

# Bibliotekarstudentens nettleksikon om litteratur og medier

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## Spionroman

(\_sjanger) Romaner om spionasje og spioner. Romanene viser konspirasjoner og en skjult parallell-verden (Boltanski 2013 s. 280). Bøkene skal gi leseren en svimmelhetsfølelse, blant annet fordi det i utgangspunktet er umulig å vite hvem som er venn og hvem som er fiende (Boltanski 2013 s. 300). Et komplott er et av de vanligste sjangerkjennetegnene (Boltanski 2013 s. 283). Ingenting er sikkert, verken personers hensikter eller identiteter, og leseren (den implisitte leseren) inntar et stykke på vei en paranoid posisjon (Boltanski 2013 s. 60).

Spionromaner viser hvordan statens representanter lyver og hvor skeptiske vi bør være til den offisielle diskursen (Boltanski 2013 s. 56). Romanene mobiliserer lesernes mistenksomhet, blant annet mot ledende politikere som viser seg bare å være marionetter for sterkere, mørkere krefter bak dem (Boltanski 2013 s. 44). Virkeligheten viser seg ikke å være pålitelig. Den preges av et ugjennomtrengelig bakteppe av dunkle makter (Boltanski 2013 s. 230). Selv om det er fred i et land, foregår det en krig under overflaten. Det er en krig i fredstid, “en hemmelig krig” (Boltanski 2013 s. 237).

Det som synes å være virkeligheten, er bedragerisk, og det reelle finnes i det skjulte (Boltanski 2013 s. 250). Det samfunnet vi ser rundt oss, er bare en fasade, og noen av personene er i forkludninger som skal avsløres for leserne (Boltanski 2013 s. 43). Bak hver person kan det skjule seg en annen med helt andre egenskaper og hensikter (Boltanski 2013 s. 42).

Befolkningen deles i mange av romanene inn i tre grupper: for det første naive personer (den største gruppa), for det andre forrædere, og for det tredje de få personene som har innsett farene og er klar til kamp. Men kampen må føres i hemmelighet, for heltene kan ikke stole på noen, ikke engang på alle statens ledere (Boltanski 2013 s. 248-249). En stor, hjelpeløs befolkning blir manipulert og undertrykt av krefter som folk flest verken kan forstå eller hindre (Boltanski 2013 s. 294).

Brett F. Woods’ bok *Neutral Ground: A Political History of Espionage Fiction* (2008) er en studie av sjangeren. “Espionage fiction is one of the most popular forms of entertainment in the literate world and, since its widespread acceptance in the early twentieth century, it has sought to pursue the secret politics of Western

social order. Drawn from reality, exposing what is generally concealed, it provides a unique glimpse into the darker, more conspiratorial affairs of state through the use of fictional covert actions, double agents, treason, and international intrigues. It is a carefully crafted, clandestine venue wherein the situations are circumscribed, the moods are forever gray, and the heroes – if indeed there are heroes – generally emerge as ordinary individuals who believe that virtues such as truth and loyalty are simply matters of convenience. People who are, in fact, not that much different from those whom they oppose. [...] *Neutral Ground: A Political History of Espionage Fiction* takes the reader behind the fiction and explores the real-world political, military, and diplomatic events that have consistently and significantly threaded their way through the fabric of the genre. Against this historical timeline, it examines how numerous authors including Rudyard Kipling, Somerset Maugham, Graham Greene, and John le Carré have engaged reality in order to write the espionage novels that have become literary classics and, in selected cases, have also served to alter the course of government policy.” (<https://www.dropbox.com/s/kky8radnih5n1gg/>; lesedato 14.01.15).

Ernest Mandel argumenterer i boka *Delightful Murder: A Social History of the Crime Story* (1984) for at “recent crime fiction (particularly, spy fiction such as the work of Len Deighton) has revealed a degree of scepticism about the goodness of the state and the order it is seeking to defend, so that ‘Its integrative function has declined, and it has actually become disintegrative’ (Mandel 1984: 124, 132). [...] It is interesting that the protagonist of the modern spy story and political thriller has circled back to the figure of the noble bandit, rebelling against the forces directing society because society and crime have interpenetrated; however, unlike the noble bandit of earlier periods, the modern rebel-hero has no true goals or values because of the confused ethics of decadent western bourgeois society.” (Rawlings 1995)

“Spy thrillers are genre novels and so they have a contract with the reader to deliver a certain type of story that is within those genre boundaries. That limits the options to four archetypal spy novel plots:

The Mission  
The Mystery  
On The Run  
Playing Defence

#### Spy Novel Plot 1: The Mission

This plot is a straightforward one but it’s also one of the best. The Protagonist is simply given a ‘mission’ and attempts to carry it out. The Protagonist often works for an espionage agency or a covert military unit and their Prize is successfully achieving the mission. [...] Optionally, there is a romance sub-plot with one of the Allies [...] Examples of the Mission spy novel plot are *Argo*, *Firefox*, *The Day of the Jackal*, *The Eagle has Landed* and *The Spy Who Came in from the Cold*.

### Spy Novel Plot 2: The Mystery

In the Mystery plot the protagonist investigates a disaster attempting to discover who was responsible. The Protagonist often works for a counter-intelligence or counter-terrorism agency and their Prize is unmasking the Antagonist. [...] in a Mystery the Protagonist doesn't know who the Antagonist is. [...] Examples of the Mystery spy novel plot are *SS-GB*, *One Lonely Night* and *Ice Station Zebra*.

### Spy Novel Plot 3: On the Run

The On The Run plot is the basis of many spy thrillers. The Protagonist stumbles on something vital to the Antagonist and has to run for their life with the Antagonist in pursuit. In the On the Run plot, the Protagonist is often an a reluctant amateur caught up in events they don't understand, and their Prize is survival. [...] There are two subtypes – the Straight Run, and the Conspiracy. The main difference between a Straight Run and a Conspiracy is whether the Protagonist knows the identity of the Antagonists. The Conspiracy has a Mystery element, as well as evading the Antagonists, the Protagonist has to work out what is going on. [...] Examples of the On the Run spy novel plot are *Rogue Male* and *North By Northwest*, which are Straight Runs. *The Thirty-Nine Steps*, and *Six Days of the Condor* are Conspiracies.

### Spy Novel Plot 4: Playing Defence

In the Playing Defence spy novel plot, the Antagonist attacks someone or something important to the Protagonist and the Protagonist tries to defend it. Often the Protagonist works in counter-intelligence or counter-terrorism, and the Protagonist's Prize is elimination of the threat. [...] Playing Defence is a less common plot than the other spy novel plots. Many novels and movies start with an attack by the Antagonist, but don't have a Playing Defence plot. Instead the Antagonist attacks and then the Protagonist is given the task of recovering. The attack is the Inciting Incident in a Mission or Mystery plot. [...] The difference in a Playing Defence plot is that the Protagonist remains off-balance and reacting to the Antagonist throughout most of the story. Several of Tom Clancy's novels are Playing Defence plots. For example, in *Patriot Games* Jack Ryan foils a terrorist attack on the British royal family in the opening sequence. The terrorists then target Ryan and his family and make several further attempts to kill both them and a member of the royal family who has befriended Ryan. A Playing Defence plot often ends with the Protagonist cornered and having to fight the Antagonist to the death, for example in *Skyfall*, where Bond ends up defending his childhood home.

[...]

Mystery Hybrids [...] if the Antagonist is out in the open before halfway through the story then it's not a full-fledged Mystery. Starting with a Mystery and then morphing in to one of the other plots is very common. The discovery of the Antagonist's identity serves as a prelude, either to a Mission plot where the protagonist attempts to prevent the Antagonist carrying out their scheme, or with

the protagonist On The Run. *Fatherland*, is an example of an author resolving the Mystery in the second act of the novel, in the third act, Xavier March, the protagonist is On the Run. [...] Novels with more than one protagonist can either have a combination of plots, one for each protagonist. One could be investigating a Mystery while the other has a Mission for example. [...]

Mission Gone Wrong[:] This is a hybrid of the Mission and the On The Run plots. The protagonist starts off on a Mission but it quickly goes wrong and they spend the rest of the novel On The Run. *Bravo Two Zero* and *The Afrika Reich* are examples of this hybrid plot.” (Graeme Shimmin i <http://graemeshimmin.com/spy-novel-plots-the-four-spy-story-plot-idea/>; lesedato 16.10.17)

I de første spionromanene avhenger skjebnen til en stat av en vanlig mann, som ikke er statstjenestemann, men som blir beskyldt og forfulgt. Denne mannen må unngå både statens utenlandske fiender og sitt eget lands politi eller statsforrædere. Mot sin vilje blir hovedpersonen nødt til å redde sitt fedreland gjennom dramatiske handlinger (Boltanski 2013 s. 231).

“The secret agent novel generates suspense not through who’s and why’s, but through how’s and when’s. Knowledge is the conclusion of the detective’s work; it is the premise of the secret agent’s.” (Van Dover 1984 s. 153)

Skotten John Buchans roman *The Thirty-Nine Steps* (1915) “is important in establishing a formula for the spy thriller: car chases, elaborate disguises, and an urgent quest to avert disaster. The dramatic turns of the plot rely upon a sense of paranoia where every potential ally is also a potential enemy.” (Boxall 2006 s. 271) Buchan arbeidet i tiden rundt 1. verdenskrig i “The British War Propaganda Bureau”. “[T]he outbreak of war across the Channel became the perfect inspiration for a topical and thrilling tale of acute jeopardy involving British secrets, German spies and the sinister plotting of the Black Stone gang, a conspiracy hellbent on fomenting a vicious global conflict. [...] Buchan’s contribution to this “dime novel” scenario was to create in his protagonist, Richard Hannay, an appealing antihero, both cool and brave, but also “pretty well disgusted with life” who, caught up in a high-octane international drama, has the resource, intelligence and daring to thwart a naked foreign attempt to drag Britain into war.” (<http://www.theguardian.com/books/2014/jul/07/100-best-novels-39-thirty-nine-steps-john-buchan-robert-mccrum>; lesedato 10.02.15)

En av de mest kjente spionromanforfatterne i verden er briten John le Carré (pseudonym for David John Moore Cornwell). Han var medlem av Foreign Service da han ga ut sin første bok. Hans bøker er kritiske til myndighetene, og viser at agentene er med å skape barrieren mellom “oss” (de vestlige, de gode) og “dem” (de østlige, de onde). Le Carrés historier er delvis basert på avsløringer av sovjetiske agenter i Storbritannia på 1950-tallet, og de store skandalene rundt dette. Historiene viser at makt forderver og at det amatørmessige forekommer i både

spionasje og kontraspionasje (Symons 1972 s. 233). Le Carré belyser i sin spionroman *A Most Wanted Man* (2008) bl.a. islamofobi innen politiet og ellers i samfunnet.

Spionhelten jager noen, men blir også selv jaget (Boltanski 2013 s. 231). Helten kan være en vanlig mann (sjelden en kvinne) som viser seg å ha uvanlige egenskaper. Denne helten mobiliserer de beste kreftene i seg i kampen for en stor sak. Helten kan bli trukket inn i intrigen ved en tilfeldighet. Hovedpersonen i den engelske forfatteren Graham Greenes *The Ministry of Fear* (1943) er en ensom mann som under et veldedighetsarrangement tilfeldigvis får servert en kake der det er skjult en mikrofilm.

Den enorme populariteten som den britiske forfatteren Ian Flemings fiktive spion James Bond fikk i Storbritannia har blitt tolket som et resultat av den ydmykelsen som oppløsningen av det britiske imperiet innebar og Storbritannias minkende betydning i verden (Simon Winder gjengitt fra Boltanski 2013 s. 240). I Flemings verden er det fortsatt en brite som avgjør stormakters skjebne.

“Ian Fleming was born on May 28, 1908 in London, England. [...] During the war, Fleming learned the ins and outs of espionage. He received a commission in the Royal Navy and worked for British Naval Intelligence. Eventually serving as the assistant to Admiral John Godfrey, the director of Naval Intelligence, Fleming was privy to much of Britain’s efforts to win the war. He traveled overseas several times, including visits to the United States to coordinate intelligence operations. He also went to Jamaica for a conference, and the island left a lasting impression on Fleming. It has been said that much of Fleming’s work in intelligence shaped and informed his James Bond novels. The character of “M,” Bond’s boss, is believed to have been modeled after Admiral Godfrey. The full impact of Fleming’s real-life spy work on his most famous fictional figure will never likely be to known, however. He had been sworn to secrecy by the British government. [...] He worked in financial services before writing the 1953 novel *Casino Royale*, which featured spy character James Bond. [...] The book had been written the previous year while he was on vacation at his home, which he named Goldeneye after a military mission, in Jamaica. [...] While this first Bond novel came and went with little notice, Fleming’s stories of a super spy with a license to kill soon caught on. *Live and Let Die* came out in England in 1954 quickly followed by *Moonraker* and *Diamonds Are Forever*. Readers began eagerly scoop up these tales of fast cars, beautiful women and deadly intrigue. American president John F. Kennedy and England’s Prince Philip were reportedly among Fleming’s many fans. During his writing career, Fleming produced twelve Bond novels and several short stories featuring his super spy. He saw his famed character brought to life on the big screen in 1962’s *Dr. No* with Sean Connery as James Bond. With the help of producer Cubby Broccoli, Fleming’s creation became the central figure in one of the longest run film franchises in movie history.” (<http://www.biography.com/people/ian-fleming-9296920>; lesedato 27.01.15)

“Like other supersellers, Fleming relied upon a set of stereotypes – characters, settings, actions – to guarantee the consistency of his product. The reader could expect of a Bond novel at least one pliant female (and could even predict how she would trim her fingernails) and at least one master villain (usually distinguished by physical deformity); he could expect exotic locations, reported with guide-book reliability; he could expect gambling, torture, and explosions. Most of all, he could expect excess in the depiction of these elements: the characters must be very pliant or very villainous; the settings very exotic (or very esoteric); the torture very painful; the explosions very big.” (Van Dover 1984 s. 160) Hovedfienden er nesten som en djevil: “Iconographic subtleties are not, however, necessary to make the point that Bond’s larger-than-life adversaries are avatars of The Adversary.” (Van Dover 1984 s. 171)

Flemings Bond-roman *Live and Let Die* (1954) “contains in ideal form nearly all of the Bond-conventions: the villain is sublime; the girl is uncomplicated; the locations are exotic; the pursuits are melodramatic.” (Van Dover 1984 s. 173)

“Bond is not a natural hero; he must practice to be superhuman [...] to reassure himself that he contains within himself the potential to acquire the knowledge and the strength to make things right.” (Van Dover 1984 s. 179)

“Russeren Julian Semjonov, som debuterte med politiromanen *Petrovka 38* [1963] og siden skrev en serie spionromaner, antagelig ment som svar på James Bond, ble også oversatt til en rekke språk.” (Nils Nordberg i magasinet *Thriller* nr. 3 i 2006 s. 10)

Andre eksempler på spionromaner:

James Fenimore Cooper: *The Spy* (1821)

Robert Erskine Childers: *The Riddle of the Sands* (1903)

Eileen Chang: *Lust, Caution* (1979)

Bjørn Kjos: *Murmanskaffæren* (2006)

Fredrik Skagens *Nemesis* (1993) er en spionroman om “problemet omkring atomfysikere i det tidligere Sovjet som blir lovlig og ulovlig eksportert til andre land. I mars 1992 blir det ifølge meg arrangert et møte på NTH hvor man tar opp hva man skal gjøre med verdens atomavfall. Her er det muligheter for bestikkelser og korrupsjon.” (Skagen i *VG* 18. juli 1993 s. 50) Hovedpersonen sendes av Storbritannias sikkerhetstjeneste MI5 til Norge for å hindre noen russiske atomforskere i å arbeide for fiendtlige makter.

Ernst Sneves *Nimrodene: Spionenes vaktbikkjer* (2010) har handling fra Finnmark. “Handlingen foregår i vårt kjente lokalmiljø Kirkenes og Pasvik, og grenseområdet i Russland. Grenseområdene hvor Finland, Russland og Norge kun ligger et steinkast fra hverandre, har i hele etterkrigstiden vært et strategisk og betent militært landskap. I dette området, med et ormebol av spionasje og kontraspionasje, utspiller fortellingen om “Nimrodene” seg. Angiveri, mord og sex er elementer som hører hjemme i nabolandenes kamp for å fravriste hverandre militære hemmeligheter. Personer og handling i romanen er fri fantasi, men beskriver et hendelsesforløp som meget sannsynlig kunne ha funnet sted i dette norske grenseområdet.” (<http://www.svk.no/bokpresentasjon-ny-spionroman-fra-vaart-lokalmiljoe-.4893333-73399.html>; lesedato 30.03.11)

“ “Tiden for den tradisjonelle spionroman basert på konflikten mellom øst og vest er nå til ende. Kokainbaroner, regionale despoter og internasjonal terrorisme vil danne kjernestoffet for spenningsforfattere fremover.” Det er en av tungvektene innen spenningslitteratur, briten Frederick Forsyth, som uttalte dette i et intervju høsten 1991. Hans svenske kollega Jan Guillou lar seg forlyde med noe i samme retning: “John le Carrés og Len Deightons verden er død, men det finnes et mylder av historier å skrive.” “Spionromanen etter murens fall”. Det var tema for en debatt under Skandinaviska Kriminalsällskapetets kongress i Nykøbing forleden, der også norske Arild Rypdal og danske Leif Davidsen satt i panelet. Alle tre skriver spionromaner, selv om Davidsen selv foretrekker begrepet “politisk thriller”. Oppløsningen av østblokken har fått rentable følger for spenningsforfattere, for de har fått mer å skrive om. Guillou hadde opprinnelig planlagt å skrive fem bøker om Carl Hamilton, nå blir det ti i stedet. Begivenhetene i Moskva gjorde at bok nummer tre måtte utsettes; den utkom først som nummer syv. Sovjetsystemets sammenbrudd har faktisk skapt en ren vekstnæring for en rekke av Europas portrettører av kriminalitet: romaner om den russiske mafia, som begjærlig og maurflittig smugler og selger kjernestridskuler på avveier. [...] Rypdal karakteriserer Muren som en lettfattelig skillelinje, politisk og kulturelt, og det var “helvete på den andre siden”. Å forflytte denne konflikt i dag til grensen mellom Nord- og Sør-Korea er uinteressant, uten muligheter for identifikasjon, sier han, og vedgår at han, som spioner flest, henter sitt stoff fra aviser, ved å skrive om det som står mellom linjene.” (*Aftenposten* 1. juni 1994 s. 24)

“The fall of the Berlin Wall forever changed the face of spy fiction and left many novelists struggling to come to terms with a new world where there were no missions behind the Iron Curtain and no exchanges at Checkpoint Charlie [i det delte Berlin]. Some pundits were even quick to pronounce the death of the espionage novel, saying that without the Russian “Evil Empire” there was no longer a credible nemesis for American and British fictional spies. For a while publishers also seemed to lose interest in the espionage novel and a number of good spy writers found themselves out in the cold without a publisher. Some iconic authors of spy fiction, such as Len Deighton, gave it away and even John Le Carre floundered and struggled to come to terms with the end of the Cold War. As a

result, a number of authors decided that the contemporary world was too hard to deal with, and instead looked backwards and wrote historical spy novels about a more certain time. Espionage novels set around the World War II period suddenly became popular and authors, such as John Lawton and Philip Kerr, established several good series based in the 1940s and '50s. The most successful writer of historical spy novels to emerge, however, was the literate and compelling Alan Furst. During the course of some 13 beautifully written thrillers Furst has provided a virtual Grand Tour of European espionage in the 1930s and '40s. His books conjure up the romanticism of *Casablanca*, along with a sense of brooding as the reader knows the dark historical events that are often ahead of his characters. His latest, *Midnight in Europe* [2014], focuses on the Spanish Civil War and follows Christian Ferrar, a Spanish émigré lawyer living in Paris who becomes caught up in the cause of the Spanish Republicans and the machinations of Europe's intelligence agencies." (<http://www.smh.com.au/entertainment/books/the-changing-face-of-spy-fiction-20140626-zsiz6.html>; lesedato 22.01.15)

“Jeremy Duns created a highly regarded trilogy set in the 1960s where the central character is a Russian mole who has infiltrated the British Secret Service, and popular American writer Olen Steinhauer also fashioned a powerful series featuring an agent of a fictional Eastern European country during the Cold War years. [...] Fortunately, a new generation of spy novelists has emerged who are more interested in moulding the genre into fresh forms that embrace the challenges of terrorism and modern geopolitics in an entertaining and thought-provoking manner. In recent years British authors, such as Jon Stock and Simon Conway, have intelligently dealt with plot lines around long-term sleeper agents embedded in Al Qaeda and the consequences for the West of the forces unleashed by the invasions of Iraq and Afghanistan. [...] Authenticity has always been an important part of espionage fiction and it is something that Stella Rimmington provides plenty of in her novels about MI5 agent Liz Carlyle. Rimmington had a long career in the British Security Service and in 1992 was the first woman to be appointed the Director General of MI5. Consequently her novels abound with persuasive detail and realistic plots. Her latest, *Close Call* [2014], deals with the growing problem of the international arms trade and the arming of those involved in the Arab Revolt." (<http://www.smh.com.au/entertainment/books/the-changing-face-of-spy-fiction-20140626-zsiz6.html>; lesedato 23.01.15)

“Charles Cumming has tended to bridge the gap between the old British spy writers and the newer generation. He has written several impressive Cold War inspired thrillers as well as more contemporary tales. His latest, *A Colder War* [2014], opens in the Middle East with the death of MI6's Head of Station in Turkey. Disgraced British spy Thomas Kell is sent by the Chief of the Secret Service to investigate and finds himself caught up in a complex web of deception. [...] Adam Brookes' *Night Heron* [2014] starts with a prisoner escaping from a desolate labour camp in the north-west of China. The man, known as Peanut, used to be a spy for the British and now wants his payment. He travels to Beijing where he



starts a dangerous game of cat and mouse with the Chinese and British Secret Services. Combining the intrigue and complexity of the classic spy novel with contemporary themes and skilfully realised Chinese locations this is certainly an espionage novel for the 21st Century.” (<http://www.smh.com.au/entertainment/books/the-changing-face-of-spy-fiction-20140626-zsiz6.html>; lesedato 23.02.15)

“Many years ago, the F.B.I. coined an acronym, MICE, to describe the motivations of the spy. This stands for Money, Ideology, Compromise and Ego. All spies, it is argued, are drawn into espionage by some combination of these factors. Gary Shang, a long-term Chinese Communist mole within the C.I.A. and the protagonist of Ha Jin’s latest novel [*A Map of Betrayal*, 2014], fits uneasily into this template: Greed, it seems, plays only a minor part in his motivation, though it is money that eventually leads to his exposure; his adherence to his native country’s ideology is habitual more than passionate; he is pressured to continue spying by a veiled threat to his family in China, but he is never openly coerced; his ego is tempered by self-doubt. Gary’s nebulous motivations make him more believable than most fictional spies. [...] We see America through the eyes of a Chinese émigré, torn between an old loyalty and growing affection for the adopted land he is betraying. Simultaneously, we see China through the eyes of his daughter, discovering whatever she can about the family her father left behind. There are strong autobiographical echoes here. Ha Jin (the pen name of Xuefei Jin) was born in 1956 to parents who were both military doctors. He volunteered for the People’s Liberation Army at the age of 14 and served for five years before being admitted to Heilongjiang University, in Harbin, to study English, the language in which he has now written seven novels. [...] And he [Gary] spies, not dramatically but efficiently, to the point where Mao himself declares that Shang’s work is equivalent in value to four armored divisions. Every few years, Gary meets his spymaster in Hong Kong and is told that he must not come back yet, that his family is being looked after, that he is rising through the ranks and deeply valued.” (<http://www.nytimes.com/2014/11/09/books/review/a-map-of-betrayal-by-ha-jin.html>; lesedato 03.02.15)

Gary i *A Map of Betrayal* “is announced as “the biggest Chinese spy ever caught in North America.” Yet, like most real spies, his motivations are small: a little money, a brushing of patriotism, a hint of coercion, a whiff of egotism. Kim Philby, the notorious British spy who hid in plain sight as a K.G.B. agent for more than 30 years, once explained: “To betray, you must first belong. I never belonged.” Gary’s tragedy is that of most moles. He never belongs: not to America or China; not to his wives, mistress or children; not to the Chinese intelligence service or the C.I.A.; and not, in the end, to himself.” (<http://www.nytimes.com/2014/11/09/books/review/a-map-of-betrayal-by-ha-jin.html>; lesedato 03.02.15)

“Det finnes store mengder rabiat og håpløs War on Terror-hyllende spionserier på det amerikanske krimmarkedet (megaselgeren Brad Thor er en av de drøyeste, styr unna med mindre du synes Guantánamo-opphold er sommerleir for late arabere)

[...] Vince Flynns serie om den hemmelige CIA-agenten Mitch Rapp [...] Rapp får mental eksem av skinnhellige politikere og evneveike Washington-byråkrater (både republikanere og demokrater får smake den verbale piskan), og reiser hvor det måtte være for å drepe terrorister eller redde amerikanske borgere. Ikke rart avdøde Vince Flynn var en av George W. Bushs favorittforfattere.” (*Klassekampens* bokmagasin 7. mars 2015 s. 15)

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