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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 “handlingsrikdom, 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 spenningskapende variasjoner. Handlingen foregår vanligvis i en periode som innbyr til flere dramatiske eventyr enn leserens samtid (Raimond 2002 s. 29). Vold er et vanlig innslag (Letourneux 2010 s. 13).

“The stories are normally about a person or group of people searching for something. During the journey of searching, dangerous situations are overcome by the main characters. The protagonist may end up getting involved in fighting to overcome social or moral injustices in the exotic location where he or she has journeyed.” (John Reich i <https://openlibrary-repo.ecampusontario.ca>; lesedato 14.08.24)

Sjangeren har vært en av de mest sentrale innen populærlitteraturen, særlig rettet til ungdom (Letourneux 2010 s. 7), og har hatt innflytelse på både western-, science fiction- og krimsjangeren (Letourneux 2010 s. 12). Sjangeren inkluderer trekk som kjennetegner en rekke andre sjangrer, f.eks. gotiske romaner, fantasy, science fiction, reiseberetninger, krim, middelaldersagaer, spionromaner m.m., og har derfor blitt oppfattet som en “hypersjanger” (Letourneux 2010 s. 209).

“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. Helten er ustanselig utsatt for risiko og farer, først og fremst risikoen for å dø (Raimond 2002 s. 29). 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. Leseren skal sammen med helten gå fra overraskelse til overraskelse og fra oppdagelse til oppdagelse (Raimond 2002 s. 130). 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 gjennomgår prøvelser, der han eller hun må bevise sitt mot og sin lojalitet (Raimond 2002 s. 30). Helten er ofte ment å være et maskulint idealbilde.

Helten må være disiplinert og utholdende, og ofte ekstremt modig. Hovedpersonen “føler seg tiltrukket av det som han burde flyktet fra” (Letourneux 2010 s. 372). Det å være i de dramatiske begivenhetene og prege dem blir viktigere enn å følge fornuften (Letourneux 2010 s. 372). Helten blir gjennom de eventyrlige hendelsene “den han er”, finner sin sanne identitet (Letourneux 2010 s. 355). Det har blitt hevdet at romanhelten snarere blir styrket i sine holdninger og sitt verdensbilde enn å oppleve en indre forvandling (Carola Beck i <https://www.grin.com/document/175312>; lesedato 06.05.21).

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 oppfrelser (<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.

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. Spennende episoder og avspenning går i bølger gjennom fortellingen, med mange spenningstopper/høydepunkter. 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.

Litteraturforskeren Jean-Yves Tadié hevder i studien *Eventyrromanen* (1982; på fransk) at i denne sjangeren balanseres leserens frykt med heltens mot, slik at frykten blir behagelig og overvinnes (gjengitt fra <https://www.erudit.org/fr/revues/etudlitt/2013-v44-n1-etudlitt0825/1018464ar.pdf>; lesedato 18.08.22).

Sentrale kjennetegn ved disse romanene er en reise ut i det fremmede (en geografisk, historisk eller fantastisk forflytning) og voldsom action med dødsfarer (Letourneux 2010 s. 19-20). Hendelsene atskilles skarpt fra hverdagsvirkeligheten. De er uvanlige, ekstreme, farlige, og de er enten svært usannsynlige eller umulige. Det inntreffer mange tilfeldigheter. Helten møter en eller annen villskap i en farlig verden, en villskap som kan være grusom og destruktiv, men som også er fascinerende (Letourneux 2010 s. 22). Helten beveger seg inn i et lovløst territorium, som kan befinne seg geografisk og/eller i tidsperiode langt unna leserens situasjon og samtid (Letourneux 2010 s. 188). Villskapen er en livskraft som står i motsetning til fornuft og kontroll, lov og moral. Konflikten mellom det siviliserte og det usiviliserte “gjenfinnes på alle nivåene i eventyrromaner” (Letourneux 2010 s. 276). Siviliserte og ville krefter konfronteres (Letourneux 2010 s. 148). Helten representerer sivilisasjonen, og triumferer ved å temme (noe av) villskapen, samtidig som han har hentet mye av sin styrke fra det instinktive og ville (Letourneux 2010 s. 24).

Helten er prinsippfast, men har også snarrådighet og “praktisk intelligens” (Carola Beck i <https://www.grin.com/document/175312>; lesedato 06.05.21).

Jo nærmere målet helten er, jo større blir farene og risikoen for nederlag (Raimond 2002 s. 32). Hovedpersonen blir ikke forandret i møte med vanskene, men forblir “seg selv” i alle situasjoner og uansett motgang, og bekrefter slik sine gode egenskaper som har vært der hele tiden (Raimond 2002 s. 30).

“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)

Svært mange av fortellingene/romanene har blitt publisert som føljetonger. Lesere sammenlignet historier fordi de ofte leste flere parallelt som følge av at føljetonger innebærer stykkevis utgivelse, der leseren må vente på fortsettelsen i hver historie (Letourneux 2010 s. 16). Forfatterne etterlignet dessuten ofte hverandre.

Historien begynner vanligvis i det rolige og hverdagslige, i en tilstand av stabilitet og rutiner som leseren kan kjenne seg igjen i (Letourneux 2010 s. 38). Men en fredelig, borgerlig eksistens er ikke et ideal, derimot et engasjerende, spennende liv (Letourneux 2010 s. 209). Når eventyret er i gang, veksler dramatiske episoder med roligere, for eksempel sentimentale eller komiske episoder, eventuelt også med geografiske, teknologiske eller andre forklaringer som skal formidle kunnskap (Letourneux 2010 s. 68-69).

Leseren opplever “beundrende identifikasjon” (Letourneux 2010 s. 51). Unge lesere kastes i historiene inn i voksenlivet med dets muligheter og dramatik, uten en lang modningsprosess, og dette har gjort sjangeren spesielt tiltrekkende for unge lesere (Letourneux 2010 s. 64). Robert Louis Stevensen mente at å lese eventyrromaner ligner den gleden barn opplever når de leker (gjengitt fra Letourneux 2010 s. 67).

Helten kan være en mann som tilsynelatende ikke er egnet for store utfordringer, men som vokser med oppgaven og som viser seg å ha eksepsjonelle egenskaper (Letourneux 2010 s. 228).

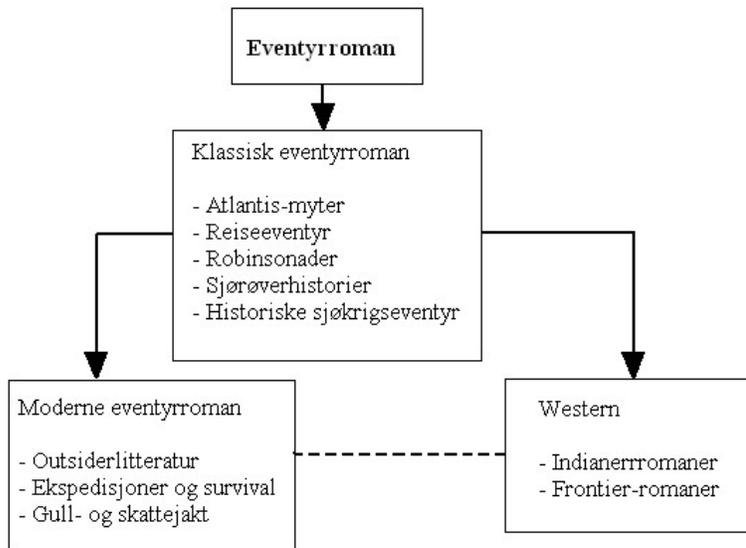
Helten må ofte satse på tilfeldigheter og flaks for å lykkes, og det er nesten som om tilfeldighetene ikke er nøytrale, men favoriserer helten (Letourneux 2010 s. 203). Det er som om skjebnen har en hemmelig plan for hvordan alt skal lykkes for den modige helten, noen gang nesten mirakuløst. Tilfeldigheter spiller dessuten en rolle ved at nøye planlagte reiseruter og andre forberedelser går i vasken, f.eks. ved at det dukker opp en uventet fiende. Helten må stadig improvisere, men lykkes alltid når livet står på spill. Det er et slags "instinkt" hos helten som redder han (eventuelt henne) når de livstruende situasjonene oppstår (Letourneux 2010 s. 204).

Helten vender vanligvis tilbake til sitt land og sitt hjem med ære, berømmelse, en nyvunnet formue og eventuelt en kone, og han kan sole seg i beundring fra omverdenen (Letourneux 2010 s. 261). Gevinsten til slutt kan være penger, ære og/eller kjærlighet (Letourneux 2010 s. 40). Helten triumferer og ender opp som rikere og lykkeligere enn i begynnelsen av historien. Samtidig kan det ligge et løfte i teksten om nye, framtidige eventyr.

Sjangeren har bidratt til å "konstruere" bilder av nasjoner som Storbritannia, Frankrike, Tyskland, Italia, Spania, Russland og USA, og gitt form til nasjonalistiske fantasier og til forhåpninger om kolonimakt og imperier (Letourneux 2010 s. 7). Mange historier bekrefter overlegenheten ikke bare til helten, men til det landet som helten kommer fra, altså en nasjonal overlegenhet (Letourneux 2010 s. 50).

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 Bousсенard: *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 skotske forfatteren Robert Louis Stevensons *Treasure Island* (1883) har noen kapitteoverskrifter som tydelig signaliserer at det er en eventyrroman: “The Voyage” (kap. 10), “How My Shore Adventure Began” (kap. 13), “The Attack” (kap. 21), “How My Sea Adventure Began” (kap. 22), “In the Enemy’s Camp” (kap. 28), “The Treasure-Hunt – The Voice among the Trees” (kap. 32). Boka tilhører undersjangeren sjørøver-/piratroman.

Anthony Hopes *The Prisoner of Zenda* (1894) “was a popular novel in its day and its setting, Ruritania, gave its name to a subgenre of adventure novels, and entered as a word into the English Language and the dictionary, meaning “an imaginary country”.” (Wolf 2012 s. 107) “Ruritania is a generic name for any archetypal fictional country located in Central Europe or the Balkans, an area of Southern and Eastern Europe encompassing most of the territory east of Germany and west of Russia. This country is characterized by its small size, backward or quirky customs, and forests full of Savage Wolves and bears. [...] The name comes from Anthony Hope’s 1894 novel *The Prisoner of Zenda*. The concept originated about the same time; the idea itself was at least in part inspired by the Austro-Hungarian Empire, which was popularly (and inaccurately, for the most part) regarded by Western Europeans as incompetent and backwater. It spurred an entire genre, known as the Ruritanian Romance (which is derived from Chivalric Romance, not the love story meaning of Romance).” (<https://tvtropes.org/pmwiki/pmwiki.php/Main/Ruritania>; lesedato 31.08.21)

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)

“George Challenger, physician and scientist, was introduced in the April 1912 Strand Magazine where Sir Arthur Conan Doyle’s novel *The Lost World* was serialized. [...] [Challenger] is an independent scholar, as we now say, supported in his research by a series of inventions, and later by a rubber millionaire who leaves Challenger his fortune for the pursuit of science. [...] Our first impression of Challenger – apart from learning that he’d broken the skull of a reporter from the Telegraph – is a summary of his professional achievements [...] Challenger possesses, in entertainingly exaggerated degree, all the stereotypical traits of the dogmatic academic: irascible, combative, aggressively self-assured, and antisocial. [...] Challenger’s physical appearance suggests nothing so much as a huge, hairy ape [...] Challenger displays a tender streak early on in *The Lost World* through his love for his wife, and in affections later revealed more fully in his concern for his companions in exploration – including, in a sequel to *The Lost World*, his heroic efforts to save them from the “Poison Belt” he believed threatening all life on earth. In Challenger, as with Sherlock Holmes, Conan Doyle displayed his genius for drawing compelling, complex figures whose distinctive flaws and faults are counterbalanced by endearing and admirable qualities, becoming heroic by overcoming those flaws and succeeding despite those faults.” (Donald K. Pollock i <https://arthurconandoyle.co.uk/character/professor-challenger>; lesedato 29.12.21)

“Challenger takes obvious delight in his own cantankerous antics, a wink at readers who are invited to play along. In *The Lost World*, Challenger’s belief that dinosaurs survive on a remote plateau in South America is ridiculed by his colleagues in London. One of them, Professor Summerlee, leads an expedition to South America to test Challenger’s claim. Challenger joins the expedition, which locates the plateau, does encounter living dinosaurs, and after a series of adventures returns to London to report the discovery. When his critics remain skeptical, Challenger unleashes a baby pterodactyl in the Queen’s Hall that panics the assembled Zoological Institute. [...] Conan Doyle returned to Professor Challenger in two more novels, *The Poison Belt* (1913) and *The Land of Mist* (1926), and two short stories, “When the World Screamed” (1928) and “The Disintegration Machine” (1929).” (Donald K. Pollock i <https://arthurconandoyle.co.uk/character/professor-challenger>; lesedato 29.12.21)

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). Tyskeren Karl Mays bøker har blitt kalt et "parade-eksempel" på eventyrromaner (Carola Beck i <https://www.grin.com/document/175312>; lesedato 06.05.21).

"Decades after Edgar Allan Poe's longest and weirdest tale, *The Narrative of Arthur Gordon Pym*, was published [i 1838] – the protagonist disappearing into the misty, mystifying Antarctic seas; his fate unknown – Jules Verne took up the challenge to answer what had happened to him. In *The Sphinx of the Ice Realm* [1897], he penned the most amazing journey of his fabled career: a voyage across the bottom of the world! An astonishing mix of manhunt, sea story, scientific speculation, and polar nightmare [...] an Antarctic adventure story that seeks to rival, in its macabre atmosphere" (<https://www.sunypress.edu/p-5506-the-sphinx-of-the-ice-realm.aspx>; lesedato 06.01.22).

Jules Vernes helter er ofte ingeniører og oppfinnere (noen ganger ganske skremmende skikkelser, slik som Nemo), mens eksentriske lærde vanligvis blir latterliggjort (Letourneux 2010 s. 203).

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/salgari.htm>; lesedato 22.08.19). Mange av romanene har blitt filmatisert.

Salgari "claimed to have travelled throughout the American West where he met Buffalo Bill; he had explored the Sudan, lived at the Mahdi's court, loved Indian princesses, sailed among the many islands of the Far East. Here was a man of

action that had explored the world and lived many adventures, adventures he would use for the basis of his 80 plus novels and hundreds of short stories to captivate readers worldwide. [...] A remarkable life, envied by many. Except that very little of it was true. [...] he founded the adventure genre in Italy [...] And what stories they were. Adventures in the American West, Polar Exploration, tales of civil war in Cuba and the Philippines, tales of love and adventure in Africa, Australia and the Far East. But he is most remembered for the pirates he created, Sandokan and the Black Corsair, characters known throughout Italy and Latin America even by those who have not read their adventures.” (<http://www.rohpress.com/salgari.html>; lesedato 29.12.21)

I 1883 skrev Salgari “his first serialized story *La Tigre della Malesia*, a tale of love and adventure that saw the birth of his most legendary characters: Sandokan, a pirate known as *The Tiger of Malaysia*, Marianna, his beloved, and Yanez de Gomera, Sandokan’s loyal friend, a chain-smoking, unflappable Portuguese adventurer based on himself. It would later be edited and reissued as *Le Tigri di Mompracem*, translated into numerous languages and become popular worldwide. [...] *I misteri della jungle nera: The Mystery of the Black Jungle*, a story about a tiger hunter that falls in love with a young woman held prisoner by the Thugs, a band of stranglers that worship the goddess Kali. [...] *Corsaro Nero: The Black Corsair*, about an Italian nobleman Emilio di Roccanera turned pirate to avenge the murder of his brothers. The Corsair series was eventually expanded over a series of five novels. And *Le Tigri di Mompracem* where Sandokan, “*The Tiger of Malaysia*”, the most feared pirate in Malaysia, falls in love with Marianna, half Italian, half British, *The Pearl of Labuan*, the niece of one of his most hated enemies [...] a story that spawned 10 sequels and was the blueprint for the majority of Salgari’s tales of adventure. The hero, usually a pirate, a bandit, an outlaw or a rebel, falls in love with a young woman who is the daughter of an enemy or imprisoned by an evil foe. Separated by ‘an abyss’ the hero will face assorted trials: fending off enemies, battling wild beasts, sailing through storms, fighting battles on land and at sea until in the end, love triumphs.” (<http://www.rohpress.com/salgari.html>; lesedato 29.12.21)

“Where he [Salgari] differed from other adventure writers of his era was in his treatment of women. Most female characters in adventure novels at the turn of the century were love interests that would invariably need to be rescued at some point. Strong women most often appeared as evil rulers or enemy spies. Salgari’s views were progressive. His women could hunt, shoot, fish, or wield a sword with the best of their male counterparts. [...] Captain Dolores del Castillo ran guns to the Spanish past the American blockade during the Cuban War of Independence in Salgari’s *The Captain of the Yucatan*. Shima, the daughter of a Japanese daimyo, blows up a Russian ship during the Russian Japanese War in *The Heroine of Port Arthur*. His *Captain Tempesta* is a story about a young woman searching for her missing lover on the island of Cyprus during the Ottoman-Venetian War. Disguised as a male knight, she quickly earns the reputation as the best and bravest warrior on

the battlefield. Then of course, there is Yolanda, The Black Corsair's Daughter. With such tales, filled with pirates, adventurers, explorers and nonstop action, Salgari's novels soon began to be translated worldwide." (<http://www.rohpress.com/salgari.html>; lesedato 29.12.21)

Salgari lar "innfødte" fra Malaysia og Filippinene være helter som kjemper mot engelske og spanske imperialister, og er dermed en uvanlig forfatter ved at hovedhelten ikke nødvendigvis er en hvit europeer (Letourneux 2010 s. 211).

"Publishers found lost manuscripts [av Salgari], hired ghost writers to work from outlines Salgari had left unfinished or simply had them create stories from scratch. In all, there were 64 novels attributed to Salgari after his death, written by authors long forgotten. Sandokan remained his most popular character, other writers were eager to write new stories about The Tiger of Malaysia, a fate shared by few characters in popular fiction [...] Salgari's Corsair adventures have been the basis for over 20 films, including 8 adaptations of The Black Corsair. In the 1920s Vitale De Stefano made a series of silent films based on Il Corsaro Nero and its four sequels. Amleto Palermi's 1936 version spared no expense. Ships were built specifically for the movie, the director filming a live boarding raid on location. [...] his style of storytelling, fast-paced, filled with great battles, blood, violence and punctuated with humour" (<http://www.rohpress.com/salgari.html>; lesedato 29.12.21).

Italieneren Luigi Motta skrev en lang rekke eventyr- og science fiction-romaner, inspirert av Jules Verne og Emilio Salgari, f.eks. *Kapteinen på "Samarang"* (1927).

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.

"Patrick Dunae and others have argued that a whole generation of boys were converted to imperialism by the novels of G. A. Henty and similar forms of indoctrination. "At school, in church groups, in recreational associations – at almost every turn boys were exposed to the imperial idea": that undeniable fact leads Dunae to the conclusion that "in the late nineteenth and early twentieth century most British youths were acutely aware of their imperial heritage. They could scarcely have been otherwise." " (Jonathan Rose i <https://www.jstor.org/stable/pdf/2709910.pdf>; lesedato 14.11.22) George Alfred Henty var en engelsk forfatter (og krigskorrespondent) som skrev bl.a. *The Young Buglers: A Tale of the Peninsular War* (1880), *With Clive in India: The Beginnings of an Empire* (1884) og *The Young Colonists: A Tale of the Zulu and Boer Wars* (1885). "Henty published over 100 books, many of which were exciting adventure stories for children that proved extremely popular. Typical heroes (occasionally heroines)

were young, resourceful, plucky, and modest. Most books extolled the benefits of The British Empire and some included views that would today be thought racist. Henty books became a popular choice as awards on School Prize Day. One estimate of the total number of Henty books sold suggests 25 million copies worldwide.” (<https://www.canterbury-archaeology.org.uk/henty-ga-writer>; lesedato 11.01.24)

“Many autobiographers, including several future socialists, do recall that they enjoyed reading Hentyesque stories; but they did not therefore become imperialists. Apparently they did not even notice the ideological freight carried by these tales, which were read purely as adventure stories, in which India or Africa was simply an exotic backdrop, not a territory the reader wanted to spend his life policing. A history of audiences, then, will have to take into account not only the concrete messages that readers pick up from texts, but also the degree of credulity, involvement, and critical distance that readers bring to those texts.” (Jonathan Rose i <https://www.jstor.org/stable/pdf/2709910.pdf>; lesedato 14.11.22)

Den franske forfatteren Paul Deleutre skrev under psevdonymet Paul d’Ivoi blant annet *Jean Fanfare* (1897), *Kvinnekapteinen Nilia* (1899) og *Fantom-flyet* (1910). “Jean-Marc and Randy Lofficier observe that “D’Ivoi’s novels were more adventure-oriented, in the pulp/serial sense, and fasterpaced than Verne’s. They included a variety of futuristic planes, submarines, rocketships, super-powered weapons, and other wonders. Their heroes circumnavigated the globe in the air or under the oceans, fought a variety of mad scientists, international conspiracies, and megalomaniacal tyrants, and discovered evidence of advanced, ancient civilizations.” (*French Science Fiction* 341) In a letter to fellow writer Hugues Lapaire, d’Ivoi reportedly once advised him, “[I]t’s action that the reader must have, non-stop action” (Lapaire 137). In his search for new sources of action, d’Ivoi often found raw material for his stories in the current events of the time. The bloody Boxer rebellion and the much-publicized siege of the foreign embassies in the summer of 1900, for example, figured prominently in his novel *Cigale en Chine* (Cigale in China), published the following year. The catastrophic 1902 eruption of Mount Pelée in Martinique became a major focus of his 1903 *Les Semeurs de glace* (The Ice Sowers), where the explosion is shown to have been triggered by an evil scientist’s experiments with liquid carbonic gas. And the depredations of British colonialism during the *fin-de-siècle* are often depicted in works such as *Le Sergent Simplet à travers les colonies françaises* (Sergeant Simplet Visits the French Colonies, 1895), *Corsaire Triplex*, *La Capitaine Nilia* (Captain Nilia, 1899), *Le Docteur Mystère*, and *L’Aéroplane fantôme*, among other novels. [...] One modern French scholar has pointed out that d’Ivoi’s French protagonists always seem to be “courageous, noble, and cheerful. They are intended to serve as role-models to the youth of this period. Indeed, [d’Ivois bokserie] the *Voyages Excentriques* themselves have a clear educative purpose. Their goal is that, by emulating these heroes who move higher up in society by virtue of their own personal merit, young

readers will develop a sense of patriotism and a strong work ethic. ...” (Evans 2009)

“D’Ivoi’s novels were more adventure-oriented than Verne’s, and were written in a faster paced, pulp/serial style. They were meant to entertain more than educate. They included a variety of futuristic machines such as incredible planes, submarines, rocketships, super-powered weapons, etc. Their heroes circumnavigated the globe, explored the bottom of the oceans, or conquered the atmosphere. They fought a dazzling variety of mad scientists, international conspiracies, and megalomaniacal tyrants. They unearthed evidence of ancient advanced civilizations.” (<https://www.coolfrenchcomics.com/pauldivoi.htm>; lesedato 06.01.22).

I en annonse fra 1902 for d’Ivoi sine bøker stod det: “If it is true that the future of France’s colonial expansion depends on a change in the education of its children, then one can say that the author of the *Voyages excentriques* has served his country well by developing in its youthful readers the taste for expeditions to far-away places, by awakening in them the spirit of initiative, and by giving them a feeling of self-confidence, all of which constitute the first steps toward [achieving] the success of our neighbors across the Channel ...”, dvs. britene med deres enorme imperium (her sitert fra Evans 2009)

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/inedits/aimard00.htm>; lesedato 24.06.19).

I mange fortellinger er det “rase-basert manikeisme” (Letourneux 2010 s. 169), dvs. skarpe skiller mellom helter og skurker basert på hvilken “rase” de tilhører.

I romanene av den franske journalisten og forfatteren Louis Noir er Afrika et friområde utenfor enhver moral. Hovedpersonen kan massakrere kvinner og barn, brenne ned landsbyer, torturere og voldta, og skaffe seg en enorm formue (Letourneux 2010 s. 354). Noirs bøker foregår i eksotiske områder i verden, de viser forakt, men også en smule fascinasjon for andre folkegrupper enn de europeiske, og har voldsomme og grusomme scener. Forfatteren vil dessuten gi sine lesere kunnskap om de landene der handlingen foregår. Og han er nasjonalistisk: Frankrike representerer ære og frihet, mens engelskmennene og amerikanerne er griske. England stemples som Frankrikes fiende over hele verden. Noir er begeistret for fransk kolonialisme, blant annet på grunn av den franske kulturens overlegenhet. Bruk av makt og vold kan være nødvendig. Et unntak er romanen *Savannens mysterier*, der mulatten Pierre ønsker å frigjøre “de svarte”

(Roger Musnik i <https://gallica.bnf.fr/blog/15062017/louis-noir-1837-1901?mode=desktop>; lesedato 06.01.22)

I romanen *Fangstmannens millioner* (1876) skriver fortelleren som Louis Noir lar føre ordet: “Raffinement i indianernes barbari overgår alt det en mann av den hvite rase kan tenke seg [...] men fangstmennene setter sin ære i å holde ut denne torturen med en uforstyrrelig sinnsro.” (her sitert fra <https://gallica.bnf.fr/blog/15062017/louis-noir-1837-1901?mode=desktop>; lesedato 06.01.22; oversatt av HR)

En forsker har påpekt “the seemingly unrelenting anglophobia in Alfred Assollant’s *Aventures merveilleuses mais authentiques du Capitaine Corcoran* (The Marvelous but Real Adventures of Captain Corcoran) – first published in 1867 but frequently reprinted, reaching its eleventh edition in 1905 – where the young French hero, aided by his faithful pet tiger, foments rebellion among the oppressed Indian populations of the subcontinent. Or consider Gustave Le Rouge and Gustave Guitton’s *La Conspiration des milliardaires* (The Conspiracy of the Billionaires, 1899-1900), which tells the story of an idealistic young French engineer who courageously battles a confederation of rich and rapacious American industrialists who have devised a diabolical scheme for the conquest of Europe.” (Evans 2009)

Den franske forfatteren Alfred Assollants *Kaptein Corcorans eventyr* (1867) har handling fra India. “Stand aside Flashman, Bulldog Drummond and the dread Pirate Roberts ... introducing Captain Corcoran, a long-forgotten dashing hero [...] the Marvellous Captain Corcoran – he is charming to ladies, courteous to true gentlemen, death to pirates and merciless to the English. He speaks several languages, can bend an iron bar with his bare hands, and has adventured his way across the seven seas with his faithful friend Louison by his side. Loyal only to her master, Louison can be a little boisterous, and there’s devil to pay when she misses a meal (she is a tiger, after all). Corcoran is on the hunt for a lost sacred Hindu text. Once in India, he is soon distracted from his quest by the claims of Prince Holkar, his lotus-eyed daughter, and their daring stand against the English occupying forces.” (<https://www.penguin.com.au/books/the-marvellous-but-authentic-adventures-of-captain-corcoran-9781473547490>; lesedato 06.01.22)

I en sentral skikkelse i *Kaptein Corcorans eventyr* er heltens “pet” tiger, the ferocious Louison, whose claws are deadlier than those of Chinese imperial concubines [...] In a glorious opening chapter, Brittany-born Corcoran convinces a group of bearded French scientists to trust him with the mission of finding a precious manuscript – whose importance is such in the novel that it changes names multiples times. His archetypal quest takes him to 19th-century India, where a colorful line-up of characters awaits him [...] There is Sita, the stunning, exotic princess who smiles and weeps and gets stolen away like a sack of potatoes circa the Irish Great Famine. There is Holkar, a mad king who goes rhino-hunting while enemies are knocking at his doors with the deadly determination of a tax collector. There is the infamous Rao, a cunning politician with the complexity of an angry

emoji who drools all over the royal seat. And of course there is Corcoran, “the Breton”, a poorly-educated sailor who bends iron bars with his bare hands, a hero so fabulous that it seems he could pop out of the pages and headbutt you should you dare close the book before the end of his adventures.” (Agnès Bun i <https://asianreviewofbooks.com/content/once-upon-a-time-in-india-the-marvellous-adventures-of-captain-corcoran-by-alfred-assollant/>; lesedato 06.01.22)

I *Kaptein Corcorans eventyr* “men load their weapons and animals bare their teeth while women pray. [...] “Move aside or I will kill you!,” Corcoran roars, while Sita marvels at “his eyes more beautiful than the flower of the blue lotus” and slain enemies’ brains explode in the background like “the corks of two bottles of champagne”. [...] Assollant also never misses an opportunity to portray India as a land of snakes, elephants and rhinos. [...] the vague background of the 1857 Sepoy mutiny. Like an athlete too eager to snatch the gold, the novel starts with a big bang and ferocious action, then huffs and puffs to keep the reader’s attention, crossing the finish line with a predictable ending [...] Assollant first published his novel in 1867. Translated into several languages, it won the hearts of such prestigious thinkers as Antonio Gramsci and Jean-Paul Sartre, who read it a hundred times, before the book sank into a century-old beauty sleep.” (Agnès Bun i <https://asianreviewofbooks.com/content/once-upon-a-time-in-india-the-marvellous-adventures-of-captain-corcoran-by-alfred-assollant/>; lesedato 06.01.22)

Heltene kunne være imperialister, “moderne soldat-riddere” og kapitalister som jakter på økonomisk fortjeneste (Letourneux 2010 s. 263). Sjangeren har blitt karakterisert som reaksjonær ved at alle former for opprør vanligvis framstilles som noe negativt. Revolusjoner viser seg i bøkene å være ødeleggende for samfunnet. “Innfødtes” opprør blir framstilt som barbariske, destruktive hendelser, og ender i blodbad, slik som i *Prester John* (1910) av John Buchan, med handling fra Sør-Afrika, og i *The Broken Road* (1907) av Alfred E. W. Mason (Letourneux 2010 s. 263). Hvis en kolonimakt kritiseres, er det nesten alltid en annen kolonimakt enn den forfatteren tilhører. I *Jungelløperen* (1888) av den franske forfatteren Louis Jacolliot ønsker de innfødte å fjerne engelskmennene for å erstatte dem med franskmenn.

Den engelske forfatteren Charles John Cutcliffe Hyne skrev en rekke romaner som er enten science fiction, eventyrromaner eller begge deler. “Sadly, Hyne’s contempt for other races, countries, religions and women, unattractive in the 1890s, has rendered more or less intolerable his interbellum work. [...] the harshly unforgiving racism of much of his work, particularly evident in the *Captain Kettle* [1895 og senere] sequence, seriously diminishes any pleasures he might otherwise provide.” (https://sf-encyclopedia.com/entry/hyne_c_j_cutcliffe; lesedato 06.01.22)

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’. Gudesluk, småsadistisk og almægtig, men også kærlighedssøgende og ikke helt så hjerteløs som ved første piskesmæld. [...] ‘Hun’ er en prægtig omgang underholdende ramsjang 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).

I den australske forfatteren Rosa Praeds *Fugitive Anne: A Romance of the Unexplored Bush* (1902) “Anne Bedo is unhappily married. Her husband, Elias, is an abusive drunk who cruelly mistreats her, and she decides she can’t take it any more. While traveling by ship, Anne decides to make her escape. Making it appear as though she has gone mad and thrown herself overboard, she instead disembarks in disguise with her friend, the Aboriginal youth Kombo. Anne and Kombo venture through dangerous, unexplored country, braving the murderous tribes and cannibals, as she seeks to put distance between herself and her persecutor. During her travels, she meets up with Danish explorer Eric Hansen, and together, they make an astonishing discovery. Deep in the Australian wilderness lives a tribe of “Red Men,” the Aca, part of the ancient Mayan race. Can Anne, Eric, and Kombo survive the myriad threats posed by savage cannibals, the Aca’s “Death-Stone,” and the vengeance of Elias Bedo? A “lost race” adventure novel in the tradition of H. Rider Haggard, Rosa Praed’s “Fugitive Anne” (1902) also confronts important issues of the day, including colonialism and the difficulties faced by women trapped in bad marriages.” (<https://www.austlit.edu.au/austlit/page/C110207>; lesedato 14.08.24)

Moonfleet (1898) av den engelske forfatteren John Meade Falkner har handling fra 1700-tallets England. “Moonfleet is an adventure story of treasure and smuggling which begins in a small English town on the Dorset coast of the same name. John Trenchard never meant to be a smuggler, an orphan growing up in his aunt’s house. When he accidentally stumbles across hidden treasure in the local village church, he’s drawn into a sinister world of crime. Taken under the wing of the smugglers ringleader, John is soon caught up in a thrilling and dangerous plot. But when he’s accused of murder, the law closes in. The ensuing adventure takes him far from home and it is not until years later that his ship wrecks right near Moonfleet, and he finds himself back where he started. [...] a young person falling into the company of thieves and having an sea based adventure. It is wonderful escapism.” (<https://www.stpetershighschool.org.uk/SBCMoonfleetJMeadeFalkner/>; lesedato 06.01.22)

I Jack Londons eventyrromaner *A Daughter of the Snows* (1902), *The Sea-Wolf* (1904) og *Adventure* (1911) er det en kvinne og en mann som sammen utgjør et helte-par. Og kvinnen framtrer ofte som mer viril enn den mannen hun elsker (Letourneux 2010 s. 282). For ikke å bli “feminisert” må mannen vekke til live sine “primitive instinkter” (Letourneux 2010 s. 283). I noen romaner kler kvinner seg ut som menn for å bli behandlet som selvstendige personer og kunne delta i kampen mot de usiviliserte kreftene. For å bli eventyrer må en kvinne “gjøre seg til mann” (Letourneux 2010 s. 283).

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).

Den tyske forfatteren Ernst Jünger skrev i romanen *Ild og blod* (1925): “Eventyret er den glansen som ligger over trusselen. Livet er oppgaven, men eventyret er poesien.” (Bohrer 1983 s. 165)

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)

André Compère var en fransk forfatter som i første halvdel av 1900-tallet skrev en lang rekke eventyrromaner, ofte under psevdonym (f.eks. Max-André Dazergues). I *Borneos skrekk* (1931) leter en plantasjeier, hans datter og hennes forlovede etter diamanter, og er stadig truet av kannibaler, inntil datteren blir bortført av en stor ape (Michel Nathan i <https://books.openedition.org/pul/40442>; lesedato 09.08.23).

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 Xitacatlan 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 Xitacatlan 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 skruppelløse 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 uoppløst, 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.

Spionromanen har blitt oppfattet som en moderne form for eventyrroman (Raimond 2002 s. 32). I krimromaner har “eventyret” blitt intellektuelt for etterforskeren (Raimond 2002 s. 33).

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