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## Actionfilm

(\_film, \_sjanger) En filmsjanger kjennetegnet ved ytre dramatik, høyt tempo, mange skifter av åsteder, klare motsetninger, spenningsstigning, voldsscener m.m. (Schneider 2004 s. 344). Filmer med “guns and cars, sex and crime”. Ofte med machohelter og kvinner som må reddes (“machoactionfilm”; Parkinson 2012 s. 145). Helten kjemper ofte mot en stor overmakt, og kampen fører til biljakter, skyting, flykrasj og annet som gir en intens og presserende opplevelse. Helten går seirende ut av kampen og noen av skurkene blir drept/tilintetgjort. En av sjangerens klisjeer er forfølgelsesjakten, en annen er redning i siste sekund (Parkinson 2012 s. 28). Handlingen kan være både “brutal and elegant” (Schehr 2000).

“Handlingen i en actionfilm er gjerne preget av voldsomme hendelser, som blir drevet frem av hovedpersonens (protagonistens) kamp mot tiden og sine motstandere (antagonisten). Slike filmer inneholder vanligvis ulike former for vold, som slagsmål, biljakter, skytescener og eksplosjoner. [...] I nyere tid har blant annet filmene om James Bond vært drivende for denne sjangeren. Filmene handler om en britisk etterretningsagent, og fram til begynnelsen av 1990-tallet handlet filmene mye om konflikter knyttet til den kalde krigen. Filmene hadde tradisjon for å være svært påkostet, noe som også medførte store økonomiske interesser. På et tidspunkt sluttet Bond å kjøre Aston Martin, og byttet til BMW. Grunnen var rett og slett at BMW betalte så mye for denne produktplasseringen, at filmselskapet ikke kunne si nei. [...] Actionfilmens signatur er vold og ødeleggelse.” (<https://sites.google.com/site/ndlafilmhistorie/spillefilm/actionfilm>; lesedato 01.03.13) James Bond-filmene tilhører undersjangeren agent-actionfilm.

Filmene kan ha en tydelig “run-and-gun”-stil med høyt tempo (Parkinson 2012 s. 162), og minst én “kule-orgie” (Schroer 2007 s. 118) per film. Tempoet og settingen bidrar ofte til å “av-realisere” volden. Filmene inneholder såkalt “gladvold”, dvs. vold som underholdning. Det blir en “estetisk iscenesettelse av vold” (Schroer 2007 s. 156). Seerne kan få “voldsfantasier” (Lüdeke 2011 s. 76) og et adrenalin-rush – “adrenalin er viktigere enn intellektet” (*Klassekampens* bokmagasin 7. mars 2015 s. 20). “Lavest i hierarkiet av de hollywoodske “dødssjangrene” finner man actionfilmen, som utnytter elementære følelser som frykt, overlevelsestrang, hevnfølelse og skadefryd.” (Søren Birkvad i *Morgenbladet*

22. – 28. februar 2013 s. 28) I actionfilmer kan indre, emosjonelle konflikter bli vist som ytre konflikter, “externalised and projected into direct action” (Gibbs 2002 s. 71).

“Action Films: This major genre type includes films that have tremendous impact, continuous high energy, lots of physical stunts and activity, possibly extended chase scenes, races, rescues, battles, martial arts, mountains and mountaineering, destructive disasters (floods, explosions, natural disasters, fires, etc.), fights, escapes, non-stop motion, spectacular rhythm and pacing, and adventurous heroes – all designed for pure audience escapism with the action sequences at the core of the film. [...] The main action centers around a male action hero or protagonist [...] Women in action-films usually play the roles of accomplices or romantic interests of the hero, although modern action films have featured strong female characters to broaden demographic appeal. They almost always have a resourceful hero(ine) struggling against incredible odds, life-threatening circumstances, or an evil villain, and/or trapped or chasing each other in various modes of transportation (bus, auto, ship, train, plane, horseback, on foot, etc.), with victory or resolution attained by the end after strenuous physical feats and violence (fist fights, gunplay). Action films have traditionally been aimed at male audiences, ages 13 to the mid-30s in both American and world-wide markets.” (Tim Dirks i <http://www.filmsite.org/actionfilms.html>; lesedato 09.08.13)

“As is typical in the action-cop genre, women only receive authority when it is dictated to them by men (Gibson, 1994). Otherwise women are diversions for the hero in his quest to solve conflict. [...] In the iconography of masculinization, male heroes cannot be distracted from completion of their mythologically predestined journey by the sensuous temptations of women.” (Schehr 2000)

“Today’s young consumers are incredibly technologically adept and immersed, yet, paradoxically, despite their near-addictive use of the internet, studies show them to have limited interest in or knowledge about the world around them. The generational visual sensibility has changed as well. Today’s youngsters grow up in households with access to dozens of cable TV channels, internet access to hundreds of websites, and with an enormous affinity for video games, with young males particularly attracted to fast-paced and action-driven gaming scenarios. Cruising the cable or internet spectrums and a regular diet of frenetic videogames has cultivated a penchant in the young audience for non-stop pacing and over-the-top action which has, not coincidentally, become the standard [...]. On this growing “addiction” to a lifestyle of high-tech multitasking, particularly prominent among the young, psychologist David Greenfield observed that the priority seems to be about “...distraction, numbing oneself... There is no self-reflection, no sitting still” ” (Bill Mesce i <http://www.soundonsight.org/how-the-blockbuster-ruined-hollywood/>; lesedato 28.05.15).

“[I]n most action films that are released you barely scrape the surface of any emotion besides thrills. [...] There is a list of things that routinely go into action movies now. Hostages, terrorists, car chases, fistfights, a scene in a bar with strippers and buddy cops – one black, one white. [...] the action movie travels well because you don’t need subtitles. [...] Especially in the late ‘80s, you could just stick in X and Y actor and you had a hit no matter what you had for a script. And there’s a lot of actors that played that game and made a lot of money, but I think they’ve burned out the audience. You go to a movie to be surprised. A lot of “marquee stars” today, the audience knows exactly what they’re gonna get before they go. [...] Action movies are cheap to make if you don’t care about safety. The tricky part in an action movie is doing it safely.” (regissør Jonathan Mostow m.fl. i <http://michaelbay.com/articles/how-much-bigger-can-the-bang-get/>; lesedato 12.12.14)

“Action-adventures define men in relation to power, authority, aggression and technology.” (Zdrengeha 2007) Mange actionfilmer viser “the powers of rugged individualism, conflict resolution through violence [...] the ideology of individualism, law and order, and masculine strength” (Schehr 2000).

Det er typisk at helten i løpet av filmen kommer med én eller flere lakoniske replikker som karakteriserer han (eller henne). Det kan være ironiske formuleringer eller bagatelliserende utsagn. Det kan også være underdrivelser, f.eks. “What a job!” etter å ha drept en gruppe leiemordere. Det kan være sint “livsfilosofi” av typen “If it’s justice you want, you’re on the wrong fucking planet”. Også andre personer i filmen kan være “street smarts” med “philosophical agility” (Schehr 2000).

Noen historiske dramaer (kostymedramer) er actionfilmer, f.eks. amerikaneren Anthony Manns *El Cid* (1961) (Liptay og Bauer 2013 s. 196).

“Actionfilmer er dyre å lage. Mange av dem er dusinvare, og bærer merke av produsentenes frykt for ikke å nå fram til et stort publikum. De som lykkes, lykkes både i å oppfylle sjangerkriteriene og på samme tid skape noe særpreget og minneverdig. De balanserer det forutsigbare mot det overrumplende. Action er ingen ren filmsjanger, den låner ofte trekk fra westerns, komedier, krigsfilmer, thrillere og politiske dramaer. Men de fleste actionfilmer har en karakteristisk stringens og struktur fordi de ligger tett på den klassiske dramaturgien, der en hovedperson, en protagonist, strever for å oppnå et mål som er i direkte motsetning til målet til motstanderen, antagonist. Den ene kan ikke lykkes uten at den andre feiler, og konflikten er i gang. Protagonistens mål kan enten være passivt, å opprettholde status quo, som for Clint Eastwoods pensjonerte revolvermann i “Unforgiven” (1992) – eller aktivt, som for Bruce Willis’ politimann i “Sixteen Blocks” (2006). Ettersom alle vet at konflikten ikke vil løses før på slutten, og at helten vil overleve fram til da, er det utfordrende å orkestrere actionscener underveis. Ofte dreier det seg om å manipulere fram en spenning som egentlig ikke

er der. Da gjelder det å ha skapt en såpass smart setup at helten har noe han må risikere og kanskje ofre, selv om det ikke er livet. En av 2000-tallets mest sofistikerte actionaffærer, Hong Kong-filmen “Infernal Affairs” (2002), handler om en politimann som har infiltrert triaden og en av triadens menn som har infiltrert politiet. De to er i konstant fare for å bli avslørt av den andre, og filmen, som ble nyinnspilt i USA som “The Departed”, er en oppvisning i hvordan man kan lage små spenningslommer inne i en film, ofte i det stille og uten at det blir løst et skudd.” (Inger Merete Hobbestad i *Dagbladet* 16. desember 2009 s. 56)

“Actionregissører må også ha en særegen følsomhet i hvor mye informasjon de skal gi ut. De beste actionscenene finner akkurat den rette balansen mellom det oversiktlige og det uoversiktlige. Publikum må vite så mye at de forstår hva som skjer og noenlunde hvor de handlende i scenen befinner seg, men dele heltens svette forvirring om akkurat hvor og når fienden kommer til å dukke opp og fyre løs. [...] Helten er et surrogat, en vi både kan beundre og kjenne oss igjen i, en som holder hodet kaldt i situasjoner der vi andre ville fått panikk, men som også har kjent på å følelsen av å være svak og ydmyket. Helten må ha noe å vinne. Han er ikke svak, men ofte undervurdert, og det gjør siste scenes triumf desto større. En actionhelt trenger ikke være dyp, men han må ha karakter og karisma, og et sett utvalgte idiosynkrasier som gjør at han skiller seg fra sine sjangerbrødre og blir et individ. [...] I en verden av usannsynlige hendelser og overdimensjonerte konfrontasjoner, er det viktig at historien er forankret i et troverdig menneske. Viktigere enn klasses tilhørighet eller underdogstatus, viktigere enn den potensielle belønningen, er det at helten har noe å tape, noe som gjør ham sårbar, noe som for ham er viktig. Og han må, ikke minst, ha en motstander som er i stand til å ta det fra ham. [...] En god actionfilmregissør passer på at publikum har stor respekt for ondskapens representant. Det handler igjen om den livsnødvendige kunstige spenningen. En grep som er blitt så vanlig at det nærmest er utslitt, er å sette opp helt og skurk som speilbilder av hverandre, som to som likner hverandre selv om de står på hver sin side av loven. [...] Men det aller viktigste ved en god actionfilm er at den klarer å lure deg. En god actionfilm leker politi og røver så du tror på det. Den klarer å få deg til å hoppe med skuddene, lene deg framover med biljaktene, kjenne pulsen litt i halsen” (Inger Merete Hobbestad i *Dagbladet* 16. desember 2009 s. 56-57).

Mange spenningsfilmer fra Hollywood er “overblown with outscale action and special effects. [...] With their breathless pace and non-stop action, there is little room for character, texture, or layered plotting. In fact, such hyper-energized constructs force plotting and characterization toward easily and quickly digestible clichés and predictable forms. Commitment to projects is based not on a passion for the material, but on a calculation of how many toys might it sell; how well it might play in Japan; how easily it can be condensed into a catchy 30-second TV ad.” (Bill Mesce i <http://www.soundonsight.org/how-the-blockbuster-ruined-hollywood/>; lesedato 01.06.15) Actionfilmer kan ha “a high tech visual style and production design which are self-conscious to the extent that the physical perfection of the

film's visuals sometimes 'freezes' the narrative in its tracks." (Justin Wyatt sitert fra <http://www.ejumpcut.org/archive/onlinessays/JC42folder/anderson2/index.html>; lesedato 05.12.14)

"Yvonne Tasker describes action cinema as "muscular cinema" and coins the term "musculinity" to describe "a physical definition of masculinity in terms of a developed musculature ... not limited to the male body" [...] For her, the action in action films (or muscular cinema) remains secondary to the display of muscular bodies [...] Legendary fight director William Hobbs describes fight choreography in terms of "Fight Orchestration" (53). Likewise, fight director Dale Anthony Girard describes "The Sounds of Violence" (445), and fight director J. Allen Suddeth writes about "phrasing in fight choreography," as well as "patterns and tempo/rhythms," and "the music in the blades" (68-77). This sort of language describes choreographed martial movement in musical terms, which provides a useful alternative to static description." (Aaron Anderson i <http://www.ejumpcut.org/archive/onlinessays/JC42folder/anderson2/index.html>; lesedato 07.01.15) Slike filmer har blitt kalt "adrenalinpumpende underholdningsbomber" (*Dagbladet* 5. mars 2009 s. 40).

"Within the action-cop genre, those possessing the hard body usually defeat evil villains through violence, extreme if necessary, suggesting that the only solution to social problems is violence. There is never a place in these films for mediated settlements, conversation, depth of character, or displays of emotion beyond anger and rage. And while hard bodies suggest the antithesis of bureaucracy, action-cop films are characterized by single acts of warrior courage. So rather than working as part of a social movement to change political, economic, or social conditions, the action-cop genre continues to promote the politically secure message that we will tolerate acts of violence committed by a lone renegade, but acting in a group may be politically and ideologically quite dangerous (Hess-Wright, 1995). [...] perceptions of street violence, and the inability of law enforcement to do anything about it, have the effect of promoting individual responses to violence. This same theme has been identified in the *Dirty Harry* and *Walking Tall* films of the early 1970s, and the *Rambo*, *Die Hard*, and *Terminator* films of the 1980s." (Schehr 2000)

"[T]he "inefficiency of law enforcement" narrative convention to legitimate the use of extreme force [...] the ineffectual nature of law enforcement, but the more conservative position articulated in action-cop films of the early 1970s (*Dirty Harry*, *Death Wish*) that verges on fascism. This is a world where only vigilante justice will do. [...] moral clarity; matters of right and wrong are clearly discernible." (Schehr 2000)

"In the action-cop genre the villain is always hyperreal, a sadist who seems to kill at random and who enjoys mutilation of the body. Villains are important because they personify social evils (drug dealing, greed, and arrogance), and their

elimination signifies a metaphoric return to civility. Moreover, callous, emotionally devoid, and rigid villains represent discursive associations with corporate culture (buildings, bureaucracies, surveillance, etc.). Crimes committed by these villains are motivated by greed. While villains in action-cop films are despicable, they are nonetheless well dressed and businesslike in many other ways. [...] [sadistic] behavior prepares spectator support for virtually any fate that befalls the villain. Moreover, as Brown suggests, given the magnitude of evil and the disregard for conventions of law and order, resolution of the case often becomes a matter of personal interest for the hero. [...] The action-cop genre of the 1980s and 1990s inherited the 1960s and 1970s distrust of bureaucrats. But it is also the case that the lone hero has the primary intention of preserving law and order. His critique of dominant political, economic, or cultural institutions never gets in the way of his preservation of them. Rather, our hero's philosophy is organized around a hard-boiled belief that the individual is better equipped to handle problems than a group. As such, it is typically the case that our rogue cop realizes that in order to resolve the conflict he will have to bypass convention and resort to extreme measures. Again, the audience has been prepared for this through the numerous scenes of sadistic violence perpetrated by the villain. Since the genre established the inability of conventional law enforcement to effectively eliminate the problem, the hero must go it alone using any measure of skill at his disposal. Finally, the last of the second act genre conventions is moral clarity; matters of right and wrong are clearly discernible." (Schehr 2000)

Den fransk-amerikanske kulturforskeren René Girard skrev i boka *Volden og det hellige* (1972) om det greske begrepet *kudos*, som inkluderer en fascinasjon for vold og den nesten religiøse triumfen i å nedkjempe sine fiender (Liptay og Bauer 2013 s. 392). "Girard's commentary on the Greek concept of kudos: a "semidivine prestige" or "mystical election attained by military victory" (152). [...] "Violence strikes men as at once seductive and terrifying, never as a simple means to an end, but as an epiphany"; thus kudos is "the fascination of superior violence." As mimetic rivalry intensifies, "kudos alone becomes the ultimate object." [...] [Kudos] belongs to the man who manages to convince others, and who believes himself, that his violence is completely irresistible. [...] the aggressive essence of kudos, which comes "always at the expense of other men" (Girard 152). [...] Girard writes that "kudos passes to the man who strikes the hardest – the victor of the moment." [...] To make his kudos permanent, however, he must strike not just the hardest blows, but a knockout blow." (Thad Bower sitert fra <http://www.thefreelibrary.com/>; lesedato 23.09.15)

"[T]hese warriors signify self-sameness. They are the total embodiment of male desire. They are emotionless, powerful, lethal, fearless, and above all in control. It is their body in motion that signifies control, not only over their bodies, but by extension, over any situations they may find themselves in. Full command over performance suggests what Kaminsky (1974) referred to as "superhuman agility" (p. 129)." (Schehr 2000)

Problemet for actionhelten og andre gode, rettferdige mennesker er “how to survive in a Hobbesian world of all against all” (Schehr 2000). Den engelske 1600-tallsfilosofen Thomas Hobbes mente at frykt og egoisme er menneskets grunnleggende følelser. Derfor tenderer ethvert samfunn i retning borgerkrig.

“*Fast & Furious* er en av de mest populære filmseriene til Universal Pictures. De foreløpig fem filmene har spilt inn omtrent 1591 millioner dollar på kinoer verden rundt.” (<http://www.videomagasinet.no/>; lesedato 21.08.13) “Eksotiske storbyer, raske biler, maskuline menn, og heite damer, var ikke nok for regissør Justin Lin som siden tredje film (2006) i *Fast & Furious*-serien har pumpet ut høyoktan-underholdning i imponerende tempo. Under produksjonen med *Fast & Furious 6* tror jeg Lin kom til et definerende øyeblikk i manusarbeidet: Hva skal til for å overgå de fartsfylte filmene som har tjent inn over en milliard dollar på det internasjonale kinomarkedet? [...] Lin vet nøyaktig hva publikum som går for å se *Fast & Furious*-filmene vil ha, og nøler ikke et sekund med å servere heseblesende biljakter, voldelige slåsskamper, og filmfigurer som er opptatt av ære, stolthet, og familie. Det eneste som har dybde i denne filmen er rumlingen fra bilmotorene. [...] Nevekampene er nemlig minst like heftige som bilsekvensene i *Fast & Furious 6*. Filmen viser sin respekt til actionfilmklassikeren “Die Hard 2” med en heftig fly-som-tar-av-mens-det-eksploderer-scene. [...] Klipperytmen er så rask og hyperaktiv at filmen aldri blir kjedelig, det kan virke som om mantraet til hele produksjonen er: “Don’t bore us, get to the chorus.” Selv tittelsekvensen er satt sammen av høydepunkter fra de foregående fem filmene. London er hovedbyen som får svidd gummi i gatene i *Fast & Furious 6*, men byen er ikke en like viktig aktør som i tidligere filmer. Det er mer fokus på klassisk action, med en tydelig meislet slemming som mer enn noe annet vil ødelegge verdenen. Denne dreiningen over til en ren actionfilmoppskrift passer både filmen og figurene i den godt. *Fast & Furious 6* er ikke en film du skal ta seriøst, den er et produkt av årelang forskning og målgruppeundersøkelser blant seksuelt frustrerte tenåringsgutter. Bruk derfor din ironiske sans til å se forbi tvilsomme kjønnsrollemønstre, umulige stunts, og lam dialog. Dette er pur gjennomkommersiell kinounderholdning.” (Rune Håkonsen i <http://p3.no/filmpolitiet/2013/05/fast-furious-6/>; lesedato 21.08.13)

Den amerikanske regissøren Steven Soderberghs film *Haywire* (2011) “får mer konvensjonelle actionfilmer som *Transformers* og *Fast and Furious* til å virke Woody Allenske i sin dialogtyngde. Fra den eksplosive åpningen der filmens heltinne, den tidligere elitesoldaten Mallory Kane (spilt av kampsportstjernen Gina Carano) banker Channing Tatum helseløs i en *diner*, til hennes oppgjør med skurken halvannen time senere, sies det lite og løpes, sparkes, klatres og skytes desto mer. Soderberghs film er nærmest unik i vår tid med sin kompromissløse insistering på at en actionfilm først og fremst skal handle om nettopp “action”: energisk og dynamisk virksomhet. [...] Den dramatiske regelen er som følger: Hvis publikums bekymring for en persons ve og vel er tilstrekkelig sterk, glemmer vi hele plotet.” (*Morgenbladet* 13. – 19. april 2012 s. 34)

“The first *Tomb Raider* film (2001) opens with this breath-taking action scene [...] It is typical for the Hollywood movie that the conflict is actually of minor importance. It concerns a struggle between good and bad, where it is established in advance that the good, and thus the Hollywood hero or heroine, will win. As a true ‘warrior’ Lara goes to battle, but for what or why is of no concern. Lara is super strong, invincibly strong. But also stunningly beautiful, unbelievably beautiful. This combination has characterized film heroines since the 1990s. The action hero in Hollywood was traditionally a man. In the 1980s, the female action heroine emerged, fighting and swearing like a man (Tasker, 1993). At the end of the 1990s, the action heroine once again became as erotically attractive as the early female stars. Lara Croft is exemplary of this ambivalent woman’s image: eroticized as a woman and masculinized as action heroine. The action film is a violent genre and The woman warrior therefore fights in the midst of a battlefield of torn-out eyes, hacked-off limbs, spouting fountains of blood, and innumerable dead bodies. [...] Lara Croft plays an active role and holds her ground as far as fighting and violence are concerned. Her body functions as an erotic spectacle for the viewer [...] Her fitness and her ‘phallic’ weapons turn her into an invincible warrior. Moreover, she is not available as an erotic object for the male characters in the narrative. She is even quite lonely and does not maintain any sexual relations.” (Anneke Smelik i <http://www.annekesmelik.nl/scan0005.pdf>; lesedato 02.09.13)

“Actionfilmer i vår samtid har [...] blitt “kaosets kino”:

- rytmen har blitt intensivert, kameraet har blitt hyperaktivt (“shaky cam”, ristende kamera) og med overopphetete scener (en “maskingevær-estetikk”)
- kuttene har blitt mangedoblet

[...]

Den primære berettigelsen er av estetisk art: actionfilmene har i dag sluttet med “realisme” og realismens koder for i stedet å skape en “hyperrealisme” som skal “dominere” oss, drukne oss. [...] Kuttene kommer raskere, overgangene er bråere, forflytningene er tydeligere. [...] Resultatet er en mangedobling av korte sekvenser som fragmenterer action-scenen for å gjøre den mer intens. [...] I kaos-kinoen ligger gleden – i motsetning til i dataspill – i ikke å ha noen kontroll over bildet.” (Philippe Vion-Dury i <http://www.rue89.com/rue89-culture/2013/07/14/comment-les-blockbusters-ont-troque-les-codes-laction-chaos-244186>; lesedato 29.08.13)

“Felles for *Rocky*, *Terminator* og *Die Hard*-filmene er at råskap presenteres som en estetisk nytelse, med velkoreograferte actionsekvenser og store eksplosjoner.”

(*Aftenposten* 28. juni 2012 s. 11) “Action films are considered good fun, but ‘new brutalism’ films possess more thought-provoking and ‘realistic’ representations of violence, which make them more disturbing and challenging: “I went to see *Die Hard with a Vengeance* at the cinema. It was very, very violent but it was so funny, so stupid that it made me laugh. It didn’t trigger the same as either *Reservoir Dogs* or *True Romance*. They scared me far more.” (21-year-old female)” (Stokes og Maltby 1999 s. 179)



“Action stories are, at their core, about kinetic energy. Everything in an action film should be reinforcing that feel, from the characters to the dialogue to the story to the motion and sound.” (<http://mubi.com/topics/the-action-film-genre-and-the-definition-of-a-good-action-film>; lesedato 19.08.13) Kinetisk energi er bevegelsesenergi. Men for mange digitale effekter for å skape intens dynamikk, kan vippe over i “den hjernedøde spesialeffektfilmen” (Aksel Kielland i *Dagbladet* 5. februar 2015 s. 30).

Susan Jeffords’ bok *Hard Bodies: Hollywood Masculinity in the Reagan Era* (1994) “looks at some of the most popular films of the Reagan era and examines how the characters, themes, and stories presented in them often helped to reinforce and disseminate the policies, programs, and beliefs of the “Reagan Revolution.” In particular, because Ronald Reagan was himself most often portrayed in terms that emphasized his strength, toughness, and assertiveness, one of the key images of the Reagan era was that of masculinity itself. But the Reagan era also promoted a concept of the nation as gendered, as strong, tough, and assertive, like the President who seemed to epitomize the United States in its confrontation with the “evil” Soviet empire, the Sandinista government, or the drug-trading cartels. Action-adventure films of the 1980s accentuated these qualities, not only as foreign policy methods but also as domestic agendas, putting forward the American “hard body” as the solution to the nation’s foreign and domestic failings. [...] Rambo, Lethal Weapon, Die Hard, Robocop, Back to the Future, Star Wars, the Indiana Jones series, Mississippi Burning, Rain Man, Batman, and Unforgiven are among the films she discusses.” (<https://www.questia.com/library/3037223/hard-bodies-hollywood-masculinity-in-the-reagan-era>; lesedato 03.10.18)

“[T]he Soviet Union has always supplied the action genre with its villainous negative other” (Schehr 2000).

James Gibson skriver i boka *Warrior Dreams: Paramilitary Culture in Post-Vietnam America* (1994) at “The post-Vietnam era required a vigorous restatement of masculinity following the humiliating loss to the Vietnamese military. Gibson’s work is interesting because it focuses attention on the cultural manifestations of the remasculinization process. [...] nearly all the participants are male, but most important, they are males who disproportionately have not served in the military and so have not been able to establish their legitimate claim to masculine authority within the culture.” (gjengitt fra Schehr 2000)

“Uttrykket “hood” er ein kjend referanse på film i dobbeltydinga neighborhood/hoodlum. Skildringane av gatas lov og sosialiseringa inn i nærast lagnadsstyrte kriminelle livsløp, er ein eigen actiondramasjanger, som spelar seg ut i underprivilegerte storbymiljø frå Los Angeles til Paris. Martin Scorseses “Mean Streets” (1973) har vore ein viktig premissleverandør, og nær alle filmene er det ein må kalla ultramaskuline, enten det handlar om korleis sårbare smågutar blir forherda vaksne eller rivaliseringa mellom pubertetsmenn. John Singleton, som

laga den viktige “Boyz n the Hood” (1991), er ein av få som har freista å skildra hood-miljøet frå eit kvinneleg perspektiv: “Skjebnens ironi” (1993) med Janet Jackson i hovudrolla, medan Mathieu Kassovitz’ “Hatet” (1995) gav sjangeren ny politisk klangbotn, med å svara på samtidige opprør i parisiske forstader.” (*Klassekampen* 20. desember 2014 s. 50)

“Emerging as a genre in Shanghai in the 1920s, martial arts cinema has a long pedigree. It grows out of the historical existence of the martial arts [...] Often trivialized as ‘cheap violence’ by Western critics and local elites, Hong Kong films fit the derogatory label by their relatively low production costs and the frequency of martial art sequences in popular genres. Seen more carefully, however, the films demonstrate a skillful adaptation of the ideological codes and functions of Hollywood to a context in which the public’s preoccupations are survival and upward mobility” (L. S. Kim og Esther Yau i <http://www.ejumpcut.org/archive/jc48.2006/womenWarriors/index.html>; lesedato 05.12.14)

“Violence as a discursive vehicle constitutes an important aspect of martial arts films and their narrative appeal for spectators.” (Schehr 2000)

Stuart M. Kaminsky sammenlignet i artikkelen “Kung Fu film as ghetto myth” (1974) “martial arts and dance. Like dancers who appeared in film during the heyday of the Hollywood studio system, martial artists who appeared on film possessed the seductive capacity to lure spectators through bodily movement. [...] Kaminsky believed that the martial arts, when portrayed on screen, conveyed the kind of material sensation that would allow spectators to believe they too could actually move with similar alacrity. The result was young men, standing on street corners or on playgrounds, shooting off rounds of pseudo martial arts technique. [...] To a certain extent, spectators are drawn to martial arts films with an eye toward reconstructing choreographed fight scenes. [...] martial arts films offer spectators force of movement, agility, and self-preservation, and it is all self-contained. Since techniques are demonstrated in slow motion, using multiple camera angles and repeated movement, it is possible for even a novice to mimic what they see. [...] Spectators are seduced by the physicality of the martial artists. In this way, it is not only the technical aspects of these films that are absorbed by spectators, but, and this is the point as it relates to violence, through their willing acceptance of these on-screen warriors, they are more vulnerable to dominant cultural ideological manipulation.” (Schehr 2000)

I noen “scenes of combat in martial arts films [...] the slowness does not create the detached mood for which slow cinema is famous, but rather adds information because details (often of horror) are blown up in time. This is not a “slowness of emptiness” but a “slowness of fullness”, creating anxiety.” (Thorsten Botz-Bornstein i <http://www.alphavillejournal.com/Issue9/PDFs/ReviewBotz-Borstein.pdf>; lesedato 11.07.18)

“Actionfilmene som de siste årene har funnet sin vei til norske kinoer, har det til felles at de forstår action som et anliggende for maskiner. Det er ikke mennesker som er hovedaktørene i actionsekvensene, men biler, helikoptre, skytevåpen og gigantiske krigsroboter. Men det maskinelle preget stikker også dypere, for disse actionfilmene blir i økende grad til på datamaskiner: Datagrafikken spiller en stadig mer sentral rolle, og koreografi er langt på vei erstattet av montasje. Moderne actionklipping har i det hele tatt lite å gjøre med å avbilde fysisk handling, snarere har det mye til felles med hvordan man komponerer brå gys i skrekkfilmer – ikke minst fordi begge tilnærmingene står og faller på lyddesignen. På sitt beste – som i de impresjonistiske nærkampsekvensene i Paul Greengrass’ *The Bourne Ultimatum* – gir denne formen for klipping opphav til svært medrivende og uttrykksfulle enkeltelementer, men altfor ofte resulterer den i sekvenser uten forankring i former og erfaringer som øyet intuitivt forstår. De dataanimerte robotslåsskampene i Michael Bays *Transformers*-filmer er erkeeksemplet på denne typen heseblesende og tidvis nærmest abstrakte scener” (Aksel Kielland i *Morgenbladet* 8. – 14. august 2014 s. 36).

“[K]lassikerstatusen til “Orions belte” [regissert av Ola Solum, 1985] [er] for alltid knyttet til den befriende, berusende opplevelsen av at det var mulig å lage action på norsk, å la Nationalteatret-skuespillere løpe etter hverandre med skytevåpen i stedet for å bale med eksistensielle kvaler” (*Dagbladet* 9. mai 2012 s. 2).

I den engelske regissøren Ridley Scotts science fiction- og skrekkfilm i *Alien* (1979) er Ellen Louise Ripley den største helten (heltinnen). “Ripley regnes gjerne som den første kvinnelige actionhelten. Og hun er utvilsomt *badass*, enten hun slåss mot mann eller monster. Samtidig er Hollywood-filmen en seig sjangermaterie, og i mye av serien ligger Sigourney Weavers rolle og dupper i et uklart farvann der grensene mellom helt, offer og begjærsobjekt er flytende.” (Olaf Haagensen i *Morgenbladet* 19. – 25. mai 2017 s. 38-39)

Den amerikanske regissøren John McTiernans *Last Action Hero* (1993), med actionfilmhelten Arnold Schwarzenegger i hovedrollen, har blitt oppfattet som en problematisering av actionfilm-klisjeer (Henzler og Pauleit 2009 s. 75). *Last Action Hero* er en actionkomedie der en liten gutt trer inn i en actionverden der hans beundrede helt Jack Slater (spilt av Schwarzenegger) blir hans ledsager gjennom en rekke actionfilm-klisjeer (Massuet 2013 s. 453).

Den politiske actionfilmen *Valley of the Wolves: Palestine*, regissert av tyrkeren Zübeyr Şaşmaz, “was released in Turkey and abroad by Pana Film Company in January, 2011. Following the popular television series and cinema films which all carried similar names, *Valley of the Wolves (Kurtlar Vadisi)* (2003-2005), *Valley of the Wolves: Ambush* (2007-Present), the political-action films *Valley of the Wolves: Iraq* (2006), *Valley of the Wolves: Gladio* (2009) and now *Valley of the Wolves: Palestine* (2011) becomes part of a collection of James Bond type cinema serials. The television series (*Valley of the Wolves*) and the films familiarized audiences

with many values such as honor, duty, bravery, and love of country before any other concepts or messages (Yanik, 2009). These cultural products similarly dealt with and engaged in domestic and international conspiracy theories and heroic sacrifice, heavily ornamented with nationalism, traditionalism and justified killing [...]. The producers of the *Valley of the Wolves* set their storylines in the day-to-day subjects of Turkish life such as fighting against the dark organization of the ‘deep state’, corrupt financial entities and external enemies’ designs on Turkey and the region (Gültekin, 2006). When AKP leader Recep Tayyip Erdoğan had acrid conversation with Israeli President Shimon Peres at the World Economic Forum in Davos, 2009 the idea of making another film similar to *Valley of the Wolves: Iraq* was reconsidered. Right after the ‘height of humiliation’ occurred during a diplomatic meeting between Turkish ambassador, Ahmet Oguz Celikkol and Israel’s Deputy Foreign Minister Danny Ayalon in Jerusalem in January 2010 (BBC, 2010), *VWP* [= *Valley of the Wolves: Palestine*] took shape. The subsequent attack by the Israeli Defense Forces (IDF) on the Mavi Marmara Gaza Flotilla in May 2010 (which resulted in nine deaths and the wounding of fifty Turkish citizens in international waters) gave the needed momentum for this political-action film to be realized.” (Necati Anaz i <http://www.participations.org/Volume%2011/Issue%201/2.pdf>; lesedato 22.06.15)

“The plot of *VWP*, as with the previous film (*Valley of the Wolves: Iraq*), follows well-trained Turkish agents led by the protagonist Polat Alemdar on a quest for revenge against the cruel Israeli general Moshe Ben Eliezer who was the prime planner and the executor of the Mavi Marmara raid. The film begins with the IDF’s operation on the Turkish ship the Mavi Marmara which sails to break the Israeli blockade of Gaza and transport its humanitarian load to Palestinians. From the beginning and throughout the film, many shootings and killings occur during the Israeli soldiers’ raids of Palestinian neighborhoods or when Polat and his men engage with Israeli soldiers. The film does not refrain for a moment from depicting IDF soldiers as ultimate killing machines of innocent Palestinian civilians the whole time. Because of the film’s anti-Israeli portrayal, it was banned in Germany and heavily criticized for premiering on International Holocaust Remembrance Day, January 27. After Pana Film appealed to the German court, the ban on the film was removed, but it was restricted to audiences 18 years old and older. Other European countries such as Netherlands, France and United Kingdom posed similar restrictions on the film by ruling that 16 and older could only view the film.” (Necati Anaz i <http://www.participations.org/Volume%2011/Issue%201/2.pdf>; lesedato 22.06.15)

Den amerikanske filmforskeren Barna William Donovans bok *Blood, Guns and Testosterone: Action Films, Audiences, and a Thirst for Violence* (2010) handler om actionfilm-seere og deres meninger om sjangeren. “[T]here are politically charged differences between those who find in the films a validation of their anger at women, and those who find quite other stories in their preferred films – about honour, about the maintenance of courage in the face of impossible odds, and about

being an ‘outsider’ marked by cynical distrust of all kinds of established political and industrial power. But with all the differences, there are common threads as well. The ‘violence’ for which the genre is so often condemned is reconceptualised by fans as something used cynically by those in power, but engaged in unwillingly, only as a final resort, when the hero has been pushed to recognise that not only to survive, but more importantly to retain his sense of rightness, he has to fight back.” (<http://www.participations.org/Volume%209/Issue%201/Donovan%20review%20templated.pdf>; lesedato 30.04.15)

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