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Kjærlighetsfilm

(_film, _sjanger) Også kalt romantisk drama. Engelsk: “romance film”. En film der en kjærlighetshistorie er svært sentral i handlingen (er hovedhandlingen). Filmens tema er kjærlighet. Filmen skal vekke romantiske følelser/emosjoner, først og fremst når en ung kvinne og en mann forelsker seg i hverandre og kjærligheten får dem til å overvinne hindringer. I noen filmer gjelder det kjærligheten mellom et gift par som støter på problemer som setter deres relasjon på prøve (f.eks. sykdom, økonomiske eller sosiale problemer).

“Romance film can be defined as a genre wherein the plot revolves around the love between two protagonists. This genre usually has a theme that explores an issue within love, including but not limited to: love at first sight, forbidden love, love triangles, and sacrificial love. The tone of Romance film can vary greatly. Whether the end is happy or tragic, Romance film aims to evoke strong emotions in the audience.” (<http://thescriptlab.com/screenplay/genre/romance>; lesedato 25.09.13)

En av undersjangrene er romantisk komedie, der historiene slutter lykkelig. På et overordnet nivå skilles det mellom romantiske dramaer (kjærlighetsfilmer) og romantiske komedier (kjærlighetskomedier). I romantiske dramaer kan det være mye emosjonell smerte og ende ulykkelig.

“[T]here are two dominant Hollywood love stories: the first is the romantic comedy, which film scholars have explored extensively; the second stands in opposition and focuses on passion. [...] there is a group of films that share similar traits, which make up a genre that could be called “romantic drama”. [...] many cinematic representations of passionate love can be grouped as a genre.” (Erica Todd i <https://ourarchive.otago.ac.nz/handle/10523/1837>; lesedato 20.06.19)

Kjærlighetsfilmer kan være melodramaer som handler om den smertelige erfaringen med å bli sviktet av den man elsker. Et parforhold kan vises fram som destruktivt, men det kan i løpet av handlingen komme på et bedre spor. Kjærlighet er et mer alvorlig og komplekst tema enn i romantiske komedier (Anette Kaufmann og Natalja Fischer i <https://www.grin.com/document/273505>; lesedato 22.10.18).

Hindringene for at kvinnen og mannen skal få hverandre kan f.eks. være klasseforskjeller, rasefordommer, et profesjonelt avhengighetsforhold, et traumatisk minne eller personlig skyldfølelse.

“Romance films are love stories, or affairs of the heart that center on passion, emotion, and the romantic, affectionate involvement of the main characters (usually a leading man and lady), and the journey that their love takes through courtship or marriage. Romance films make the love story or the search for love the main plot focus. Oftentimes, lovers in screen romances (often romantic dramas) face obstacles and the hazards of hardship, finances, physical illness, racial or social class status, occupation, psychological restraints, or family that threaten to break their union and attainment of love. As in all romantic relationships, tensions of day-to-day life, temptations (of infidelity), and differences in compatibility enter into the plots of romantic films. Romantic films often explore the essential themes of love at first sight, young (and older) love, unrequited love, obsessive love, sentimental love, spiritual love, forbidden love, sexual and passionate love, sacrificial love, explosive and destructive love, and tragic love. Romantic films serve as great escapes and fantasies for viewers, especially if the two people finally overcome their difficulties, declare their love, and experience life “happily ever after” – implied by a reunion and final kiss. Many romantic films do not have fairy-tale, wistful-thinking stories or happy endings, although love serves as a shield against the harshness of the real world. Although melodramas-tearjerkers and romantic comedies may have some romance in their plots, they usually subordinate the love element to their primary goal – to provide humor or serious drama.” (Tim Dirks i <http://www.filmsite.org/romancefilms.html>; lesedato 09.08.13)

“Beyond the romantic comedy, there is a group of films with love at their heart, but which do not follow the same model. [...] They portray a couple who meet, fall passionately in love and then are usually torn apart, and always experience suffering. [...] these films, which focus on passionate love, as a group that stands in opposition to the established model of the romantic comedy. [...] many passionate love stories can make up part of a genre called ‘romantic drama’. I see this genre as distinct, with its own set of expectations and boundaries, exemplified in a group of films like *Camille* (George Cukor, 1936), *Casablanca* (Michael Curtiz, 1942), *Doctor Zhivago* (David Lean, 1965), *Titanic* (James Cameron, 1997) and *The Notebook* (Nick Cassavetes, 2004).” (Erica Todd i https://www.macmillanihe.com/resources/sample-chapters/9781137295378_sample.pdf; lesedato 04.09.19)

“There is a love story in the majority of Hollywood films” (Erica Todd i <https://our.archive.otago.ac.nz/handle/10523/1837>; lesedato 15.05.19). “Using an unbiased sample of 100 Hollywood films between 1915 and 1960, David Bordwell, Janet Staiger and Kristin Thompson found that [...] 95 per cent had romance as a dominant part of their plot. [...] sociologists James J. Dowd and Nicole R. Pallotta found with their data that over four hundred films were made in the 1930s alone in which the love story was the sole plot. [...] Yet, while love recurs in a variety of

ways and to different extents in Hollywood, there appears to be two types of text that focus primarily on ‘romance’, or the intimate relations between two people: the romantic comedy, a genre in which scholarship has invested much energy; and a neglected genre that might be called romantic drama.” (Erica Todd i https://www.macmillanihe.com/resources/sample-chapters/9781137295378_sample.pdf; lesedato 04.09.19)

Det er svært vanlig at en kjærlighetsfilm også tilhører en annen sjanger (er en hybridsjanger), f.eks. at filmen også er et historisk drama (kostymedrama eller kulturarvfilm), en romantisk komedie, filmmusikal eller dansefilm. Noen kjærlighetsfilmer kan karakteriseres som samlivsfilmer, der hun og han allerede bor sammen (i Michael Hanekes *Amour* fra 2012 er det et gammelt, gift par).

Erica Todds bok *Passionate Love and Popular Cinema: Romance and Film Genre* (2013) “analyses the way love is presented as the central storyline in cinema drawing upon genre studies and informed by sociology. It ultimately finds that there are two dominant Hollywood love stories: the first is the romantic comedy, which film scholars have explored extensively; the second stands in opposition and focuses on passion. [...] two notable, distinct types of intimate relationships between men and women emerge: companionate love and passionate love. [...] look closely at three Hollywood and one non-Hollywood passionate love stories to ascertain their features: [...] *Casablanca* (Michael Curtiz: 1942); [...] *Titanic* (James Cameron: 1997) and *The Notebook* (Nick Cassavetes: 2004); [...] *Pépé le Moko* (Julien Duvivier: 1937). [...] there is a group of films that share similar traits, which make up a genre that could be called “romantic drama”. Though love is central to both genres, the romantic drama can be defined against the romantic comedy. [...] passionate love stories have been neglected because they do not make up an immediately clear genre and are often hybrids. Furthermore, the companionate love model offers a portrayal of courtship that speaks to contemporary society in contrast with the idealistic passionate love model, which is associated with adolescence and irrationality” (<https://ourarchive.otago.ac.nz/handle/10523/1837>; lesedato 22.02.19).

Temaet kjærlighet kan framstilles gjennom minst 14 ulike motiver eller formler: Askepott-motivet, forbudt kjærlighet, mot til å elske den andre, besettende kjærlighet, offer-plottet, rednings-plottet, Pamela-plottet, Cyrano-plottet, Pygmalion-plottet, den motvillige temmingen, første kjærlighet, gjenforeningen, veddemålet og rollespillet (Anette Kaufmann og Natalja Fischer i <https://www.grin.com/document/273505>; lesedato 22.10.18).

Det er ingen enkeltperson i sentrum, men et par, en dyade (to personer som hører sammen). Her skiller kjærlighetsfilmen seg fra kjærlighetsromanen, der det ofte er én tydelig protagonist, f.eks. en ung kvinne (Kaufmann 2007 s. 59). Filmen er alltid en “dual focus narrative”. “The object of love stories is to make the audience care

about both people and want them to be together – otherwise you don't have a love story.” (Sydney Pollack sitert fra Kaufmann 2007 s. 59).

Ofte er det en trekant-konstellasjon: en kvinne mellom to menn, en mann mellom to kvinner, eller en dobbel trekant der hver av de to protagonistene er bundet til en annen partner (Kaufmann 2007 s. 60). Slike trekantrelasjoner øker spenningen i historien.

“Flashbacks and voiceover narration are devices frequently used within romantic dramas, reinforcing the theme of memory, elongating the timeframe of the narrative and expanding the temporal boundaries. [...] the importance of themes like memory and nostalgia.” (Erica Todd i <https://ourarchive.otago.ac.nz/handle/10523/1837>; lesedato 15.05.19)

“The final kiss” markerer at to halvsirkler er forent til en helhet, og peker samtidig framover som en markør for “happily ever after” (Kaufmann 2007 s. 118).

“The Romance Genre

For the Romance Genre, consider the classic *Casablanca* [1942; regissert av Michael Curtiz] as an example, to appreciate these recurring elements:

- Their love is forbidden

Whether due to class, culture, religion, or social conventions, the love sought is considered forbidden. In *Casablanca*, Ilsa and Rick had found their perfect love in Paris, but neither knew that Ilsa's husband was still alive.

- The lovers live in a world in crisis

Similar to the Adventure film, these larger global forces can test the will and conviction of our characters and their pursuit of love. Amidst the backdrop of war-torn Europe, *Casablanca* is a way station that can provide freedom or asylum.

- The lovers are torn between two goals: Love, and the Higher Cause

The pursuit of love frames the emotional journey, while the physical journey focuses on the pursuit of a Higher Cause (this can often be patriotic, professional or family obligation). The larger story question is whether the lovers will choose love or the Higher Cause. Rick has the Letters of Transit and Ilsa needs them to give her husband freedom, and to continue his work for the Resistance (the Higher Cause).

- In the end, Love is sacrificed for the Higher Cause

Many of Hollywood's memorable romances end with the sacrifice of love. A lover dies, or they choose to separate in order to fulfill the global call to action. Rick sacrifices love, putting Ilsa and her husband on the plane departing *Casablanca*. And Rick walks away to join the French Resistance.

The Adventure Romance

Weaving these two genres, and using *The African Queen* [1951; regissert av John Huston] as an example, we can value the following conventions of the Adventure Romance:

- The Lovers are placed in an exotic locale, often with a backdrop of a world in crisis

Rose and Charlie face African jungles, dangerous rapids, and German soldiers trying to keep this a stronghold during the beginning of World War I.

- The Lovers have two goals: Adventure (Higher Cause) and Love, and they eventually need to achieve both

Both lovers initially enter Adventure to pursue the Higher Cause. By facing these ordeals, the two discover their love for each other. Love is their Reward earned. They now have to fight for both goals by journey's end. Rose and Charlie are determined to sink the *Louisa*. After surviving a string of ordeals, the two kiss realizing their love. In the end they sink the *Louisa* and survive to tell their grandchildren.

- The Lovers need to accomplish the goals together

Their romance will be tested throughout, and so will the roles of man and woman when placed in a heroic adventure. The man will try to push the woman back and out of harm's way, and the woman will show her strength, patience and ingenuity to step up to the challenge. By journey's end, man and woman have to work together. The relationship between Rose and Charlie is tested throughout the story. But in the end, Rose and Charlie decide to captain the *Louisa* together on its final leg.

- The Higher Cause and Love triumph in the end

In fact, it's their love that helps them triumph over evil. Without love, they would fail. Rose and Charlie's initial failure to sink the *Louisa* is turned into triumph due to Charlie's proclamation of love. Charlie convinces the German Captain to marry them, giving the African Queen the needed moments to sink the ship." (Stuart Voytilla i <https://www.writersstore.com/genre-blending-the-romance-of-adventure-and-the-adventure-of-romance/>; lesedato 12.01.19)

Kjærlighetsfilm har blitt oppfattet som en "ubetydelig" sjanger fordi den dreier seg om (kvinner) lengsler og følelser (Kaufmann 2007 s. 21). I essayet "A Room for One's Own" (1929) skrev den britiske forfatteren Virginia Woolf noe lignende om menns oppfatning av hva som er viktig litteratur: "This is an important book, the critic assumes, because it deals with war. This is an insignificant book because it deals with the feelings of women in a drawing-room."

"Everyone loves a love story. But this apparently simple tale may be the most difficult form to write well [i et filmmanus], for a number of reasons. First, love is the only genre where you need not one, but two equally well-defined main

characters. [...] the love story has a plot where surprise must come out of intimacy. This is different from almost every other major genre. Most genres, like detective and action, have big, sensational reveals. ‘Ah-hah, it was Mike who shot Fred, not Jane.’ Big reveals are easy. But with love, you don’t get that luxury. You have to dig deep into the psyches of both characters and find the subtle differences and hidden agendas that even the closest couple will keep from each other. [...] Boy and girl meet, they feel a spark, the rest is negotiation. [...] Finally, you have to make the audience not only see the love but feel it, want it, even demand that it happen. If that isn’t hard enough, your characters must want it, but fear it and avoid it as well. [...] deep down they are afraid to love. Both know they will lose some freedom and some of themselves, and they will experience pain if they fall to this attraction. But they keep coming back to it because, down the road, they may get something back through this unique other person that is far more valuable. Be sure you show this fear of love for both of your lead characters.” (John Truby i <https://www.writersstore.com/writing-the-blockbuster-love-story/>; lesedato 24.09.18)

Musikalfilmene med Ginger Rogers og Fred Astaire – blant andre *Top Hat* (1935), *Follow the Fleet* (1936), *Swing Time* (1936) og *Shall We Dance* (1937) – framstilte de to som en “apotheosis of Hollywood’s romantic couple. [...] Astaire and Rogers created the symbol of the romantic couple, a gentle, cooperative, and joyous twosome” (Albert Auster sitert fra Kaufmann 2007 s. 100).

I boka *Screen Couple Chemistry* (2002) beskriver Martha P. Nochimson “four qualitatively different types of screen couple with varying levels of ‘chemistry’”. At the lowest level is what Nochimson terms the ‘functional couple’. This is the romantic pair at its most formulaic, ‘a simple cog in the wheel of the churning plot, adding little if any screen chemistry to the experience of the movie’ (8-9). At the other end of this spectrum, possessing the greatest endowment of ‘chemistry’, is what Nochimson calls the ‘synergistic couple’, a ‘sparkling star pair’ (9) exemplified by the screen couples that form the major part of the subject matter of the book: Johnny Weissmuller and Maureen O’Sullivan, Myrna Loy and William Powell, Fred Astaire and Ginger Rogers, and Katherine Hepburn and Spencer Tracy. According to Nochimson the synergistic couple: ‘distills the paradox of mass culture. Neither a mechanical reproduction nor a subversive attack on industrial culture, synergistic chemistry was at the same time an economic foundation of the Hollywood studio, and a live, unpredictable energy that made Hollywood capable of authentic expression about human existence’. (22) Between these two extremes lay the ‘iconic couples’ which possessed some of the chemistry of the synergistic pair but tended to ‘reiterate empty cliché’ (9) rather than express these human truths. Finally, the ‘thematic couple’ is the post-classical, post-studio era inheritor of the mantle of the iconic couple” (<http://www.film-philosophy.com/vol8-2004/n44chopra-gant>; lesedato 11.09.13).

Gone With the Wind (1939; regissert av Victor Fleming og George Cukor) “could be considered the most popular “woman’s picture” of all time. In this film, Scarlett

O'Hara shows herself an extremely strong and able woman whose main flaw is not realizing early enough that she loves Rhett Butler. She desired the respectability of Ashley Wilkes, but finally realizes Rhett loves her more, even if he is a scoundrel. In fact, it is his forbidden scoundrel status that makes him so attractive to women who want to escape from humdrum lives to a more "romantic" one. If it seems that women's desire to be dominated by men like Rhett only embeds them further into a patriarchal world, one must remember that such fantasies subvert the traditional role of women as servants of their husbands and children, introducing the idea that women can have passionate sexual relationships that are pleasing to themselves as well as their men; Rhett doesn't want a maid, he wants a lover whose passion matches his own. Even the infamous scene in which Rhett carries her up the stairs to the bedroom, which implies he forces Scarlett to have sex, seems to be a favorite with women who enjoy the same sort of scenes in romantic fiction. Some feminist analysis has suggested that such scenes appeal to women not because they want to be raped, but because in such a fantasy they are permitted their sexual passion. The traditional understanding of women does not permit them to be the aggressor or to overtly demonstrate sexual desire, but when they are "swept off their feet" they are allowed to be sexual without worrying about whether their own desires have been too conspicuous or inappropriate to their gender role. We should also realize that women who enjoy this fantasy of the aggressive male might not enjoy it in reality, as it serves a primarily liminal function of temporarily invoking a forbidden pleasure in order to achieve a certain catharsis and liberation from social roles; as a fantasy, it is for the woman alone, whereas in reality in such a scenario she might feel reduced to an object of male pleasure. People can also enjoy other fantasies they would never consider realizing [...] films evoke a variety of such liminal possibilities that most of us would never seek to actualize but which have an important function as fantasies." (John C. Lyden i <https://epdf.pub/film-as-religion-myths-morals-and-rituals229855f44c8d2ce59442dde16512679765408.html>; lesedato 07.09.19)

I Now Voyager (1942; regissert av Irving Rapper) "the heroine desires to escape a repressive mother who wants her to marry a man she does not love because he is from "a good family." On a cruise, the heroine meets a married man and has a brief but fulfilling affair, so that having known real love (and presumably, sex) she can refuse the loveless marriage her mother has arranged. Her mother conveniently dies so that she can be free of her controlling influence. Although she cannot marry the man who truly loves her, she is able to be a mother to his child and achieves fulfillment in this way. The heroine demonstrates a tremendous degree of independence and self-reliance [...] and she is not really punished for these traits as she is allowed to make her own decisions about her life in the end. In spite of the fact that the lovers cannot be united and that she makes the "conventional" choice of motherhood over extramarital sex, the film offers a fantasy of female power and confidence that clearly attracted many female viewers." (John C. Lyden i <https://epdf.pub/film-as-religion-myths-morals-and-rituals229855f44c8d2ce59442dde16512679765408.html>; lesedato 07.09.19)

“Tearjerkers in general demonstrate the suffering of women not as a way of inculcating the belief that they deserve to suffer, but in order to suggest ways in which women can deal with suffering and overcome it through their own inner strength. Especially in the decades in which women had relatively little freedom regarding career and marriage, these narratives offered them the chance to express their frustration and sadness at the limitations imposed on them as well as the hope that these can be borne and sometimes overcome. The most popular women’s films do not tend to focus on punishment for bad behavior, but instead present situations in which women face unavoidable suffering that is not their fault but which creates the opportunity to demonstrate inner strength and conviction. The fact that there are fewer films of this type made today may primarily be an indication of the fact that women are not nearly as constricted as they once were. It is now much more acceptable for women to have careers, to have children out of wedlock, to remain unmarried, to have sex outside of marriage. While the older films expressed the frustrations of women who were not permitted these things by society, our more liberal era does not offer the same strictures. This is not to say that women are free from oppression today, but that there are different problems focused upon. For example, there is greater awareness and more discussion of physical and sexual abuse of women today, so that women are sometimes given a catharsis for their rage against abusive men in films – although this applies mainly to thrillers and horror films, which often present a woman who is able to fight back against a violent male, thereby expressing a model of defiance.” (John C. Lyden i <https://epdf.pub/film-as-religion-myths-morals-and-rituals229855f44c8d2ce59442dde16512679765408.html>; lesedato 07.09.19)

På 1980-tallet ble det produsert relativt få kjærlighetsfilmer i Hollywood. “Så lenge kjønnskampen raste åpent våget knapt én regissør å fortelle kjærlighetshistorier utilslørt på kino. De gamle mønstrene ble ansett for å være avlegs, nye var ikke i sikte. Den lykkelige slutt, som er like nødvendig for denne sjangeren som en mann og en kvinne, lot seg ikke lenger definere. Derfor forsvant kjærlighetsfilmene for en tid fra produksjonslistene.” (Verena Lueken sitert fra Kaufmann 2007 s. 10) Woody Allen lagde kjærlighetsfilmer på 1970- og 80-tallet, men disse ble betegnet som “nervous romances”: “nervous romances betray a wistful nostalgia for the ‘whole romantic thing’ while acknowledging its impossibility” (Frank Krutnik sitert fra Kaufmann 2007 s. 10).

“Hollywood’s reaction to the women’s movement of the late Sixties and Seventies was to eliminate women from films almost entirely, and so we were given ‘buddy films’ depicting quasimarriages between two men.” (Joan Mellen sitert fra Kaufmann 2007 s. 15).

Fra ca. 1980 kom det en rekke filmadaptasjoner av Jane Austens romaner. En av de mest populære var TV-serien *Pride and Prejudice* (1995; regissert av Simon Langton). Den britiske skuespilleren Colin Firth ble “med sin morske karisma og sin berømte badetur i “Stolthet og fordom” i 1995 umiddelbart [...] gjenstand for

fantasiene (sex- og bryllups-) til millioner av kvinner.” (*Dagbladet* 10. februar 2011 s. 44) “The spectacle of Colin Firth in a shirt open at the throat, a look of frustrated passion on his face, may have been responsible for the Darcymania that swept over England after *Pride and Prejudice* appeared on the BBC.” (Sue Parrill sitert fra Kaufmann 2007 s. 310)

“There’s nothing we love more than a solid movie about love. But not all films about love have a happy ending. In fact, there are a whole lot of romantic movies out there that are sad enough to make us curl up in a ball and cry for a few hours, lamenting the fate of our favorite characters and wishing we could turn back time on their behalf. As much as we hate to see love stories end in sorrow, we simply can’t look away. It’s no wonder we’ve seen *Titanic* about a million times. From classic romance flicks like *P.S. I Love You* to sad indie numbers like *Blue Jay*, we’ve rounded up some of our favorite romantic movies that are closet tearjerkers. If you’re in the mood for a piercing emotional experience, brace yourself and flip on any of these movies. Just make sure you have a cozy blanket, a box of tissues, and an even bigger box of chocolates nearby.” (Gina Florio i <https://hellogiggles.com/reviews-coverage/movies/movies-love-actually-depressing/>; lesedato 18.06.18)

Den amerikanske forfatteren Robert James Wallers roman *The Bridges in Madison County* (1992) ble adaptert til spillefilmen med samme tittel (1995; regissert av Clint Eastwood). Filmen *The Bridges in Madison County* “opens with the information that two people once met and fell in love, but decided not to spend the rest of their lives together. The implication is: If they had acted on their desire, they would not have deserved such a love. [...] a virile stranger materializes in the kitchen of a quiet housewife and takes her into his arms. [...] The emotional peak of the movie is the renunciation [...] Francesca Johnson, the Italian woman who finds herself with a husband and children, living on a farm in the middle of a flat Iowa horizon. The two of them construct their performances not out of grand gestures, but out of countless subtle little moments of growing love; a time comes when they are solemn in the presence of the joy that has come to them. Kincaid is a photographer for National Geographic, shooting a story on the covered bridges of the county. Francesca’s husband and children have left home for several days to go to the Illinois State Fair. Photographer and housewife meet, and an awkward but friendly conversation leads to an offer of iced tea; then she shyly asks him to stay for dinner. [...] Richard and Francesca are not falling in love with each other, exactly – that takes time, when you are middle-aged – but with the idea of their love, with what Richard calls “certainty.” One of the sources of the movie’s poignancy is that the flowering of the love will be forever deferred; they will know they are right for each other, and not follow up on their knowledge. [...] “The Bridges of Madison County” is about two people who find the promise of perfect personal happiness, and understand, with sadness and acceptance, that the most important things in life are not always about making yourself happy.” (Roger Ebert

i <https://www.rogerebert.com/reviews/the-bridges-of-madison-county-1995>;
lesedato 23.08.19)

Titanic (1997; regissert av James Cameron) “is an epic romance film, which also contains certain historical and authentic aspects [...] Cameron had a fascination about the shipwrecks and for him, was “the Mount Everest of shipwrecks” [...] The soundtrack of *Titanic* contributed to the immense success of the film, selling over 10 million copies and becoming one of the best sellings of all time.” (Diyar Yilmaz i http://www.academia.edu/10075015/The_Analysis_of_Titanic; lesedato 15.09.18)

Titanic begynner med at seerne følger et team som leter etter vraket av skipet og en berømt diamant, kalt “Heart of the Ocean”, som antakelig befinner seg i en safe om bord på vraket. Lete-teamet har et bilde av en ung kvinne som var ombord på *Titanic* og som er avbildet med dette smykket rundt halsen. Denne kvinnen oppsøker teamet. Rose Dawson Calvert, kvinnen på bildet, forteller sin historie, som seerne får oppleve gjennom filmen. Skipet la fra kai i 1912 med Rose og hennes mor og Rose sin forlovede Cal ombord. Rose har blitt presset av moren til å forlove seg med Cal, som gir henne den verdifulle diamanten. Cal er usympatisk og Rose blir så fortvilet at hun ønsker å begå selvmord, men blir reddet av en fattig kunstner som er om bord, Jack. Som takk inviteres Jack opp på 1. klasse for å spise middag med rikfolkene der (han hadde egentlig ikke lov til å oppholde seg på det dekket). Snart er Rose og Jack forelsket i hverandre, og Cal rasende. Da *Titanic* treffer isfjellet og begynner å synke, redder Rose Jack opp på dekk og de leter etter en livbåt. Rose vil ikke forlate Jack og nekter derfor å ta sin plass i en av livbåtene. Skipet brister i to og begge havner i det iskalde vannet sammen med over tusen andre passasjerer. Jack hjelper sin elskede til å overleve, men drukner selv etter å ha ligget i det iskalde vannet.

“Based on a tragic historical event, the core of *Titanic* is a love story of different classes. In this point, there are many social and subconscious messages in the film. One of the focuses of the film is the concept of “class” in twentieth century. [...] Rose is represented as a young upper-class woman living with social rules and having no control on her life. She perceives *Titanic* as a slave ship and some kind of “prison”. On the other hand, Jack is represented as a homeless and poor low-class man, perceiving *Titanic* as a ship of his dreams and feeling great excitement.” (Diyar Yilmaz i http://www.academia.edu/10075015/The_Analysis_of_Titanic; lesedato 15.09.18) Jack klarer å gi Rose livslysten tilbake og de to opplever en kort, intens kjærlighetsrelasjon “til døden skiller dem ad”.

Stephen Keane skriver om *Titanic* at “in the first two hours of the film we are given a lot more insight into the workings and majesty of the object of disaster than any other plane, ship or building before. The ship itself is, indeed, well characterised in this respect. If the passengers do walk around like mannequin representatives of their class to a certain extent, this is because they are dwarfed by a ship which says

it all in the first place – the magnificent ballroom in contrast to the tight corridors below, or the high perch of the cockpit aloof from the hellish engine room.” (Keane 2006 s. 78)

I *Titanic*, “having consummated their relationship and run onto the deck to escape Cal’s men, Jack and Rose kiss and then the iceberg hits. At the very point at which Rose commits herself to running away with Jack, this small breaking of the shackles that bind her to conventional society is matched by the iceberg smashing into the side of the ship. It is a cheeky metaphorical moment compounded by the very specific indication that the lookouts are so distracted by the lovers that they fail to spot the iceberg in time. Or, boiling the suggestive and the particular down to the bare narrative essentials, Jack and Rose are the cause of the disaster.” (Keane 2006 s. 79)

The Fault in Our Stars (2014; regissert av Josh Boone; basert på en roman av John Green fra 2012) “kan oppfattes som en kalkulert tåredrypper, myntet på et ungt publikum som ikke har forutgående kjennskap til sjangertriksene [...] Hazel (Shailene Woodley) har kreft og går motvillig på støttegruppemøter med andre kreftsyke. Der møter hun Gus (Ansel Elgort), og de finner en felles lidenskap i en bok med kreftrelatert innhold skrevet av Peter Van Houten (Willem Dafoe), og bestemmer seg for å reise til Amsterdam for å spørre forfatteren hva som skjer etter at boka slutter brått, midt i en setning. Men det å kunne reise på en slik tur er ingen selvfølge når man er i ferd med å dø. [...] Filmens beste scener handler om hennes frykt for hvordan det skal gå med de som hun skal etterlate seg, nemlig foreldrene” (Birger Vestmo i <https://p3.no/filmpolitiet/2014/06/the-fault-in-our-stars/>; lesedato 14.11.18). “An inspired-by-reality story about young cancer patients who fall in love, the book has been adapted into an affecting, beautifully staged film. A theme quickly emerges: Whether someone has a terminal illness or is strong and healthy, life is finite and every day is a gift. Hazel Grace Lancaster and Augustus Waters meet at a support group for young cancer patients. Their relationship proceeds gradually and, for Hazel’s part, cautiously. Meanwhile, the impact cancer has upon them isn’t softened for Hazel and Gus or the movie’s audience.” (John Wirt i https://www.theadvocate.com/baton_rouge/entertainment_life/movies_tv/article_fd43f29c-4340-5f3d-aa69-5e5a4e4f4188.html; lesedato 11.09.18)

Amerikaneren Robert Marichs bok *More Than Just A Kiss: Movies About Love* (2010) lar en mengde skuespillere fra romantiske filmer komme til orde, blant andre Julia Roberts, Kate Winslet, Tom Cruise, Meg Ryan, Richard Gere, Hugh Grant, Audrey Hepburn, Marilyn Monroe og Humphrey Bogart. “On the silver screen a kiss isn’t just a kiss – it’s the hope that love could conquer all and fairytales can come true. Celebrate cinema’s greatest love scenes with this collection of 55 memorable movie moments spanning the classic black-and-white era to today’s blockbusters. Handsomely presented in pictures and words, *More Than Just a Kiss* explores the enduring appeal of romance-packed films and lets

readers relive the smoky ambience of *Casablanca*, the elegiac style of *Out of Africa*, the sophistication of *The English Patient*, and the pageantry of *Shakespeare in Love* while enjoying the star power of some of the greatest actors and actresses of all time.” (<https://www.goodreads.com/book/show/12320384-more-than-just-a-kiss>; lesedato 04.06.18)

Se også https://www.litteraturogmedieleksikon.no/gallery/romantisk_komedie.pdf

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

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