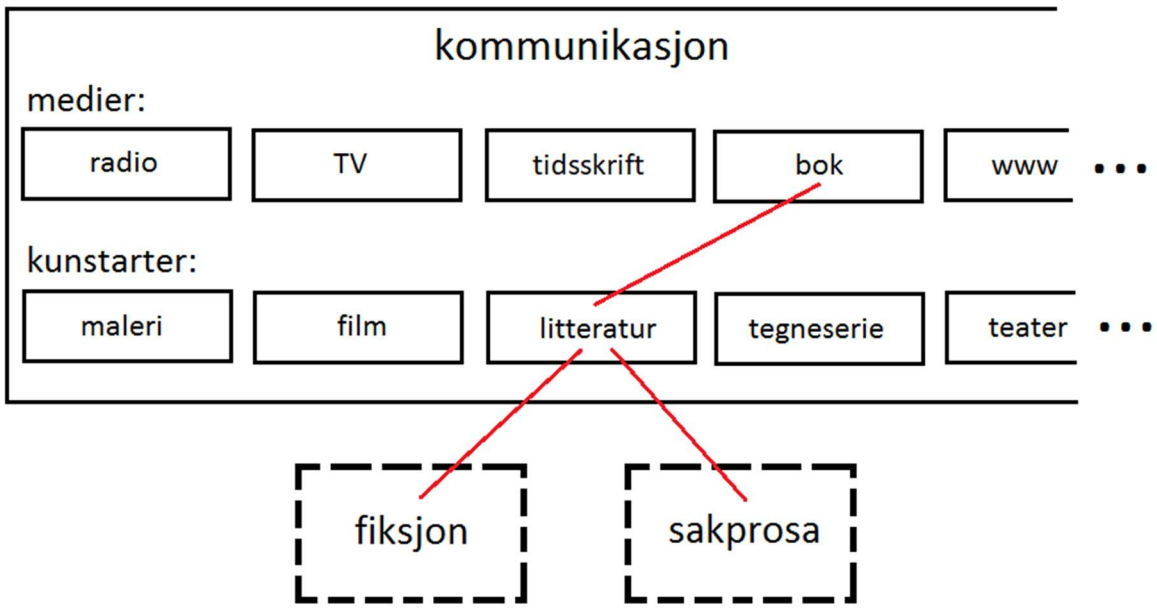
"Each subgenre has too much variety too elusively and mutably distributed for definition to be feasible. We can specify features that are often present and felt to be characteristic, but not features that are always present. [...] Even the subsubgenres will have their exceptions, their overlapping anomalies, their variety." (Fowler 1982 s. 40) "Which sub-sub-sub category should my novels fall into?" (Virginie Bonfils-Bedos i https://virginiebb.com/the-slipstream-mystery/; lesedato 29.06.23)

Enhver tekst kan plasseres innen én eller flere sjangrer, men teksten når dessuten fram til sine mottakere ved bruk av et medium. Tradisjonelt skilles det mellom medier (med fokus på overbringing og teknologi) og kunstarter (med fokus på det kunstneriske og kreative), men det er uklare skillelinjer mellom medier og kunstarter. Svært forenklet kan vi likevel framstille medier og kunstarter som bokser som skriftlige, muntlige og visuelle tekster kan befinne seg innenfor:

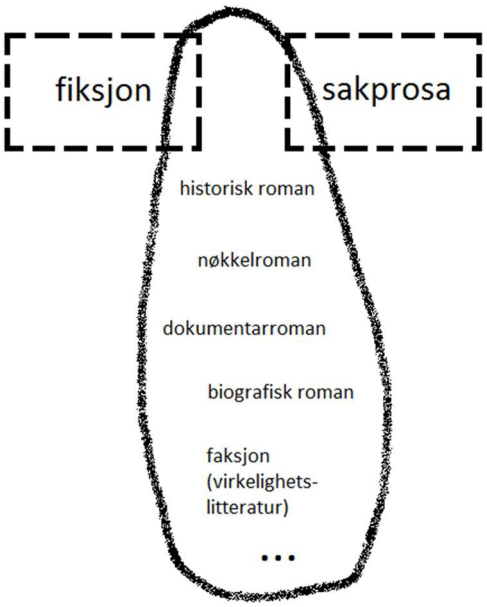


De tre prikkene til høyre skal vise at det finnes en rekke andre medier og kunstarter enn de som er oppført i tegningen.

Hvis vi velger litterære tekster som er publisert i bøker, kan det illustreres slik:

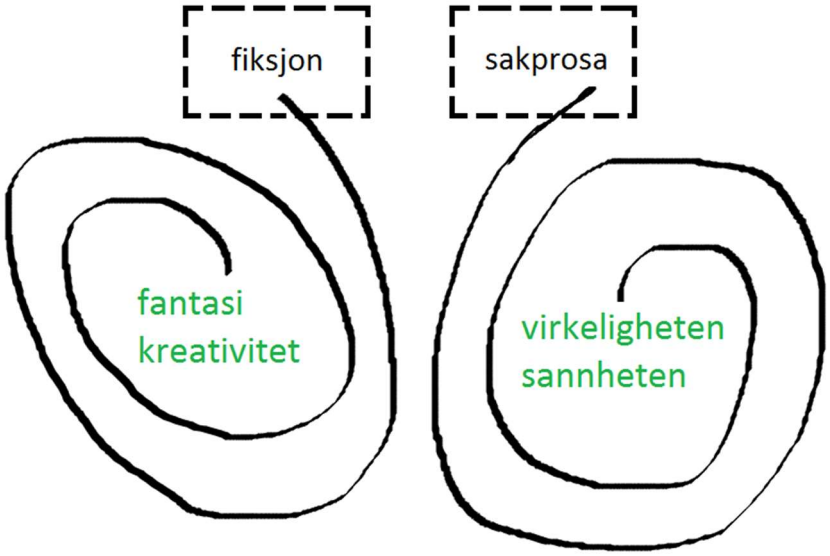


Tekster som er publisert i bokmediet, har enten et oppdiktet innhold (fiksjon) eller et innhold som dreier seg om relle, faktiske hendelser, tilstander og ting i verden (sakprosa). Mellom fiksjon og sakprosa finnes det et område med ulike sjangrer og litteraturkategorier:

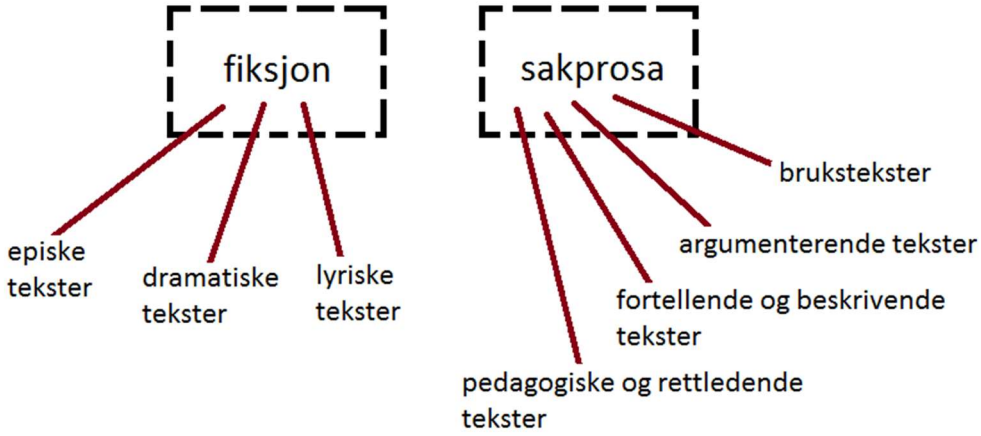


Denne litteraturen "imellom" rommer både fakta om reelle mennesker med sine reelle navn og mye som er oppdiktet (eller sett fra et svært subjektivt perspektiv). I en historisk roman kan f.eks. Napoleon opptre som hærfører i Russland i 1812, med mange historisk korrekte opplysninger, men hovedpersonen i romanen kan være en fiktiv soldat. I en nøkkelroman er reelle hendelser og personer gjenkjennbare fra virkeligheten selv om personene har fått andre navn i fortellingen.

Til tross for disse overgangstilfellene er det fundamentale forskjeller mellom fiksjon og sakprosa, som nedenfor illustreres med spiraler innover mot hver sine "kjerner":

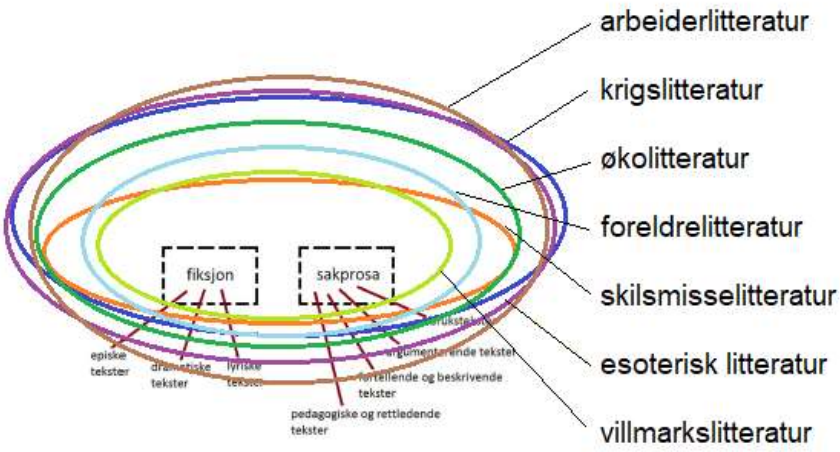


Det finnes en rekke måter å lage underkategorier av fiksjon og sakprosa på, og dette er én av mange muligheter:

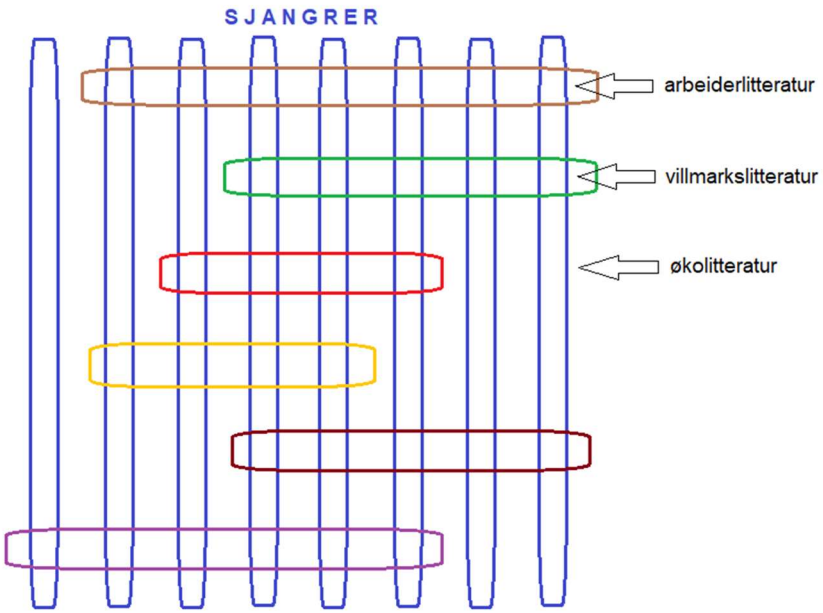


"Brukstekster" er her en betegnelse på tekster som har kortvarig verdi fordi de fungerer som hjelpemidler i konkrete, forbigående situasjoner og kun er ment for bruk av noen få personer.

Folk kan være interessert i og etterspørre bøker om et emne/tema, f.eks. andre verdenskrig, livsstil, naturvern, sorg eller torskefiske. Slike bøker kan sies å tilhøre krigslitteraturen, livsstilslitteraturen, naturvernlitteraturen, sorglitteraturen og fiskelitteraturen – kategorier som går på tvers av skjønnlitteratur og sakprosa. Det finnes romaner som gjelder torskefiske (blant andre Johan Bojers *Den siste viking*) og sakprosa om det (blant andre Mark Kurlanskys *Torsk: En biografi om fisken som forandret verden*). Kategoriene i tegningen nedenfor går på tvers av fiksjon og sakprosa, men er nyttige som betegnelser fordi de innsirkler litteratur om et bredt tema. Slike litteraturkategorier kalles vanligvis ikke sjangrer, fordi kategoriene er så mangfoldige og vide, men er nært beslektet med sjangrer.



Det kan også illustreres slik:

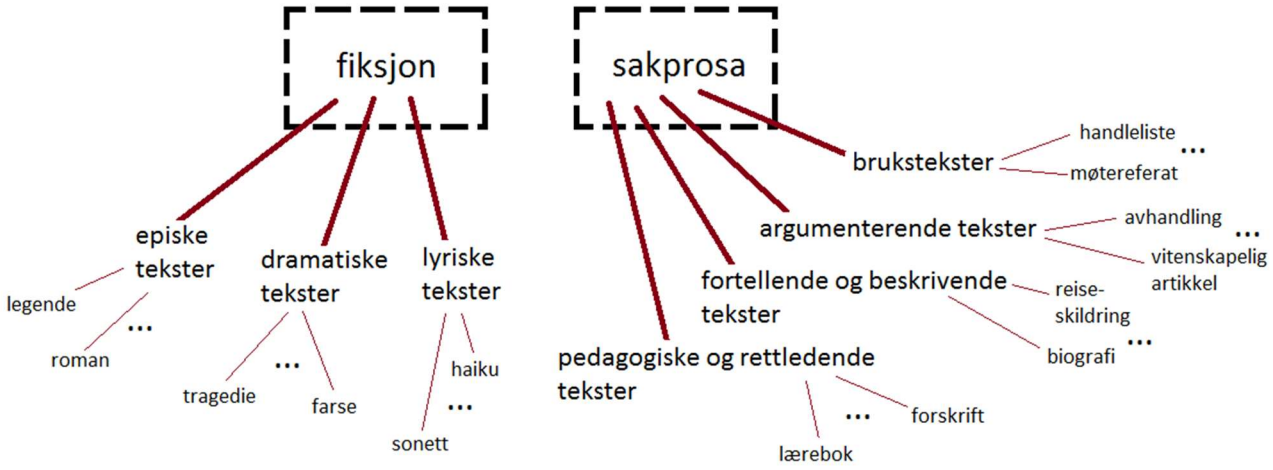


Figuren skal illustrere at arbeiderlitteratur omfatter mange sjangrer, blant annet biografier, selvbiografier, historiebøker, romaner, noveller og dikt. Også villmarks-litteratur omfatter mer enn én sjanger, og det samme gjelder for økolitteratur. En person kan komme inn i en bokhandel og spørre etter hagelitteratur (hagebøker). Da kan bøker i flere ulike sjangrer være relevante, f.eks. André Strömqvists *Hageboka: Alt om stell av hagen*, historieboka *Botanisk hages historie: Historien om en hage* av Liv Borgen, guideboka *Bygg i hagen: Mur, fundament, trapp, belegg, terrasse*, håndarbeidsboka *Håndarbeid fra hagen* av Arne Nerjordet og Carlos Zachrison, barnebildeboka *Hagen* av Finn Valgermo, en samling biografiske tekster skrevet av av Victoria Summerley med tittelen *The Secret Gardeners,* romanen *Hagen i Hartington* av Santa Montefiore og fargeleggingsboka *Den hemmelige hagen*.

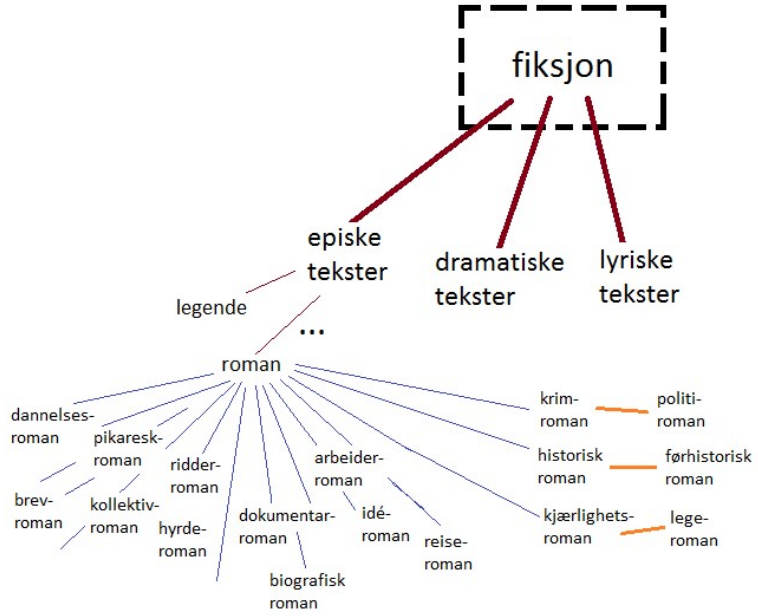
Arbeiderlitteratur, krigslitteratur osv. har en tematisk avgrensning, og kan muligens kalles temalitteratur (eller litteraturtemaer). En annen mulig betegnelse er breddesjangrer, der bredden omfatter både skjønnlitteratur og sakprosa.

"[W]orking-class literature today is perhaps not a genre but a generic spectrum and a generic tradition characterized by social criticism, an underdog perspective, a pragmatic orientation, and chronotopical worlds of labor and worksites." (Beata Agrell i Auken, Lauridsen og Rasmussen 2015 s. 293)

Hver av de overordnete, store sjangrene har undersjangrer, og noen få av dem er tatt med her som eksempler:



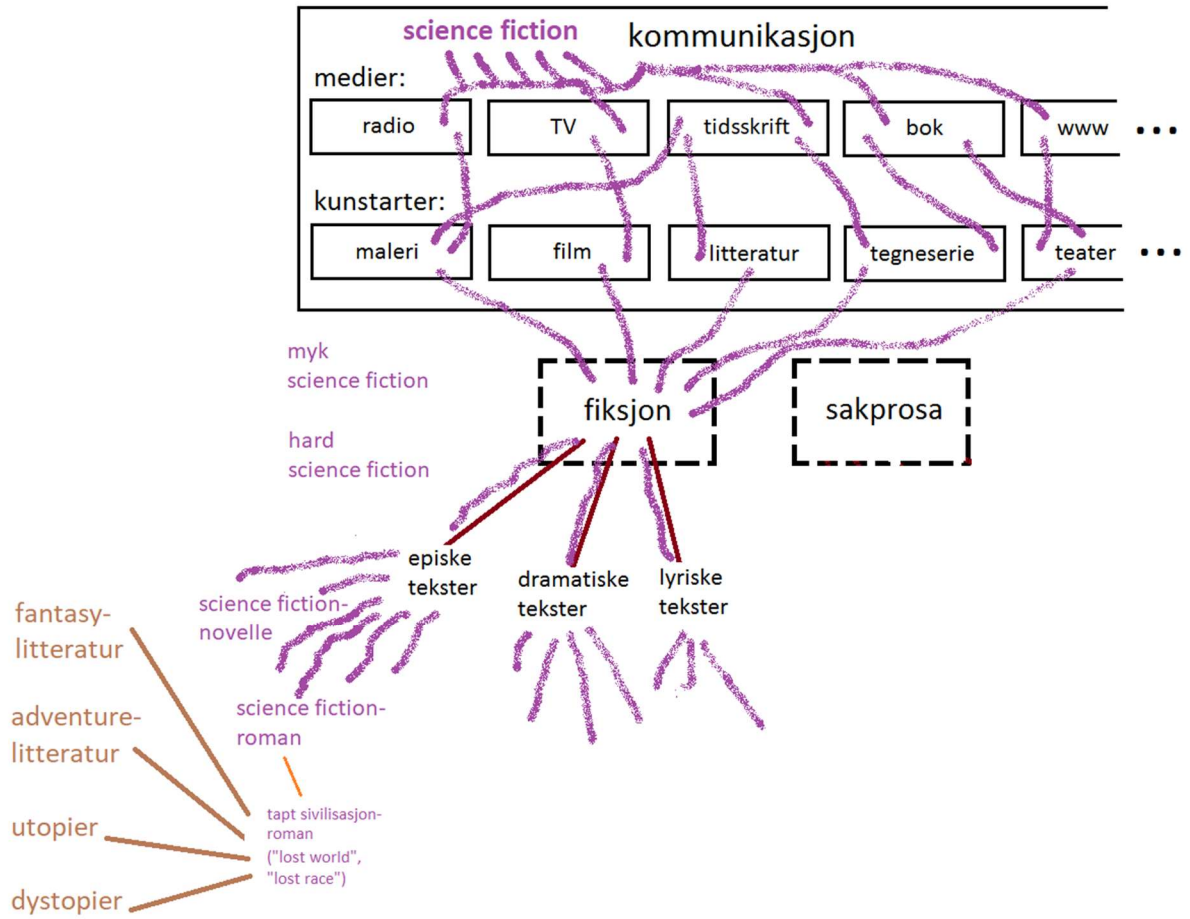
De fleste undersjangrer har selv undersjangrer, her med roman som eksempel (det finnes langt flere romansjangrer enn de som er tatt med i tegningen):



De oransje strekene peker i retning enda et underordnet sjangernivå. Tilsvarende kan det eksemplifiseres innen sakprosa:

De stiplete oransje strekene skal illustrere at en selvbiografi kan være en oppdager-selvbiografi, en kongeselvbiografi, en sangerselvbiografi osv.

Science fiction finnes ikke bare som bøker, men i alle andre medier også. For eksempel er et maleri av et tenkt framtids-romskip science fiction innen kunstarten maleri. De "uryddige" linjene og overgangene innen science fiction er forsøkt illustrert her:



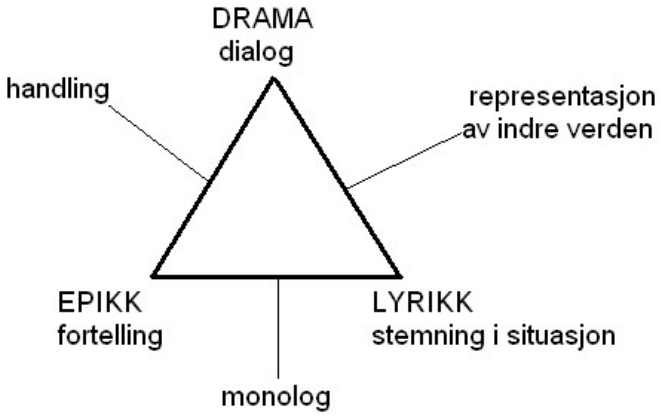
Figuren ovenfor skal vise at science fiction opptrer i alle medier, kunstarter og i ulike episke, dramatiske og (til en viss grad) lyriske tekster. Blant de episke tekstene er science fiction-romaner og -noveller utbredt. Romanene og novellene kan bl.a. enten være "harde" med vekt på vitenskap og teknologi, eller "myke" med vekt på det sosiale og mellom-menneskelige relasjoner. Blant undersjangrene til science fiction-romanen er romaner om sivilisasjoner som befinner seg under Nord- eller Sørpolen, mange hundre meter under jordoverflaten, inne i en dyp jungel, på månen, inne i planeten Venus osv. Slike bøker kan være "hard" eller "myk" science fiction og dessuten ha tydelige fellestrekk med fantasybøker, adventurebøker (eventyr-/spennings-fortellinger uten overnaturlig innhold), utopier og dystopier.

Sjangrer befinner seg på ulike nivåer. En måte å forklare nivåforskjeller og grensetilfeller på, er å bruke begrepet modus. En sjanger er ikke det samme som en modus ("a mode"), men det er en nær forbindelse. "The assumption is always that, whatever the tensions between them, these larger forms [dvs. "modes"] govern and define the more specific genres and sub-genres, and that by working from the general to the particular we can understand something of the complementary structures of truth, temporality, and subjectivity that flow down to inform the individual genres. The logical relationship is something like that between genus and species, a metonymic relation of the part to the whole. [...] the enunciative

modes specified by Plato and Aristotle, defined by their different forms of presentation of speech and belonging to that branch of linguistics called pragmatics which is concerned with the actions effected by texts. [...] Presentational modes are, for Genette, something like *a priori* forms of literary expression, whereas genres are historically contingent and variable. [...] 'mode neither includes nor implies theme; theme neither includes nor implies mode' (Genette 1992: 73)." (Frow 2015 s. 69-71)

"Modal" er "derived from "mode," which designates the coloring that a less significant genre adds to the dominating "kind." A comic novel, then, is first and foremost a *novel* (its "kind") containing *comic elements* (its "mode")." (Palle S. Lauridsen i Auken, Lauridsen og Rasmussen 2015 s. 185-186)

Eksempler på moduser er episk, satirisk, idyllisk og tragisk (Michler 2015 s. 56). De mest typiske eksemplene på moduser er for noen sjangerforskere det episke, dramatiske og lyriske:

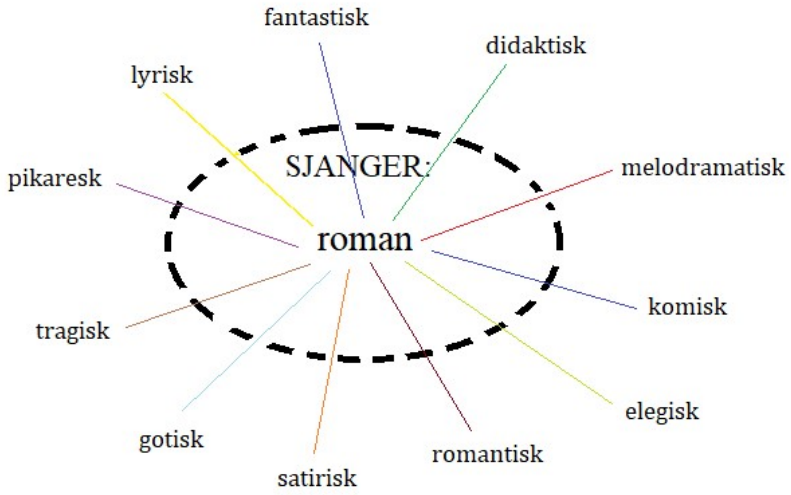


Noen kjennetegn ved modusene er ført opp i figuren, kjennetegn som kan være felles for mer enn én modus. Modus kommer fram ved at det f.eks. finnes lyriske romaner, episke skuespill, dramatisk lyrikk. I "lyrisk roman" er "lyrisk" en modus og "roman" en sjanger. "Mode here is a matter of tone" (Frow 2015 s. 143) eller språklig stil.

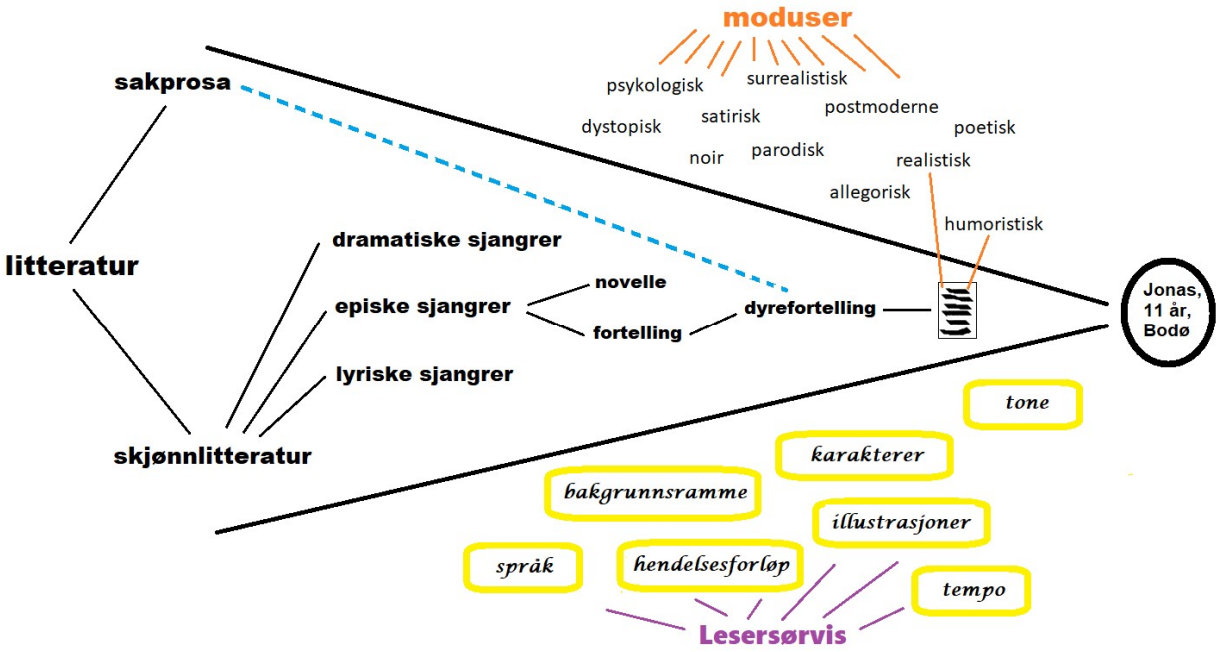
Den franske litteraturforskeren Gérard Genette "demonstrates that what Goethe called the "three genuine natural forms" – epic, lyric, and drama – are not to be understood as three main and essential forms of genre, but rather, as Goethe himself remarked, as three poetic modes." (Gorm Larsen i Auken, Lauridsen og Rasmussen 2015 s. 364) "[T]he elegiac, the fantastic, and indeed the novelistic, etc., also qualify as modal categories." (Gorm Larsen i Auken, Lauridsen og Rasmussen 2015 s. 365)

Foran (eller bak) et sjangernavn kan det ofte settes f.eks. "poetisk", "komisk", "tragisk", "noir", og dette gjelder for flere medier (et poetisk portrettmaleri, et

komisk racingspill osv.). Et eksempel med roman, der bare noen få moduser er tatt med i tegningen:



Moduser kan gjelde andre kjennetegn ved et verk enn selve sjangeren, og gir ytterligere informasjon enn det sjangeren gir. I tegningen nedenfor er målet å finne en bok som en 11 år gammel gutt fra Bodø vil like. Gjennom samtale finner skole-bibliotekaren ut at Jonas liker dyrefortellinger (som kan være fiksjon, men som den stiplete, blå streken indikerer, også kan være sakprosa). Samtalen med Jonas får også fram at han liker at dyrefortellingene er både realistiske og humoristiske. I tillegg kan bibliotekaren gjennom samtalen bruke en formidlingsmetode kalt Lesesørvis (eller Readers' advisory) for å finne ut hva ved bøker/tekster som appellerer mest til Jonas, f.eks. om bøkene foregår i Norge i vår samtid (bakgrunnsramme), har fargerike bilder (illustrasjoner) og har stor framdrift i handlingen (tempo). Tone gjelder bokas stemning, og kan dermed gjelde blant annet en humoristisk modus.



"Many of the systems depend on a formal distinction, said to be fundamental and universal, among three ways of representation. They are called – confusingly enough – lyric, dramatic, and narrative. These representational modes go back to Plato's division of literary discourse into authorial, figural, and mixed, according to whether the feigned-speaker is poet, character, or both." (Fowler 1982 s. 235)

"In subgenre we find the same external characteristics with the corresponding kind, together with additional specification of content. It adds an obligatory part-repertoire of substantive rules, optional in the kind (to which it is related, therefore, almost as a subclass). Mode, by contrast, is a selection or abstraction from kind. This has few if any external rules, but evokes a historical kind through samples of its internal repertoire. Compared with historical genre, then, the subgenre category adds features, whereas the mode subtracts them. *Amoretti* 64 [sonett nr. 64 i en samling av Edmund Spenser, publisert i 1595], for example, is amatory in mode, Elizabethan sonnet in kind, of the blazon subgenre." (Fowler 1982 s. 56)

"Terminology gives a point of departure. Although genre terms are notoriously inconsistent, they exhibit at least one regularity. The terms for kinds, perhaps in keeping with their obvious external embodiment, can always be put in noun form ("epigram"; "epic"), whereas modal terms tend to be adjectival." (Fowler 1982 s. 106)

"[T]he 'adjectival' sense suggested by Fowler (1982) [...] in which modes are understood as the extensions of certain genres beyond specific and time-bound formal structures to a broader specification of 'tone'. Genette speaks of an existential or anthropological 'feeling' 'that is properly epical, lyrical, dramatic – but also tragic, comic, elegiac, fantastic, romantic, etc.' (Genette 1992: 67). Rather

than standing alone, modes are usually qualifications or modifications of particular genres (*gothic* thriller, *pastoral* elegy, *satirical* sitcom), and in this respect they resemble the first term in Guérard's classificatory scheme (*dramatic* lyric, *lyrical* drama, *epic* drama ...); they specify thematic features and certain forms and modalities of speech, but not the formal structures or even the semiotic medium through which the text is to be realised. A modal term thus suggests 'that some of the nonstructural features of a kind are extended to modify another kind': if we call [Jane Austens] *Emma* a comic novel, 'we mean that *Emma* is by kind a novel, by mode comic' (Fowler 1982: 107, 106). The modes start their life as genres but over time take on a more general force which is detached from particular structural embodiments: tragedy moves from designating only a dramatic form and comes to refer to the sense of the tragic in any medium whatsoever; pastoral modulates from the georgic or the eclogue into a broader form which can be applied to any genre that deals with an idealised countryside populated by simple folk." (Frow 2015 s. 71-72)

"Fowler cites the heroic mode as one that has largely become obsolete (Fowler 1982: 111), although one might point to its reinvigoration in certain genres of digital games (*World of Warcraft*, *Call of Duty* ...) or in hagiographies of business leaders. The concept of mode would include, but is not limited to, such forms as the heroic, the tragic, the comic, the lyrical, the picaresque, the elegiac, the encyclopaedic, the satiric, the romance, the fantastic, the pastoral, the epigrammatic, the didactic, and the melodramatic. [...] modal qualities of tone rather than being understood as genres (Lewalski 1986: 6). Claudio Guillén describes the epistolary form in such a way that it seems to work at once as a radical of presentation (a structure of address), as a genre (the letter), and as a mode characterised by such 'tonal' features as 'the sense of place and time, the ability to imagine the other, the willingness to let the words affect the words, process and improvisation as a form' (Guillén 1986: 83). [...] Angus Fletcher says that allegory 'is properly considered a mode' since 'it is a fundamental process of encoding our speech' (Fletcher 1964: 3)." (Frow 2015 s. 72) Allegori kan oppfattes som "a specifically literary mode" (Knapp 1985 s. 17).

"[M]elodrama is less a narrative formula and more a mode of vision, inflected upon many different narrative patterns." (Staiger 2000 s. 64) "As a modality melodrama has no specific contents, only an aesthetic and ethical orientation, an aesthetic and ethical goal that can be worked through in a range of different materials and formats. […] melodrama comes to function as a kind of genre machine, producing a diversity of genres specialising in different types of scenarios and effects for different audiences […] as genre producing machine and cross-generic modality, melodrama cannot be identified with a singular genre, neither can it be identified with a specific social class or gender, national identity or ethnicity." (Christine Gledhill i Gripsrud 2001 s. 67 og 69)

“Mode is not only a looser genre collateral with the fixed kind, but also its successor. Its existence, as we have seen, presupposes an earlier kind of which it is the extension. The two are in diachronic relation: kind tends to mode, or *k* –> *m*. This relation is in keeping with the general tendency of literature away from ritually determined forms and syntagmatically prescribed genres, and toward looser and more flexible conventions.” (Fowler 1982 s. 167)

“I distinguish between the following forms of organisation of texts, whether verbal, aural, or visual:

- the *semiotic medium* in which a text is inscribed and presented (speech or writing, colour and line, texture, three-dimensional mass, the tone and pitch of the human voice or of other sounds, recorded and projected light ...);

- the *‘radical of presentation’* through which the text is presented to its receiver (first- or third-person narration, dramatic narration, non-narrative address, song, digital interface, and so on);

- *mode* in the adjectival sense as a thematic and tonal qualification or ‘colouring’ of genre;

- *genre* or kind, a more specific organisation of texts with thematic, rhetorical, and formal dimensions; and

- *sub-genre*, the further specification of genre by a particular thematic or formal content (coronation ode; Petrarchan sonnet).

Apart from the relation between genre and sub-genre, these forms of textual organisation should not be thought to be hierarchically ordered between themselves. They are discontinuous with one another, and they imply no derivation of one order of form from another.” (Frow 2015 s. 73-74)

Bildebøker kan romme en lang rekke sjangrer, både innen skjønnlitteratur og sakprosa, og de kan rette seg både til barn og voksne (og til barn og voksne samtidig). Bildebøker kan forstås som et “semiotic medium” slik Frow definerer det.

Det kan være uklart om hvor i et hierarki en sjanger passer inn. Er en “stubb” – som i Per Sivles “Vossastubbar”, Alf Prøysens lørdagsstubber og Peter Wessel Zappfes *Vett og uvett: Stubber fra Troms og Nordland* – en undersjanger av novellen? Er det en kort novelle? Prøysens datter Elin Prøysen har tematisert dette i sin hovedoppgave *“Så får nå novella bli lørdagsstubb lell”: Alf Prøysens lørdagsstubber. En drøfting av sjanger og særtrekk* (2002). Prøysen skrev 753 stubber i *Arbeiderbladets* lørdagsutgave i årene 1951-70, kalt “lørdagsstubber”. Disse tekstene ble samlet i seks bøker: *Jinter je har møtt* (1972), *Onger er rare*

(1973), *Kjærtegn* (1974), *Livets sekund* (1975), *Tia og timen* (1998) og *Spaserveier i granskog* (1998).

Dansken Piet Hein skapte en diktsjanger som han kalte "gruk", utgitt under psevdonymet Kumbel Kumbell. En gruk ligner et epigram, med noe allmenn-menneskelig uttrykt på en overraskende og vittig måte. Tekstene kan være både underfundige og ordtaklignende, og er ofte illustrert av forfatteren. Hein skrev ca. 9000 gruk.

"Et af de store spørgsmål i dansk litteraturforskning er Johannes V. Jensens brug af ordet myte som genrebetegnelse for den kortprosaform han dyrkede. Alle Johannes V. Jensenforskere har taget stilling til dette problem, og der er skrevet mange vægtige artikler om mytebegrebet som genre. Første gang ordet myte anvendes af forfatteren er i *Knokkelmanden* fra februar 1901, hvor det hedder: "Det er bleven til myte i min erindring altsammen." Der kan næppe herske nogen tvivl om, at Johs. V. Jensen bevidst stræbte efter at finde en ny litterær genre, der kunne danne mønster for en moderne litteratur gennem at forbinde et forhistorisk og religionsfilosofisk begreb med nutiden. Den stemningsfyldte prosaskitse og den visionære drømmeskildring skulle danne grundlag for århundredets nye genre." (Kofoed 1999 s. 155-156) Jensen skrev: "Jeg har dyrket myten som en form for sig og har her ikke fundet efterlignere, da formen er min egen, synes jeg derfor jeg skylder en nærmere redegørelse for hvad jeg mener dermed." (sitert fra Kofoed 1999 s. 156) Han oppfattet myten som "en moderne videreudvikling af eventyr-genren. [...] Myten som moderform er den rummeligste af alle kunstarter, i stand til at nære sig af læsning og rejser, drømme, hverdag, biologi og øjebliksbilleder fra gaden, erindringer omspændende alle fem verdensdele, urtiden og en fjern barndom, fiktioner, allestedsnærværelse og sjælero, men sandt til hobe, for så vidt som det hænger sammen og har tone og farve. [...] myten nedbryder skellet mellem tid, rum og evighed, således at en ny, overskridende virkelighed bliver resultatet." (Kofoed 1999 s. 156-157)

De tyske brødrene Grimms eventyr har så typiske kjennetegn at noen har kalt eventyrene "sjangeren Grimm". En forsker hevdet at "Man pleier å anerkjenne en litterær framstilling som eventyr hvis den – generelt uttrykt – stemmer mer eller mindre overens med det man kan finne i Grimms *Kinder- und Hausmärchen*" (André Jolles sitert fra Mikulová 2012 s. 47).

Malerisjangrer kan deles inn i portrettmaleri, landskapsmaleri, stilleben m.m. En undersjanger av landskapsmaleri er "en såkaldt 'capriccio': en tænkt lokalitet, der på ét sted rummer alle de elementer, man ønsker at forestille sig, uafhængigt af, om der i den virkelige verden findes et sådant sted, man kunne male over. 'Capriccio'-genren opstod i italiensk maleri i starten af det 17. århundrede. Cf. Ekkehard Mai (red.): *Das Capriccio als Kunstprinzip. Zur Vorgeschichte der Moderne*, Milano/ Wien 1996." (Jørgen Holmgaard i https://tidsskrift.dk/kok/article/view/22406; lesedato 23.02.18)

Et eksempel på en sjanger som finnes i mange medier: En "caper" er et "fictional work (novel, story, motion picture, etc.) in which the plot centers on the planning and eventual execution of a single daring crime, escape, race, etc., such as the robbery of a bank vault or museum collection so well protected that the operation requires meticulous organization and perfect timing, usually undertaken by two buddies or a gang whose diverse skills are essential, although their interpersonal relations may be less than cordial. Suspense centers on whether and how the plan will succeed, what happens to the plunder, and whether the perpetrators are caught (examples: The Great Train Robbery (1975) by Michael Crichton, The Ladykillers (1955) with Alec Guinness and Peter Sellers, and Topkapi (1964) directed by Jules Dassin)." (Joan M. Reitz i http://lu.com/odlis/ odlis_c.cfm; lesedato 30.08.05)

"Nordic noir" og lignende geografisk stedfestede krimromaner kan kalles regionale undersjangrer av krimlitteratur (Rasmus Grøn i http://www.akademiskkvarter.hum.aau.dk/pdf/vol7/1a_RasmusGroen_TheBestsellerist.pdf; lesedato 08.10.19) ; "if indeed we can think of noir as a genre" (Frow 2015 s. 149).

"The increased presence of female antagonists, women who kill and women who fight back is so marked in the recent landscape of North American horror that some critics have defined this growth as a sub-genre, the female-centered horror film (C. Jerry Kutner, "American Mary (2012) and the Female-Centered Horror Film"). The films are not necessarily a homogeneous lot, but certain trends and patterns can be ironed out. For starters, one can distinguish between Female-centered horror (where lead character is female) and female-centric (where the themes are part of the female experience – pregnancy, abortion, date rape, sexism, chauvinism, sexual and work harassment, lesbianism). A good many are directed (or at least written by) women; some are directed by men but feature a strong female character as the central point of identification; or in some cases feature a predominantly female cast." (Donato Totaro i http://offscreen.com/view/when-women-kill; lesedato 03.05.17)

Også sakprosa kan ha mange undersjangrer: "[H]er snakker jeg ikke utelukkende om litteraturkritikken – jeg snakker også om teaterkritikken, musikk-kritikken, kunstkritikken, dansekritikken, ja, jeg snakker om alle de forskjellige kritikk-sjangrene." (Leif Høghaug, leder av Norsk kritikerlag, i *Dagbladet* 24. august 2008 s. 45)

Den franske poeten Isaac de Benserade skrev på 1600-tallet omtrent 20 små bøker der han beskriver i vers dansere i forestillinger som ble spilt i Versailles og andre steder for kong Ludvig 14. I tillegg til vers om danserne prøver Benserade å forklare det danserne symboliserte, f.eks. innen antikk mytologi. I disse dansene var det helt vanlig at Ludvig selv – "solkongen" i det franske monarkiet – opptrådte som danser i mengden av profesjonelle dansere (Duchêne 1998 s. 358-359). Var disse tekstene undersjangrer av en kjent sjanger på 1600-tallet? Utgjorde de en ny

sjanger? Svaret er avhengig av nærstudium av tekstene og hvilken funksjon de hadde i sin tid.

Gamle, nye og døende sjangrer

"[G]enres are actually in a continual state of transmutation. It is by their modification, primarily, that individual works convey literary meaning." (Fowler 1982 s. 24)

"The processes by which genres change are the same as those that produce most literary change. […] the process can at least be categorized. Those that stand out may be identified as: topical invention, combination, aggregation, change of scale, change of function, counterstatement, inclusion, selection, and generic mixture. [...] Genres change when new topics are added to their repertoires. Sometimes the topics are entirely novel, as when the photograph was first introduced into the poem about a painting. […] Combination of repertoires is one of the most obvious means of generic change. […] A different additive process is aggregation, whereby several complete short works are grouped in an ordered collection – as the songs in a song cycle or the ballads in a ballad opera. The composite work may be united by framing and linking passages" (Fowler 1982 s. 170-171).

"Where do new genres come from? From other genres, says Todorov (1990: 15), by a process of inversion, or displacement, or combination. No genre comes from nowhere; for every genre there is one or more antecedent genres which are transformed as new occasions and purposes (new framing conditions) arise. One such occasion is the advent of a new medium of communication. When the moving image is invented in the late nineteenth century, and when it develops as an extended narrative medium in the early twentieth, it looks for models in the theatre (melodrama, burlesque, musical-hall acts) and the novel (the adventure story, the Western, the historical epic) and gradually shapes them into genres that are specific to film. [...] A similar process of development is clearly visible in the case of the Internet, where previously unimagined ways of communicating have proliferated. In all of them we can see the bones of older genres shining through, and in many cases it is not clear whether we are dealing with minimal adaptations of existing genres (as when research papers are published online as pdf files, or company reports are posted on a homepage), or with remixed forms, or with genuinely new genres." (Frow 2015 s. 150) Det foregår "intertextual work by which the genre shapes and re-shapes itself in an ongoing and open-ended process" (Frow 2015 s. 147).

"In their historical development, too, the genres change continually. Consequently, theorists bent on defining have had to elevate them to a level of very high abstraction, far removed from actual literature. We can arrive at permanent entities in that way, so long as we keep our descriptions vague. [...] For they [dvs. sjangrer] everywhere change, combine, regroup, or form what seem to be new alignments

altogether. This upsets the system-builder in us. But it is just the activity that genre's communicative function should have led us to expect." (Fowler 1982 s. 45-46)

Sjangrer er underlagt en historisk utvikling. Vi prøver ofte å tilpasse sjangrer etter behov, og slik endrer og fornyer vi dem. De avhenger av hverandre, kan utkonkurrere og erstatte hverandre, bli foreldet, fornyes osv. Sjangerdefinisjonene og -inndelingene forandrer seg derfor med tiden. Noen sjangrer er i ferd med å dø ut (f.eks. epos) og nye har oppstått (f.eks. personlig hjemmeside på Verdensveven). I middelalderen fantes det bøker som ga råd om hvordan en skulle dø, med praktiske råd og bønner som skulle sikre salighet etter døden. Målet for denne litteraturen var sjelens frelse etter at leseren var død. Sjangeren finnes ikke lenger (med samme funksjon) i dag. "I litteraturhistorien foretar hver epoke – uansett hva som var det originale og skapende ved den – en ny utnyttelse og utvikling av eldre sjangrer, ved å gi dem sitt eget, originale preg" skriver en fransk spesialist på barokken (Souiller 1988 s. 185).

Jo lengre avstand det er i tid, desto mindre sikre kan vi være på er konteksten som tekstene tilhørte opprinnelig. Endring av samfunnskontekst kan endre hvordan sjangeren fungerer, et fenomen som kalles "retroaksjon" (Canvat 1999 s. 99).

"I flere tiår ble westernsjangeren jevnlig omtalt som død, døende eller i det minste på vei inn i solnedgangen. Likevel, omtrent som en seiglivet desperado på flukt fra sheriffens oppbud, har sjangeren unnsluppet galgen. Faktum er at westernfilmer ser ut til å ha blitt revitalisert i årene etter årtusenskiftet, selv om produksjonsvolumet kanskje ikke har tatt seg helt opp til høydene fra glansdagene. Årsaken er antagelig at sjangeren er blitt mer variert, tematisk og stilistisk, samtidig som den har beholdt sin distinkte egenart under fornyelsen." (Kjetil Johansen i *Aftenposten Innsikt* nr. 6 i 2022 s. 114)

"[S]tatements about a genre are statements about the genre at a particular stage [...] There is a good deal to say about Attic tragedy, Elizabethan tragedy, perhaps even modern tragedy, but not much that makes sense about all tragedy. Without some historical localization, discussion of genre tends toward the vacuous. [...] using such terms as "medieval comedy," "Elizabethan comedy," and "Restoration comedy." On the other hand, some current terms are too unrestricted in period to have much value." (Fowler 1982 s. 47 og 52)

Det er et gjensidig forhold mellom sjangerregler og tekstene innen sjangeren, ved at reglene kan endres av en enkelt tekst. Sjangrer er dermed provisoriske og dynamiske kategorier som gjør det nødvendig å tenke historisk (diakron analyse) (Ritzer og Schulze 2016 s. 14). "Statements about a genre are statements about the genre at a particular stage –about $Z_{n'}$ not Z. Concerning a genre of unspecified date, or within very wide chronological limits, correspondingly little can be said."

(Alastair Fowler sitert fra https://watermark.silverchair.com/0510209.pdf; lesedato 17.03.21)

Sjangrer kan endre seg mye gjennom tidene. Hvis en sjanger har som sentrale egenskaper gjennom tidene A B C D E F G og H, og romertall betegner historiske faser, kan en sjangers utvikling f.eks. illustreres slik:

I A B C D
II B C D E
III C D E F
IV D E F G
V E F G H

Her ser vi at "samme" sjanger i periode I og periode V ikke deler noen av de sentrale egenskapene. Likevel er hver periodes sjangeregenskaper nært knyttet til den tidligere periodens sjangeregenskaper (Canvat 1999 s. 88-89). Oftest vil det likevel være minst én egenskap som gjelder på tvers av alle tidsperioder, f.eks. den ulykkelige slutten i tragedier enten det er greske, romerske, elizabethanske, klassisistiske franske, borgerlige eller moderne tragedier.

"Every text, *qua* genre, has within it a trace of the source of its genre, even though this trace might not be visible immediately. This can be explained by the model that Bruhn and Lundquist (2001, p. 41) sketch to illustrate Bakhtin's dynamic understanding of genre. If we describe each specific generic trait with the lowercase letters a, b, c, etc., and each phase, stage or group within a genre with the numbers 1, 2, 3, etc., then a line of development within a genre can be illustrated as follows:

1: a-b-c-d
2: b-c-d-e
3: c-d-e-f
4: d-e-f-g
5: e-f-g-h

Here genre variant 1 has no traits in common with genre variant 5 – yet it is obvious that they are closely related. After all, the features of variant 5 that are also found in variants 2, 3, and 4 are associated with the features that are all found in variant 1. In this sense, variant 5 contains a trace – a memory – of variant 1, even that trace is beyond the horizon of immediate perception. Bruhn and Lundquist's model is designed to illustrate a genre's development, but can also be used to illustrate any genre variation whatsoever: in principle, all five variants can exist concurrently." (Gorm Larsen i Auken, Lauridsen og Rasmussen 2015 s. 367)

"It is interesting to consider that the Contemporary Romances of today that survive may well become the Historicals of the future. Of course, romances written as

Historicals and romances that endure to become historical are actually two different types, varying both in purpose and the amount of background information supplied to the reader. Most Contemporaries will not survive to become Historicals." (Ramsdell 1999 s. 44)

Svend Østergaard og Peer F. Bundgaard presenterte i artikkelen "The Emergence and Nature of Genres: A Social-Dynamic Account" (2015) en modell som "consists of a double feedback loop from situation to text to genre and back: texts respond to situations, and multiple similar texts "propagate" genres; genres then constrain texts, and texts (and genres) modify situations (2015, p. 104). "Genres emerge," they say, "as amendments, accommodations or suitable modifications of already existing text types with a view to provide an adequate discursive response to a novel kind of situation (or with a view to exploit the affordances of new technology)" (2015, p. 124). At the same time, they emphasize, genres "coemerge with and, therefore, shape the situations in which they are used" (2015, p. 98). This is, then, a bi-directional model for describing the dynamics of genre change […] in terms of pre-existing genres, texts, and situations: it does not explain the appearance of the unprecedented. […] Østergaard and Bundgard note that "it is imprecise to content oneself to saying that a genre develops because of a need; here [their example is the development of the novel after the printing press], it is rather the technological evolution that makes it possible to articulate a need and, thereby, the development of the genre" (2015, p. 123)." (Miller 2016)

"Always preserved in a genre are undying elements of the archaic. True, these archaic elements are preserved in it only thanks to their constant renewal, which is to say, their contemporization. A genre is always the same and yet not the same, always old and new simultaneously." (den russiske kulturforskeren Mikhail Bakhtin sitert fra Biti 2011) "So a genre progresses in the same self-reflective way as does the novel or self or history, that is to say, by repeatedly reaching back into the repository of its much earlier stages in order to create anew its future course." (Biti 2011)

"[I]f taken individually, the standard explanations of the origin of genres – from prototypical, simple forms, from the 'canonisation' of non-literary types of discourse, from the promotion of sub-literary forms or the encoding into literature of contextual ideological principles, from the stamp of an individual writer's creative genius, from natural transformations of literary systems, from the imitation of foreign models, or, indeed, from other genres – may not in fact seem sufficient to account for the complexity of the process." (Baguley 1990 s. 224)

Fra og med romantikken på slutten av 1700-tallet "har genrernes grænser været under stadig beskydning af forfatterne selv – og af læserne. […] Ikke desto mindre har litterater nok så hovmodigt ophøjet genresystemet til en Litteraturens Grundlov og kritikere optrådt som et nidkært litteraturpoliti, der værnede om grænsen mellem prosa og poesi og passede på, at ingen skribent blandede romaner og noveller

sammen. Genrerne skulle nemlig nødig miste den særlige erkendelsesmæssige status, som de, stadig ifølge teorien, havde hver især. I dag ser man snarere sådan på det, at litterære genrer for det første ikke kan betragtes akront, uafhængigt af tid, men må ses i en kombination af synkrone og diakrone synsmåder, og at genresystemet for det andet udgør et sæt af læse-strategier. Med det første menes, at vi efter sammenbruddet o. 1800 af klassicismens rigide genrebetragtning er nødt til at skelne mellem fikserede, stabile og fluktuerende genrer, til hvilke sidste hører roman og novelle." (Erik Skyum-Nielsen i http://wayback.kb.dk:8080/; lesedato 10.06.13)

"Ved fikserede genrer forstår vi f.eks. sonetten eller folkeeventyret; to nogenlunde stabile genrer kan være tragedien og dens komplementarform komedien; romanen og novellen derimod får først status som kunstnerisk ligeberettigede genrer i det 19. århundrede, og det betyder, at deres kulturelle ophøjelse historisk falder sammen med opløsningen af den ældre poetiks hævdvundne genrer. Vi kommer derfor ikke langt med en akron genrebetragtning gående ud på, at f.eks. novellen kan defineres ved et eller andet 'differentia specifica', der klart adskiller den fra andre litterære og ikke-litterære genrer. Vi må i stedet operere ud fra det paradoks, at genreforskningen har et diakront fænomen, den litterære udvikling, til genstand, men kun kan begribe genren synkront, dvs. som inden for et begrænset tidsrum havende disse eller hine karakteristika, der afgrænser den i forhold til andre genrer, og som ydermere må beskrives i forhold til den sociale og kulturelle kontekst […]. Med min anden påstand, at genresystemet i dag bedst lader sig opfatte som et sæt læse-strategier, mener jeg, at genrerne fortsat eksisterer, men som et lager af briller, igennem hvilke litterære tekster med fordel lader sig se. Nogle tekster kommer venligt én og kun én læsemåde i møde, andre kræver, at læseren kombinerer flere optikker. Nogle forfattere skriver i en given tid inde i genrens midte, og andre bryder dens grænser til nabogenrerne. Men uanset hvad vi har liggende foran os, kommer vi ikke uden om genren som en forventning, en art for-forståelse, der sætter os i stand til at forstå det foreliggende i dets egenart." (Erik Skyum-Nielsen i http://wayback.kb.dk:8080/; lesedato 10.06.13)

"The adaptability of genres had already been addressed by Amy Devitt in her 2004 book [*Writing Genres*], in which she states "if the readers or texts change, the genre must change" (182). She acknowledges that genres, if kept stable, would soon be out of line with the cultures that used and created them, and thus genres adapt along with their cultures in order to continue to do the necessary work required of them – that is, to continue to unite a community in the same beliefs and to orient entire groups of people in the same way towards the given subject." (Frost 2015)

Franskmannen Gilles Corrozets bok *Oldtidens blomst* (1532) tilhører en sjanger som var på moten da den ble utgitt og som neppe finnes i dag med tilsvarende innhold og funksjon: Tekster som beskriver selve grunnleggelsen og oldtids-historien til en by, gjerne forfatterens hjemby. I denne sjangeren gjaldt det for forfatterne å finne ut, henholdsvis dikte opp opprinnelsen til byen og dermed gi

dens innbyggere grunn til å være stolte (Barbier 2007 s. 125). Corrozet skriver om Paris. I mangelen på kilder om Paris' første historie, kommer han med vakre historier, fantasifulle etymologier og personlige hypoteser – alt i forkledning av sann historie. En i dag utdødd sjanger som var levende i Frankrike på 1700-tallet, var burleske vers om lærlinger som møter mange vansker den første tiden de er under opplæring til et yrke. Et eksempel på et verk innen sjangeren er Frédéric Léonards *Elendighet for læregutter i trykkekunsten* (1710) (Barbier 2007 s. 204).

En "festival book" er en "factual and/or pictorial description of a celebration (coronation, wedding, etc.) or other formal event (spectacle, pageant, performance) that occurred at a royal court or in connection with a religious establishment, usually compiled by a court or Church official and issued by an approved publisher/printer. Careful records of previous celebrations were kept by the courts of England and Europe as precedents on which to base preparations for new festivities. Diplomats also included descriptions of state occasions in reports to their home chancelleries. Written in the vernacular in prose or verse, the genre flourished from about 1550 to 1725. Varying considerably in content and form, festival books may be entirely textual, contain text with illustrations, consist mostly of plates (usually engraved), include celebratory verse or genealogical information, or consist entirely of the libretto of an opera or ballet. Often printed before the event for distribution as souvenirs to attendees, festival books may provide an idealistic rather than a realistic account of the occasion. They are valued by historians as cultural and political literature documenting the development of national identity and traditions. […] an example commemorating the coronation of James II" (Joan M. Reitz i http://lu.com/odlis/odlis_c.cfm; lesedato 30.08.05).

En "avissang" (tysk "Zeitungslied") var på 1500-tallet en sang som brakte nyheter om aktuelle hendelser i form av en sang, der melodien var tatt fra enten en religiøs eller verdslig sang (Rehm 1991 s. 290-291). Sangene ble spredt som flygeblad, og ble senere avløst av en annen sjanger: cantastoria (tysk "Bänkelsang") med tilsvarende funksjon.

Sjangeren cantastoria (på tysk "Bänkelsang") oppstod på 1600-tallet, men ordet "Bänkelsang" stammer fra tyskeren Johann Christoph Gottsched på 1700-tallet. Det er sanger med skrekkelige historier framført av en sanger som stod på en trebenk og pekte på en bildetavle. På markedsplasser ble sangene framført til lirekassemusikk (Arnold og Sinemus 1983 s. 463). Sjangeren døde ut da flertallet i befolkningen ble lesekyndig på 1800-tallet.

"Throughout the Catholic world well-organized efforts were apparently made to collect, authenticate, and commit to official written record miracles confirming the holiness of the various shrines. In a pilgrim manual of 1674 a priest, Andreas Eisenhut, wrote that the Jesuit fathers who directed the religious processions in Würzburg requested all pilgrims to report to the proper religious and lay authorities any divine response that they may have received to their prayers to the Holy Blood

so that its miracles could be preserved in writing, and he observed that eighteen and twenty-one miracles were accepted and permanently recorded in 1623 and 1624 respectively. A typical publication stemming from the efforts to collect miracles is entitled *Marianischer Atlass: Von Anfang vnd Vrsprung Zwölfhundert Wunderthätiger Maria-Bilder* (see G. Schreiber, *Deutsche Mirakelbücher*, pp. 73-74)." (Forcione 1982 s. 324)

I USA oppstod det en egen sjanger da slaver begynte å rømme fra sørstatene til nordstatene for å bli fri. "The abolitionist struggle produced a remarkable literary genre, highly popular in the decades preceding the Civil War but later forgotten until rediscovered in the 1960s – the slave narrative. It has been estimated that around 60 000 slaves escaped bondage in the South before Emancipation. Of these, 6000 produced personal testimonies of their experiences in interviews, essays, and books. About 100 book-length narratives exist, some written with remarkable skill. The slave narrative was of course extremely effective propaganda. But it was also the beginning of a black literary tradition, establishing themes and narrative forms found in African-American writing today. The stories of ex-slaves tend to follow a common pattern. First they recount the experiences of the narrator during slavery, then the dramatic events of the escape, and finally the ex-slave's devotion to the abolitionist cause. In the course of the telling, the institution of slavery is attacked and attention is called to the slave's desire to be free and educated. The first known slave narrative was published in 1760, but the most influential was that of Frederick Douglass, appearing in its first version in 1845. By 1860, 30 000 copies had been sold. The story opens with a description of how he was denied his birthdate, symbolically capturing the essential nature of the whole slave system" (Ro 1997 s. 63-64). Denne sjangeren kan ikke sies å være produktiv i dag, naturlig nok siden slaveriet er avskaffet.

"[E]tter Sherlock Holmes' *Skandale i Böhmen* var markedet for detektivhistorier umettelig. Det hadde åpenbart sammenheng med de nye populærmagasinene, som gjorde stor suksess på 1800-tallet. De var velredigerte og dyptpløyende, men likevel lettleste og rimelige, og utgiverne hadde lært seg å skreddersy innholdet for de enkelte samfunnsgrupper. The Strand Magazine rettet seg inn mot en velutdannet middelklasse, som Sherlock Holmes-skikkelsen selv tilhørte. Conan Doyle hadde truffet noe hos leserne med sin nye måte å formidle seriefortellinger på. Han skjønte at moderne lesere var i ferd med å miste interessen for de gammeldagse føljetongene, som gikk i uker og måneder i bladene før de kom frem til løsningen. I en tid preget av høyere tempo ville leserne ha svaret med en gang, i samme fortelling, der den briljante detektiven avslører morderen på siste side. Arthur Conan Doyle slo fast, uten blygsel, at han hadde funnet opp denne sjangeren." (Aasmund Willersrud i *Aftenpostens* magasin *Historie* nr. 11 i 2017 s. 87) Hver fortelling avsluttes med at forbryteren blir avslørt, men den samme detektiven opptrer igjen i neste fortelling med en nye krimsak som skal løses. Dette prinsippet har blitt fulgt av talløse krim-TV-serier.

Den spanske dramatikeren Pedro Muñoz Seca skrev i første halvdel av 1900-tallet, og er skaperen av den nye dramatiske sjangeren kalt "astracán" – en blanding av folkelige og melodramatiske effekter (Strosetzki 1996 s. 370). Seca "develops the subgenre known as "astracán" and introduces the "fresco" character type. This analysis illustrates Muñoz Seca's verbal comic techniques – the use of regional dialects and individuals' speech peculiarities, double entendres, incongruence, periphrasis, and ingenious plays on words. It also explores the author's profound theatrical sense manifested in inter-textual references and self-reflexivity within the content of his plays […] and the original application of music to create comic effect […] the satirical tone projected in Muñoz Seca's characters' idiolect and barbarisms as socio-political conditions worsen. Finally, it brings forth the author's use of parody to criticize his society and to deride other theatrical genres in vogue during his time." (http://digitalcommons.fiu.edu/dissertations/AAI3206027/; lesedato 21.11.13).

Bestemte hendelser kan gi opprinnelsen til en sjanger (eller undersjanger). "Mange er de internasjonale forfatterstjernene som de siste åra har skrevet romaner om 11. september – så mange at fenomenet nærmest er blitt en egen sjanger." (Kåre Bulie i *Dagbladet* 27. desember 2007 s. 51). En "11. september-roman" kan oppfattes som en undersjanger av f.eks. dokumentarroman (hvis den har dokumentarisk preg) eller som en politisk roman eller spenningsroman.

"I forrige uke anbefalte Erna Solberg å kjøpe gode bøker for å ha noe å gjøre hvis man havner i hjemmekarantene. Men hva skal vi lese i en tid da [korona-] pandemien herjer, og folk hamstrer både mat og dopapir? Det er nærliggende å tenke på katastrofelitteratur. Av den typen litteratur finnes det mange såkalte undergangsskildringer, apokalyptiske fortellinger. De beskriver gjerne hvordan katastrofen gradvis utfolder seg inntil samfunnet kollapser. En norsk apokalyptisk klassiker er Knut Faldbakkens to Uår-romaner fra 1974 og 1976. Det finnes også etter-katastrofiske (post-apokalyptiske) tekster. Der blir det fortalt om det vanskelige livet etter kollapsen. Cormac McCarthys roman Veien (The Road) fra 2006 er en velkjent bok i denne sjangeren. Her er så godt som alt liv utslettet etter en atomkrig, og de få overlevende menneskene begynner å spise opp hverandre i mangel av annen mat. Et nyere norsk eksempel på en etter-katastrofisk bok er Morten Øens Norge om våren fra 2017. Her har en solstorm ødelagt det meste av avansert teknologi. Samfunnsordenen er oppløst og folk forsøker å klare seg så godt de kan med knappe ressurser. Det har kommet mye slik litteratur de siste årene. Hvis man har lyst til å bli en såkalt prepper, en som forbereder seg på en mulig samfunnskollaps, kan man finne mye inspirasjon i slike bøker." (Reinhard Hennig i https://www.uia.no/nyheter/det-kan-vaere-troest-i-katastrofelitteraturen; lesedato 11.03.21)

Noen hevder at ingen sjangrer dør ut. "It seems likely that a genre never dies. It may pass out of fashion for a time, only to return in updated garb." (Bordwell og Thompson 2007 s. 325) En sjanger kan være i ferd med å forsvinne eller anses som

død, og så gjenoppstå. J. K. Rowlings Harry Potter-bøker blander tolkienaktig fantasy med det mange trodde var en helt død sjanger, nemlig "the public school story" (Rosebury 2003 s. 203-204). Sjangrer binder sammen skriver, leser, emne, medium, bruksmåte og brukstidspunkt. Det dukker stadig opp nye emner å skrive om, det oppfinnes nye medier og bruksmåter endrer seg i takt med samfunnets utvikling. "The public school story" er mer relevant i noen samfunn enn i andre, men også norske lesere skjønner systemet med at barn reiser bort fra foreldrene for å gå på skole. En sjanger er ofte bærer av en sosial mentalitet eller en sosial bevissthetstilstand, og så lenge denne mentaliteten finnes, fortsetter sjangeren (Sayre 2011 s. 181).

På slutten av 1800-tallet studerte franskmannen Ferdinand Brunetière sjangrer "ud fra et evolusjonistisk synspunkt […] de udviklede og forandrede sig eller uddøde som arter og slægter" (Johansen og Klujeff 2009 s. 25). Brunetière var inspirert av Darwins biologiske syn, og hevdet at den litterære utviklingen styres av en lov som blant annet gjelder forholdet mellom sjangrene. Det er bare de best tilplassete litterære nyskapningene som overlever, mens de mindre kreative og overbevisende litterære ideene taper kampen og blir til slutt "utryddet" (Dion m.fl. i 2001 s. 9-10). Brunetière mente at hver sjanger har en indre utvikling, med fødsel, modenhet og forfall.

"[C]rucial in Brunetière's adoption of Darwinism is the law of evolution according to which literary genres develop through incessant "differentiation": "The differentiation of genres works in history in the manner of the differentiation of species in nature, that is gradually, by passing from the simple to the complex or the homogeneous to heterogeneous, and thanks to the principle called the divergence of characters" (Brunetière, L'Evolution 20 […]). […] Only those literary genres survive and become stabilized that are best adapted to changes in their environment (22)." (Marko Juvan i https://www.researchgate.net/publication/267216018_Taking_Darwin_Metaphorically_and_Literally_Genres_and_Sciences_in_a_Survival_Struggle; lesedato 01.10.21)

Litteraturforskeren Franco Moretti "identifies the equivalent of the struggle for survival between living species in the notion of "cultural selection" (Moretti, Graphs 72), which he considers the dominant factor in genre development. According to the law of cultural selection only those genre variants survive that in their offspring reproduce certain randomly produced traits, such as clues in detective fiction; these features have in the long run proven to be best adapted to changes in the environment – that is, in terms of Moretti's analogy, to the demands of literary market and preferences of readership. As successive generations of readers "liked" clues, only varieties of detective fiction containing this device succeeded in their genre reproduction, whereas others slowly fell into oblivion. To be sure, Moretti himself shares his critics' skepticism about pushing Darwinian analogy too far (cf. Prendergast, "Evolution"; Baker, "Evolution " 139-142). The principles of divergence and cultural selection namely fail to explain other pertinent

laws of genre evolution: genres typically emerge and transform also through hybridization of older genre patterns and they may resurrect after they have seemingly died out." (Marko Juvan i https://www.researchgate.net/publication/267216018_Taking_Darwin_Metaphorically_and_Literally_Genres_and_Sciences_in_a_Survival_Struggle; lesedato 01.10.21)

På spørsmål om det er riktig å etterlyse den store norske innvandrerromanen, svarte den norsk-irakisk forfatteren Walid al-Kubaisi i 2007: "Det er legitimt å etterlyse en fraværende sjanger" (*Morgenbladet* 27. juli–2. august 2007 s. 27).

Det å "recuperating runaway genres" (Mathijs og Mendik 2008 s. 168), innebærer f.eks. at skrekkfilmsjangeren, som etterhvert preges mer og mer av eksess og groteske scener, føres tilbake til mainstream og dermed kanskje vil ses av et større publikum.

En "sjangerreform" innebærer å forandre en sjanger slik at den bryter med et etablert grunnmønster (Schumann og Hickethier 2005, innledningen).

Noen forskere skiller mellom sjanger (fastlagt ved historisk etablerte konvensjoner) og teksttype (som er mer ahistorisk) (se Grepstad 1997 s. 153). Noen vil definere f.eks. argumentasjon, beskrivelse og fortelling som teksttyper, mens andre vil kalle dem språklige konstanter. De fundamentale teksttypene i språket er, ifølge en fransk forsker, beskrivelse, forklaring, argumentering, fortelling, samtale, befaling og poetisk språk (Adam 1999 s. 10). Dette gjelder "systems of discursive functions and *speech acts* embodied in all kinds of utterances" (Frow 2015 s. 30).

Egon Werlich forsket på 1970-tallet på sjangrer og teksttypologier (dvs. grunnleggende skrivemåter som brukes i sjangrer). "Werlichs fortjeneste besto i at han studerte store tekstkomplekser på jakt etter forenende trekk. Det fant han blant annet ved spesielt å studere åpningsformularer i hele tekster og mindre tekstbrokker som for eksempel avsnitt. Han foretok sine studier på et materiale som besto av både antikke skrifter og helt moderne tekster. Videre var han ikke interessert i skille vesentlig mellom såkalt saklitteratur [= sakprosa] og skjønnlitteratur. Totalt kom Egon Werlich fram til fem måter å skrive på:

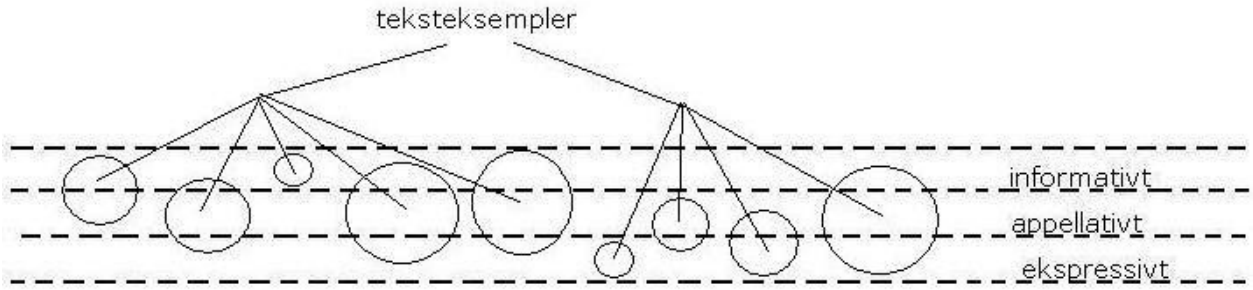
Narrasjon (kronologisk orientert)
Deskripsjon [= beskrivelse] (romlig orientert)
Argumentasjon (slutningsorientert)
Instruksjon (kronologisk orientert [i likhet med narrasjon])
Eksposisjon/utgreiing (orientert mot forklaring)"
(Aamotsbakke og Knudsen 2008 s. 15-16)

Sjangrene er satt sammen av det språkforskeren Jean-Paul Bronckart kaller tekstlige "segmenter": fortelling, argumentasjon, dialog og noen flere slike grunnleggende aspekter ved språk (1996 s. 78).

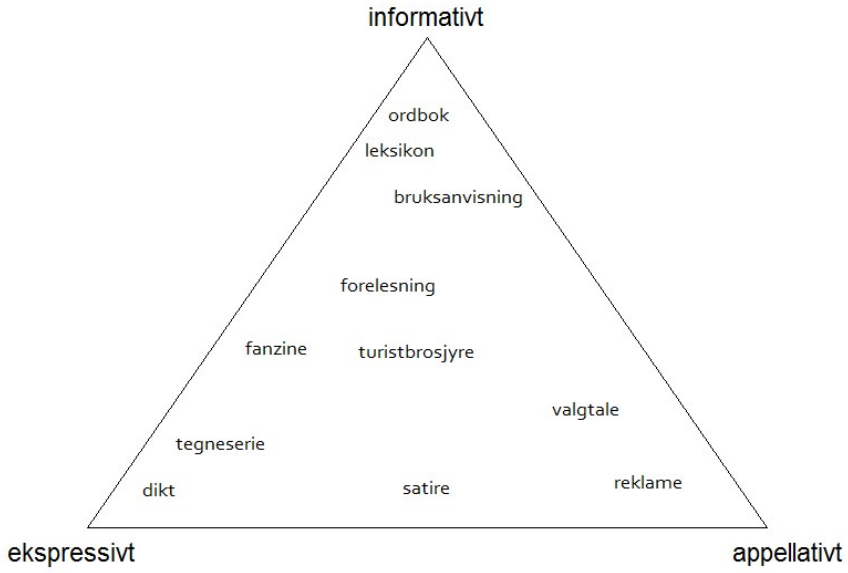
Disse fem skrivemåtene har også blitt kalt tekstkonstanter, fordi det er vanskelig eller umulig å finne "undersjangrer" av dem. Derimot kan én "være integrert i en annen, [f.eks.] en forklarende parentes i en fortelling eller en fortelling i en argumentasjon." (F. François sitert fra Vion 2000 s. 89).

En fortellende sjanger lover bestemte "plot-points" (Rauscher 2012 s. 111), dvs. vendepunkter som konvensjonelt tilhører sjangeren. F.eks. kan det være at detektiven får en ny sak å løse, eller at en kvinne og en mann forelsker seg i hverandre, en gjenkjennelse eller et forræderi (Rauscher 2012 s. 114).

Antall tekstkonstanter er begrenset, mens antall sjangrer er ubegrenset. Noen teoretikere oppfatter dessuten det informative, appellative og ekspressive som teksttyper eller -konstanter. Det informative (fakta, saksopplysninger), det appellative (oppfordringer, lokkemidler) og det ekspressive (personlig, uttrykksfullt, estetisk originalt) forekommer i større eller mindre grad i alle tekster. Den følgende figuren viser at tekster (= sirklene) kan være enten – nesten rendyrket – informative, appellative eller ekspressive, eller de kan være blandingstilfeller.



Konkrete eksempler på sjangrer, som kan problematiseres, er:



(Modellen over er basert på Roland Freihoff m.fl.; her gjengitt og bearbeidet fra Munday 2016 s. 116)

Vår (ofte ubevisste) sjangerkompetanse får oss til å sortere ut noen elementer i en tekst som viktigere enn andre elementer. Vi "vet" at dikt er ekspressive/subjektive, og vil derfor ofte legger mer vekt på følelsesbærende ord enn på faktaopplysninger vi måtte støte på i et dikt. Vi leser så å si diktet med ekspressive briller. Vi siler ut det vi mener er essensielt for tekster innen sjangeren. Epikrise er derimot et eksempel på en ren informativ sjanger. En epikrise er en kortfattet oppsummering av en pasients tilstand, med beskrivelser av behandlingen og resultatene av denne. Hvis en pasient bytter lege, mottar den nye legen vanligvis pasientens epikrise. Teksten kan inneholde svært sensitive opplysninger. Fagspråket i den kan være vanskelig å forstå for pasienten, hvis pasienten får se epikrisen.

Til tross for at det er hensiktsmessig å skille mellom sjangrer, er alle sjanger-inndelinger mer eller mindre problematiske. Det har alltid vært vanskelig å skille mellom f.eks. en kort roman og en lang novelle. Én og samme tekst kan muligens tilhøre to eller flere sjangrer samtidig. Det foregår alltid sjangerblanding og eksperimentering med sjangermuligheter. "Any one [TV-]programme will bear the main characteristics of its genre, but it is likely to include some from others: ascribing it to one genre or another involves deciding which set of characteristics are most important" (John Fiske sitert fra Taylor og Willis 1999 s. 58). "All works are more or less mixed in generic character" og derfor er det viktig å unngå "classificatory reductivism" (Chatman 1988 s. 16 og 18).

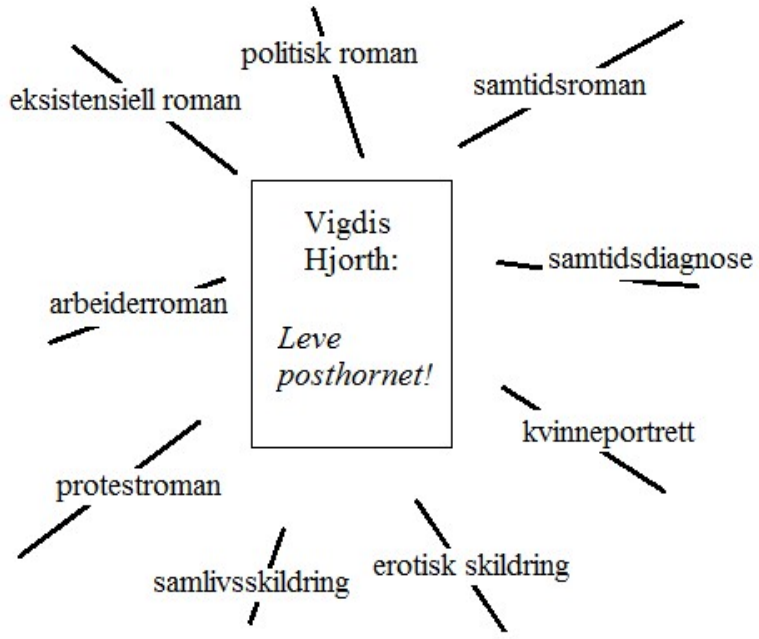
Julius Greve og Florian Zappe har redigert antologien *The American Weird: Concept and Medium* (2020). "As the first comprehensive, interdisciplinary study of the weird, this book not only explores the writings of Lovecraft, Caitlín Kiernan, China Miéville, and Jeff VanderMeer, but also the graphic novels of Alan Moore, the music of Captain Beefheart, the television show Twin Peaks and the films of Lily Amirpour, Matthew Barney, David Lynch, and Jordan Peele. [...] Hitherto classified as a form of genre fiction, or as a particular aesthetic quality of literature by H. P. Lovecraft, the weird has now come to refer to a broad spectrum of artistic practices and expressions including fiction, film, television, photography, music, and visual and performance art. [...] Can the weird be conceptualized as a generic category, as an aesthetic mode or as an epistemological position?" (https://www.bloomsbury.com/uk/american-weird-9781350141193/; lesedato 24.02.22)

" "Du opplever at det enkelte ganger er to sjangre som ligger og skyter på hverandre fra grøftekantene, i en tid da sjangrene er, om ikke i oppløsning, så svært glidende", sier Vetle Lid Larssen. Forfatteren har opplevd spenningene mellom de klare byråkratiske og de stadig løsere kunstneriske skillene mellom norsk sakprosa og skjønnlitteratur på kroppen. I 2011 mottok han fire månedsverk fra Det faglitterære fond, under forutsetning at han skulle skrive en sakprosabok om to nordmenn som ble solgt som slaver til Afrika på 1700-tallet. Prosjektet ble til boken *1001 natt*, og Vetle Lid Larssen sier at den er "gjennomresearchet og kildebelagt ned til minste detalj". Likevel ble den markedsført som en roman, og

godtatt av innkjøpsordningen for skjønnlitteratur. Norsk faglitterær forfatter- og oversetterforening (NFF) mente dét var et kontraktsbrudd, og krevet pengene tilbake. Larssen er ikke så opptatt av hvilken "sekkebetegnelse" som gis til boken hans, og sier det var forlaget som valgte å kalle den en roman. Han mener avgjørelsen til NFF er tegn på "sjangerhysteri" i det litterære apparatet." (*Morgenbladet* 4.–10. desember 2015 s. 48)

Funksjonen som en tekst får for en leser, er sentral. Jostein Gaarders *Sofies verden* (1991) kan leses som en roman og brukes som en lærebok i filosofi. Noen sjangeroppfatninger er enda mer problematiske, f.eks. denne: "Noen motstandere av nynorsk ville vel skumle og mumle om det var typisk at nettopp norskplanen måtte være på nynorsk. Uansett kan planen ikke frigjøre seg fra de assosiasjonene som knytter seg til nynorsk som diskurs. Mange leser nynorsk som en sjanger, dessverre." (Sigmund Ongstad i *Norsklæreren: Tidsskrift for språk og litteratur*, nr. 1, 1997, s. 47)

Svært mange tekster tilhører hybridsjangrer. En kunde i en bokhandel eller en låner i et bibliotek som ønsker "en bok som ligner på Vigdis Hjorts roman *Leve posthornet!*", kan sikte til ett eller flere sjangertrekk ved og temaer i romanen:



Ønsker personen en annen samtidsdiagnose fra Norge i 2012? Eller er det et kvinneportrett som ønskes? Eller begge deler? Vil denne personen kjøpe eller låne en politisk roman – og må det i så fall dreie seg om kommunalpolitikk slik som i Hjorths roman? Oppfatter personen boka som en arbeiderroman, og hva slags type arbeiderlitteratur ønsker vedkommende å lese mer av? Og det kan være et presist ønske om å skaffe seg en bok som både protesterer mot nedleggelser av offentlige tjenester og som inneholder erotiske beskrivelser sett fra en kvinnes perspektiv. Det kan være mange ønsker samtidig, mer eller mindre spesifikke. Både en bibliotekar

og en ansatt i en bokhandel vil gjennom (referanse-)samtale kunne innsirkle hva personen ønsker seg.

"[N]o single text seems to fit all the "rules" of a given genre, and even as texts that seem to fit many of the rules of a genre are understood as participating in a different genre." (Brackett 2016 s. 12) "[T]he genres have no clear dividing boundaries […] membership of one by no means rules out membership of others. [...] literary compositions run into each other, precisely like colours: in their strong tints they are easily distinguished; but are susceptible of so much variety, and take on so many different forms, that we never can say where one species ends and another begins." (Fowler 1982 s. 37)

"[T]he James Bond film series, despite emphasising futuristic technology, does not currently get classified or advertised as 'science fiction' but as 'spy thriller'. Alfred Hitchcock's film *The Birds* (USA, dir. Hitchcock, 1963) was set in 'the present' and marketed as a 'thriller' (or rather a 'Hitchcock thriller', a particular sub-group), but there was no ostensible motive for the birds' horribly malevolent behaviour, and this lack might have easily pushed the film with its special effects into a 'horror' or 'supernatural' grouping." (Gill Branston i Gillespie og Toynbee 2006 s. 51-52)

Forskningsmiljøet GXB: Genre across Borders opererer med disse begrepene:

"Extrinsic genre
A reader's or critic's conception of a work's genre that differs from the author's, sometimes referred to as the "wrong" genre, as it is not true to the author's original intentions (Fowler, 1971). […]

Generic structure potential
A concept intended to problematize the assumption that any text classified as an instance of a particular genre is simply a faithful reproduction of that genre's conventions. Texts are rather, as Hyland (2002) says, "spread along a continuum of approximation to core genre examples with varying options and restrictions operating in particular cases" (p. 120). Therefore it is the potential in "generic structure potential" that should be highlighted in thinking about the affordances and constraints available when a text performs a genre. […]

Genre chains
A succession of genres ordered in a particular chronological sequence in which one genre is often a necessary antecedent to another. Such sequences can be used as a planning tool for discourse communities familiar with each genre. Genre chains represent one kind of relationship within Swales' (2004) "constellations of genres." […]

Genre colony

A grouping of closely related genres "serving broadly similar communicative purposes, but not necessarily all the communicative purposes in cases where they serve more than one" (Bhatia, 2004, p. 59). […]

Genre repertoire
"The set of genres that are routinely enacted by the members of a community" (Orlikowski & Yates, 1994, p. 542). […]

Genre stream
A "genre stream" refers to a genre which spawns several variants that "flow through" the parent genre, existing as their own genres as they yet "retain their coherence through shared institutions, aesthetics, and audiences" (Lena and Peterson, 2008). […]

Historical genre
A genre that is defined by its cultural and historical usage, whose features and definition are formulated from the observation of preexisting literary knowledge (Feuer, 1987). The opposite of a theoretical genre. Note: Not to be confused with the genre of the "historical novel," in which a work of fiction is set in a historical time and place and/or features historical events as the main subject. […]

Hybrid genre
Jamieson and Campbell (1982) theorize how to name, define, and understand the blending of generic features in certain acts. "For our purposes, we shall label such generic blends 'rhetorical hybrids,' a metaphor intended to emphasize the productive but transitory character of these combinations" (p. 147). […]

Inter-genre-ality
Amy J. Devitt uses this term to describe the way genres interact with other genres. […]

Intermediary genre
As introduced by Tachino (2012), an intermediary genre is "a genre that facilitates the 'uptake' (Freadman, 2002) of a genre by another genre," a genre that "can be used to connect and mobilize two otherwise unconnected genres to make uptake possible" (p. 456). Tachino's approach to intermediary genres functions to "contribute to our understanding of how multiple genres relate and interact through uptake; at the same time, it should also help us understand what constellation of strategies is at one's disposal in influencing uptake, thus shedding light to the nature of rhetorical agency" (p. 458). […]

Intrinsic genre
The genre classification upon which the author and the interpreter must agree in order to agree upon meaning, or, simply, the genre the author intended for a given work (Fowler, 1971). […]

Macro genre
In Systemic Functional Linguistics, “texts which combine more fundamental elemental genres such as recounts, narratives, explanations, and so on” (Hyland, 2002, p. 123). Macro genre stands in for the idea of “complex” or “secondary” genres that might involve other multiple embedded genres. The SFL approach avoids the difficulty of talking about “complex” or combined genres as separate from other genre types by only recognizing a limited set of genres as such. This small set of acknowledged genres, such as the recount, are then combined to create all other text types as macro genres. […]

Migration, genre
Genre migration is the reproduction of a genre established in one medium or community within another medium or community. It is usually unreflective or unpremeditated action and reflects the power of institutions to propagate established ways of doing things. […]

Mutt genre
Genres that share superficial conventions with other genres but have been taken out of their original context, resulting in obscured audiences and purposes. […]

Novel genre or subgenre
A class of cybergenres in which the new genre emerges within the new medium. Novel subgenres are “either not based on previously existing genres or substantially different from existing genres on the basis of increased functionality” (97). They can be either spontaneous or emergent (Shepherd & Watters, 1998). […]

Occluded genre
A genre that is “out of sight” to “outsiders and apprentices”; occluded genres perform “essential waystage roles in the administrative and evaluative functioning of the research worlds” (Swales, 2004, p. 18). Swales originated the term and uses it specifically with reference to the genre system of academic research. […]

Speech genre
“Language is realized in the form of individualized concrete utterances (oral and written) by participants in the various areas of human activity ... each sphere in which language is used develops its own relatively stable types of these utterances. These we may call speech genres … Special emphasis should be placed on the extreme heterogeneity of speech genres (oral and written).” (Bakhtin, 1986, p. 60; emphasis original). […]

Spontaneous genre
A cybergenre that has never existed in other media; a novel genre that arises with no clear antecedent genres in non-electronic form (Shepherd & Watters, 1998).”

(Amy Devitt, Janet Giltrow m.fl. i https://www.genreacrossborders.org/gxb-glossary; lesedato 11.01.23)

Anne Freadman har hevdet at det finnes "a pair of matching false assumptions about genre:
1 that a text is 'in' a genre, i.e., that it is primarily, or solely, describable in terms of the rules of one genre;
2 that genre is 'in' a text, i.e., that the features of a text will correspond to the rules of the genre."
(her sitert fra Frow 2015 s. 26)

"[G]enre classifications are a matter of defining the possible *uses* that texts may have. They define the potential *use values* of texts (Beebee 1994: 277), although because the range of possible uses is always open-ended, genre classifications are necessarily unstable and unpredictable. And this is so, above all, because texts do not simply have uses which are mapped out in advance by the genre: they are themselves *uses of genre*, performances of or allusions to the norms and conventions which form them and which they may, in turn, transform. [...] a shift away from an 'Aristotelian' model of taxonomy in which a relationship of hierarchical belonging between a class and its members predominates, to a more *reflexive* model in which texts are thought to use or to perform the genres by which they are shaped. As Wai Chee Dimock (2007: 1379) puts it, '[g]enres have solid names, ontological names. What these names designate, though, is not taxonomic classes of equal solidity but fields at once emerging and ephemeral, defined over and over again by new entries that are still being produced'." (Frow 2015 s. 26-27)

"Genres have no essence: they have historically changing use values." (Frow 2015 s. 145)

"If we accept that the form and the function of genres change constantly, then we need to understand both the continuities and the discontinuities in what is designated by a generic label such as 'novel' or 'elegy', as well as the variant constitution of the systems within which genres function as 'particular, socially circumscribed fields of textual uses and effects' (Bennett 1990: 105)." (Frow 2015 s. 147)

"Texts work upon genres as much as they are shaped by them, genres are open classes, and participation in a genre takes many different forms. At the same time, no text is ever unframed [...] Texts and genres exist in an unstable relation, but at any one moment this relation is 'stabilised-for-now' or 'stabilised-enough' (Schryer 1994: 107)." (Frow 2015 s. 30)

Francis Cairns hevder at "Every genre can be thought of as having a set of primary or logically necessary elements which in combination distinguish that genre from every other genre." "The expectation of "necessary elements" or defining

characteristics is almost universal among critics writing about genre. It is an expectation without any sufficient basis." (Fowler 1982 s. 39)

"Korleis skal prisjuryar og vurderingsutval handsame dei overskridande bøkene, dei som er viltre blandingar? Til dømes Jenny Hvals essayistiske bok *Inn i ansiktet* som kom ut i fjor. Boka fekk meldaren til Klassekampen til å kunngjere at "Sjangerløs burde bli en egen sjanger, for innenfor denne sjangeren har Jenny Hval skrevet en veldig god bok." […] I Sverige blei Katarina Frostenson nominert til Augustprisen i klassen for skjønnlitteratur med hybridboka *Tre vägar*. Boka skaper jubel blant kritikarane og fortviling i katalogavdelingane på biblioteka. Er dette først og fremst poesi, eller er det essayistikk? Er det sakprosa eller dikting? I kva for hylle skal vi plassere boka?" (*Dag og tid* 29. november 2013 s. 23)

Intuitivt kan vi gjenkjenne en lang rekke sjangrer innen mange kunstarter, men blir vi bedt om å definere hva som kjennetegner sjangrene, får vi ofte problemer. Vår sjangerkompetanse er i stor grad innforstått og uartikulert. De kjennetegnene eller "reglene" vi kan si karakteriserer en bestemt sjanger, passer sjelden bare til den ene sjangeren, men til mange andre også. Men noen egenskaper ved sjangeren kan likevel være tydeligere og mer dominerende enn i andre sjangrer.

Forfatterne som tilhørte kretsen rundt det franske tidsskriftet *Tel Quel* på 1960-og 70-tallet ønsket en oppløsning av de tradisjonelle sjangrene, til fordel for "skrift" og "tekst" (Dominique Combe i Dambre og Gosselin-Noat 2001 s. 50). Disse "tekstualistene", blant andre Philippe Sollers, ville dekonstruere (eller destruere) sjangrene (Dambre og Gosselin-Noat 2001 s. 50). For dem var sjangrer altfor ideologiske og borgerlige kategorier, og de lot seg inspirere av semiotikk og marxisme i angrepet på tradisjonelle inndelinger av tekster. Den franske forskeren Julia Kristeva hevder at semiotikk er egnet til å "erstatte den gamle retorikkens inndeling i sjangrer med en tekst-typologi, eller sagt på en annen måte, til å definere det særegne ved ulike måter som tekster er organisert på ved å innplassere disse i den allmenne teksten (kulturen) som de er del av og som inngår i dem" (her sitert fra Dambre og Gosselin-Noat 2001 s. 56). Til dette hører "the various transgeneric experiments carried out by contemporary prose poets in the context of a simultaneous move in twentieth century literature towards a hypothetical degree zero of genre." (Delville 1998)

Sjangerlek og uklare sjangerlandskap har blitt vanlig, særlig siden postmodernismens gjennombrudd på 1980-tallet. Arild Nyquists *Mr. Balubers trompet* (1984) er en oppvisning i sjangerblanding innen to permer: essays, tradisjonelle noveller, romanlignende lengre prosa, dikt og skisseaktige tekster.

"In a recent study entitled The Power of Genre [1986], the critic Adena Rosmarin claims that "a genre is chosen or defined to fit neither a historical nor a theoretical reality but to serve a pragmatic end" (49-50). Rosmarin's subsequent call for a revised theory of genre as a critical instrument and a tool for the interpretation of

individual texts is symptomatic of the current crisis of legitimization undergone by genre theory and criticism. At a time when the notion of "generic instability" has become an accomplished fact in both postmodern aesthetics and poststructuralist theory, the taxonomic logic often associated with genre studies indeed appears to be caught in the throes of its former existence as a prescriptive discourse. The retrieval and revaluation of forgotten, minor and marginal genres, the preoccupation with intertextuality and pastiche, and the desire for cross-cultural and cross-discursive forms all testify to a new network of complications, contradictions and paradoxes not easily containable within the symmetrical hierarchies and paradigms of traditional genre theories." (Delville 1998)

"I anledning krimfestivalen har vi invitert noen forfattere til å prøve seg i den skremmende sjangeren KRIMLYRIKK. […] Er det mulig å skrive krimdikt? Vel, Dagbladet har utfordret noen etablerte forfattere til å skrive krimdikt i forbindelse med Krimfestivalen som åpner i Oslo i dag […]. Nå vil vi også utfordre leserne til å være med på en aldri så liten krimdiktkonkurranse; dead or alive etterlyser vi det beste krimdiktet." (*Dagbladet* 1. mars 2012 s. 60) Vinneren av konkurransen ble Anne Zooey Lind fra Lista. "Linds "Mordet på ordførerens kone" var best av alle, mente en enstemmig jury, bestående av forfatter Unni Lindell, forlagsredaktør Cis-Doris Andreassen og Dagbladets litteraturansvarlig Fredrik Wandrup. […] Vinnerdiktet er et episk langdikt, som beskriver en forbrytelse fra ulike synsvinkler." (*Dagbladet* 28. mars 2012 s. 53) Diktet omfatter åtte personers vitneforklaringer, der frisørens vitneforklaring er satt opp på arket slik at ordene ligner en saks.

"Fotballitteraturen er en egen sjanger. Den inkluderer memoarbøker, antologier, fotballfilosofi, historikk rundt nasjoner, lag, katastrofer og triumfer, biografier og instruksjonsbøker. Men også skjønnlitteratur, der fotballen kan representere klassekamp (Hans Jørgen Nielsens "Fotballengelen"), fanatisme (Ingar Skredes "Fotball! Plymouth!") eller oppvekst og ensomhet (Lars Saabye Christensens "Gutten som ville være en av gutta"). Fotball kan være utgangspunkt for krim, som hos Rune Timberlid i "Dødball" eller Arild Stavrum i "Golden Boys". Også dikt har vært skrevet om fotball, kanskje aller flottest i Odveig Klyves "Ballistisk" (2010). Ellers anbefales Eduardo Galeanos "Fotball i sol og skygge", Ryszard Kapuscinskis "Fotballkrigen", Franklin Foers "Fotball forklarer verden – En (tvilsom) teori om globalisering"." (Fredrik Wandrup i *Dagbladet* 14. juni 2014 s. 58)

Den australske forfatteren Kate Morton "er blant verdens fremste eksponenter for det som ofte, litt snobbete, blir kalt for "løkkeskriftromaner": Tenk smijernsporter, frodige hager og vakre kvinner i enda vakrere kjoler. Skjebnesvangre familie-hemmeligheter og storslåtte engelske herregårder." (*Dagbladet* 15. november 2016 s. 24)

Noen sjangrer blir betraktet som mindre verdifulle enn andre. Av og til er vurderingen paradoksal. “In each era, some genres are regarded as more canonical than others. [...] The historical novel seems to have been permanently devalued.” (Bloom 1995a s. 20-21) Det går an å lære mye historie (i tillegg til å få litterære opplevelser) av en historisk roman.

Det forekommer altså et spekter og spenn av variasjon i tekstene innen én og samme sjanger. “As genre films, the Bond movies have to find the right balance between repetition and variation, between continuity and change, so that they can simultaneously provide the sort of entertainment pattern which audiences expect while at the same time providing new thrills, new set pieces, new variations on old situations.” (James Chapman sitert fra Rauscher 2012 s. 162). “[G]enres are best understood as processes.These processes may, for sure, be dominated by repetition, but they are also marked fundamentally by difference, variation and change.” (Stephen Neale gjengitt fra Burton 2010 s. 29) Sjangrer gir ofte en déjà vu-følelse, gjennom et vekselspill mellom gjentakelse og variasjon. Spilleren av dataspill gjenkjenner “dramaturgiske” standardsituasjoner fra verk til verk innen en sjanger, og verdsetter snarere nyanser innen det kjente mønsteret enn nye, ukjente mønstre (Thomas Koebner gjengitt fra Rauscher 2012 s. 10).

Hver tekst innen sjangeren trenger slett ikke ha alle de egenskapene (innhold, form og funksjon) som vi mener er typisk for sjangeren. Egenskaper kan være kombinert og fungere på ulike måter. Vi kan si at en tekst tilhører en sjanger når en egenskap er dominerende i teksten som også er dominerende i de tekstene som tilhører sjangeren. Det dominante oppfattes da på samme måte som Roman Jakobson avgrenser det han kaller “dominanten”: “The dominant may be defined as the focusing component of a work of art [eller i en hvilken som helst tekst]: it rules, determines, and transformes the remaining components. It is the dominant which guarantees the integrity of the structure.” (Jakobson 1987 s. 41) Kjennetegn eller egenskaper ved en tekst kan altså være framtredende og typiske på måter som gjør det rimelig å oppfatte teksten som tilhørende en bestemt sjanger.

Briten Daniel Chandler problematiserer tradisjonelle sjangerinndelinger på denne måten: “Traditional definitions of genres tend to be based on the notion that they constitute particular conventions of content (such as themes or settings) and/or form (including structure and style) which are shared by the texts which are regarded as belonging to them. This mode of defining a genre is deeply problematic. For instance, genres overlap and texts often exhibit the conventions of more than one genre. [...] no taxonomy of textual genres adequately represents the diversity of texts.” (Chandler 2002 s. 158-159)

“Identifying a genre taxonomy is a subjective process, and people may disagree about what constitutes a genre or the criteria for membership of a particular genre. The American Heritage Dictionary of the English Language (Pickett et al., 2000) defines genre as “a category of artistic composition, as in music or literature,

marked by a distinctive style, form or content." Webster's Third New International Dictionary, unabridged (Gove, 2002) defines a genre as "class; form; style esp. in literature." Wordnet (http://wordnet.princeton.edu) defines genre as "1: a kind of literary or artistic work 2: a style of expressing yourself in writing 3: a class of artistic endeavor having a characteristic form or technique." […] Genre is often regarded as orthogonal to topic. Documents that are about the same topic can be from different genres. […] Genre is an abstraction based on a natural grouping of documents written in a similar style and is orthogonal to topic." (Aidan Finn og Nicholas Kushmerick i http://onlinelibrary.wiley.com/doi/10.1002/asi.20427/full; lesedato 19.07.16)

Den italienske musikkeren og musikkforskeren Franco Fabbri "defines musical genres as "a set of musical events (real or possible) whose course is governed by a definite set of socially accepted rules" (1982, 7). These rules include formal, semiotic, behaviour, ideological, and economical rules that are the standard for any discussion of musical genres (10-14). Fabbri acknowledges that this an incomplete guideline, with the potential for more rules, and the reminder that different genres will give more importance to certain rules, while ignoring others (10)." (McLaren 2018 s. 14)

"Writing of the music industry, [Simon] Frith has observed that genres are used by record companies as a way of integrating a conception of music (what does it sound like?) with a notion of the market (who will buy it?). Musician and audience are considered simultaneously, as a way of 'defining music in its market' and 'the market in its music' (Frith, 1996, p 76). In this way the desire for transformative creative practice confronts routinisation and institutionalisation; the potentially dynamic and provisional is made static and permanent; the disorderly and chaotic is given order. […] corporate organisation actively intervenes in the production, reproduction, circulation and interpretation of genres." (Keith Negus i Gripsrud 2001 s. 38)

I artikkelen "What Kind of Genre Do You Think We Are?" (2015) skriver italienske Gabriele Marino: "Many of the visual representations of music that it is possible to find on the Internet are centered on the notion of genre, as they depict music as an assemblage of genres. These representations can work by (i) affinity (e.g., the ones based on users' activities on social networks such as Last.fm, or on collaborative resources such as Wikipedia) or genealogy (that is, by following a historical-evolutionary development); they can be (ii) synchronic or diachronic; they can be (iii) graphic, logical (e.g., flowcharts), topographic (e.g., maps, 3D sets) or geographic (i.e., they place music in geographic maps)." (Marino 2015)

"The use of genres and sub-genres means that cultural artefacts are increasingly divided into separate spheres in production, marketing and consumption. The music industry, for example, has established different departments to deal with white

rock, black r'n'b, country, classical, Latin music etc. […] genre distinctions are shaped more by broader divisions of class, gender and sexuality, race and ethnicity than any straightforward commercial logic that might incline forms towards some aesthetic formula or standardised construct." (Keith Negus i Gripsrud 2001 s. 42)

"A "musical genre" is a linguistic label (a name) assigned to a set of recognizable musical features (a musical form; or, in other words, a "musical style", reflecting and proposing a musical aesthetics), carrying socio-cultural connotations (a "socio-cultural style", reflecting and proposing a system of values). […] genre can be described as the "form of content", and style as the "form of expression". It has to be observed that statements such as these are obviously simplifying the issue; style cannot be meant as a "pure musical form", external to any sociocultural connotation. […] Toynbee (2000, pp. 102-129) points out that even the so-called "free improvisation", a type of radical, "nonidiomatic" (namely, that does not want to refer to any musical idiom) musical form, developed by musicians such as Derek Bailey since the 1950s, had to bend its ideological principles to the logic of the musical genre, in order to survive; becoming, *de facto*, a genre like the others, with its own formal, technical, semiotic, behavioral, social and economical rules. Genre is such a strong entity that even when we try to imagine or daydream music, we cannot get out of its domain. […] All these remarks lead us to the notion of a "generic contract" between "the musical genre" and the listener" (Marino 2015).

"Playing within the conventions of a genre may bring fulfilment and recognition; breaking the conventions of a genre may lead to rejection and no obvious new synthesis; but breaking the conventions may also lead to fulfilment and recognition. It is an uncertain and unpredictable world, and the two options appear as simultaneous possibilities. […] the strategic corporate management of genres has an obvious limiting impact upon what recognition/rejection and frustration/ fulfilment have come to mean – recasting this in terms of a band or singer being dropped from a catalogue or not even admitted to the repertoire roster. A pattern of recognition/rejection and of fulfilment/frustration that has its origins in processes of musical communication, cultural gesture and social exchange has clearly been translated into or transformed into a logic of commodification. At the same time, a rational order has been imposed upon musical flux and fluidity. This is obviously not a total process of co-optation (as many writers have emphasised, cultural forms and practices are always escaping from attempts to tie them down to commodity alone). Nevertheless, it has resulted in a number of highly distinct, identifiable and institutionalised boundaries, erected between listeners, musicians and workers within the music industry." (Keith Negus i Gripsrud 2001 s. 47-48)

"Crossing genre worlds and bringing new genre cultures into being is not only an act of musical creation, it is also an act of social creation, of making connections, of creating solidarities. Musicians are notoriously individualistic, continually questing for 'autonomy' and 'independence' and desiring the 'freedom' to pursue their own whims. Yet, at the same time, musicians (like audiences) are continually

contributing to solidarities in a way that dissolves any simple individual/collective dichotomy or pattern of us/them musical discrimination. The practices of musicians and their fans are continually bringing about such possibilities within, between and across genres. The boundaries are there to be broken, the solidarities to be established." (Keith Negus i Gripsrud 2001 s. 48)

"Hvorfor kan ikke musikk plasseres i sjangre? […] Begrepet World Music, eller verdensmusikk som vi også sier, dukket opp på 1980-tallet og skulle i hovedsak dekke musikk som ikke passet inn i velkjente populære vestlige sjangre. Helt fra starten av var betegnelsen både upresis og problematisk, fordi musikken som ble plassert i denne båsen manglet noen som helst fellestrekk. Betegnelsen ble også brukt ulikt i forskjellige land. Strengt tatt er all musikk verdensmusikk. Musikere høster inspirasjon fra ulikt hold på tvers av alle tenkte grenser. Selv velkjente begreper som rock, pop, jazz, klassisk og country har mistet mye av sin mening. De holder ikke lenger som en overordnet pekepinn på hva vi snakker om. Under-kategoriene florerer, dermed snakker man oftere forbi hverandre enn at begrepet virker oppklarende. Alle sjangre i dag er blitt offer for svært glidende overganger. Folk legger ulike meninger i selv de mest veletablerte begrepene. Selv blues-musikken sliter etter hvert som nye unge musikere prøver å redefinere hva blues skal være. Det er disse tingene som gjør dagens musikkmangfold så fascinerende og spennende. Så får vi heller leve med at språket ofte kommer til kort i møte med musikken. Sjangerplassering kan virke upresis og antyder bare omtrent hvor i det musikalske landskapet vi befinner oss." (Svein Andersen i *Aftenposten* 2. november 2012 s. 11) "Musikk fra Afrika er ikke greit. Plutselig sitter man fast i world music-klisteret." (studentavisa *Argument* nr. 3 i 2012 s. 30)

Når det gjelder musikk, "it is a condition of the legibility of a text that a listener can place it in the context of a genre, that is, in the context of how sounds, lyrics, images, performer personae, musical rhetoric, and a generic label (among other things) can be related." (Brackett 2016 s. 13)

Hvilke musikksjangrer som velges avhenger blant annet av den sosiale sammenhengen (om det lyttes alene, i familien, på jobben, blant venner m.m.) og typen aktivitet som foregår samtidig (sport, fest, avspenning m.m.).

Musikksjangrer "may be understood as modes of feeling, and as ways of experiencing embodied emotion. Musical texts may thus convey meanings or "truths" of which the author is unaware, but that only become apparent in the course of later hearings/readings." (Brackett 2016 s. 14)

Det er "undeniable that participants, based on how they understand their current role, use genre terms differently. The music industry operates on a belief in a temporary reification of these roles, making assumptions about who will consume music; musicians use the terms to communicate with each other about what kind of music they play, which includes their attitude about playing it; consumers use the

terms in order to recognize the music they wish to consume as well as to communicate with one another; and critics use or invent terms in order to mediate between producers and consumers. Genre labels are vital for communicating about music to all these groups, and such labels both participate in the creation of new genre-audience alliances and reinforce existing ones." (Brackett 2016 s. 16)

"If neither genres nor identifications are ever finally fixed or stable – if musical genres are differentiated in terms of music style, and demographic groups are differentiated in terms of musical taste – then the perpetual reclassification of musical texts comes to seem inevitable." (Brackett 2016 s. 26)

"Some people spend their listening lives within particular genre worlds resistant to crossing the boundary to other genres (continually looking for the latest hard rock band or dance track, and knowing their exact route through a music store). Other listening lives are characterised by a restless desire for musical discoveries, a sonic quest which involves the continual abandonment of once cherished performances and a search for new notes and rhythms, as aesthetic conventions and broader genre cultures shift and change." (Keith Negus i Gripsrud 2001 s. 45)

"[T]he crossover process relies on preexisting categories, which provide sites to move away from and toward, and may therefore seem to reinforce these categories, yet the process of recordings [av musikk] moving from one category to another also undermines assumptions about connections between categories and audiences, and points to the complexity and instability of individual genres and identities." (Brackett 2016 s. 26)

"[T]he disappearance of the rhythm and blues chart from *Billboard* during a fourteen-month period from November 1963 to January 1965 […] Given the intense interconnections between musical categories and group identifications, and the way in which musical categories function as social allegories, what can it have meant for an influential organization such as *Billboard* to decide that one of its three main categories should disappear and then reappear fourteen months later? This period of turbulence for the popular music category associated with African Americans also gave rise to a new label, soul, a label strongly bound up with then-current political movements around African American self-definition. Such shifts in labels are never innocent, but are rather tied to institutional acts of classification, with corresponding implications in terms of access to material resources and assumptions about audiences." (Brackett 2016 s. 31)

"In the United States in the early and mid-twentieth century, musical categories grew out of and contributed to a preoccupation with race, class, and geographical regions and how these might be articulated to technological developments and the imperatives of economics. Thus, knowledge about people and music participated in the process of finding an efficient model for the music industry that would coordinate production and consumption." (Brackett 2016 s. 31)

“[G]enres create a way of communicating about music between artists, music industry middle-people, and audiences, none of whom are strictly separable. If the roles that they perform differ, all of these agents inhabit the same, or similar, or overlapping social worlds. If the labels that are used to group musical utterances together are not broadly legible, they will not gain currency. The process through which this occurs has no single agent or point of origin. A single individual or group of individuals (no matter how powerful) cannot will a genre label into existence” (Brackett 2016 s. 31-32).

“Capitalism channels desire into the production of categories of music and humans that continue to proliferate” (Brackett 2016 s. 32). Keith Negus’ bok *Music Genres and Corporate Cultures* (1999) “explores the seemingly haphazard workings of the music industry, tracing the uneasy relationship between economics and culture; ‘entertainment corporations’ and the artists they sign. Keith Negus examines the contrasting strategies of major labels like Sony and Polygram in managing different genres, artists and staff. […] Through in-depth case studies of three major genres; rap, country, and salsa, Negus explores the way in which the music industry recognises and rewards certain sounds, and how this influences both the creativity of musicians, and their audiences. He examines the tension between rap’s public image as the spontaneous ‘music of the streets’ and the practicalities of the market, and asks why country labels and radio stations promote top-selling acts like Garth Brooks over hard-to-classify artists like Mary Chapin-Carpenter, and how the lack of soundscan systems in Puerto Rican record shops affects salsa music’s position on the US Billboard chart. Drawing on over seventy interviews with music industry personnel in Britain and the United States, *Music Genres and Corporate Cultures* shows how the creation, circulation and consumption of popular music is shaped by record companies and corporate business styles while stressing that music production takes within a broader culture, not totally within the control of large corporations.” (https://www.routledge.com/Music-Genres-and-Corporate-Cultures/Negus/p/book/9780415174008; lesedato 21.04.23)

Den danske forskeren Fabian Holt “distinguishes between (i) historical genres and abstract genres of a higher taxonomic order (e.g., “vocal”, “sacred” music etc.); between (ii) “marketing categories and labels” (e.g., “chill out”) and proper genres; between (iii) “core-boundary genres” (e.g., country and jazz vs. rock; i.e., genres that define themselves in opposition to other genres) and “in-between genres” or “decentered models” (e.g., “Latin-pop”, “zydeco”, “Mexican American popular music”; i.e., syncretic genres). It has been noticed that the latter type, and the notion of in-betweenness in particular, might be an unclear, controversial category; as contamination should be rather considered a structural component of the genre constitution itself” (Marino 2015).

En “record buying adolescent of today [1981] has clearer ideas on musical genres than the majority of musicologists who have made such a fuss about them” (Franco Fabbri i https://www.tagg.org/others/ffabbri81a.html; lesedato 19.01.22).

“[G]enre is the domain of the “collective”, style of the “individual”. Genre and style are clearly closely related, but their overlap is still partial (we will see how stylistic features, and musical features in general, are just a part of the elements contributing to the definition of a musical genre). Genre includes style (it is a component of genre), but does not overtake it (style is not reducible to a component of genre). Style, indeed, is a cross-generic notion and, more generally, a transversal notion. The style of a single musician can be highly recognizable in spite of the different types of music – i.e., genres – he has been confronting with. Musicians “belonging” to different genres can share similarities that lead us to include them in the same “stylistic area” (e.g., “hardcore” is a transversal stylistic connotation, employed to define genres such as “hardcore techno”, “hardcore punk” and “hardcore hip hop”; and we might also imagine a “hardcore reggae” or a “hardcore folk”). We can make a genre out of a style (it is what happened to most of the sedimented musical forms we can now call genre within popular music) and make a style out of a genre (doing the opposite operation). The latter case happens when we say, for instance, a piece of music is in a “hardcore” (as we have just seen), “black metal”, “punk” or “funk” style; in such cases, we are referring only to certain formal features. It happens the same when we turn a genre into an adjective; stating music is a “funky jazz” does not mean we are placing it within that genre (“funk”) or, in other words, *culture*, but that it employs, incorporates or imitates certain stylistic features” (Marino 2015).

“[W]e have to reckon the existence of broader music definers and classifiers, identifying neither proper genres, nor styles, but, more generally, “types” or “areas” of music. Shuker (2005, pp. 120-123) calls them “metagenres” (e.g., “Christian rock”, “world music”, “alternative rock”); Holt (2007) […] calls them “abstract genres” (e.g., “vocal” or “sacred music”; to which we might add “avant-garde”, “experimental”, “abstract”, “improvization” etc.); F. Fabbri (2012, p. 180, note 4) calls them “superordinate categories” (e.g., “popular music”). On the other hand, we face the “genrefication”; namely, the overgrowth of genre labels neologisms, due to which “there are so many subgenres and factions” (Bruce Springsteen, quoted in Carson & Zimmer, 2012a, p. 190) segmenting and narrowing the musical matter more and more, especially within popular music. Zwicky (2010) coined the term “libfix” to define those word parts that become highly productive free combining forms in the field of neologisms; examples of musical libfixes are “core”, “tronica”, “step”, “fi”, “ton”, “hop”, “tech”, “psych”. Along with other affixes and suffixes (e.g., “pop”, “rock”, “jazz”, “metal”, “electro”, “synth”, “house”, “techno”, “beat”, “post”, “new”, “neo”, or “nu”), these combining forms are employed to make sub-genre distinctions or, in other words, to create derivative or compound genres (Bakhtin had already proposed the distinction between primary and secondary – i.e., compound – literary genres […]). The result of the

combinations spread by these musical "-fixes" are second generation terms such as these (some of them are portmanteau words): electro-pop, synthpop, garage-rock, psych blues, post-rock, post-metal, metalcore, nu-rave, nu-soul, ragga-core, Nintendo-core, jazzcore, Moombahton, folk-tronica, live-tronica, brostep, halfstep, tech-house, tech-step, clown-step, lo-fi, glo-fi etc." (Marino 2015)

Amerikaneren Adam Krims' "work on the genre classifications of music […] Krims (2000) defines the predominant attributes of rap on the basis of four aesthetic (intra-textual) criteria: flow (rhythmic pattern, meter, off beat accents and similar); music style (instrumentation, scratching techniques); rhythmic style (polyrythmic, multi-source layering of songs); and semantic content (lyrical content, tropes, themes)." (Alačovska 2013 s. 41)

"Peter Guralnik har spesielt gått opp grenselandet country og blues og er mannen bak den definitive, to binds Elvis Presley-biografien. Disse bøkene får stadig et nytt publikum og trykkes i nye opplag i ett kjør. […] Rock er med andre ord en egen sjanger, ikke bare for musikere, men for forfattere og historikere." (Fredrik Wandrup i *Dagbladet* 25. juni 2012 s. 42)

"Most scholars now agree that no genre can be defined in a single hard-and-fast way. Some genres stand out by their subject and themes. A gangster film centers on large-scale urban crime. A science-fiction film features a technology beyond the reach of contemporary science. A Western is usually about life on some frontier (not necessarily the West, as *North to Alaska* and *Drums Along the Mohawk* suggest). Yet subject matter or theme is not so central to defining other genres. Musicals are recognizable chiefly by their manner of presentation: singing, dancing, or both. The detective film is partly defined by the plot pattern of an investigation that solves a mystery. And some genres are defined by the distinctive emotional effect they aim for: amusement in comedies, tension in suspense films. The question is complicated by the fact that genres can be more or less broad. There are large, blanket genre categories that fit many films. We refer commonly to thrillers, yet the term may encompass horror films, detective stories, hostage films such as *Die Hard* or *Speed*, and many others. "Comedy" is a similarly broad term that includes slapstick comedies such as *Liar Liar*, romantic comedies such as *Groundhog Day*, parodies such as the *Austin Powers* series, and gross-out comedy such as *There's Something About Mary*." (Bordwell og Thompson 2007 s. 319)

"As Stephen Neale argues, 'genres are not to be seen as forms of textual codifications, but as systems of orientations, expectations and conventions that circulate between industry, text and subject' " (Taylor og Willis 1999 s. 58). Sjangerforventninger kan f.eks. avgjøre om en tekst leses som fiksjon eller sakprosa. Et "sjangermord" innebærer å endre og fordreie hva som forventes av en sjanger så drastisk at folk ikke lenger skal ønske å lese slike tekster.

Stilmidler, stemninger, personer, åsteder, tidsavgrensning, tema, motiv og dramaturgi er blant det som kan bidra til å avgrense en sjanger (Grob 2008, innledningen). "Mood plays a specially vital part in gothic romance, where it often colors character, atmosphere, and natural description in an unmistakable way." (Fowler 1982 s. 67)

Det som noen forskere kaller enten "teknikk", "stil", "formel" eller "tema", vil andre forskere oppfatte som sjangrer. La oss ta "stil" som eksempel (jamfør "form (including structure and style" i Chandler-sitatet ovenfor). I 1947 ga franskmannen Raymond Queneau ut boka *Stiløvelser* (*Exercises de style*). I dette verket fortelles først en kort historie om en ung mann som kommer inn på en buss. Deretter blir den samme historien fortalt på nytt i 99 forskjellige "stiler". Her er utdrag fra noen få av tekstene:

Notat:

På bussen i tolvtida. En fyr på rundt 26 år med altfor lang hals, som om noen skulle ha dratt i den. Folk går på og av. Fyren det er snakk om irriterer seg over en sidemann. Han anklager han for å støte borti han hver gang noen går forbi. […]

Metaforisk:

I dagens sentrum, slengt inn i denne stimen av reisende sardiner i en bille med hvitt panser, var det en kylling med stor, ribbet hals […]

Nølende:

Jeg er ikke sikker hvor det gikk for seg. I en kirke, ei søppelkasse eller i et likhus? På en buss kanskje? Og hva var det der? Skjelett? Ja, men med kjøtt på og fremdeles i live. Jeg tror det var det. Men det var en (eller to) […]

Mengdelære:

I bussen S kan vi se mengden A av sittende passasjerer og mengden D av stående passasjerer. På en bestemt holdeplass finner vi mengden P av personer som venter. La C være mengden av passasjerer som stiger på […]

Fornærmende:

Etter en ulidelig venting i en forjævlig solsteik, kunne jeg endelig stige inn i en motbydelig buss der en gjeng idioter klemte seg sammen. […]

Gastronomisk:

Etter en gratinert venting i en stekende sol, steg jeg endelig inn i en pistasjegrønn buss der gjestene myldret som mark i en overmoden ost. […]

Spådom:

Når klokka blir tolv, kommer du til å stå på den bakerste plattformen […]

Andre "stiler" i Queneaus bok er blant annet nektende, svulstig, vulgært, som forhør, som komedie, filosofisk, definerende, botanisk, medisinsk, drømmende, avmektig, som portrett, bondsk. Kan disse tekstene hver for seg oppfattes som tilhørende ulike sjangrer? Tekstene har samme funksjon fra forfatterens side (å more, underholde og få leseren til å reflektere over språk og stiler), men tekstene framtrer som svært ulike. Det er svært stor forskjell på den matematiske og den metaforiske teksten, så stor at vi nok ikke hadde sett likhetene mellom dem hvis tekstene ikke hadde tilhørt samme litterære verk. Stiler kan oppfattes som måter å utforme tekster på for å oppnå et formål (eller flere formål). En matematisk tekst skal forklare logiske relasjoner på entydige og universelle måter, mens en metaforisk tekst skal skape følelser, stemninger og gi estetisk opplevelse.

"Siden du så *den* filmen, anbefaler vi denne, og tar du den, så tar du den! Sånn serveres vi innhold om dagen, enten det er film, musikk, artikler eller bøker. […] Femti filmnerder har sett alle filmer Netflix tilbyr og gitt dem – "tagget dem" – med en drøss karakteristikker. Ut fra hva som karakteriserer filmer du har sett, anbefales du nye som har enkelte eller mange sammenfallende kjennetegn. Her er noen kategorier som kombineres for å skreddersy tilbudet etter din bruk:

Stemninger: Absurd, familievennlig, feel-good, følelsesladet, grovkornet, het, hjertevarm, inspirerende, intellektuell, kitschete, kontroversiell, kreativ, kynisk, lavmælt, mørk, nervepirrende, overvirkelig, provoserende, romantisk, sinnrik, skandaløst, skremmende, spennende, sprø, steinhard, sær, visjonær, vittig.

Sjangrer: Action, animasjon, anime, barn og familie, dokumentarer, drama, grøsser, homofil og lesbisk, indie, komedie, sci-fi, thrillere.

Handling: Andre verdenskrig, arbeidsplassen, attentater, berømmelse, biler, bryllup, college, dans, datamaskiner, demoner, den amerikanske borgerkrigen, den kalde krigen, den store depresjonen, dinosaurer, dopkultur, dusørjegere, dypet, dyreliv, dysfunksjonelle familier, dødelige katastrofer, ekte krim, ekteskap, etterforskning, eventyr, familiegjenforeninger, fartsfylt, feil identitet, feltet medisin, fengsel, forbudt kjærlighet, foreldreomsorg, forretningsvirksomhet, første kjærlighet, første verdenskrig, gale vitenskapsmenn, gangstere, girl power. (vi slutter her, ved bokstaven G, av lengdehensyn)

[…] Først samle inn data om det du liker, og så anbefale deg mer av det samme." (*Morgenbladet* 4.–10. juli 2014 s. 9-11)

Kan en ny tegnsetting skape en sjanger? Journalister i den britiske avisen *The Guardian* fant opp en måte å muntre opp referater fra kjedelige fotballkamper på.

De satte punktum, komma og andre tegn på tilfeldige og morsomme steder, slik at leseren hele tiden måtte hefte seg ved språket. Tekstene ble eksempler på språklig lek: "From Leeds' next. Free-kick, though, Patrick White's floated delivery prefaced, a leveller from Tommy Edwards. Fletcher advanced from. His line to deal with, the, threat but challenged, by. The leaping Olson, failed to. Gather safely. The ball spun free to McGary but. He missed."

Begrepet faktasjekking "er hentet fra amerikanske avis- og magasinredaksjoner, og før det ble til en egen journalistisk sjanger – der påstander fra offentligheten (gjerne fra politikeres lepper eller tastaturer) sjekkes grundig for sannhetsverdi – handlet det om detaljarbeid som foregikk forut for publisering. Og i uheldige tilfeller, etterpå. Rettelsene i New York Times, altså de tilfellene der faktasjekkingen sviktet og måtte tas i full offentlighet, har vært så mange og morsomme opp gjennom historien at de beste av dem er samlet i boken *Kill Duck Before Serving* (2002). Selv om rettelsene ofte er komiske, tjener de selvfølgelig et viktig formål: å vise publikasjonens etterrettelighet og sterke forpliktelse på sannheten." (*Morgenbladet* 18.–24. desember 2020 s. 42)

"[T]he digital humanities uses computational tools to tell people things about cultural goods that they cannot fully adduce themselves – a previously unrecognized literary genre subtending across several thousand novels, for instance" (Ted Striphas i https://medium.com/futurists-views/algorithmic-culture-culture-now-has-two-audiences-people-and-machines-2bdaa404f643; lesedato 05.06.20).

Den danske forfatteren Kirsten Hammanns roman *Se på mig* (2011, på norsk 2012) har blant sine sentrale temaer "narsissisme, kamp om å bli sett, fantasier om en fremtidig suksess som skytes stadig lengre frem i tid. […] Å jo, visst er de patetiske i sine fantasier om alt som skal skje "hvis bare". *Se på meg* er i slekt med en rekke andre skandinaviske samtidstristesser, i en litterær form som særlig har vært perfeksjonert av danske Helle Helle. Hennes boktittel *Forestillingen om et ukomplisert liv med en mann* sier det meste om den karusellen av forventninger og desillusjon vi kastes inn i denne litteraturen, som gjerne låner fraser fra ukeblader, film, reklame og tv når våre hverdagslige drømmer om lykke skal utforskes. Passende nok er Hammans bok oversatt av Trude Marstein, som er den som antakelig har nådd lengst i denne øvelsen på norsk. En bok som Marsteins *Ingenting å angre på* er nådeløs i å påpeke hvordan våre individuelle drømmer drar på et stort kollektivt reservoar av uoppfylte fantasier. Når man leser denne typen litteratur, blir man ofte sittende å lure på hva som er mest irriterende: Hovedpersonens banale fantasier? Den tilsynelatende språklige banalitet de ytrer sine drømmer i? Gjenkjennelsen av disse banalitetene i en selv? Eller irritasjonen over at disse forfatterne tilsynelatende nyter å trekke den langtrukne dvelingen ved det pinlige, trivielle og banale, så utrolig langt. En viss grad av irritasjon synes faktisk som en nødvendig bestanddel i den lesegleden man også kan oppleve ved denne typen romaner, som gjerne perfeksjonerer en kombinasjon av estetisk behag

på setningsplanet med et gnurende ubehag på det psykologiske planet. […] Det begivenhetsløse preger ofte denne litteraturen: forventningene overgår langt evnen til å realisere dem. […] Vi blir pinlig berørt. Men også i det pinlige blir vi berørt." (Ane Farsethås i *Morgenbladet* 4.–10. mai 2012 s. 36)

"[D]en pakistansk-amerikanske forfatteren Jabeen Akhtar har sett seg lei på flommen av immigrantlitteratur fra Sørøst-Asia som har skyllet over det anglo-amerikanske bokmarkedet det siste tiåret. Du vet hvilke bøker vi snakker om, disse frodige fortellingene om kjærlighet på tvers av kulturer. På publishingperspectives.com har Akhtar komprimert sjangeren til 17 elementer. En typisk roman strekker seg for eksempel over minst 18 generasjoner, og den inneholder alltid en bestemor som er klok, død og med evnen til å kommunisere fra det hinsidige." (*Klassekampens* bokmagasin 16. august 2014 s. 2)

Noen av problemene med å avgrense sjangrer ser vi også når vi prøver å finne ulike kriterier for inndeling. Kriteriene for sjangerinndeling kan være basert f.eks. på (1) impliserte aktiviteter (f.eks. vitenskapelig faglitteratur), (2) virkning på leserne (f.eks. fantastikk), (3) det mediet som rommer sjangeren (f.eks. avisartikkel), (4) tematisk innhold (f.eks. krim), (5) forholdet mellom forfatter og tekst (f.eks. selvbiografi), eller (6) forholdet mellom tekst og virkelighet (f.eks. møtereferat). I en slik inndeling er det tydelig at det ikke er vanntette skott. Krim vil kunne defineres ut fra hvilken virkning tekstene gjør på leserne, og et møtereferat impliserer at det har vært holdt et møte, dvs. at det har foregått en sosial aktivitet. Alle sjangrer er dynamiske, fleksible, tøyelige og følgelig vanskelige å definere. Noen sjangrer defineres for øvrig i ettertid, og ble ikke oppfattet som sjangrer i sin samtid. Nye sjangrer oppstår gjennom historien, men hvor nye sjangrer kan være, har vært diskutert. Todorov hevder at en ny sjanger alltid er en omforming (transformasjon) av en eller flere eldre, kjente sjangrer (referert fra Swales 1990 s. 36).

"The emergence of new genres is due to historical changes in human beings' social life. New literary forms arise not because the old ones wear out ... but because human beings are creating new ways to understand their changing lives." (Christian Christensen sitert fra Auken, Lauridsen og Rasmussen 2015 s. 397)

Det er "well known that the generic category "Film Noir", now universally accepted, did not "exist" previous to its "invention" by the critics associated to the French publication *Cahiers du Cinema*." (Aguado 2002)

Det er "necessary to recognize, in any analysis of speech genres in present day communities, that some patterns have not yet been conventionalized and are to be seen as candidates for recognition as genres in the long run. Compare "the rise of the novel" (Watt, 1957) in literary studies, or "the advent of the piano sonata" in the study of classical music" (Frans Gregersen i Auken, Lauridsen og Rasmussen 2015 s. 70).

“Generally speaking, it could be fruitful to distinguish between three stages in the historical development of a genre: the first stage comprises not yet conventionalized text or speech types, which could be termed “genre candidates.” We realize that something special is going on: a particular combination of elements that we recognize as forming a more or less constantly recurring pattern has crystallized into a *candidate* for recognition as a genre. It has not just yet established itself with a recognizable structure, but it is about to do so. […] The second stage or layer is […]: the conventionalized patterns of elements which make up a recognized genre, psychologically real for all relevant members of the speech community in both recognition and production. […] the possibility of bundling genres into “supertypes” so that we arrive at a level equivalent to the Aristotelian genres, or a level which makes it possible to state generalizations about similarities across domains between exemplary genres as, for instance, those indicating closeness and intimacy (the genres of Confidences and Gossip are obvious candidates)” (Frans Gregersen i Auken, Lauridsen og Rasmussen 2015 s. 71).

Flere av den franske surrealisten André Bretons tekster tilhører en ny sjanger som han skapte, som består av en blanding av dikt, selvbiografisk fortelling, dokumentar og klinisk rapport – og “ingen av delene atskilt” (Berranger 1989 s. 42). Den franske dikteren Francis Ponge har skapt nye sjangrer som han kalte Sapates, Môмons og Nioques. Disse betegnelsene skulle markere det særegne ved dem, noe som unnslipper alle kjente litterære kategorier (Michel Collot i Dambre og Gosselin-Noat 2001 s. 197).

Bokserien *Twilight* (utgitt 2005 og senere) av amerikanske Stephenie Meyer “eventually spawned an entire genre of “teen paranormal romance.” (Marianne Martens i Rothbauer, Skjerdingstad m.fl. 2016 s. 268)

Litteraturforskere kan “oppdage” (under-)sjangere som egentlig ikke eksisterte da tekstene ble skrevet, men som nye tolkninger på en måte “skaper”, f.eks. slik en gruppe franske forskere (Jean-Pierre Bertrand m.fl.) oppdaget “ungkars-romanen” blant romanene skrevet i Frankrike på slutten av 1800-tallet (Canvat 1999 s. 81).

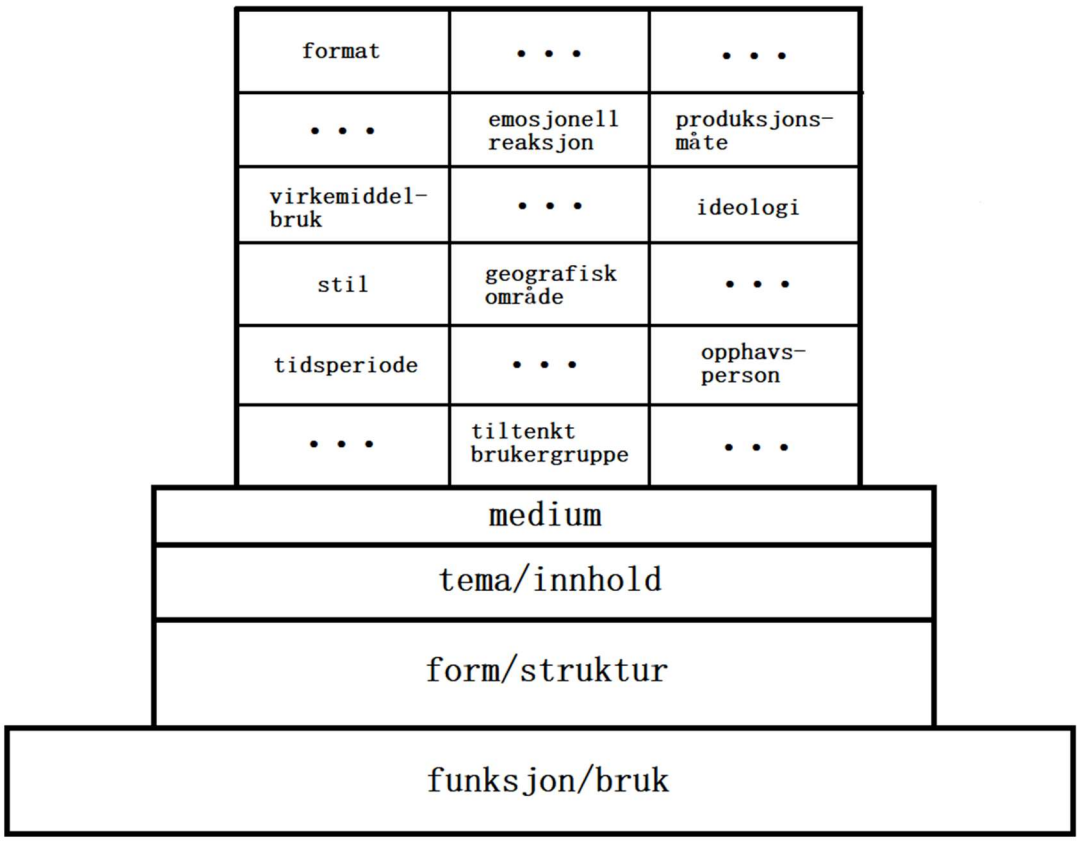
I artikkelen “The Immigrant Novel as Genre” [1981] skriver William Q. Boelhower: “Defining the immigrant genre is an important critical task for two reasons. Both at the level of the literary text and at that of literary history, one must actually recover a genre that has been diffused under other kinds of novels (the pastoral novel, the farm novel, the radical novel, the city novel, and so forth) with the result that a distinct literary thread has been left out of the weave of American literary history. In effect, this means that the interpretative model of reality inherent in this genre has been ignored, that the impact of the genre has been muted, and that its components have been left unanalyzed. [...] one must go beyond the strictly descriptive level and study the englobing structures, the historical reality that accounts for the genesis of a genre. [...] a pluricultural reality in which for the first

time the immigrant appears in American fiction as historical protagonist." (https://www.jstor.org/stable/pdf/467364.pdf; lesedato 28.01.22)

"Genre then becomes a difficult concept because it extends beyond the text itself to a number of different sites for textual production and consumption, and it is not easy to specify how all these aspects relate to each other." (Tolson 1996 s. 92) Når det gjelder "blogger, så var det ikke noen klar enighet om det var et medium eller en sjanger. […] Ofte forsvinner sjangerdimensjonen helt. En ting vi ofte ser, er at man tillegger digitale teknologier egenskaper som egentlig ikke tilhører teknologien. Men heller handler om hvordan vi bruker teknologien. […] blogg ikke er en sjanger, fordi blogger brukes til flere ulike sjangre. Men blogg er en type plattform, en slags sjanger på et annet nivå. Det finnes ulike bloggtjenester som gjør omtrent det samme. Blogg er ikke en sjanger når det gjelder tekster, men heller en type plattform, en form for programvaresjanger på et underliggende nivå." (Kjartan Rekdal Müller i *Morgenbladet* 19.–25. januar 2018 s. 27)

En ballbok (en liten bok der kvinner skrev inn hvem de skulle danse med i løpet av et ball), er knyttet til både medium (bok, eventuelt bare et kort/ark), produksjonsmåte (håndskrevet før og i løpet av ballet) og brukergruppe (kvinner). Det kunne også være et enkelt ark, et ballkort. Noen sjangrer tilhører eller avgrenses av bestemte historiske perioder (den elizabethanske tragedien), bruk (bruksanvisning), format (stor pekebok for barn med mange detaljer på hver side), osv. Historisk plassering/avgrensning kan oppfattes som "historisk sjangertvang" (Arnold og Sinemus 1983 s. 348) fordi det var vanskelig å tilhøre en bestemt samfunnsgruppe i den perioden uten å måtte ta i bruk bestemte sjangrer.

En måte å illustrere et omfattende sjangerbegrep på, er figuren nedenfor, der fundamentene for en sjanger er nederst:



De tre prikkene i noen av rutene markerer at det kan være ytterligere faktorer som medbestemmer hvilken sjanger det dreier seg om.

"[T]he conditions of use of the individual genre change from situation to situation. There can be changes in the material conditions, community membership, technology, disciplinary purposes, values, and systems of accountability (Bawarshi & Reiff, 2010, p. 79). There is also always variation among the people who use genres. Pierre Bourdieu uses the term "habitus" to describe dispositions, inclinations, character, sensibilities, schemata, and the individual's taste (Bourdieu & Wacquant, 1992; Bourdieu & Passeron, 1996) – conditions that all affect the use of genres." (Anne Smedegaard i Auken, Lauridsen og Rasmussen 2015 s. 29)

Noen bøker oppgir brukergruppe eksplisitt, f.eks. i titler av typen *Nietzsche for begynnere* (eller "for dummies"), *Tarot for viderekomne*, *Barnas vitsebok*, *Husmorens kokebok* osv. Alle "for begynnere"-bøker har noen fellestrekk som avgrenser dem fra andre bøker.

Mange teoretikere er oppmerksomme på sjangerbegrepets ekspansjon, her med film som eksempel: "Grouping by period or country (American films of the 1930s), by director or star or producer or writer or studio, by technical process (CinemaScope films), by cycle (the 'fallen women' films), by series (the 007 movies), by style (German Expressionism), by structure (narrative), by ideology (Reaganite cinema), by venue ('drive-in movies'), by purpose (home movies), by audience ('teenpix'),

by subject or theme (family film, paranoid-politics movies). […] While some genres are based on story content (the war film), other are borrowed from literature (comedy, melodrama) or from other media (the musical). Some are performer-based (the Astaire-Rogers films) or budget-based (blockbusters), while others are based on artistic status (the art film), racial identity (Black cinema), locat[ion] (the Western) or sexual orientation (Queer cinema). […] Bordwell concludes that 'one could... argue that no set of necessary and sufficient conditions can mark off genres from other sorts of groupings in ways that all experts or ordinary film-goers would find acceptable' (Bordwell 1989, 147). Practitioners and the general public make use of their own genre labels (de facto genres) quite apart from those of academic theorists. We might therefore ask ourselves 'Whose genre is it anyway?' "
(Bordwell, Stam og Chandler i Chandler 2000)

Uttrykket "en Woody Allen-film" gir mening for mange filmseere og har blitt slags egen sjanger, med sine faste elementer (Brisset 2012 s. 55-56). Tilsvarende gjelder for "Chaplin-film", "Jerry Lewis-film" m.m. oppkalt etter regissører og/eller skuespillere.

"Genre study needs to be flexible, and to recognize that boundaries are artificial, discursive constructs" (Higson 2003 s. 12). For eksempel blir noen sjangrer til "andre" sjangrer med tiden. En samtidsroman, dvs. der handlingen foregår i leserens samtid og med svært aktuelle temaer (som kontrast til bl.a. en historisk roman), er et eksempel. En bok som var en samtidsroman i år 2007, er det ikke lenger i år 2014. En historisk roman er derimot den samme sjangeren uavhengig av om tiden går. En av dagens samtidsromaner kan bli lest som en historisk roman om 100 år.

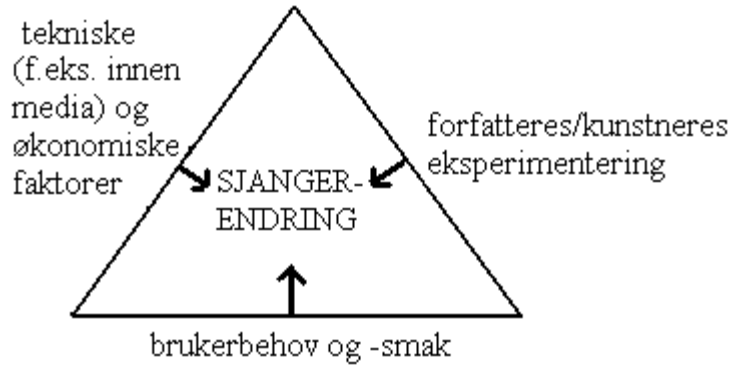
Det finnes "kontrastsjangrer" eller "kontrasjangrer": "And a genre, of course, confronts certain 'countergenres' (the picaresque opposing, for example, the pastoral or the Greek romance), with which it constitutes the 'ideal spaces' in which writers dwell before they set pen to paper" (Claudio Guillén sitert fra Sletsjøe 1997). En sjanger kan "detroniseres" av en kontrasjanger.

"The term "countergenre" is of relatively recent provenance. The literary dynamic or generic relationship that has come to be called "countergenre" is not. Scholars of a number of the world's literary traditions have argued that analogous literary mechanisms of generic inversion have long played a role in the development of new genres, stretching back all the way to Greek literature. The term "countergenre" itself, however, entered our critical terminology much more recently with the work of Claudio Guillén in the early 1970s. As a theoretical concept in modern literary studies, it has come to denote a genre that consciously seeks to invert another genre's principle characteristics at the symbolic and structural levels (e.g., plot, narrative, scale, poetic persona, formal aspects, dramatis personae, setting, ethos). It takes, in the words of Alastair Fowler, an "antithetic" position vis-à-vis its countergenre, parodying its generic expectations, symbolic

values, and general modus operandi. Although often times this process of parodical inversion has implicit or even explicit political/cultural import, countergenres are *first and foremost* complex literary games. […] An author's decision to invert and mock another genre should not, however, be construed as necessarily entailing any ideological opposition to this genre or the values embodied in it, as Heather Dubrow prudently cautions. Indeed, as she avers in her discussion of countergenres, "[a] writer may even have real respect for assumptions behind the literary type he is parodying" (Dubrow, Genre, 25). […] In specific performance contexts or particular historical contexts, a certain countergenre may function in an ideological or politically subversive manner, but countergenres themselves are not essentially so" (Matthew Thomas Miller i https://openscholarship.wustl.edu/cgi/viewcontent.cgi?article=1872&context=art_sci_etds; lesedato 21.04.23).

"One may acknowledge the dynamic fluidity of genres without positing the final demise of genre as an interpretive framework. As the generic corpus ceaselessly expands, genres (and the relationships between them) change over time; the conventions of each genre shift, new genres and sub-genres emerge and others are 'discontinued' (though note that certain genres seem particularly long-lasting). Tzvetan Todorov argued that 'a new genre is always the transformation of one or several old genres' (cited in Swales 1990, 36). Each new work within a genre has the potential to influence changes within the genre or perhaps the emergence of new sub-genres (which may later blossom into fully-fledged genres). However, such a perspective tends to highlight the role of authorial experimentation in changing genres and their conventions, whereas it is important to recognize not only the social nature of text production but especially the role of economic and technological factors as well as changing audience preferences." (Chandler 2000) Ulike historiske og litterære perioder har ulike "sjangerpreferanser" (Sletsjøe 1997).

Hvilke krefter er det som driver fram sjangerendringer og nye sjangrer? I den følgende figuren er det nevnt tre faktorer:



Undersøkelser av hvordan en sjanger har endret seg gjennom historien egner seg godt til å belyse endringsprosesser i samfunnet (Mai og Winter 2006 s. 281).

Sjangerendringer kan skyldes grunner av "aestethic, technical, commercial and political character" (Darley 2000 s. 138). Et eksempel på at medium og teknikk driver fram endring: "Det viser seg for eksempel at twitter-formatet på 140 tegn egner seg spesielt godt til haikudikt. [...] Søker du på haiku, eller twaiku, som det også kalles på twitter, får du opp masse treff" (*Dagbladet* 16. februar 2010 s. 44). Endringer i samfunnet fører til nye behov og nye sjangrer. "Nå gir Kagge forlag ut tre bøker kalt *Leksehjelpen*. Hensikten er å hjelpe foreldrene til å hjelpe barna sine med lekser i matematikk, engelsk og norsk. Bøkene er beregnet på foreldre som har barn fra fjerde til syvende klasse, og er skrevet av lærere. […] – Men kan ikke foreldrene lete etter svaret i elevenes egne lærebøker? – Nei. Før var det én eller flere bøker i hvert fag. Nå er det veldig mye forskjellig. Og i noen fag har de ikke bøker, sier Kagge." (*Aftenposten* 14. august 2009 s. 12)

Hanne Nabintu Herlands bok *Respekt* (2012) "handler om et land som heter Norge, noe som lett kan få en uoppmerksom leser til å tro at den handler om oss. Dette er imidlertid ikke det Norge de fleste av oss kjenner, men et sted i en slags parallell dimensjon, et sted der folk har gitter for vinduene, ikke kan bevege seg utendørs om kvelden, der det står giljotiner i gatene, folk bor i gettoer og rasene er skilt etter regler slik man hadde i Sør-Afrika. […] Gjennom et slags snedig markedsførings-triks har forlaget fått Nabintus roman klassifisert som en debattbok, ikke som sci-fi. Dette har skapt en del forvirring. Forfatteren har blitt invitert til debattprogrammer og boka diskuteres i aviskronikker som om den skulle være et virkelig debattinnlegg, ikke en fiktiv fortelling. […] Ettersom boka lett kan forvirre uoppmerksomme lesere, synes jeg det er nødvendig å si det tydelig: "Respekt" bør leses som en satirisk roman. "Virkeligheten" den beskriver, er fiksjon. Hanne Nabintu Herland har skrevet en morsom og fascinerende bok, men det er ingen grunn til å ta den seriøst som debattinnlegg. Den hører rett og slett hjemme i en annen sjanger." (Even Tømte i *Dagbladet* 12. mai 2012 s. 64)

Noen sjangrer er populære i perioder eller sykler. "Typically, genres do not remain constantly successful. Rather, they rise and fall in popularity. The result is the phenomenon known as cycles. A cycle is a batch of films that enjoy intense popularity and influence over a distinct period. Cycles can occur when a successful film produces a burst of imitations. *The Godfather* triggered a brief spate of gangster movies. During the 1970s, there was a cycle of disaster movies (*Earthquake*, *The Poseidon Adventure*). There have been cycles of comedies centering on spaced-out teenagers (*Wayne's World*, *Bill and Ted's Excellent Adventure*, and *Dude, Where's My Car?*), buddy-cop movies (*Lethal Weapon* and its successors), movies adapted from comic books (*Batman*, *Spider-Man*), romantic thrillers aimed at female audiences (*Dead Again*, *Double Jeopardy*), and dramas describing coming of age in African-American neighborhoods (*Boyz N the Hood*, *Menace II Society*). Few observers would have predicted that science-fiction movies would return in the 1970s, but *Star Wars* created a long-lasting cycle. A cycle of fantasy adventures emerged in the early 2000s." (Bordwell og Thompson 2007 s. 325)

"[D]en konspiratoriske litteraturen, som blant annet Michael Baigent, Richard Leigh og Henry Lincolns *Hellig blod, hellig gral* har satt standarden for. Dette er blitt en egen litterær sjanger, både språklig og tematisk." (Marius Lien i *Morgenbladet* 14.–27. mars 2008 s. 48) Lena Margareta Andersson, en svensk forfatter og journalist, har blant annet skrevet romaner. Hennes *Koryfeene: En konspirasjonsroman* ble oversatt til norsk i 2023. "Konspirasjonsteorien i romanen er at den svenske statsministeren [Olof Palme] måtte fjernes av krefter innad i statsapparatet fordi han i hemmelighet ønsket å samarbeide med Sovjet for å utbre det svenske sosialdemokratiet. I et intervju med svenske Aftonbladet sier Andersson: "I stora drag är bokens handling vad jäg tror har hänt." " (*Morgen-bladet* 23. desember–6. januar 2022 s. 50)

Også innen fanfiksjon finnes det tallrike sjangrer. Knyttet til Tolkiens *Lord of the Rings*-bøker og filmene basert på dem kan sjangrene f.eks. være "Legolas/Gimli stories; Frodo-centric hurt/comfort [stories]" (Pugh 2005 s. 251), eller LotRiPS (fortelling med skuespillere fra *Lord of the Rings*-filmene), eller Domlijah (en undersjanger av LotRiPS; med homoseksuelle relasjoner mellom skuespillerne Dominic Monaghan og Elijah Wood) (Pugh 2005 s. 160).

"Widely recognized genres[:] business letter, memo, expense form, report, dialogue, proposal, announcement, thank you note, greeting card, face-to-face meeting system (announcement, agenda, presentation, discussion, voting, minute), FAQ, personal homepage, organizational homepage, hotlist, intranet homepage" (Takeshi Yoshioka og George Herman i http://ccs.mit.edu/papers/pdf/wp209.pdf; lesedato 19.07.16).

"Naturally, new forms are hard to describe: it takes time to develop a critical language for exploring them. Thus, we might agree that a new genre of dystopic fiction was emerging, exemplified by Pynchon's *Crying of Lot 49* and *Gravity's Rainbow* and Vonnegut's *Cat's Cradle*: works adapting science fiction's assumption of familiarity to a new purpose, namely economical suggestion of intricate social structures presented in a satirical or alienated way. But we would have very few concepts, with which to analyze this "mosaic fiction" or to describe its formal characteristics. Not until it had been more fully discussed critically would we have any firm idea as to whether its closest relations were with *Brave New World* and Menippean satire, or with collective realism and Dos Passos, or with some other grouping as yet obscure. Nevertheless, there exist many opportunities to begin such explorations of contemporary genres." (Fowler 1982 s. 34-35)

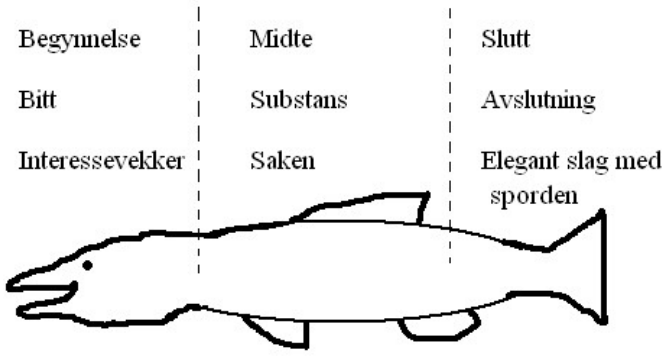
Avissjangerer har av Lars Aarønæs blitt inndelt og beskrevet på denne måten:

Sjanger	**Tilnærming**	**Kriterium**	**Metode**	**Innretning**	**Dramaturgi**	**Forteller-synsvinkel**

Notis Melding Oppsummering Kuriosa	Nyhet Bakgrunn	Aktualitet Identifikasjon Sensasjon Vesentlighet	Analysere Referere	Logos Patos	Nyhets-pyramide	Autoral
Analyse Anmeldelse Essay Kommentar Kronikk Leder	Bakgrunn	Aktualitet Vesentlighet	Analysere	Etos Logos	Fisk	Autoral
Reportasje Nyhets-r. Dokumentar-r. Feature-r. Bilde-r. Enkét	Nyhet Bakgrunn Preg	Aktualitet Identifikasjon Sensasjon Vesentlighet	Analysere Intervjue Observere	Etos Logos Patos	Nyhets-pyramide	Autoral Personal ”Jeg”
Portrett Stemnings-p. Mini-p. Underholdnings-p.	Preg	Identifikasjon Aktualitet	Intervjue Observere	Etos Patos	Fisk	Autoral Personal ”Jeg”
Kåseri	Preg	Identifikasjon	Analysere			Autoral

(Aarønæs 2007 s. 8-9)

Med “fisk” mener Aarønæs en inndeling som dette:



(figuren er basert på Aarønæs 2007 s. 11)

“Genres and cultural institutions are inextricably linked. However, genres do not merely serve organisational, classificatory or marketing purposes, as the institutional approaches to cultural production have reductively suggested. Genres and institutions are interdependent and co-produce each other. In fact, the genre and the related institutions are intertwined and form constellations of mediation: a heterogeneous web of relationships through which they both develop as complex entities (Deleuze & Guattari 1988; Law 1999). The genre influences how institutions perceive and understand themselves (agency). In turn, institutions legitimise and consolidate genres. […] institutions are embedded in specific genre trajectories that, as Adorno and Williams argued, are deeply dialectical: both supra-individual and individually practiced, ahistorical but locally situated, and aesthetic

but commercialised. The institutions are moulded by the specificities of the genre, and the genre enables institutional selfmaking." (Alačovska 2013 s. 159)

"In an article published in *Media, Culture and Society* in 1980, Mortensen and Svendsen offer an analytical explanation of what they observed is a prevailing condition in journalists' working practice within Swedish newsrooms. They were puzzled by the finding that in the face of rigorous editorial supervision the genres provide leeway for individual autonomy: 'the genres ease the carrying out of daily work and we find them built into the total work process' (p.171). They tried to make sense of this by probing into how genres underlie the daily routine of journalistic practices and journalists' discourses. They contended that genres provided the impetus for work and producer freedom by furnishing modes of efficient writing, confident expression and expertise. At the same time, genres were found to impose internal and implicit control over what and how stories got produced. Mortensen and Svendsen conclude that genres are not only integral to the idea of 'good journalism' but that they enable it: "The "good journalist" has learned to command the journalistic genres. These enable him to produce adequate material, finish to deadline, treat usual subjects with authoritative sources and to present them in an uncontroversial and reader-friendly manner. Control is built into the organization of the working process as internal and implicit" (p. 175). The strength of Mortensen and Svendsen's analysis is that they approach genres as *active ingredients* in and within the social life of the newsroom, as opposed to backgrounds or frameworks. Journalists go about their daily work always in relation to the genre or genres in which they are embedded, and which they are expected to (re)produce. Genres thus help structure daily work and news stories because the journalists actively and strategically engage with the genre. Mortensen and Svendsen, thus, emphasize the power of genres to enable action, but also to exercise control over work practices, or on what 'genres make possible' (Culler 2002)." (Alačovska 2013 s. 64)

Philip Smiths bok *Why war? The cultural logic of Iraq, The Gulf War and Suez* (2005) "applied a model derived from Fry's (1975) genre theory to the analysis of foreign policy intervention and war decision-making in the case of Arab leaders. In his account, genres are shown to shape perceptions of risk and political accountability in situations of crisis, in ways long 'predicted by genre theory' (Smith 2005:98). Smith has found that *the genre* in which Arab leaders (Hussein versus Nasser) were represented or framed in the American media, had a decisive impact on the national response to conflict. During the 1950s, Nasser was portrayed in the genres of romance and epic, both predicated on a poetics of optimism, heroic characters and noble pursuits, which resulted in a 'no-war policy' and thus, 'a happy end'. By contrast, in the 2000s, Hussein was depicted through an 'apocalyptic' and 'tragic' genre, predicated on a poetics replete with tragic error, agonistic struggles, horror of suffering and threat, which sustained, legitimized and justified a violent war intervention and the prosecution of 'the evil'. Genres, in other words, are strategically put to use by civil society members (presidents,

public administration, journalists) to achieve certain ends beyond budgets and procedural red-tape: 'the narrative genre which is applied might work to amplify or diminish the apparent threat to which a nation is exposed' (p. 29). It is through genres, Smith concludes, that culture operates as 'a tool for understanding, a tool for predicting, a tool for evaluating and also as a brake or constraint on action because action is held accountable to narratives' (p. 28). Recognizing the power of genres, social actors try to align their actions and performance with genres. Genres thus provide the possible modes of and resources for appropriate action and interpretation" (Alačovska 2013 s. 42-43).

Spesielle sjangrer

"Technically speaking, biblical "parables" were originally examples of a Hebrew *genre* called *meshalim* (singular *mashal*), a word lacking a counter-part in Greek, Latin or English. *Meshalim* in Hebrew refer to "mysterious speech," i.e., spiritual riddles or enigmas the speaker couches in story-form. It is only in the Greek New Testament that these *meshalim* are conflated with allegorical readings." (Bonaventure Balla i https://web.cn.edu/kwheeler/documents/Parable_Allegory.pdf; lesedato 06.10.22)

Den franske sjangerbetegnelsen "congé" (som betyr avskjed) brukes om dikt på 1200-tallet der dikteren tar farvel med sin familie og sitt hjemsted for å foreta en reise, eller tar farvel fordi døden nærmer seg, eller fordi dikteren har blitt spedalsk og må isoleres (Brix 2014). Jean Bodel og Adam de La Halle var blant dikterne som skrev verk innen denne sjangeren. Etter hvert ble det skrevet dikt innen sjangeren som kun handler om å reise fra hjemstedet fordi dikteren er lei av å leve der (Brix 2014). En lignende sjanger i samme periode var "dødsvers" ("vers de la mort"), der hver strofe begynner med ordet "død", en sjanger som minner leserne om sin dødelighet ("memento mori") (Brix 2014). Den meste kjente dikteren av dødsvers var Hélinand de Froidmont, som tilhørte cistercienserordenen.

Natalie Z. Davis' bok *Fiction in the Archives: Pardon Tales & Their Tellers in Sixteenth-century France* (1987) handler om fortellinger av forbrytere som håper på benådelse. "To receive a royal pardon in sixteenth-century France for certain kinds of homicide – unpremeditated, unintended, in self-defense, or otherwise excusable – a supplicant had to tell the king a story. These stories took the form of letters of remission, documents narrated to royal notaries by admitted offenders who, in effect, stated their case for pardon to the king. Thousands of such stories are found in French archives, providing precious evidence of the narrative skills and interpretive schemes of peasants and artisans as well as the well-born. [...] A number of fascinating crime stories, often possessing Rabelaisian humor, are told in the course of the book, which consists of three long chapters. These chapters explore the French law of homicide, depictions of "hot anger" and self-defense, and the distinctive characteristics of women's stories of bloodshed." (https://www.sup.org/books/title/?id=2078; lesedato 07.01.21)

“Like the tea ceremony or the raked gravel of a monastery garden, composing a *jisei* – a poem written at the point of death – is uniquely Japanese. These traditions hold the spiritual legacy of Japan; deceptively simple, enigmatic and redolent with immensities that are held but left unsaid.” (https://oshosammasati.org/japanese-death-poems/; lesedato 04.01.24) “The Japanese tradition of writing death poems (jisei […]) has a long history. It is most characteristically associated with the turbulent period of medieval civil wars, during which it became a widespread custom, but examples of it were recorded in much earlier times. Traditional death poems were composed in the waka format (5-7-5-7-7 syllables). After the much more recent development of haiku, poets in this genre have generally preferred it for writing their death poems (that is, in a 5-7-5 syllable structure). The term “death poem” covers two types of text. It can refer to a poem written specifically as a farewell message just before death, or more broadly, poems written at an earlier time, when the author senses that death is drawing near. Some death poems only become so in hindsight, when a poem that contains some foreboding of death turns out to have been a person’s last piece of poetry. Naturally, the first, more strictly defined type is limited to cases where the author faces some sort of predetermined death – usually in the form of ritual suicide or execution. In more peaceful circumstances, a death poem can be less of a dramatic declaration of the author’s feelings and more of a calm reflection on death.” (Dan Bornstein i https://reajer.weebly.com/death-poems.html; lesedato 04.01.24)

Testamente er en sjanger. Et privat testamente har blitt kalt “forberedelsen på reisen til det hinsidige” (Pablo Rodrígues sitert fra Monte og Philippe 2014 s. 257). Testamentet er et juridisk dokument som bekrefter hva som er en persons siste vilje om hva som skal skje med denne personens eiendom etter hans/hennes død. Teksten i testamentet erklærer hvordan eiendeler skal fordeles mellom arvtakere, som altså vil få økonomisk/materiell fordel av at en person dør. Testamentet fungerer som en anerkjennelse av relasjonen mellom den døde og de gjenlevende. Testamentet bør være godkjent av en uavhengig part, f.eks. en advokat eller notar.

En persons siste ord på dødsleiet er en egen sjanger, og noen slike ord blir kjent i offentligheten. Det finnes samlinger utgitt med slike tekster, enten den døende har lidd av en sykdom, har stått på skafottet eller dødd av alderdom. En døendes siste ord blir vanligvis definert som den siste setningen eller et par setninger. Tilsvarende er gravskrifter på gravsteiner en sjanger.

“64 People and Their Famous Last Words […] In her 2014 memoir, Ginger Alden revealed then-fiance Elvis Presley’s final words before his death in 1977. During a night of sleeplessness, Presley told Alden, “I’m going to the bathroom to read.” The rest, as they say, is history. Poignant, funny, sad, weird or mean – last words can make quite the impact as we shuffle off the stage of life. Here are 64 notable examples.

1. Joseph Wright was a linguist who edited the *English Dialect Dictionary*. His last word? "Dictionary."
2. Italian artist Raphael's last word was simply: "Happy."
3. Composer Gustav Mahler died in bed, conducting an imaginary orchestra. His last word was, "Mozart!"
4. Blues singer Bessie Smith died saying, "I'm going, but I'm going in the name of the Lord."
5. Composer Jean-Philippe Rameau objected to a song sung at his bedside. He said, "What the devil do you mean to sing to me, priest? You are out of tune."
6. Frank Sinatra died after saying, "I'm losing it."
[…]
59. Baseball player "Moe" Berg's last words: "How did the Mets do today?"
60. Emily Dickinson's last words were, "I must go in, for the fog is rising."
61. As Truman Capote lay dying, he repeated, "Mama – Mama – Mama."
62. James Brown said, "I'm going away tonight."
63. Surgeon Joseph Henry Green was checking his own pulse as he lay dying. His last word: "Stopped."
64. And according to Steve Jobs' sister Mona, the Apple founder's last words were, "Oh wow. Oh wow. Oh wow." " (http://mentalfloss.com/article/58534/64-people-and-their-famous-last-words; lesedato 26.01.17)

"Last words, recorded and treasured in the days when the deathbed was in the home, have fallen from fashion" har den amerikanske forfatteren John Updike uttalt. "I dag er de fleste for tungt medisinert i sine siste timer til å snakke meningsfylt, og det er bare sykepleiere som lytter." (*Morgenbladet* 7.–13. august 2009 s. 34)

"How many of those famous last words, for example, really passed the lips of the biographical subject *in extremis*? According to Hesketh Pearson, in his biography of Oscar Wilde, the dying Wilde was heard to complain of the wallpaper in his dingy Parisian hotel. 'It is killing me,' Wilde is reported as having said, 'One of us had to go'. Philippe Jullian, another of Wilde's biographers, gives us the same story, with a slight verbal variation, and yet there is something about its very appropriateness that makes us wonder whether it is not part of an inherited mythology rather than a provable fact. Whatever reliability we may feel able to place in it, however, we would not want to give it up, for it seems such an ideal story with which to conclude the life of such a man." (Shelston 1977 s. 14)

Münchhausiader er basert på historiene om den tyske baron von Münchhausen, som skal ha vært med i russernes krig mot tyrkerne midt på 1700-tallet, og en ivrig forteller at utrolige historier om sitt eget liv. Tyskeren Rudolf Erich Raspe ga ut en bok med anekdoter og åpenbare skrøner og løgnhistorier om han i 1785. Denne boka var på 49 sider, men hadde i det sekstende opplaget økt til 250 sider (Bernhard Wiebel i https://muenchhausen.ch/wp-content/uploads/2022/04/BernhardWiebel.Munchhausen-dasMarchenvomLugenbaron-web.pdf; lesedato

02.12.22). På grunnlag av andreutgaven av Raspes bok skrev tyskeren Gottfried August Bürger et verk med både tidligere og nye fortellinger om Münchhausen. På grunnlag av disse to verkene fikk baronen ry som "løgneren over alle løgnere". I fortellingene trekker han seg opp av en myr etter håret, rir på en kanonkule og hopper over på en annen kanonkule m.m. I en nederlandsk utgave ble det lagt til ytterligere historier, og i andre verk om baronen lar historiene seg spore tilbake til middelalderen. I barnebok-adaptasjoner kom det til nye historier, og fra 1786 til 2004 har det kommet over 600 tyskspråklige utgaver av bøker med historier om Münchhausen, blant annet et verk fra 1942 der han er soldat i 2. verdenskrig. Slike tekster har blitt oppfattet som en egen sjanger, kalt Münchhausiade (Bernhard Wiebel i https://muenchhausen.ch/wp-content/uploads/2022/04/BernhardWiebel. Munchhausen-dasMarchenvomLugenbaron-web.pdf; lesedato 02.12.22). Det er underholdende, morsomme løgnhistorier. Den tyske forfatteren Paul Scheerbarts *Münchhausen og Clarissa* (1906) har handling fra 1905.

"In the pretty little town of Bodenwerder, situated on the River Weser a few miles south of Hamelin (of Pied Piper fame), among picturesque wooded hills and rolling farmland, there lived a real baron, Karl Friedrich Hieronymus von Münchhausen (1720-97), who in his latter years was renowned for telling after-dinner tales of palpable absurdities as if they were completely true. As a youth he had been in the Russian service as a cornet with the Brunswick Regiment and had been present in 1737 at the capture of Oczakow in the war against the Turks. In 1740 he became a lieutenant, and in 1750 the Empress Elizabeth promoted him to captain. […] It is possible that Raspe had heard the Baron telling some of the tales himself. When he first published some of these anecdotes in the *Vade mecum für lustige Leute*, he partly identified their narrator as 'M-h-s-n', enough for many readers to identify him satisfactorily, but not naming him outright. With the book publications, however, in both English and German, the Baron was explicitly named. He was mortified at having his private tales thus treated and at himself, a member of the nobility, being made into a figure of fun." (David Blamires i https://books.open edition.org/obp/600; lesedato 14.02.24)

Betegnelsen er "Edisonade" er "derived from Thomas Alva Edison (1847-1931) in the same way that "Robinsonade" is derived from Robinson Crusoe – can be understood to describe any story dating from the late nineteenth century onward and featuring a young US male inventor hero who ingeniously extricates himself from tight spots and who, by so doing, saves himself from defeat and corruption, and his friends and nation from foreign oppressors." (http://www.sf-encyclopedia. com/entry/edisonade; lesedato 22.06.16)

På tysk har det også blitt brukt sjangerbetegnelser som f.eks. Hanswurstiade, Harlekinade, Köpenickiade, Valentinade og Chaplinade.

Den franske offiseren og forfatteren Émile Driant "specialized in […] future-war tales and who portrayed glorious French victories over the Germans in his three-

volume *La Guerre de demain* (The War of Tomorrow, 1889-91) and over the British in his *Guerre fatale: France-Angleterre* (The Fatal War: France-England, 1903). […] According to historian and sf scholar I.F. Clarke, "Driant has a world record as the man who turned out more future-war stories (some twelve in all) than any other writer before 1914" " (Evans 2009).

En sjanger som kan defineres både ut fra innhold og tilblivelsesmåte, er innsideberetningen. Et eksempel på en innsideberetning er John Heilemann og Mark Halperins *Game Change: Obama and the Clintons, McCain and Palin, and the Race of a Lifetime* (2010). "Hillary Clinton spyr eder og galle over egen valgkampstab og Barack Obama. Ektemannen Bill er fortsatt notorisk utro og oppfører seg som en nedlatende halvrasist. Kan vi tro at det er sant? [...] Boka "Game Change" gikk rett inn som nummer én på bestselgerlistene til Amazon.com og New York Times da den ble sluppet 11. januar. Hillary og Bill holder maska ute blant folk foran første primærvalg i Iowa. På innsiden koker det, skal vi tro innsideberetningen. [...] Dette er, som Economist formulerte det, "politisk porno av høy kvalitet". Spekulativt og fascinerende, men etisk betenkelig. John Heilemann og Mark Halperin, to nestorer innen politisk journalistikk i USA, forteller historien om presidentvalgkampen i 2008 sett fra innsiden av kampanjene til Barack Obama, Hillary Clinton, John Edwards og John McCain. Beretningen åpner i senga til Barack Obama, i et hotellrom i Iowa, klokka tre en desembernatt i 2007. [...] Reporterne var forhåpentligvis ikke til stede i Obamas seng. De var i hvert fall ikke inne i hans hode. Men de har snakket med folk etterpå, og skriver så leseren blir med inn i de innerste rom, i kandidatenes innerste underbevissthet. Og baserer historien på 300 intervjuer med 200 aktører. Alt er formidlet anonymt, så kildene virkelig kan få tømt seg. Og det gjør de. [...] Heilemann og Halperin har ikke en eneste kildereferanse." (*Dagsavisen* 30. januar 2010 s. 32-33)

"Det er en lang tradisjon for å skrive innsideberetninger basert på anonyme kilder i amerikansk journalistikk. Nestoren innen sjangeren er Washington Post-journalisten Bob Woodward, som har skrevet 15 bøker siden Watergate-avsløringen og boka "All the President's Men". Woodward har fått en rekke priser, men har også møtt mye kritikk for sine metoder. Woodward har skrevet innsideberetninger både fra George Bushs, Bill Clintons og George W. Bushs presidentadministrasjoner. Tre innsideberetninger fra Obamas adminstrasjon kommer ut i løpet av året. Woodward står bak en av dem." (*Dagsavisen* 30. januar 2010 s. 32)

I sjangeren cronica skal journalister forplikte seg "til sannheten uten å senke kravene til språk og form, og med en ukonvensjonell oppfatning om hva som "skaper" objektivitet i en tekst. *Cronica*, som denne latinamerikanske hybrid-sjangeren kalles, har mye til felles med den amerikanske New Journalism fra 1960- og 70-tallet. […] På samme tid skrev Clarice Lispector sine cronicaer for *Jornal do Brasil*" (*Morgenbladet* 24. februar–2. mars 2023 s. 50).

Roger Karsten Aases bok *Frimurernes hemmeligheter* (2009) er skrevet av en tidligere frimurer. "Avsløringsbøker om samfunnstoppers hemmelige innvielsesritualer og lyssky forbindelser i kvasireligiøse losjer er en egen litterær sjanger som alltid fenger leserens kikkerinstinkter: "Jøss, driver voksne folk virkelig på med sånne ting?!" " (*Dagbladet* 27. februar 2012 s. 36).

"2022 var året da amerikanske strømmetjenester gjorde techgründerdramaet til en egen sjanger. Apple TV+ lanserte *WeCrashed* (om WeWork-grunnlegger Adam Neumann), Disney+ skjenket verden *The Dropout* (om Elizabeth Holmes og Theranos), og nylig hadde Paramount+ premiere på *Super Pumped*, som forteller historien om transportselskapet Uber og dets kontroversielle gründer Travis Kalanick." (Aksel Kielland i *Morgenbladet* 27. mai–2. juni 2022 s. 31)

"Mens franske forfattere har løftet private dyner, har tyske forfattere løftet historiens slør og fortalt om nazismen og DDR. Så mange sønner har beskrevet grusomhetene til nazistiske fedre at sjangeren kalles "väterliteratur" – "faderlitteratur". […] De utleverende fortellingene er blitt forsvart med at de er nødvendige for å bearbeide tyskernes vonde historie." (Kristian Meisingset i http://www.aftenposten.no/kultur/Det-er-dypt-umoralsk-a-skrive_-men-forfatteren-ma-akseptere-risikoen-606140b.html; lesedato 20.10.16)

En norsk forfatter og litteraturkritiker har omtalt "flanørlitteraturen, sjangeren der forfatteren eller jeget vandrer rundt i et urbant landskap og rapporterer om hva det flyktige livet måtte åpenbare." (John Erik Riley i *Morgenbladet* 8.–14. desember 2017 s. 54)

"An 'aga saga' is a genre of popular fiction usually set in comfortable middle-class English homes. […] An Aga saga is a type of popular novel, set in middle England and populated by the middle classes of the sort that typically own Aga cookers. Agas are kitchen ranges, often very large and expensive, which are seen as epitomizing the prosperous and cosy middle-class English country lifestyle. […] The term 'Aga saga' was coined in 1992, in *Publishing News*, by Terence Blacker. It is very often used to describe the works of the English writer Joanna Trollope. This is rather unfair on the author as many of her works aren't classifiable as from that genre. Trollope herself is less than pleased with the description. At the Hay-on-Wye Literary Festival in May 2003 she said, "I will be the Queen of the Aga saga to my dying day. It's jolly annoying... "." (https://www.phrases.org.uk/meanings/aga-saga.html; lesedato 31.08.21)

En type film kalles av Thomas E. Wartenberg "unlikely couple films". "There are many unlikely couple films that span many different genres, including such well-known films as Chaplin's *City Lights*, Capra's *It Happened One Night*, Kramer's *Guess Who's Coming to Dinner*, and Fassbinder's *Ali: Fear Eats the Soul*. Each film depicts the attempt to form a romantic couple across a social difference, be it class, religion, ethnicity, sexual orientation, etc. By focusing on the difficulties and

advantages of these socially-differentiated couples, the films present their assessment of the significance of these differences for society. […] To qualify as an unlikely couple film, the unlikeliness of the couple must be a central narrative focus. Such films show how the partners' membership in different social groups functions as an obstacle to the formation of the couple. There are different types of obstacles to the formation of unlikely couples. For example, the outright banning of the couple by a powerful social figure such as a father or a king is one type of hindrance. But such barriers may also be more internal and psychological, as when one of the partners is not fully able to accept the other as a partner because of that individual's social difference. In unlikely couple films, the unlikeliness of the couple is not simply a sociological fact about its composition but a central narrative feature that focuses attention on the significance of social difference." (Wartenberg i Freeland og Wartenberg 1995 s. 161-163) "Virginia Wright Wegman argues, in *Creating the Couple: Love, Marriage, and Hollywood Performance* (Princeton: Princeton University Press, 1993), that the audience's awareness of the stars is central to understanding the appeal of these films [dvs. "unlikely couple films"]." (Freeland og Wartenberg 1995 s. 178)

Emily Petermanns bok *The Musical Novel: Imitation of Musical Structure, Performance, and Reception in Contemporary Fiction* (2014) studerer "two very different groups of texts, namely jazz novels on the one hand and novels that imitate Johann Sebastian Bach's *Goldberg Variations* on the other. Her analytical focus in these intermedial case studies is on the form of music rather than on music's content, and on how the different musical forms of jazz as a musical genre and the *Goldberg Variations* as a single piece of music inform the composition of the novels she is looking at. To this end, Petermann primarily focuses on 'imitations of structural elements and of contexts of performance and reception in both groups of texts' (p. 35). […] She analyses how the musical sign influences the structure of the written text, which translates the musical sign into linguistic signs and thus incorporates a foreign semiotics as a structure of meaning that is originally self-contained but acquires new meaning through that act of translation. In other words, meaning is not lost, but gained in translation. […] Her own formalist approach allows her throughout the first part of her book to focus on the music and the musical sign in order to examine systematically how jazz novels imitate formal features of jazz and how that act of imitation influences the composition of narrative. Chapters 2-4 discuss elements of sound, structure, and performance situation that are particular to jazz, and show how these elements are appropriated by novels. […] analysis of how texts such as Gabriel Josipovici's *Goldberg: Variations* and *The Gold Bug Variations* by Richard Powers employ the numerical structure of Bach's piece […] music written into literature – or rather, literature modelled after music" (Christine Hoene i https://academic.oup.com/ml/article/97/1/190/2364125?login=true; lesedato 24.05.22). Petermanns bruk av "musical novel" er altså ment som en sjangerbetegnelse som ikke bare behandler tematisk musikalske verk, men primært i sin form imiterer musikk (Jamila Mildorf i Martínez 2017 s. 90).

Flaskepost er en blanding av sjanger (en tekst som forteller om avsenderen, hvor denne befant seg dra flasken ble kastet i havet, og ønske om kontakt) og medium (en måte å frakte budskapet på). Flaskepost består av en tekst som sendes i en lukket flaske og driver med havstrømmer og vind til flasken når land og noen leser teksten. I vitsetegninger blir flaskepost oftest postet av en person som sitter på en øde øy og vil reddes. "Andrew Tallos var 11 år när han klev ombord det norskamerikanska kryssningsfartyget Vistafjord. En kväll efter middagen skrev han ett kort brev och stoppade i en colaflaska som han sedan kastade överbord. Nu har flaskan flutit i land – 35 år senare." (https://www.dn.se/nyheter/varlden/flaskpost-dok-upp-efter-35-ar/; lesedato 12.10.21) "Som 13-åring slängde Isabell sin flaskpost i vattnet utanför Idö. Men nu – 19 år senare – har flaskan med brevet hittats helt intakt. […] Året var 1996. Isabell Wärmé var då i 13-årsåldern och på väg ut till Idö i Stockholms skärgård tillsammans med sina föräldrar. Isabell passade på att skriva ett brev med en hälsning till vem som än skulle hitta det, och slängde det överbord som flaskpost. Tiden gick. Men nu 19 år senare har flaskan hittats. […] Det kändes otroligt att den här stora gamla glasflaskan hade klarat sig utan att gå sönder alla dessa år, säger hon. […] Hon hade skrivit så duktigt på lappen, det var tydliga instruktioner vad man skulle göra om man hittade flaskposten." (https://www.mitti. se/nyheter/fick-tillbaka-sin-flaskpost-efter-19-ar/aRKocq!UuW7tGD7MVmCE9e8 9bDeNQ/; lesedato 12.10.21)

"I 1999 ble flaskeposten kastet på sjøen. Mens den drev på bøljan blå, rakk Anna Saugestad (22) både å bli født, vokse opp og flytte hjemmefra – før det var nettopp henne som fant flaskeposten i sommer. […] Brevet som hadde ligget svøpt i flasken ble skrevet av Frode Nylund fra Mosterøy. Da det ble skrevet den 17. november 1999 befant han seg på oljeplattformen Oseberg A i Nordsjøen. Der jobbet den da 28 år gamle mannen som automatiker. 130 kilometer ut i havgapet. […] Over telefonen mimrer Nylund om kvelden han bestemte seg for å sende brevet sitt ut i den store verden. - Jeg kom plutselig på at jeg ville sende flaskepost. Det var siste kvelden før jeg skulle reise hjem. Da satte jeg meg ned i lugaren og skrev den flaskeposten. […] Selv om brevet ble skrevet i et annet årtusen har det sneiet tankene til Nylund fra tid til annen, forteller han. Det er eneste flaskeposten han har laget, og Nylund var ikke sikker på at den skulle finne frem til noen. - Skal bli veldig spennende å se om den blir funnet, hvor, når og av hvem, skrev han den gang. Nå har han fått svar på alle spørsmålene. Saugestad tok kontakt med han kort tid etter funnet. - Hun ringte meg. Det var kjekt da, det var morsomt at den ble funnet. Etter 23 år skal flaskeposten nå returneres til mannen som kastet det til havs." (https://www.vg.no/nyheter/innenriks/i/Kn2Mge/anna-saugestad-fant-flaskepost-fra-1999-som-paa-film; lesedato 21.07.23)

Den kanadiske bibliotekaren og forfatteren Jean Charbonneau har kalt bøker som handler om det harde livet i storbyghettoer, med narkotikamisbruk, fattigdom og prostitusjon, for "urban fictions" (http://bibliomontreal.com/doc/InfoABM_aout 2013.pdf; lesedato 19.01.23). Afro-amerikaneren Daniel Goines har skrevet slik

litteratur. Han var i mange år heroinmisbruker. En undersøkelse i kanadiske fengsler i 2013 tydet på at de innsatte foretrakk Goines og lignede forfattere fordi det de skildrer i sine bøker stemmer med de livserfaringene fangene selv hadde før de ble fengslet (http://bibliomontreal.com/doc/InfoABM_aout2013.pdf; lesedato 19.01.23).

"In a standard "sick lit" story, our heroine is about to lead her school's quiz bowl team to victory/is gaining recognition for her art/has founded a dance troupe that's about to score a major gig. Then she feels faint/rides her bicycle into a car/can't walk. Eventually, she ends up in a doctor's office, learning she has cancer/macular degeneration/rheumatoid arthritis. But all is not lost! She can still make the quiz team/learn to sculpt/become a choreographer. (*That's Too Young to Die*, *Jessica's Dying Light*, and *Did You Hear About Amber?*). With each new novel comes the pleasure of new (pretty, intelligent) main characters, new (hunky, sensitive) love interests, and new (foreign, yet recognizable) challenges. […] When *The Guardian UK*'s Tanith Carey dubbed the genre "distasteful" last year, it prompted plenty of responses from women who had once curled up with a good cancer story. More recently, *Vulture*'s Margaret Lyons reminisced about her years of reading many of the same stories that filled my shelves ("the books about diabetics were, at best, a last resort")." (Kimra McPherson i http://blogs.kqed.org/pop/2014/06/27/sick-lit-whats-with-our-morbid-fascination-for-stories-like-the-fault-in-our-stars/; lesedato 23.07.14)

Eksempler på "Sick-lit" er "John Green's *The Fault in Our Stars*, in which two teenagers suffering from terminal cancer fall in love after meeting at a support group; *Before I Die*, Jenny Downham's story about a teen with leukemia and a bucket list; *Red Tears* by Joanna Kenrick, which deals with self-harm" (https://www.theguardian.com/books/2013/jan/04/sick-lit-young-adult-fiction-mail; lesedato 30.11.16). "The 'sick-lit' books aimed at children: It's a disturbing phenomenon. Tales of teenage cancer, self-harm and suicide... […] It's not just the fact that these books feature terminally ill teenagers that makes them so questionable – they're also aimed at children as young as 12. […] these books don't spare any detail of the harsh realities of terminal illness, depression and death. […] As if using children with months to live to build dramatic tension is not distasteful enough, the taboo about writing about suicide in young adult fiction has also been broken by the book Thirteen Reasons Why [av Jay Asher, 2007] – a bestseller about a teenage girl who leaves 13 recordings explaining why she killed herself. While the media stops short of reporting even the most basic facts of suicide for fear of encouraging copycat behaviour, publishers are commissioning entire works of fiction on the subject." (Tanith Carey i http://www.dailymail.co.uk/femail/article-2256356/The-sick-lit-books-aimed-children-Its-disturbing-phenomenon-Tales-teenage-cancer-self-harm-suicide-.html?ito=feeds-newsxml; lesedato 30.11.16)

"Sick-lit: a symptom of publishing's decline? Literary media have been abuzz about the "sick-lit" controversy: novels written for teenagers with themes of death,

fatal disease and psychological disease such as anorexia. Apparently these are very popular with girls in the U.K. and North America. Detractors say they are dangerous because they romanticize these things, especially cancer; they encourage wallowing in depression and may actually encourage vulnerable children to harm themselves. A novel called *The Fault in Our Stars*, by John Green, usually serves as epitome of the genre. It's about Hazel, a 16-year-old cancer patient who meets a really cute guy in a cancer support group. He is an amputee and also dying. They fall in love, he dies, she survives. After his death she finds notes the boy had been writing for her own eulogy. The story ends with her saying to the absent lover, "I do." The book was well-reviewed and became a bestseller. Similar sick-lit books include *Never Eighteen*, and *Before I Die* (now a movie called *Now is Good* starring Dakota Fanning), both about teenage cancer sufferers. There are whole imprints of publishing houses devoted to so-called "young adult" (YA) fiction, and they are retooling their arsenals, shifting the paradigm from werewolves and wizards to hospitals and suicide plans." (Russell Smith i http://www.theglobeand mail.com/arts/books-and-media/sick-lit-a-symptom-of-publishingsdecline/article 8632529/; lesedato 02.12.14)

"The criticism of these books comes from all directions, right and left: The sensationalist Daily Mail published a piece accusing sick-lit of encouraging inappropriate behaviour for teens, such as premarital sex. The Guardian's teen lit critic retorted, "illness, depression, sexuality – these are all issues that teens are going to bump up against in their lives." One particularly vocal opponent of the illness romance trend is a critic for The Times of London. British novelist Amanda Craig was on the CBC's radio show *The Current* last month, arguing that the glamorization of victimhood that these books offer can lead isolated teens into self-destructive behaviour. Craig had told the *Daily Mail* she had already seen the result of this, when a 12-year-old girl she knew read a YA novel called *Red Tears*, about a girl who self-harms. Craig claims the book spread "like wildfire" in the girl's class, causing several other girls to try self-mutilation. […] In this it is representative of a general trend in publishing, which is toward silos. That is, books are being produced in ever more strictly defined categories.

So Much to Live For, by Lurlene McDaniel (2003). Teen girl camp counsellor has leukemia; her best friend has also died. Will everyone she trusts die? An early prototype of the genre.

Red Tears, by Joanna Kenrick (2007) British high-school girl under exam pressure starts to self-harm. Intended as a cautionary tale, it has been accused of creating copycats.

Thirteen Reasons Why, by Jay Asher *(2007).* A teen girl who has committed suicide leaves behind a set of tapes detailing how the cruel actions of her classmates caused her to despair. The idea is to remind youth of the danger of callous actions, but the book could also be seen as exhortation to glamorous victimhood.

Before I Die, by Jenny Downham (2009). Teen girl has months to live: First on her to-do list is lose her virginity. The "bucket list" theme is a staple of the genre. The sexual theme in this one has caused controversy.

Deadline, by Chris Crutcher (2009). A Christian twist on the bucket-list plot: Teen boy has terminal cancer, must make football team and seduce cheerleader before he dies. Includes subplots about incest and pedophilia.

By the Time You Read This, I'll Be Dead, by Julie Anne Peters (2011). This one perfectly combines the cancer and suicide motifs: Bullied girl contemplates suicide; a boy with cancer befriends her.

The Fault in Our Stars, by John Green (2012). Sixteen-year old cancer patient finds love with another dying teen. Popular with just as many adults as teens – like so many officially "YA" books.

Never Eighteen, by Megan Bostic (2012). Teen boy has terminal cancer, decides he must go on a journey to visit all those who touched him before he dies.

Zoe Letting Go, by Nora Price (2012). Teen girl is committed to an institution for girls with eating disorders; she writes letters to her best friend about what has happened to their relationship.

Saving Daisy, by Phil Earle (2012). Girl blames herself for her mother's death, begins to cut herself to stave off panic attacks. Much praised by readers as troubling but moving." (Russell Smith i http://www.theglobeandmail.com/arts/books-and-media/sick-lit-a-symptom-of-publishings-decline/article8632529/; lesedato 02.12.14)

"In recent years, the Netherlands – like many Western countries – has seen a surge of autobiographical and semi-autobiographical books about grave suffering, from depression to dealing with the death of one's child. […] While suffering in all its variety has always been an important subject for literature, the current market for memoirs and autobiographies that address excruciating life experiences seems unprecedented (Rak 2013)." (Eva Maria Koopman i Rothbauer, Skjerdingstad m.fl. 2016 s. 199-200)

"Historien til Alex Malarkey ble millionbutikk, da han i 2010 ga ut boka "Gutten som vendte tilbake fra himmelen". Nå innrømmer han at det hele var løgn. Malarkey (16) var seks år gammel da han i 2004 havnet i en alvorlig bilulykke. Etter to måneder i koma våknet han og kunne fortelle en utrolig historie: Han hevdet å ha besøkt himmelen. Historien hans ble til bestselgeren "Gutten som vendte tilbake fra himmelen", som først kom ut i 2010. Både Alex og faren Kevin, som også var involvert i bilulykka, står som forfattere. Boka ble blant de fremste i den abstrakte og omstridte sjangeren "himmelturisme". Den solgte i over en million

eksemplarer, og den ble også filmatisert. Nå innrømmer 16-åringen i et åpent brev, publisert på pulpitandpen.org, at det hele var en løgn." (*Dagbladet* 19. januar 2015 s. 31) "Heaven has suddenly become a popular destination with more and more people claiming to have visited heaven and hell, only to return to earth. Here are reviews of many of the popular heaven tourism or I died and went to heaven books. *The Glory of Heaven* by John MacArthur takes a wrecking ball to this whole genre. […]
- *Heaven Is For Real* by Todd Burpo
- *90 Minutes in Heaven* by Don Piper
- *Heaven Is Real* by Don Piper
- *23 Minutes in Hell* by Bill Wiese"
(http://www.challies.com/recommendations/heaven-tourism; lesedato 16.03.15)

"Ifølge The Guardian er det siste innen britisk bokbransje "Up Lit", som må være kort for "Uplifting Literature". I vår mørke tid vil leserne ha bøker som er "optimistiske heller enn feel good", ikke romantikk, men "hverdagsheroisme, menneskelige forbindelser og kjærlighet". Trenden avløser de fengslende psykologiske thrillerne som har dominert markedet den siste tiden, såkalt "Grip Lit" (nei, vi tuller ikke, dette er begreper i bruk der ute). "Jeg hører mer og mer snakk om empati overalt", sier et klokt hode fra forlagsgiganten Harper Collins." (*Morgenbladet* 4.–10. august 2017 s. 40)

"En anden kontroversiel figur er den amerikanske scorekunstner Roosh V, der har slået sig op på en serie af rejsebøger for sexturister, såsom *Bang Colombia: Textbook On How to Sleep with Colombian Women* (2010), *Bang Iceland: How to Sleep with Icelandic Women in Iceland* (2011) og *Bang Poland: How to Make Love with Polish Girls in Poland* (2012). Ja, genren er rimelig klar." (Elisabeth Skou Pedersen i http://atlasmag.dk/kultur/på-swipetogt-mod-evigheden; lesedato 17.08. 18)

"15. august står Italias byer stille. Høytiden *ferragosto* er sommerens høydepunkt og kulminasjon. I den korte ferien drar italienerne til kysten for å bade, sole seg, titte på meteorregn og ikke minst feste. Som for de fleste andre store høytider, finnes det selvsagt en egen filmsjanger knyttet til ferragosto: folkelige komedier fra badebyer, komplett med forviklinger, forelskelser og en god dose slapstick. I et slikt perspektiv er *Sommerlunsj i Roma* [regissert av Gianni di Gregorio, 2009] både typisk og en anomali: en ferragosto-komedie om glade romere som forlater byen til fordel for stranden. Finessen er at filmen følger dem som blir igjen: de gamle, skrøpelige og umobile." (*Morgenbladet* 18.–24. juni 2010 s. 28)

I 2019 ga Grethe Fatima Syéd ut *En sommer med Nedreaas*, som ble oppfattet som en slags fortsettelse av en fransk "serie": "De opprinnelig franske "En sommer med"-bøkene må sies å være en av de siste års mer overraskende boksuksesser. Det hele begynte med at professoren Antoine Compagnon ble spurt av radiokanalen France Inter om han kunne tenke seg å lage korte radioforedrag gjennom sommeren

om ingen ringere enn Michel de Montaigne, som mange regner som det moderne essayets far. Radioforedragene kom snart i bokform og ble en umiddelbar hit, også for det lille forlaget Solum, som gir ut disse bøkene i Norge. Suksessen førte med seg flere bøker i norsk oversettelse. Først en litt tungrodd bok om Marcel Proust. Så en sprek bok om den dekadente poeten Charles Baudelaire. [...] Nå utkommer den første boken i denne serien med en norsk forfatter. [...] Dette er, i likhet med de tidligere "En sommer med"-bøkene, ingen biografi. Det er snarere snakk om serie med små tekster som belyser forfatter og forfatterskap fra ulike vinkler. Et slags sommerlig essay i førti små deler. Mens vi venter på at det skal dukke opp flere norske forfattere i denne serien, kan vi glede oss til at forlaget oversetter de to siste titlene fra Frankrike – om Homer og Victor Hugo." (Knut Hoem i https://www.nrk.no/kultur/bok/anmeldelse_-en-sommer-med-nedreaas-grete-fatima-syed-1.14583645; lesedato 07.05.20)

"Forfatteres jakt på sin egen familie er i ferd med å bli en egen sjanger. I Norge har Edvard Hoem skrevet "Mors og fars historie" og Bjørn Westlie "Fars krig". I Sverige har Mustafa Can imponert med "Tett inntil dagene" og Åsa Linderborg med "Meg eier ingen". Nå kommer verdenssuksessen "Barn av Stalin – Tre generasjoner i krig og kjærlighet" av briten Owen Matthews ut på norsk." (Fredrik Wandrup i *Dagbladet* 5. februar 2009 s. 52)

"På 1980-tallet, samstundes som Margaret Thatcher kom til makta, fanst det ein delsjanger [av kvinnelitteratur] som ofte vart kalla "glitz and glamour" ("glitter og stas") i dei britiske biblioteka. Sjangeren handla om kvinner som lukkast i den mannsdominerte verda på ei tid då svært få faktisk gjorde det." (Riel, Fowler og Downes 2011 s. 116)

Hooliganisme er en subkultur blant (særlig britiske) fotballfans, som er fanatiske supportere av et lag og som har en tendens til å lage bråk. "How Hoolie-Lit conquered the world […] hooligan related literature, or hoolie-lit as it became known. […] That book eventually became Everywhere We Go and was published by Hodder Headline in May 1996 [skrevet av Dougie Brimson og hans bror Eddy Brimson] […] Within weeks of publication we began to receive a steady stream of information through the post as well as hundreds of anecdotes related to terrace culture. So much so in fact, that we fairly soon had enough content to put together more books using the same format with the result that over the next two years we released a further three books. Derby Days, Capital Punishment and England, My England. […] these books tended to focus more directly on specific issues such as racism (Kicking Off) or the problem of hooliganism in Europe (Eurotrashed) but by now the genre was on it's backside. Killed, ironically, by the flood of 'kick and tell' books that had flooded onto the market on the back of Everywhere We go. To be fair, some of these were brilliant (Scally, Blades Business Crew, City Psycho's and Cass being my personal favourites) but some of them were pure dross bordering on unreadable. […] Indeed, I have said many times that we weren't simply perceived as inhabitants of the lowest rung on the literary ladder, we were

the rubber bungs at the very bottom. Yet it is an undeniable fact that in many ways, the genre achieved something unique. For by actively targeting a non-traditional publishing sector, not only did it create its own market and in doing so, bring an awful lot of people back into reading, many for the first time since school, but the vast majority of the 70 plus titles it spawned were written by first time authors. Some of whom were very, very good and went on to forge decent careers for themselves. That, arguably, is something that no other niche genre can legitimately claim and when one considers the relatively short timespan in which hoolie-lit actually came and went, it is even more remarkable. […] The Crew and Everywhere We Go continue to top the Amazon football charts over 20 years since they were first published. It is however, being wholly ignored by the world of publishing which is bizarre when one considers that ultimately, they are commercial enterprises and there is clearly money to be made." (Dougie Brimson i https://footballcollective.org.uk/2018/01/16/how-hoolie-lit-conquered-the-world-and-my-part-in-its-downfall/; lesedato 03.06.21)

"Mye tyder på at chick lit, slik den fremstilles i dag, er mer en salgsstrategi enn en reell sjanger. Britiske forlag gjør tilsynelatende sitt beste for å presse bøker inn under paraplyen. Norske forlag, derimot, bruker sjangermerkelappen mer som "støttehjul" for nye forfattere. […] I et samfunn og en bokbransje som er blitt svært oppmerksomme på litterære kategoriers salgbarhet, har chick lit utviklet seg til en fragmentert gruppe bøker med visse likhetstrekk, som alle blir markedsført som en del av en enhetlig sjanger. I mange av tilfellene er den eneste likheten at de fleste bøkene er skrevet av kvinner. Det er imidlertid et økende antall menn som både leser og skriver chick lit. Det er på tide at de som ønsker å diskutere sjangerens verdi modererer seg. Vil man uttrykke en mening om denne sjangeren, er man nødt til og først presisere hva man ser på som chick lit. Det som er sikkert, er at chick lit er en sjanger som har svært vanskelig for å dø. Så lenge definisjonene er såpass vide, er det alltid noe som vil kunne defineres som chick lit. Og så lenge kategorien er salgbar, vil det bli gitt ut mer litteratur." (Karoline Flaata i https://www. aftenposten.no/meninger/kronikk/i/zLQQr/ sjangeren-som-ikke-finnes; lesedato 10.08.21)

"For *Bridget Jones*-lesarane representerer heltinnene i dei tradisjonelle slektsromanane alt det dei prøver å sleppe unna: plikter, oppofring, nøysemd og – særleg – kvinna som representant for alle moralske verdiar. [...] Det som var vesentleg ved Bridget Jones i 1996, var at ho ikkje hadde barn. Etter kvart som den første generasjonen av chick lit-forfattarane vart eldre, byrja dei å få barn, og dermed dukka det opp ei ny bølgje av "mum lit" – mammalitteratur. (Dette spegla seg òg i litteraturen frå dei mannlege forfattarane, der Nick Hornby, Tony Parsons og fleire gjekk frå "lad lit" – bøker for og om unge menn – til å skrive om det å vere foreldre.) Ein heil generasjon lesarar vart eldre og flytta over i den nye sjangeren, men ein yngre generasjon som ikkje ville lese om familieansvar, trong nye forfattarar som skreiv om det å vere ung og fri." (Riel, Fowler og Downes 2011 s. 116)

“[T]he genre of “chica lit,” popular fiction written by Latina authors with Latina characters […] is produced and marketed in the same ways as contemporary romance and chick lit fiction, and aimed at an audience of twenty- to thirty-something upwardly mobile Latina readers. Its stories about young women’s ethnic class mobility and gendered romantic success tend to celebrate twenty-first century neoliberal narratives about Americanization, hard work, and individual success. […] the elusiveness of meaning in its use of the very term “Latina” empties out the differences among and between Latina/o and Chicano/a groups in the United States. Of necessity, chica lit also struggles with questions about the actual social and economic “place” of Latinas and Chicanas in this same neoliberal landscape; these questions unsettle its reliance on the tried-and-true formulas of chick lit and romance writing. […] this writing functions within the larger arena of struggles over popular representation of Latinas and Chicanas.” (Tace Hedrick i https://www.researchgate.net/publication/290649878_Chica_lit_Popular_Latina_fiction_and_Americanization_in_the_twenty-first_century; lesedato 05.09.22)

“Books in the multicultural fiction genre are made up of stories with characters and situations that involve more than one culture or ethnic background. The story could have an interracial relationship or a couple or group of characters that have different religious beliefs or heritages. The conflicts in the multicultural genre could include trying to make a relationship work when two people come from completely different cultural groups or countries. Or it could involve a work or social setting where someone from an ethnic culture is introduced and co-workers have to learn to accept someone new and completely different.” (Mark Malatesta i https://book-genres.com/multicultural-fiction-genre/; lesedato 17.01.22)

Sudanesisk-skotske Leila Aboulelas roman *The Translator* (1999) “was praised in the *Muslim News* as a “halal novel” (and thus suitable to be consumed by a Muslim readership) and *Love in a Headscarf* was awarded the prize for non-fiction at the Muslim Writers Awards (2009).” (Newns 2017) Den sudanesiske forfatteren Leila Aboulela ga i 2005 ut romanen *Minaret*, som handler om en ung kvinne som flykter fra Sudan. “I wish to argue for Aboulela’s so-called ‘halal novel’, and in particular the critical reception of it, as one manifestation of postsecularism in the literary field. However, the category as a whole is much broader, encompassing a re-emergence of interest in metaphysical and spiritual themes and perspectices more generally.” (Peter Morey i https://core.ac.uk/download/pdf/219375409.pdf; lesedato 04.01.23)

“The Sudanese diasporic writer Leila Aboulela’s debut novel *The Translator* was published to critical praise in 1999, with Britain’s *Muslim News* announcing that it was “the first halal […] novel written in English”, on account of its foregrounding of issues of Islamic faith in the life and choices of its central protagonists […] Aboulela’s 2005 novel *Minaret* […] lie in the distinction between believers – such as Najwa, Tamer, and the women at the mosque – and unbelievers like Omar,

Anwar, and Lamya. The former are honest, open, spiritually questing, and religiously observant. The latter are feckless, insensitive, materialistic, and selfish. While the sacred and profane are always proximate, prone to bleed into one another if vigilance is not maintained, Najwa's transformation is achieved through a humility that, when rerouted via religious faith, finally results in acceptance and peace. It is *not* the product of self-assertion or personal ambition. Personal happiness and fulfilment – the goal of the classic realist novel – is here less significant than the satisfaction to be derived from the proper performance of Islamic faith. As such, Najwa could be argued to practise what Saba Mahmood, in another context, has called a politics of piety. In this view, self-realization, which in the liberal tradition is linked to individual autonomy and willed action, is instead located in and through dutiful religious behaviour. […] If all novels tend to be about personal transformation in some form or another, in *Minaret* the agent of transformation is different: good religious observance and submission, rather than weathering life's vicissitudes […] the attitude to religious orthodoxy is accepting and not questioning, and where doctrine is embodied in the pious subject herself and not played out and tested in the plot […] *Minaret*'s conclusion is exclusive and communalist in that it chooses to lionize one particular group – the Islamicly devout and observant – against a distinct other group – the profane and the unbelievers" (Peter Morey i https://journals.sagepub.com/doi/full/10.1177/0021989416689295; lesedato 03.02.23).

"Jo mindre nedfelt på papiret eit fagleg bidrag er, jo meir sannsynleg er det at norske forskarar kallar det eit "paper". […] noko du legg fram på eit seminar eller konferanse, før det er ferdig, og iallfall ikkje fagfellevurdert. […] Frå 1600-talet av har paper, i engelskspråkleg samanheng, vorte brukt om vitskapleg artikkel eller avhandling. […] Det kan til dømes vere konferansebidrag, forskingsartikkel eller seminarrapport. […] No er det nok at føremålet er ein vitskapleg artikkel." (*Forskerforum* nr. 10 i 2020 s. 39)

Musikksjangeren shoegaze er en type pop/rock som oppstod i Storbritannia på 1980-tallet og som fikk sitt navn fra at bandene var lite i bevegelse på scenen, "og gjerne stirret sjenert ned på skoene sine. Fordi sounden var i fokus." (*Aftenposten* 9. januar 2009 s. 7)

I musikken blir noen typer musikk "called "nontransparent labels", such as "trap" music. The literal meaning of "trap" is obviously "a contrivance used for catching game or other animals, as a mechanical device that springs shut suddenly"; while its musical meaning refers to "a music genre that originated in the early 2000s from Southern hip hop and crunk in the Southern United States. It is typified by its lyrical content and trademark sound, which incorporates 808 sub-bass kick drums, sped-up hi-hats, layered synthesizers, and "cinematic" strings. … The term "trap" was literally used to refer to the place where drug deals are made. Fans and critics started to refer to rappers whose primary lyrical topic was drug dealing, as 'trap rappers'. A lot of musical genre names are nontransparent labels just like "trap" and

have actually nothing to do with music; the elements which participate in the naming of the genre say nothing about the musical features, but maybe say *everything* about the pragmatics of the music. […] Performance features: glam, shoegaze, crab core." (Marino 2015)

"Bandet Harry and the Potters viser veien for den nye fansen: de som skaper like mye som de leser. [...] band som Harry and the Potters. De regnes som opphavet til "wizard rock", en genre i vekst." (*Aftenposten* 22. mars 2008 s. 6) "Harry and the Potters are the first wizard rock band. Since 2002, they have played over 900 shows in libraries, rock clubs, art spaces, bookstores, basements, and all ages venues all over the world. The band consists of brothers Joe and Paul DeGeorge. They grew up in a suburban Boston house that has a cupboard under the stairs. They helped co-found the Harry Potter Alliance, were profiled in the 2008 documentary We Are Wizards, and appear on a Trivial Pursuit card in Sweden. With their annual Yule Balls (2005-present) and the Wizard Rock EP Club (2007-2009), the band has raised over $100,000 for the Harry Potter Alliance and other literature-related charities. In 2019, they released *Lumos*, their first full-length album in 13 years and toured libraries across the USA." (https://www.harryandthepotters.com/about; lesedato 02.10.20)

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