

Bibliotekarstudentens nettleksikon om litteratur og medier

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Tegneserieroman

Engelsk: “graphic novel”. En lang tegneserie som vanligvis er samlet i ett bind, og som forteller en omfattende historie tilsvarende en roman. Verk innen sjangeren er mer “litterære” enn tradisjonelle tegneserier i “comics”-tradisjonen.

“*Graphic novel*, in American and British usage, a type of text combining words and images – essentially a comic, although the term most commonly refers to a complete story presented as a book rather than a periodical. [...] *graphic novel* is usually taken to mean a long comic narrative for a mature audience, published in hardback or paperback and sold in bookstores, with serious literary themes and sophisticated artwork. [...] graphic novels are often not original publications but rather repackaged collections of serially published comics. While some material is produced especially for the graphic novel market, bookshops and libraries make no real distinction, so the term *graphic novel* often serves no serious descriptive purpose. It may perhaps be more properly understood as a marketing term intended to resituate comics for an audience uncomfortable with or embarrassed by the associations that surround them (i.e., that a reader of comics is juvenile and subliterate). The extent to which the term signifies a difference in style or form from comics is negligible, but it must be noted that texts that are originally intended for publication in book form sometimes take advantage of the possibilities for a longer narrative, different formats, and superior paper quality, which can be seen as an argument for preserving the distinction between comics and graphic novels.” (Christopher Murray i <http://www.britannica.com/art/graphic-novel>; lesedato 28.01.16)

“Begrepet “graphic novel” har vært et uvurderlig verktøy i arbeidet med å skape aksept for tegneserien som kunstform, men det er også en frustrerende uformelig størrelse. For selv om det naturligvis finnes tegneserier det er rimelig å omtale som romaner, har de fleste tegneseriebøker mer til felles med noveller, kortprosa og serielitteratur.” (Aksel Kielland i *Morgenbladet* 22.–28. januar 2016 s. 51)

En undersjanger er den historiske tegneserieroman, dvs. med fortellinger fra fortiden, “historical graphic novels” (Harrigan og Wardrip-Fruin 2009 s. 46).

Amerikaneren Lynd Ward brukte tresnitt da han ga ut seks ordløse bilderomaner med titlene *Gods’ Man: A Novel i Woodcuts* (1929), *Madman’s Drum* (1930), *Wild*

Pilgrimage (1932), *Prelude to a Million Years* (1933), *Song Without Words* (1936) og *Vertigo* (1937).

Bart Beaty hevder at det var på 1970-tallet at “the first inklings of the serious comics novel” oppstod (Beaty 2007 s. 23). Amerikaneren Will Eisner er blant de første som bevisst skapte tegneserieromaner, bl.a. *A contract with God* (1978). Han uttalte at “Hvis tegneserier er en melodi, kan tegneserieromaner være en symfoni” (her sitert fra *Bok og Bibliotek* nr. 2 i 2007 s. 45).

Amerikaneren Art Spiegelmans *Maus: A Survivor’s Tale* (1986) handler om Holocaust, og viser jødene og nazistene som mus og katter: “*Maus* tells the story of Spiegelman’s father, Vladek, and his experience as a Polish Jew during the Holocaust. Running parallel to the story is the story of Spiegelman’s interactions with his father as he visits his father on numerous occasions to record his memories. All of the characters are represented as animals: the Jews are mice, the Germans are cats, the Americans are dogs, and so on. Within this seemingly simplistic framework, *Maus* confronts the terrifying reality of the Holocaust, the systematic genocide of millions and millions of Jews carried out by the Nazi regime during World War II. Widely acclaimed, *Maus* received a special Pulitzer Prize in 1992” (<http://www.shmoop.com/maus/>; lesedato 05.04.16).

Maus er for Spiegelman både en biografi om hans foreldre og (i rammefortellingen) en selvbiografi om de traumatiske ettervirkningene for 2. generasjon overlevende etter Holocaust (Joch, Mix m.fl. 2009 s. 309).

Tegneseriekritikeren Robert Grossman skrev i en artikkel kalt “Mauschwitz” (1987): “One hesitates, however, to call it a comic book. First, because while it inspires some laughter, its subject is the least funny in the world. And second, because comic book denotes a type of ephemeral literature that *Maus* is certainly not.” (sitert fra Joch, Mix m.fl. 2009 s. 317) Flere andre kritikere hevdet at det ikke dreier seg om en tegneserie, fordi *Maus* er for kompleks til å kunne kalles det. En artikkel i *New York Times* begynte med “Art Spiegelman doesn’t draw comics.” “Comics” ble assosiert med barn, men Spiegelman selv har aldri sagt noe annet enn at det han tegner likevel er “comics” (Joch, Mix m.fl. 2009 s. 317).

Uavsluttede, spennende historier skal drive leseren videre, mens *Maus* består av avsluttede enkeltepisoder som skal få leseren til å sette ned lesetempoet (Joch, Mix m.fl. 2009 s. 311).

Den amerikanske tegneserieskaperen Harvey Pekar hevdet at Spiegelmans dyremetaforer var rasistiske, og kritiserte særlig framstillingen av polakker som griser (Joch, Mix m.fl. 2009 s. 315). Spiegelman var klar over at det også i Polen var sterke reaksjoner på valget av polakker som griser (Joch, Mix m.fl. 2009 s. 316). Men akkurat som jødene av nazistene ble oppfattet som skadedyr, f.eks. lus, rotter og mus, ble polakkene av nazistene kalt for svin. Dermed kan det hevdes at

Maus bare speiler nazitidens rasisme, ikke godkjenner den (Joch, Mix m.fl. 2009 s. 318).

“Serieromanen har de siste årene styrket sin stilling i USA og Frankrike, med omfangsrrike historier som kommer i bokform uten at serien har vært føljetong i hefter eller antologier først. Tematisk vender flere også ryggen til både superhelter og undergrunnshumor, og gir oss isteden personlige og hjertevarme skildringer av kjærlighet, oppvekst og hverdagslige utfordringer. Alex Robinsons *Box Office Poison* (2001) og Craig Thompsons *Blankets* (2003), begge på rundt 600 sider, er to strålende eksempler.” (Øyvind Holen i <https://oyvindholen.wordpress.com/2009/04/27/>; lesedato 11.03.16)

En norsk skaper av tegneserieromaner er Tor Ærlig (pseudonym for Tor Erling Naas), med bl.a. *Ser du meg nå?: En tegnet roman* (2005) og *90's Love Song* (2008). *Ser du meg nå?* er “en reiseskildring om vennskap, kjærlighet og om å bli voksen. Historien utspiller seg 20 år tilbake i tid, og Tor Ærlig bruker mye av sin egen oppvekst som referansegrunnlag. Både volum og ambisjonsnivå gjør boka til et unikt prosjekt i norsk serieverden.” (<http://www.nedre-eiker.folkebibl.no/cgi-bin/m?tnr=278203>; lesedato 02.03.16) “Tor Ærlig utfordrer resten av Tegneserie-Norge med en serieroman på 230 sider. [...] *Ser du meg nå?* er en klassisk “coming of age”-historie om 20 år gamle Tom Sandmann, som rømmer fra militæret og ulykkelig kjærlighet for å dra på en hasardiøs båttur gjennom Europas elveleier og over Gibraltarstredet i en gammel livbåt. Reisen er rammen for en serie tilbakeblikk på ungdomstiden med kompisene Dyret og Filip og forelskelsen Vilde.” (Øyvind Holen i <https://oyvindholen.wordpress.com/2009/04/27/>; lesedato 11.03.16)

“Etter at innkjøpsordningen ble etablert [for norske tegneserier i 2012], og bokhandler og tegneserieforretninger overtok Narvesens rolle som den fremste salgskanalen for norskproduserte tegneserier, har imidlertid situasjonen blitt snudd på hodet: Det gode gamle tegneserieheftet anses ikke lenger å være et salgbart format, og derfor debuterer stadig flere med bokutgivelser på et tresifret antall sider. [...] Én konsekvens av disse strukturelle endringene er at norske tegneserieskapere er blitt mer opptatte å fortelle lange, avsluttede historier, og at de ser til filmen og litteraturen for inspirasjon til hvordan de skal strukturere dem. [...] trenden med såkalte tegneserieromaner (et misvisende begrep, all den tid de fleste slike utgivelser i realiteten er noveller eller kortromaner).” (Aksel Kielland i *Morgenbladet* 13.–19. april 2018 s. 50)

“While it is almost impossible to identify any one text as the original graphic novel, many hold Eisner’s *A Contract with God, and Other Tenement Stories* (1978) to be one of the most important early examples of the graphic novel in the United States. Books like Eisner’s made clear the demand for more sophisticated comics, and the result was something of a boom in so-called adult comics in the mid- to late 1980s, which was centred around three works: Frank Miller’s *The Dark Knight Returns* (1986), Alan Moore’s *Watchmen* (1986-87), and the Pulitzer Prize-winning *Maus*

(1980-86) by Art Spiegelman. The defining attribute of each was a formal control of the medium – which is to say, a highly sophisticated degree of control over the use of panel transitions, layout, and so on to achieve certain narrative effects – coupled with artistic innovation and a literary quality in which the authors announced their individual style. These factors alone made these books seem like something new and distinct from mainstream comics, but it is important to note that *The Dark Knight Returns* (which imagined an aging Batman emerging from retirement) and *Watchmen* (a Cold War-era commentary on the archetypal “super team”) were firmly situated in the superhero genre and that Spiegelman’s work was deeply indebted to R. Crumb and the underground comix of the 1960s.” (Christopher Murray i <http://www.britannica.com/art/graphic-novel>; lesedato 28.01.16)

“From its inception, it may be argued, the term *graphic novel* has served less to elevate the medium of comics than to denigrate it further by enforcing a hierarchy based on format alone rather than one based on substance, form, or quality. The turn of the 21st century proved to be a golden period for comics and graphic novels. Indeed, the production of comics in book form and the subsequent exploitation of the freedoms associated with the book market saw the emergence of a wealth of material, such as *Jimmy Corrigan, the Smartest Kid on Earth* (2000) by Chris Ware, *Persepolis* (2000) by Marjane Satrapi, *From Hell* (1991-98) and *Lost Girls* (1991-2006) by Alan Moore, with artwork by Eddie Campbell and Melinda Gebbie, respectively, and *Y: The Last Man* (2002-08) and *Pride of Baghdad* (2006) by Brian K. Vaughan, with artwork by Pia Guerra and Niko Henrichon, respectively. These comics, along with a host of other artful and literate publications, have gained recognition and awards well beyond the sometimes insular world of comic fandom. They have also achieved something comparable to the complexity and density that can be achieved in a novel while transcending the novel format’s limitations with artwork that is an integral part of the medium rather than merely being illustrative of the plot. [...] *graphic novel* contains the suggestion of distaste for the supposedly childish nature of comics and is a term that holds more significance for those marketing comics to bookstores than it does for comics readers and scholars.” (Christopher Murray i <http://www.britannica.com/art/graphic-novel>; lesedato 28.01.16)

“The American Library Association has [...] its annual list of Great Graphic Novels for Teens, and in 2011 they added the annually updated Core Collection of Graphic Novels for young readers in grades K through 8. In 2007, the graphic novel *American Born Chinese* by Gene Luen Yang (First Second) won the Michael L. Printz Award for best young adult book of the year. The same year, *To Dance: A Ballerina’s Graphic Novel* by Siena Cherson Siegel and Mark Siegel (Simon & Schuster/Aladdin) was named a Robert F. Sibert Honor Book (for informational book), and in 2010 *Little Mouse Gets Ready* (Toon Books) won a Theodor Seuss Geisel honor. In 2014, the American Library Association showed their continued support of the format in offering the Will Eisner Graphic Novel Grants for

Libraries, two grants awarded annually to support libraries and librarians in building the best collections and presenting educational programming on the format for their communities. [...] The notion that graphic novels are too simplistic to be regarded as serious reading is outdated. The excellent graphic novels available today are linguistically appropriate reading material demanding the same skills that are needed to understand traditional works of prose fiction. Often they actually contain more advanced vocabulary than traditional books at the same age/grade/interest level. They require readers to be actively engaged in the process of decoding and comprehending a range of literary devices, including narrative structures, metaphor and symbolism, point of view, the use of puns and alliteration, intertextuality, and inference. Reading graphic novels can help students develop the critical skills necessary to read more challenging works, including the classics.” (Jimmy Gownley i http://www.scholastic.com/graphix_teacher/pdf/Graphix%20Teachers%20guide.pdf; lesedato 15.02.16)

Det betydde mye for tegneserieromanens status blant litteraturvitere da “graphic novels” i 2009 fikk et eget kapittel i verket *Cambridge History of the American Novel*.

Andre eksempler på tegneserieromaner:

Daniel Clowes: *Ghost World* (1993-97)

Jeff Smith: *Bone* (1995-2004)

Kazu Kibuishi: *Amulet* (2008 og senere)

Øystein Runde: *Soga om Olav Sleggja* (2009) – om trælen Olav i vikingtida

Doug TenNapel: *Ghostopolis* (2010)

Greg Ruth: *The Lost Boy* (2013)

“In 1978, Marvel Comics produced the first original mass-market trade paperback graphic novel, THE SILVER SURFER, by Stan Lee and Jack Kirby. [...] Later that year, Eclipse Comics released SABRE by Don McGregor and Paul Gulacy. Sabre, a science-fiction adventure story, was the first graphic novel that granted full copyright ownership and sales royalties to its creators. [...] 1985 saw the release of DC Comics’ THE WATCHMEN by Alan Moore and Dave Gibbons. Watchmen was notable as being the first collected series graphic novel, spinning out of a new comics vehicle called the limited series, which were designed to only last a finite number of issues. This limited series concept would prove to be a major factor in today’s collected series graphic novels. WATCHMEN remains one of the most best-selling graphic novels of all time, continuing to make top ten sales lists over 20 years later. [...] Arguably the most successful graphic novel series in the United

States so far has been Neil Gaiman's SANDMAN series, published by DC Comics under their Vertigo imprint. Collecting the original comic book series into book form, there are currently 10 volumes with estimated sales of over one million copies." (Stan Tychinski i <http://www.diamondbookshelf.com/Home/1/1/20/164?articleID=64513>; lesedato 26.02.16)

Gaimans *The Sandman* (1989-2015) skaper en ny mytologi, og er en blanding av superheltserie og mørk fantasy ("dark fantasy" som blander skrekk- og eventyrelementer). Tegneserieromanen(e) består av ca. 75 historier og over 250.000 ord. Tekstene er skrevet av Gaiman, men det er mange forskjellige tegnere og tegnestiler. Figuren Sandman tilhører "the Endless", som er en gruppe gudelignende skikkelser som personifiserer livsprosesser: Destiny, Death, Dream, Destruction, Desire, Despair og Delirium (som tidligere var Delight). Ingen av dem er éndimensjonale karakterer. I denne fiksjonsverdenen kan alt drømme, ikke bare mennesker. Drømmeverdenen og den våkne verden speiler hverandre, er reflekser av hverandre. Figuren Sandman er kjent under mange navn: Lord Morpheus, Oneiros, Lord Shaper, Dream, King of Dreams og Prince of Stories. Han har med seg en pose med sand, en slags beinmaske og en rubin-drømmestein. Sandman viser seg i skikkelse som blant annet en afrikansk prins og en svart katt. Hans søster er Døden.

Sjangeren tegneserieroman har "vokst enormt i popularitet, noe det engelske forlaget SelfMadeHero har valgt å ta konsekvensen av. Siden 2007 har de spesialisert seg på tegneserieversjoner av kjente bøker": Joseph Conrads roman *Mørkets hjerte* med illustrasjoner av Catherine Anyango og tekstbearbeiding av David Zane Mairowitz (på norsk 2010) ble opprinnelig utgitt på dette engelske forlaget. "[A]t det blir lett lesning av den grunn motbevises allerede på omslaget, der et kullsvart, uklart hode så vidt synes mot den gråmelerte bakgrunnen. Det eneste som er tegnet i fokus er kjettingen som henger ned fra en lenke rundt halsen. Den disige stemningen fra forsiden trekker oss naturlig videre til Themsen, hvor kaptein Marlowe forteller om sine opplevelser i Kongo mens mannskapet venter på tidevannet. Tross det svart-hvite blyantmørket er den eldre Marlowes ansikt klart og skarpt. Etter hvert som historien beveger seg bakover i tid og innover i Kongo, blir derimot ansikter og landskap mer og mer ugjennomtrengelige. Vi nærmer oss galskapen, og det synes. Utdrag fra Conrads dagbok da han selv reiste innover i Kongo er flettet inn i historien, og gir en ekstra følelse av realisme og fare. Illustratøren, Catherine Anyango, er svensk-kenyansk kunstner med base i London. [...] Det er nok ikke uten grunn at SelfMadeHero har spesialisert seg på slike adaptasjoner, tegneserieversjoner av kjente titler er mye lettere å markedsføre enn originalserier. Skoler og biblioteker kan kjøpe uhemmet inn, og alle som ønsker det kan få en *quick fix* av kanonisert litteratur." (*Morgenbladet* 10.–16. desember 2010 s. 40)

Anna Fiskes 92 sider lange *Gruppa* (2014) har som budskap at det "er ikke noe unormalt ved angstlidelser, og terapi hjelper. Dette er ikke første gang Fiske

befatter seg med psykiske lidelser. I *Snakke med dyr*, den andre av hennes tre tidligere tegneserieromaner for voksne, forteller hun om sitt eget ungdomsforhold til en mann som var manisk-depressiv. Det er en dramatisk historie og beskriver en lidelse som er svært destruktiv både for ham og henne. Med *Grappa* har hun til dels forlatt det selvbiografiske, dempet nevrosene og gjort personene mer alminnelige. [...] en ekspressiv stil, nærmest naivistisk, med få detaljer. Personer og inventar er vridd og vris fra rute til rute. Sammen med små streker og prikker som garnityr rundt omkring i rutene, skaper det en grafisk uro som setter stemningen for serien. Personene har fin individualitet, og streken gir dem et keitete eller sårbart uttrykk. Distinkte farger fyller de ellers nokså nakne rutene. Paletten forsterker også rytmen i fortellerstrukturen, med nyanser i fargebruken mellom hvert av kapitlene om de seks personene. Det grågrønne teppet og de beige veggene i terapirommet rammer inn de samlende sekvensene. Denne faste fargebruken understreker terapirommet som et særskilt sted, en unntakstilstand. [...] Med sin diskrete, nesten umerkelige angst, tematiserer Fiskes samtalegruppe grensene for hva som er en psykisk lidelse og hva som er antatt normalt.” (*Morgenbladet* 4.–10. april 2014 s. 50) “De ujevne rutene og alle de små strekene på sidene er med på å understreke usikkerheten og den indre skjelvingen hos personene.” (*Dagbladet* 19. juli 2014 s. 51)

Britiske Philippa Perry er en psykiater som har gitt ut *Couch Fiction: A Graphic Tale of Psychotherapy* (2010) sammen med tegneren Junko Graat. “It tells the story of a case history in the professional life of Patricia Philips, a psychotherapist who lives in a house that looks remarkably like that of the woman who created her [...] The case in question concerns a young, well-to-do barrister, James, who comes to Pat seeking help for his kleptomania (Perry chose kleptomania for the simple reason that this is a condition yet to present itself in her real-life consulting room). Naturally, his thievery is a symptom of a deeper malaise and it is one that Pat eventually traces back to his childhood, which was cold and dysfunctional. Thanks to the conventions of the strip form, however, not only do we hear their conversations, we also see (oh, the beauty of the think bubble!) what therapist and client choose to keep to themselves. At one point, for instance, James confesses that, unused to having such an intimate, non-physical relationship with a woman, he has started having sexual fantasies about his therapist. “Oh?” says Pat. He tells her that he pictures himself coming into her room: she is crying, he comforts her, they end up “on the sofa together”. But this is not quite the truth. The next frame – a giant think bubble – shows a naked Patricia biting down on a volume of Freud while James gives her “a right old seeing to”. Beneath many of the pages are brief notes explaining some of therapy's terms and processes (transference, counter-transference, intervention). In these, Perry’s tone is sometimes wry and ironic, sometimes sombre and straight. Below a picture of James arriving at Pat’s house for his first appointment, she writes: “I wonder how much research has been done on the impact of recycling bins and their contents on the doorsteps of therapists’ premises?” Below the picture of Patricia sprawling naked on her consulting room sofa, she writes: “It isn’t easy to find a universally causal explanation for erotic

transference.” ” (<https://www.theguardian.com/theobserver/2010/apr/18/philippa-parry-couch-fiction-interview>; lesedato 19.07.16)

Den franske tegneren Cyril Pedrosas *Three Shadows* (på engelsk 2008) handler om et ektepar som mister sin sønn. “Louis and Lise are a husband and wife who are raising their young son, Joachim, in an unnamed rural, European landscape. Their small family is filled with simple pleasures and lots of love as they work together on their farm. However, everything changes when three mysterious shadows appear on the horizon haunting the family. Never explicitly stated at first, we learn later that the shadows beckon for the young Joachim. Joachim’s father, Louis, flees with Joachim in a brave, yet foolish attempt to outrun his son’s fate: death. Throughout the story, we learn just how far a parent would go to protect their child. Embedded within this story are deep and complex discussions about fate, life, and death; as well as plenty of opportunities for older readers to practice the skills of making inferences and predictions. [...] Pedrosa’s use of black and white charcoal prepares the reader for the dark tone of the story. Pedrosa is a former Disney artist/ animator and this experience serves him well here. He writes little dialogue, yet conveys much action, movement, and emotion.” (Adrian Neibauer i <http://www.graphicclassroom.org/2011/12/three-shadows.html>; lesedato 03.03.16)

Musharraf Ali Farooqis *Rabbit Rap: A Fable for the 21st Century* (2012) er “Pakistans første grafiske roman” (*Bokvennen* nr. 1 i 2011 s. 6). “Rabbit Hab is the book’s intrepid protagonist – a FRUMP who attempts to lead his family out of the burrows and into the modernity of pre-fab homes. He is slighted by Gran-Bunny-Ma, the fiery matriarch of the family who takes control in a coup involving expertly wielded knitting needles. Rabbit Hab ends up part of the ALT – Aboveground Living Trend – and more importantly, is involved in the startling results of a farming product known as Vegobese that helps grow ginormous vegetables with some unexpected side effects. Eventually, there is “blood sacrifice and a nuclear holocaust approach, and the scientists show their usual lack of imagination in weapon design” and the lives of Rabbit Hab and Gran-Bunny-Ma continue to cross. But their relationship is just one aspect of this many layered book, the pace of which is unrelenting.” (<http://www.dawn.com/news/751357/cover-story-review-of-rabbit-rap-a-fable-for-the-21st-century>; lesedato 19.07.16)

Spanjolen Paco Rocas *Wrinkles* (på engelsk 2015) er “entirely populated by old people. [...] Set in a care home for people with Alzheimer’s disease, Roca’s *Wrinkles* has sold more than 50,000 copies since it was first published in France and Spain in 2007. Now this unflinching tragicomedy on old age can at last be read in English. [...] contemplate the degradations of Alzheimer’s, and not look away. *Wrinkles* opens as Ernest, an ascetic former bank manager, is deposited in a care home following a number of “senior moments”. He meets his stocky roommate, Émile [...] Roca spent many months touring such homes, distilling what he saw and heard into his spare, uncluttered panels. The rows of vinyl wing-backed chairs, the porthole windows in the double doors – all form a cold poetics of place from

which Roca coaxes sparks of warmth and life. In one scene, deafness and dementia turn a bingo session into noisy farce. In the corridor outside, Émile gulls a muddled old lady into paying him to give her directions to the telephone. “By the time she gets to reception,” he cackles, “she’ll have forgotten why she’s there.” Even dodgy Émile, however, balks at showing his new friend the home’s most hellish circle: the dreaded first floor, to which the hopeless cases are transferred. “I’ll do anything not to end up there,” Ernest begs his guide. “Will you help me?” Cue the tender male camaraderie at which Roca excels, the home’s catatonic boredom briefly enlivened by the two men’s doomed escape bid. Accompanying the beautiful details are vertiginous shifts in perspective. In some panels we see a character as she sees herself: an elegant young woman in a plush wagon of the Orient Express. In the next panel, we see her as she is: a wizened old lady in a wheelchair, staring out of her window.” (Julius Purcell i <https://www.theguardian.com/books/2015/feb/13/wrinkles-paco-roca-review-graphic-novel-older-people-alzheimers>; lesedato 05.09.16)

“Dark Horse Comics publisher Mike Richardson foresees that graphic novels will move even more deeply into bookstores as the comics-buying audience broadens and ‘because the perception of value for traditional ‘pamphlet’ format comics is low.’ Hershman noted that [bokhandelen] Borders’s ‘graphic novel section has physically tripled in the last five years.’ Graphic novels began their ascent with Frank Miller’s *The Dark Knight Returns* (DC Comics, 1986). ‘The rallying cry was, ‘comics aren’t for kids anymore,’ ’ said Richardson. Moving beyond superheroes, serious work began to emerge in the late 1980s, like Art Spiegelman’s *Maus* (Pantheon, 1986) and *Concrete* by Paul Chadwick (Dark Horse, 1986). Dark Horse’s early efforts were critically acclaimed, but sales lagged. So Richardson decided to apply the high standards of more literary comics to his film tie-ins, hoping to sell more copies. He started with a six-issue tie-in to *Aliens* (1988) that immediately took off, eventually selling 550,000 copies. Dark Horse soon followed with another hit, *Aliens vs. Predator* (1990), that sold well over one million. Fox’s Olshan credits the comics as ‘valuable for keeping the franchise alive in the community.’ One of the largest growth areas in graphic novels in the United States has been in manga. At Borders, the genre accounts for 80% of graphic novel sales, according to Hershman. Aside from its trendiness, two big factors account for manga’s success: low price (usually around \$10) and small trim size (roughly 7 1/2’ x5’), Hershman said. [...] The new He-Man comics (CrossGen Comics) that tie into the Cartoon Network 1980s’ revival series are coming out in a format the publisher calls ‘traveler size.’ Hershman believes ‘it’s a great idea that they should pursue more and more. In the graphic novel section, format is one of the biggest obstacles to sales.’ [...] Tying into a major media property seems to be the most reliable way to drive sales of graphic novels other than manga.” (<http://iamtw.org/articles/where-the-fans-are/>; lesedato 14.03.16)

“So what are graphic novels? For a definition, I think Eddie Campbell, author of *Alec* and artist on *From Hell*, may be right when he says in his manifesto that the

term “graphic novel signifies a movement rather than a form.” Consequently, “there is nothing to be gained by defining it.” Campbell says this movement’s goal is “to take the form of the comic book, which has become an embarrassment, and raise it to a more ambitious and meaningful level.” It is “forging a whole new art which will not be a slave to the arbitrary rules of the old one.” ” (Paul Gravett i http://www.paulgravett.com/articles/article/graphic_novels; lesedato 21.03.16)

“*The Making of a Graphic Novel* [2006], by Prentis Rollins, presents both the graphic novel *The Resonator* and a lengthy essay in which Rollins explains the process behind the creation of the work. Rollins’s description often provides deeper insight into the images and text he has created. [...] Because Rollins created the entire work himself, rather than have separate individuals write the script, do the pencilling, the inking, and so on, he is able to provide detailed explanations for the various processes. Just as many of the specialties in making a film are unknown to the general audience, the specific tasks of the different specialists in the creation of a graphic novel may also be unknown. Rollins clearly explains what those tasks are, along with providing examples. *The Making of a Graphic Novel* is the more interesting half of the book, with *The Resonator* providing an interesting story, but mostly providing a framework on which Rollins could hang his explanation. Taken together, the two halves of the book do form a whole which is greater than the sum of its parts, and a sum which should be essential reading for all comic and graphic novel fans.” (<https://www.sfsite.com/~silverag/rollins.html>; lesedato 12.07.16)

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