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Eventyrroman

(_sjanger) En roman fylt med dramatiske, spennende hendelser, ofte på eksotiske, utforskete steder i verden. “Eventyr” innebærer i denne sammenheng et handlingsforløp som er overraskende og spenningsfylt, med dristige heltebragder.

Disse romanene har “handlingsriktom, vekslende skueplasser i geografisk, historisk eller sosial avstand, fare, kamp og seier, i sentrum den framstående helten med sine hjelpere og motstandere” (Lange m.fl. 1998 s. 1). Bøkene har ofte et formelpreg som går igjen fra bok til bok i en serie, men med spenningsskapende variasjoner.

“A fiction genre in which the hero undertakes a difficult venture of uncertain issue, usually in an exotic setting, often culminating in a hazardous chase or decisive struggle. Adventure appeals to a predominantly male audience. Subgenres include the spy/espionage novel, tale of political intrigue and/or terrorism, technothriller, survival story, and male romance (example: *Kim* by Rudyard Kipling). Adventure stories are often published in series featuring a series hero (example: the Horatio Hornblower novels of C.S. Forester). If the hero is a swaggering ruffian, the tale is known as a swashbuckler.” (Joan M. Reitz i http://lu.com/odlis/odlis_c.cfm; lesedato 30.08.05)

Bøkene har vanligvis et overlevelsesmotiv (hvem vil klare å overleve?) og et skattejaktmotiv (hvem vil finne den verdifulle gjenstanden de leter etter, eller en forsvunnet person?). Bøkene har ofte en tydelig helt/heltinne som overlever alle farer (flystyrt, villdyr i jungelen, landeveisrøvere osv.). Helten eller heltinnen med sine hjelpere støter på farlige dyr og mennesker, hindres av stup og fossestryk i villmarken og lignende. Hovedpersonen kan f.eks. være en oppdagelsesreisende som skal utforske ukjent land (dvs. områder som ikke er kartlagt av europeere). De ytre hendelsene er langt viktigere enn psykologien i personene.

En eventyrroman har et kraftig “driv” i handlingen. Det trenger ikke å være noe overnaturlig som skjer, handlingen kan være forholdsvis realistisk (i motsetning til i en fantasyroman). Men handlingen er vanligvis både sensasjonell og “eksotisk” (Lange m.fl. 1998 s. 2). Helten er ofte en edel outsider som gjennom å framstå som et stort, patosfylt ideal, viser det øvrige samfunnets moralske ufullkommenhet (Plaul 1981 s. 475).

Helten havner vanligvis på et fremmed sted der det er livsfarlig, men der viktige oppdrag må utføres. Oppdragene fungerer som prøver/prøvelser for hvilke indre og ytre krefter helten besitter. Hovedpersonen representerer det gode og må kjempe mot onde, destruktive personer. Han eller hun seirer etter store oppofrelser (<http://karl-may-wiki.de/index.php/Abenteuerroman>; lesedato 16.08.19). I noen romaner, blant andre hos den franske forfatteren Jules Verne, er det en markant fascinasjon for moderne teknologi og oppfinnelser.

“The primary thing to remember when developing an adventure story is that the events are extraordinary – completely different from the protagonist’s ordinary life. [...] here are a few other elements that make up an adventure story:

- A protagonist who is traveling with a helping team – a ship crew, fellow explorers, knights, soldiers, etc.
- Events that are a result of chance, fate, and destiny
- A protagonist who is inexperienced but grows through the adventure
- Daunting and threatening villains and/or creatures
- Settings that are far away from the protagonist’s home and therefore new and curious
- Dangerous obstacles that delay the protagonist and his team
- Obstacles that force the team into changing their course of action or route
- A legendary treasure or other special element that calls to be discovered
- A great need that requires the protagonist to undertake the adventure in order to save someone or his entire world from disaster

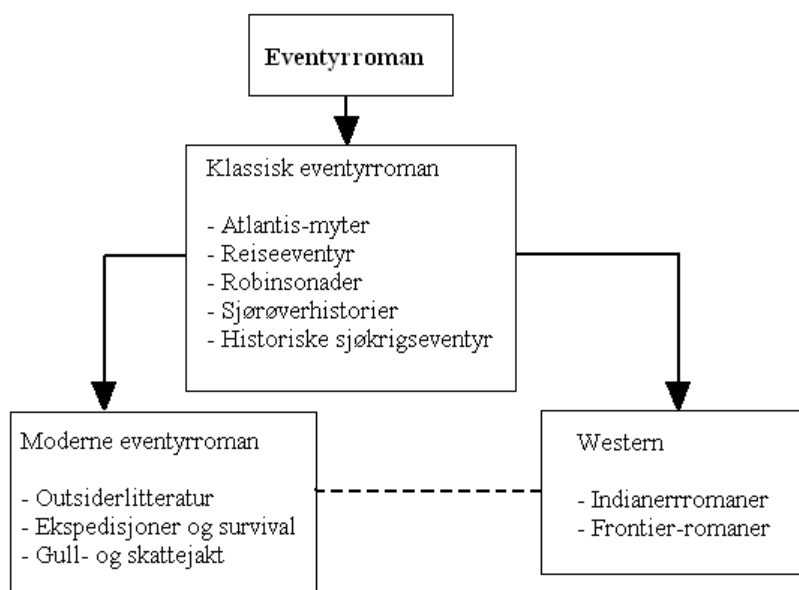
Overall, adventure fiction should have the audience wide eyed and on the edge of their seats with awe and anticipation; the audience must get excited and worried about what is happening to the adventurers. [...] a world of mystery, exhilaration, and discovery. It has always been used to fire up children’s imaginations and to teach people lessons about life. Adventures bring out the best in people – qualities such as intelligence, compassion, and bravery. So these stories are good ways to teach people the value of these qualities. It is also valuable simply to activate the imagination; as Albert Einstein said, “imagination is more important than knowledge.” ” (<https://literaryterms.net/when-and-how-to-write-adventure/>; lesedato 03.06.19)

Hendelser dominerer framfor handlinger. Personene kan oppleves som kasteballer for skjebnen. Mye uventet skjer, ofte i raskt tempo. Det har blitt hevdet at heltens prosjekt er underordnet de karakteregenskapene som gjør at han/hun klarer å takle alle utfordringene (Demougin 1985 s. 1398). Hendelsene fungerer som hindringer, f.eks. skipbrudd, fangenskap, på vidvanke i jungelen, syke kamerater å bære på, godt gjemte skatter, ville dyr som angriper, sjørøvere osv. Hendelsene får kun en slags orden gjennom tilfeldigheter. Å være ett minutt for sen (eller for tidlig) kan få fatale konsekvenser (Tadié 1987 s. 250). Plottet har en additiv struktur: den ene

spennende hendelsen etter den andre følger som perler på en tråd. Hendelsene foregår ofte over store geografiske områder, av og til på flere kontinenter i samme roman. Kontrasten mellom det kjente (f.eks. den hvite mann hjemme i England) og det ukjente (f.eks. kannibaler) markeres tydelig.

Sjangeren kalles også (eller overlapper delvis med) “røverroman” fordi hovedpersonen kan tre over lovens grenser når det er nødvendig for å redde sitt eget eller andres liv, eller for å beskytte de svake, fattige og undertrykte. Protagonisten kan være en edel, godhjertet kriminell med stor rettferdighetssans, slik som Robin Hood. Tyskeren Christian August Vulpius’ roman *Rinaldo Rinaldini: Røverlederen* (1797) ble en stor suksess, og ble ofte etterlignet. Det som fra myndighetenes side oppfattes som en røver, kan fra et annet perspektiv være en helt. En røverroman handler vanligvis om en røverhelt som er en slags moralsk opprører mot myndighetenes makt, men kan også være en generell betegnelse for en “underholdningsroman som forfatteren fyller med (utrolige) innslag fra spennings-sjangeren” (<https://www.naob.no/ordbok/røverroman>; lesedato 24.06.19). En røverroman skal først og fremst være spennende og underholdende; sannhet eller sannsynlighet er ikke viktig for at historien skal være god.

Sjangeren eventyrroman kan oppfattes svært vidt, som i denne modellen hos Seefeldt og Metz 1999 s. 99:



(oversatt fra tysk av HR)

“Adventures are important to humanity in a couple of ways. They are a form of “the hero’s journey” which, according to theorist Joseph Campbell is a universal story about the psychological growth of human beings. Which is probably why adventures are usually stories of self-discovery for the protagonist. Mythological stories are also usually adventures and as we have all heard, mythology is the way ancient cultures explained their world and their beliefs. Finally, it is a form of

escapist literature – works that allow the reader to escape everyday life to enjoy strange faraway lands and wild stories of mystery and discovery; in other words, adventure is food for the imagination, one of our most important forms of intelligence. [...] adventure allows the audience to escape into exciting stories about faraway places, long hidden secrets, and voyages of discovery. It is an age-old genre that has been popular among all ages since the beginning of literature [...] Adventure fiction is a genre of literature that features stories of adventure, such as world travel, difficult quests, voyages of discovery, and other journeys. They might involve things like pirates and buried treasure, the search for a secret place or object, or a quest or expedition whose success is crucial for personal or societal reasons.” (<https://literaryterms.net/adventure/>; lesedato 03.06.19)

“The Robinson Crusoe story is first and foremost an adventure story. According to John G. Cawelti, “[t]he central fantasy of the adventure story is that of the hero – individual or group – overcoming obstacles and dangers and accomplishing some important and moral mission” (39). Similarly, for Martin Green; “[i]n general, adventure seems to mean a series of events, partly but not wholly accidental, in settings remote from the domestic and probably from the civilized (at least in the psychological sense of remote), which constitute a challenge to the central character” (*Dreams of Adventure* 23). With reference to these two statements, it seems that the most essential element in a narrative that turns it into an adventure story is the overcoming of a challenge or obstacle by a central character. However, it would be incorrect to define adventure story on the basis of this element only, as the motif of the central character overcoming a challenge can very easily be observed in most other genres and subgenres of literature. In other words, even though seemingly unproblematic definitions of the adventure tale are available, when looked at in detail, there are various different components within the forms of adventure. Thus, it is not easy to give one particular definition of the adventure story.” (Öz 2015) Martin Green har skrevet *Dreams of Adventure, Deeds of Empire* (1979) og *Seven Types of Adventure Tale: An Etiology of a Major Genre* (1991). (Etiologi er årsakslære, f.eks. om grunnenen til en bestemt utvikling.)

“Martin Green categorised seven different types of adventure tales based on the same variations of the cultural and political contexts (*Seven Types*, 47-187). The first and most important of these seven types of adventure tales was named as the ‘Robinson Crusoe Story’ which was developed onto Defoe’s novel, and belongs to the group of ‘island stories.’ It is mainly about eighteenth-century England, economic individualism and scientific and technological development. Second type of the adventure story is ‘The Three Musketeers Story’ which is mainly a branch of historical novels and deals with issues such as state nationalism of nineteenth-century France and historical glamour. Third type of adventure tale is named as ‘The Frontiersman Story’ by Green and can be seen as another part of ‘Western’ stories. ‘The Frontiersman Story’s’ mood is generally melancholic and highlights the issue of America’s national identity. Fourth type of adventure story is called ‘The Avenger Story’ and leans back to the gothic novels of the eighteenth century.

It deals with nation-states and tells the story of the oppressed while denouncing evil characters. Fifth type of the adventure tale, namely “The Wanderer Story” is the least place/geography-oriented type and is seen both as a part of picaresque novel and travel writing. Sixth type of adventure story, in Green’s definition ‘The Sagaman Story,’ belongs to a group called ‘Viking Romance’ [...] the main feature of the type is that most of the time there is reconciliation between the sides, and it is considered to have a link with nineteenth-century Germany, and the times of Second and Third Reich. Seventh and the last type of adventure story is ‘The Hunted Man Story’ which is relatively modern when it is compared with the first six types, not only in terms of setting and characterization but language as well. It belongs to the group of ‘thriller’ and rather than being significantly connected to one country, its effects and roots can be seen equally in various parts of the world.” (Öz 2015)

Eksempler på eventyrromaner (av forfattere som i de fleste tilfeller har en stor litterær produksjon):

Thomas Mayne Reid: *Boy Hunters* (1853)

Louis Henri Boussenard: *Tre franskmenns farefulle eventyr i diamantenes land* (1884)

Jules Verne: *Mathias Sandorf* (1885)

Anthony Hope: *The Prisoner of Zenda* (1894)

Emilio Salgari: *De to tigrene* (1904) – inngår i en serie om helten Sandokan

(Baronesse) Emma Orczy: *The Scarlet Pimpernel* (1905)

Paul Walter (pseudonym for Guido von Fels): *Røverlederen og skallespalteren Gustav Nessel og hans svarte bande* (1905-06)

Edgar Rice Burroughs: *Tarzan of the Apes* (1912)

Rafael Sabatini: *Captain Blood* (1922)

B. Traven: *The Treasure of the Sierra Madre* (1927)

Johannes Mario Simmel: *Det må ikke alltid være kaviar: Den mot sin vilje hemmelige agenten Thomas Lievens dumdristige eventyr og mest utsøkte matoppskrifter* (1960)

Alex Garland: *The Beach* (1996)

“[I]n the most general sense, the origin of the adventure story can be “traced back to the myths and epics of earliest times and has been cultivated in some form or other by almost every human society” (Cawelti 40). Moreover, both Northrop Fry and Paul Zweig attribute the feature of being the oldest and most common literary form in which one can find human experiences and values, to adventure tales (qtd. in Burne 26) [...] With reference to multiple views on the subject, the origin of the adventure story seems to vary from Homer’s *Odysseus* to the Arthurian Legend, but no history of the genre overlooks Daniel Defoe’s *Robinson Crusoe* and its numerous adaptations that belong to different periods when it comes to tracing the continuity of the adventure story. The main idea behind adventure tales is that they always serve the masculinist way of looking at culture, politics, and literature. In other words, there seems to be an inherent relationship between adventure, patriarchy and patriarchal power. In support of this view, Green draws a parallel between these terms by stating that the core of “[a]dventure belongs to men (and vice versa) for the profoundest of reasons. Adventure is the name for experience beyond the law, or on the very frontier of civilization. At least, adventure is the high-spirited way of naming that experience and suggests the feeling of power that can go with it.” (*Seven Types* 3) [...] as an effect of its masculine character, the basic elements of adventure story can be listed as follows: Dangerous things happen unexpectedly, characters are forced to take action and make decisions and their characteristic features are courage, cunning, and ruthlessness. Endurance and leadership go along with basic survival skills and the heroes are ready to kill and be killed at the same time (Green, *Seven Types* 1-2). To all of these features, one may add the quality of fluidity, which is a consequence of the interconnectedness of the hero and the action in adventure stories. As Green has pointed out, actions and the character of the protagonist are mingled with one another, so much so that “[t]he protagonist’s character may be said to ‘generate’ or at least characterize his adventures” (*Seven Types* 21). In other words, due to its fluid character, the nature of the adventure is conditioned according to the adventurer and his social and historical context. [...] it is possible to say that the definition of adventure and the adventurer can vary according to their times and the dominant political ideology” (Öz 2015).

Martin Green hevder “that “adventure was and is the rite de passage from white boyhood into the white manhood” (*Seven Types* 41). As it is seen, the idea of the Empire found itself in many different forms and expression not only in literature but also in politics, education, science and technology “that were also the food of further pride and the tools of further conquest” (Green, *Dreams of Adventure* 5). As Lemke puts it, “the social control of children’s behaviour, beliefs and values is the single most significant means of inhibiting fundamental social change,” and, in another statement, schooling, and education with its various techniques and tools have been used in “culturally European societies” for purposes of “cultural domination and social control” (141-143). To express this idea differently, by shaping the minds of the children that would be the next generation of imperialists and colonialists, different forms of adventure tales in a way shaped the history and

the social character of man according to the interests of the Empire and shed light to further conquest for further generations. So, one particular function of the adventure tale in this period was to construct reality, construct it mainly for the young reader and do this through the formal and non-formal education he/she was receiving. Not completely separate from this reality construction function, the adventure tale also had a political function. One of the triggering forces behind the adventure tale has been the political force itself. As Martin Green observes: “adventure tale and that political force have worked reciprocally together” (*Seven Types* 6). With reference to the perception of the political force in the present discussion, national consciousness is the main force that needs to be dwelled upon. The relationship between the adventure tale and the nation has been explained by Martin Green who maintained that “[t]he great adventure tales are those acts of imagination and narration that constitute the imagined communities called nations. There has been a link between the nation as a political form and the novel as a literary form ...” (*Seven Types* 7). In this kind of environment “the arts, science, and ideas, become charged with the same energies as the politics, and can be called in some sense imperial” (Green, *Dreams of Adventure* 4). Similarly, Kutzer has argued that “[s]tories of individuals and of individual experience nonetheless are part of a large body of stories, which together can form a kind of national allegory, an imaginative picture of the dreams, desires, and fears of a particular culture” (xiii).” (Öz 2015)

Den britiske forfatteren Arthur Conan Doyle, verdensberømt for sin detektiv Sherlock Holmes, likte å lese spenningshistorier da han var barn, f.eks. amerikaneren Thomas Mayne Reids indianerfortelling *The Scalp Hunters* (1851 og 1860). Om dette har han fortalt: “I do not think that life has any joy to offer so complete, so soul-filling as that which comes upon the imaginative lad, whose spare time is limited, but who is able to snuggle down into a corner with his book, knowing that the next hour is all his own. And how vivid and fresh it all is! Your very heart and soul are out on the prairies and the oceans with your hero. It is you who act and suffer and enjoy. You carry the long small-bore Kentucky rifle with which such egregious things are done, and you lie out upon the top-sail yard, and get jerked by the flap of the sail into the Pacific, where you cling on to the leg of an albatross, and so keep afloat until the comic boatswain turns up with his crew of volunteers to handspike you into safety. What a magic it is, this stirring of the boyish heart and mind! Long ere I came to my teens I had traversed every sea, and knew the Rockies like my own back garden. How often had I sprung upon the back of the charging buffalo and so escaped him. It was an everyday emergency to have to set the prairie on fire in front of me in order to escape from the fire behind, or to run a mile down a brook to throw the bloodhounds off my trail. I had creased horses, I had shot down rapids, I had strapped on my moccasins hind-foremost to conceal my tracks, I had lain under water with a reed in my mouth, and I had feigned madness to escape the torture. As to the Indian braves whom I slew in single combats, I could have stocked a large graveyard, and, fortunately enough, though I was a good deal chipped by these affairs, no real harm ever came of it, and

I was always nursed back into health by a very fascinating young squaw. It was all more real than the reality. Since those days I have in very truth both shot bears and harpooned whales, but the performance was flat compared to the first time that I did it with Mr. Ballantyne or Captain Mayne Reid at my elbow.” (Conan Doyle sitert fra Pearson 1946 s. 11-12)

Mayne Reid skrev en lang rekke eventyrromaner, bl.a. *The War-trail; or, The Hunt of the Wild Horse – a Romance of the Prairie* (1857), *The Young Yagers, or, A Narrative of Hunting Adventures in Southern Africa* (1857), *The Plant Hunters; or, Adventures Among the Himalaya Mountains* (1858), *Wild Life; or, Adventures on the Frontier* (1859), *Bruin: The Great Bear Hunt* (1860), *The Wild Huntress; or, The Big Squatter’s Vengeance* (1861) og *The Ocean Waifs: A Story of Adventure on Land and Sea* (1865).

Mange av franskmannen Jules Vernes bøker har blitt kalt eventyrromaner, f.eks. *Fem uker i ballong* (1863), *Reisen til jordens indre* (1864), *Reisen til månen* (1865), *En verdensomseiling under havet* (1869), *Jorden rundt på 80 dager* (1872), *Den hemmelighetsfulle øya* (1875), *Tsarens kurér* (1876), *En reise gjennom solsystemet* (1877) og *Kapteinen på 15 år* (1878). Andre eksempler på eventyrromaner er William Henry Giles Kingstons *Peter the Whaler* (1851) og Karl Mays *Winnetou* (1898).

Den italienske forfatteren Emilio Salgari skrev i siste halvdel av 1800-tallet og begynnelsen av 1900-tallet en lang rekke eventyrromaner for barn, f.eks. *På sykkel til Sydpolen* (1895). Salgari produserte i løpet av 28 år over 90 romaner og fortellinger. I elleve av dem er Sandokan helten, en indisk fyrstesønn som vil hevne seg på de engelskmennene som har drept hans familie. Sandokan har en portugisisk venn og hjelper, den kjederøykende Yanez. Tre Salgari-romaner utgjør Bermuda-serien, 16 foregår i Afrika, 7 i Arktis eller Antarktis, 3 i det ville vesten i USA, og 18 i andre verdensdeler. I motsetning til Jules Verne er ikke Salgari opptatt av tekniske oppfinnelser, men desto mer fascinert av hemmelighetsfulle, ukjente og farlige landområder. Selv om Salgari skrev om de utroligste eventyr i mange land, forlot han aldri selv Italia. Han oppkalt sine tre sønner etter romanpersoner fra sine egne bøker (<http://www.salgari.ablit.de/salgarib.htm>; lesedato 22.08.19). Mange av romanene har blitt filmatisert.

Tyskeren Friedrich Gerstäcker reiste til USA i 1837 og levde et spennende liv der som jeger. En av hans mest kjente romaner er *Elvepiratene på Mississippi* (1848). På grunn av relativt ekte miljøskildringer i hans romaner, har han blitt oppfattet som en “etnografisk” forfatter.

Den franske forfatteren Paul Deleutre skrev under psevdonymet Paul d’Ivoi blant annet *Jean Fanfare* (1897), *Kvinnekapteinen Nilia* (1899) og *Fantom-flyet* (1910). Den franske 1800-tallsforfatteren Gustave Aimard skrev eventyrromaner (Quinsat 1990 s. 231), bl.a. *Pelsjegerne i Arkansas* (1858) og *Gullfeberen* (1860). Han

samarbeidet med andre forfattere, og de publiserte til sammen 119 romaner. Aimards bøker er fulle av klisjeer og opererer med skarpe skiller mellom de gode og de onde – som i hans fortellinger er skillene mellom pelsjegere og indianere, og mellom eventyrere og banditter (Emmanuel Dubosq i <http://www.bmlisieux.com/in edits/aimard00.htm>; lesedato 24.06.19).

Den engelske forfatteren Henry Rider Haggard ble berømt for sine eventyrromaner, bl.a. *King Solomon's Mines* (1885), *She: A History of Adventure* (1886) og *Allan Quatermain* (1887). Disse tre har handling fra Afrika, med dramatiske hendelser, eksotiske personer, oppdagelser, skrekkinnslag og annet som er typisk for sjangeren. *She: A History of Adventure* er en “meget victoriansk og britisk eventyrroman om en arkaisk og matriarkalsk Alma Mater et sted tæt ved mørkets hjerte i Afrika med tyrantilnavnet ‘hun-som-må-adlydes’. Gudesmuk, småsadistisk og almægtig, men også kærlighedssøgende og ikke helt så hjerteløs som ved første piskesmæld. [...] ‘Hun’ er en prægtig omgang underholdende rajasjang leveret af samme mand som gav os ‘Kong Salomons miner’ – og safarimanden Allan Quatermain med den stive overlæbe og stort gevær, både Johannes V. Jensens, Ernest Hemingways og Indiana Jones’ spektakulære rollemodel. [...] ekko af tidens cocktail på Darwins evolutionsteori, Nietzsches over-mennesketanker og almene pseudoantropologiske længsler efter svundne kulturer og menneskeartens kuvøse.” (Bo T. Michaëlis i <https://politiken.dk/kultur/boger/art5570790/Underholdende-klassisk-eventyrroman-ude-i-ny-oversættelse>; lesedato 14.02.19)

King Solomon's Mines regnes som et pionerverk innen sjangeren “lost world”, altså litteratur om tapte sivilisasjoner der tiden har stått stille og det kan finnes fortidsdyr som dinosaurer og sabeltanntigere.

Et eksempel på en kvinnelige eventyrroman-forfatter på 1800-tallet er tyske Sophie Wörishöffer. Handlingen i hennes bøker er spredt over hele verden (<http://www.abenteuerroman.info/autor/woeri/woeri.htm>; lesedato 25.06.19). En av hennes første bøker var *Skipsgutten Roberts reiser og eventyr* (1877). Forlaget foretrakk å holde det skjult at forfatteren var kvinne, så på omslaget stod det S., ikke Sophie. Andre romaner av Wörishöffer er *Reddet fra Sibir* (1884), *Et gjensyn i Australia* (1888), *Blant korsarer* (1890), *I gull-landet California* (1891), *Peruanernes diamanter* (1901) og *Onnen Visser, smuglersønnen fra Norderney* (1892).

Den tyske forfatteren Robert Kraft skrev bl.a. *Atalanta: Slavesjøens hemmeligheter* (1911), *Det andre ansiktet, eller forfølgelsen jorden rundt* (1913), *Avgudsslangen* (1916) og *Den undersjøiske djevelen* (1919).

Skotten John Buchan skrev eventyrromaner med handling fra 1. verdenskrig, blant andre *Greenmantle* (1916). Noen av de dokumentariske bøkene utgitt i løpet av denne krigen ligner eventyrromaner, f.eks. tyskeren Gunther Plüschows *Flygeren fra Tsingtaus eventyr* (1916).

Kongeveien (1930) av den franske forfatteren André Malraux har blitt oppfattet som en eventyrroman. “A tantalizingly exciting story of two white men and their adventures in the Siamese jungle, both in search of forbidden things, one of a man considered by the officials better lost, the other of carvings on deserted and forgotten temples which once dotted the “royal way”. They find what they seek. They find too the murky depths of each other’s natures. The adventures come to a climax when they discover the lost man, a blind slave of a hostile tribe, and find themselves facing a similar fate, which they avoid only to stumble on – what? [...] adventure in the tropics, lusty passions, primitive motives.” (<https://www.kirkusreviews.com/book-reviews/andre-malraux-3/the-royal-way/>; lesedato 13.01.20)

Amerikaneren Kevin J. Anderson har skrevet “spin-off novels” til TV-serien *The X-Files* (1993 og senere), blant annet *The X-Files: Ruins* (1996). Dette er en eventyrroman om et FBI-team som leter etter forsvundne arkeologer i en søramerikansk jungel. Fra bokas omslag: “Based on a mysterious jade artifact recovered from the crumbling ruins, as well as ominous legends whispered by superstitious natives, [etterforskeren Fox] Mulder decides there may be more to this case than simply a missing team of scientists – namely ancient curses, blood sacrifices, and deadly reptilian monsters lost in the jungles since before history. [Etterforskeren Dana] Scully is, as always, more skeptical. Her priority is to keep an eye on her partner, trying to provide logical explanations for Mulder’s unorthodox speculations. Unbeknownst to the two FBI agents, the lost city of Xitaclan is the scene of an impending three-way brush war between Central American drug lords, international smugglers who deal in looted Mayan artifacts, and a covert U.S. military commando team that has been sent to investigate and destroy a strange electronic signal received from beneath the ruins – a signal aimed upward, at the stars! Accompanied by the father of the missing Cassandra Rubicon, Mulder and Scully must unravel the secret of Xitaclan and discover what has become of the lost archaeology team before these opposing forces converge on the forgotten ruins ... and unleash a power that nothing on Earth can contain.”

Blant norske eventyrromaner regnes Øvre Richter Frichs romanserie på 21 bøker om Jonas Fjeld. “Som helteskikkelse var Jonas Fjeld egentlig nokså kamuflert. Han var høy, blond og muskuløs og arbeidet til daglig som en høyt respektert kirurg ved Rikshospitalet og Røde Kors-klinikken i datidens Kristiania. Men i det skjulte bekjemper denne blonde atleten både anarkister, sosialister, kommunister og skumle forbrytere. I tillegg til Norge strekker virksomhetsområdet hans seg langt, fra Storbritannia og andre europeiske land helt til de mest eksotiske land i Sør-Amerika. Dessuten redder han hele lands befolkninger fra de frykteligste farer fra skrappelløse skurker, og spesielt berger han vakre kvinner fra lumske personer. Motivene bak denne virksomheten er egentlig ganske aktverdige, mens det er mindre bra at han startet denne karrieren ved å begå et bankran. Ranet forblir uoppklart, og derved har han startkapital til å bli en internasjonal forbryterjeger” (Ole Didrik Lærum m.fl. i <https://tidsskriftet.no/2013/12/medisin-og-kunst/jeg-er-norsk-laege-et-sitat-med-eget-liv>; lesedato 24.06.19).

Noen ungdomsbøker bruker sjangerbetegnelsen i undertittelen, f.eks. Liv Margareth Alvers ungdomsbok *Roland: En eventyrroman* (1986), eller i beskrivelsen bak på omslaget.

Voksne kan like eventyrromaner, men det i er barne-/ungdomsperioden mellom 10 år og 14 år som det leses flest slike bøker (Lange m.fl. 1998 s. 1). Det er ofte serie-litteratur, med samme hovedperson/helt fra historie til historie. Det er vanlig at det også er historiske romaner, f.eks. om pirater på 1600-tallet, indianere på 1700-tallet, kolonister på 1800-tallet, mens andre foregår i leserens samtid. Det eventyrlige kan overlappes med andre sjangrer som dreier seg om kappløp, utforskning, kriminalitet, cowboyer, romantikk, krig m.m.

“Some might argue that the adventure novel has been undermined by the modern age: since you can fly just about anywhere for a relatively reasonable price, or experience on the internet for free, the allure of a story that takes you to far-away places and unfamiliar cultures for the sake of adventure has been lost. In reality, the spirit lives on – if only because so many fantastic adventure stories have already been written.” (Jeff Somers i <https://www.barnesandnoble.com/blog/50-adventure-novels-read-die/>; lesedato 03.06.19)

Liv Berit Tessem og Kjetil Wiedswangs *Gul fugl* (1997) ble av forlaget Gyldendal kalt “en politisk røverroman om shipping og sørlandspietisme”. Et containerskip blir angrepet av pirater i Sør-Kinahavet og kapteinen blir drept. Rederiet står i fare for å gå konkurs, og historien har flere spennende handlingstråder som følges gjennom romanen. En anonym forfatter ga i 2006 ut *Kongepudler: En røverroman om den norske eliten*, som er en satirisk roman. Mímir Kristjánsson ga i 2016 ut den satiriske *Vestkanttroll: En røverroman*. En rekke navngitte norske politikere, næringslivsfolk og kjendiser opptrer i denne dramatiske, fantasifulle fortellingen om mørke hemmeligheter og politikk.

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