Bibliotekarstudentens nettleksikon om litteratur og medier

Av Helge Ridderstrøm (førsteamanuensis ved OsloMet – storbyuniversitetet)

Sist oppdatert 11.10.24

Om leksikonet: https://www.litteraturogmedieleksikon.no/gallery/om_leksikonet.pdf

Robinsonade

(_sjanger) Engelsk: "robinsonade", "castaway story", "desert island story". Oppkalt etter Daniel Defoes roman *Robinson Crusoe* (1719) selv om det finnes slike historier fra tidligere århundrer. En roman eller annen fortelling som handler om en person eller flere som overlever et skipsforlis eller lignende, og som må leve utenfor sivilisasjonen, eller som har strandet på et isolert sted. Svært generelt kan verkene sies å handle om klare seg under primitive, isolerte forhold.

Defoes roman var "sjangerkonstituerende" (Claudia Schmitt i Zemanek 2018 s. 165).

Sjangerbetegnelsen har blitt brukt om historier i romaner, tegneserier, filmer, dataspill m.m. Vanligvis er historien fiksjon, men dokumentariske fortellinger kan også oppfattes som robinsonader når sjangerkriteriene om en type forlis og overlevelse på et isolert sted er oppfylt. Noen av historiene er fiksjon inspirert av eller basert på noen sanne hendelser.

"A Robinsonade is a plot about characters being stranded in the wilderness far away from civilization, and forced to live off the land in order to survive." (http://tvtropes.org/pmwiki/pmwiki.php/Main/Robinsonade; lesedato 21.02.13) Det kan være et individ eller en liten gruppe personer som må klare seg på et for dem ukjent sted. Muligheten for å kunne reise hjem kan være svært liten. De må skape seg et nytt hjem.

Noe uventet og ukontrollerbart skjer, f.eks. en ulykke, som fører til en mangel-situasjon som gjør det vanskeligere å overleve (Claudia Schmitt i Zemanek 2018 s. 166).

"En robinsonade er en fortælling, der sættes i relation til Daniel Defoes to lange romaner, der har Robinson Crusoe som hovedperson […] det var Defoe, der skabte grundlaget for robinsonadens klassiske temaer: overlevelse og civilisation. Hos Defoe overlever den skibbrudne ved sin arbejdsomhed og rationalitet, og støttet af en oprindelig straffende, men med tiden velvillig guddom, kopierer han den civilisation, han kender. Ved denne virksomhed, der udnytter den givne natur,

ændrer øen karakter og bliver heltens ejendom." (Niels Jørgen Skydsgaard i https://denstoredanske.lex.dk/robinsonade; lesedato 14.08.23) Robinson skiller tydelig mellom det på øya som er nyttig og det som er unyttig.

Et kjennetegn ved mange robinsonader er at hovedpersonen prøver å "gjenfinne den verdenen han har forlatt", dvs. gjenskape den sivilisasjonen som er hans/hennes bakgrunn, med de hjelpemidlene som er tilgjengelige (D'Ambrosio 2022 s. 98).

Ordet "Robinsonade" skal ha blitt brukt første gang av tyskeren Johann Gottfried Schnabel i 1731 (Haug, Frimmel og Bell 2022 s. 34). Ordet ble brukt i hans forord til hans roman *Noen sjøreisendes underlige skjebne* (tittelen er mye lengre enn dette), som var en robinsonade (Haug, Frimmel og Bell 2022 s. 145). Denne boka er bedre kjent under tittelen *Øya Felsenburg*.

"At its heart, the Robinsonade is a Man vs. Nature conflict. The characters are forced to battle for survival. Sometimes they succeed in style, turning their desolate location into a taste of paradise; sometimes they fail, descending into a pit of savagery. How easy this survival is depends on the location and the skill level of the person stranded. Depending on the work, the characters might find themselves in a bountiful paradise or an exceptionally hostile environment. Sometimes the person is already a skilled survivor before they become marooned, but more often they are forced to undergo a difficult learning process full of Character Development. Additional conflicts can also be introduced. If a group of characters are marooned together, the Robinsonade allows for a variety of interpersonal interactions. Another variation is to have the location inhabited by natives, who can be either hostile or helpful. The Deserted Island is the archetypical setting of such stories. The island serves to keep the characters on it trapped, allowing attempts to get off the island to move the story forward. However, the location need not be an island. Any sufficiently isolated Wild Wilderness will do. In Science Fiction, a deserted planet can be substituted for the island. While many such works try to depict nature in a realistic manner, others delve into the realm of Speculative Fiction. Characters may be forced to deal with some sort of strange phenomenon, such as Eldritch Abominations, dinosaurs, mutant man-eating shrews, or mutant animal human hybrids. This is especially likely if they are trapped in a Lost World." (http://tvtropes.org/pmwiki/pmwiki.php/Main/Robinsonade; lesedato 20.12.17)

"In the archetypical Robinsonade, the protagonist is suddenly isolated from the comforts of civilization, usually shipwrecked or marooned on a secluded and uninhabited island. He must improvise the means of his survival from the limited resources at hand. The protagonist survives by his wits and the qualities of his cultural upbringing, which also enable him to prevail in conflicts with fellow castaways or over local peoples he may encounter." (http://ufdc.ufl.edu/; lesedato 21.02.13)

Det finnes " "pseudo-robinsonades" in which the title's "Robinson" indication is metaphorical and the struggle for survival takes place in other places than an island – the Jardin des Tuileries, the Siberian forest, the American prairie." (Anne Birgitte Rønning i http://www.knjizenstvo.rs/en/journals/2014/interview/on-female-robinsons-adaptations-and-translations#gsc.tab=0; lesedato 08.09.23)

"Den oprindelige *Robinson Crusoe* var ingen børnebog. Men Jean-Jacques Rousseau så dens opdragende muligheder, og hen mod 1700-tallets slutning blev grunden lagt med den tyske pædagog J. H. Campes *Robinson der Jüngere* (1779-80). Campes idylliserende version forener oplysningstidens kristendom med Rousseaus opdragelsestanker og lader en kærlig far fortælle den belærende historie for sine undrende børn." (Niels Jørgen Skydsgaard i https://denstoredanske.lex.dk /robinsonade; lesedato 11.08.23) *Robinson Crusoe* er "one of the most reproduced, translated, mimicked, bowdlerized, disseminated works in the history of literature." (Bill Bell i Haug, Frimmel og Bell 2022 s. 296).

"The genre has survived throughout the ages, it has been observed in different geographies, languages, and cultures. Even though the main structure manages to stay similar, the ideology that is reflected in the narrative changes in line with the conjuncture of the historical moment of each adaptation of Defoe's novel. After all "the Robinson Crusoe story has been so entwined with the key ideas of modern politics, economics, exploration, science, and so on, it can be retold again and again, and each time with a different point" (Green, *Seven Types* 49). […] J. H. Campe's *Robinson der Juengere* (1779), Johann David Wyss' *The Swiss Family Robinson* (1812), Captain Frederick Marryat's *Masterman Ready* (1841), R. M. Ballantyne's *The Coral Island* (1857), Jules Verne's *The Mysterious Island* (1874), William Golding's *Lord of the Flies* (1954), Tom Godwin's *The Survivors* (1958), J. M. Coetzee's *Foe* (1986), and Terry Pratchett's *Nation* (2008) can be given as important examples of the literary adaptations of Defoe's novel in different languages and cultures. As Pat Rogers states, by the end of the nineteenth century, "at least 200 English editions, including abridged texts; 110 translations; 115 revisions and adaptions; and 277 imitations" (Rogers 11) of Defoe's novel appeared and according to Smith, "the robinsonade developed in the nineteenth century into one of the most popular genres for child readers" (Smith, "Microcosms" 161). Under different forms and names, "[t]he production of Robinsonades peaked in the Victorian period, with an average of more than two per year. In addition, 110 translations appeared in print before 1900, alongside at least 115 revisions" (Phillips, Mapping 24-25)." (Öz 2015)

"R. M. Ballantyne's *The Coral Island* (1857) is perhaps the typical imperial Robinsonade, aligning boyhood and the passage to manhood with the mastery of an alien environment and the subjugation of its animals and native people" (Clive Barnes i https://www.cambridge.org/core/books/abs/didactics-and-the-modern-robinsonade/call-it-courage-and-the-survival-of-the-imperial-robinsonade/; lesedato 23.09.24).

“Since Rousseau’s praise of Daniel Defoe’s *Robinson Crusoe* (1719) as a ‘complete treatise on natural education’ (1783, 59), the heroes of Robinsonades have frequently been employed as role models for young adults. The best-known examples are probably the young adult protagonists of R. M. Ballantyne’s *The Coral Island* (1857), who ‘highlight the physical and moral fortitude of […] British boy heroes’ and provide models for Victorian muscular Christianity (Elleray, 2013, 167, 170). In the twentieth century, the tradition of heroic, stranded young adults continued.” (Anja Höing i https://www.cambridge.org/core/books/abs/didactics-and-the-modern-robinsonade/between-communitas-and-pantheism-terry-pratchetts-nation-as-a-postchristian-robinsonade-for-a-postcolonial-world/; lesedato 23.09.24)

“I 1800-tallet brugte forfattere som R. M. Ballantyne (1825-94), F. Marryat og Jules Verne temaet i bøger om raske europæiske drenges overlevelse og sammenhold. 1900-tallet er karakteristisk ved sin negative robinsonade, der bunder i et pessimistisk menneskesyn. I William Goldings *Lord of the Flies* (1954, da. *Fluernes herre*, 1960), der netop spiller på en historie om raske drenge, lider solidaritet og fornuft således nederlag over for dæmonisk destruktion og menneskets “indre dyr”. Marianne Wiggins’ *John Dollar* (1989) viser sammen-bruddet af civilisationen med en pigegruppe i centrum. Samtidig skabes en raffineret modrobinsonade, der gør op med den eurocentriske kulturmyte: Michel Tournier gør i *Vendredi ou les limbes du Pacifique* (1967) Fredag til hovedperson og Robinsons læremester; J.M. Coetzee lader i *Foe* (1987) en kvinde – ikke Defoe, Crusoe eller Fredag (der har fået tungen skåret af) – fortælle en anderledes robinsonade.” (Niels Jørgen Skydsgaard i https://denstoredanske.lex.dk/robinson ade; lesedato 11.08.23)

Et fransk forskerteam skriver om robinsonader: “Hele 1800-tallet var perioden for denne typen fortelling. Hvert land, hvert forlag ville ha sin.” (https://mediatheque ducarresaintlazare.wordpress.com/2020/12/23/les-imitations-de-robinson-crusoe/; lesedato 10.08.23) Den tyske forskeren Hermann Ulrich har registrert over 700 robinsonader publisert i perioden 1719-1898 (D’Ambrosio 2022 s. 5).

“Audiences have long been used to the kind of Robinsonade stories that hardly ever go into detail as to what exactly being stranded on a deserted island implies and what you need to do in order to survive. As a result, it’s hardly surprising quite many people have developed a cynical attitude to the premise, assuming that in Real Life only the baddest of badasses with years of experience on survival in the wild could possibly dream of making it trough all the way until the rescue arrives. A case of Reality Is Unrealistic as in fact most deserted islands do offer plenty of fresh water and food provided that you know where to look and there are numerous recorded cases in which even people with little to no experience of living outside the conveniences of modern civilization managed to survive for quite a while before being rescued. If a character is marooned alone or is willingly choosing

solitude, he may Go Mad from the Isolation." (http://tvtropes.org/pmwiki/pmwiki.php/Main/Robinsonade; lesedato 21.02.13)

Robinson Crusoe handler mye om overlevelsesstrategier, og dette gjelder også de fleste andre robinsonader. Defoes roman var basert på en sann fortelling om matrosen Alexander Selkirk, som levde på en øde øy i fire og et halvt år. Skipskapteinen Edward Cooke ga i 1712 ut en bok med historien om Selkirk (Outhier 2017 s. 7). Sjømannen skal ha bedt om å bli satt i land på en øde øy etter en krangel med kapteinen. Robinson derimot havner der ufrivillig og lever 28 år på sin øy (han passer på ikke å komme ut av tidsregningen).

Det som har blitt kalt "Robinson-myten" er den strandete sitt ønske om og vilje til å beherske både naturen og kulturen. Robinson blir ikke en gal villmann, han bevarer det siviliserte både i seg selv som subjekt og i det han bygger opp av hus, innhegninger osv. Han driver stadig med utvidelser av sitt lille imperium. Han er et selvstendig, initiativrikt individ som viser puritansk flid og borgerlig driftighet ("self made man"). Gjennom sitt arbeid, sin nøysomhet og sin rasjonalitet gjenskaper Robinson et stykke på vei en trygg, borgerlig tilværelse med kristne dyder som ledestjerne. Til å begynne med opplever han havariet som en straff, men han "soner" sin ulydighet mot foreldrene ved være arbeidsom og å takke Gud for alt som går godt, dvs. leve som kristen.

Litteraturforskeren Franco Moretti "slår fast at Defoes roman så visst er en stor moderne myte, men til tross for sine "eventyr", ikke på grunn av dem. Snarere jobber Robinson på, side etter side, også etter at det ikke lenger handler om overlevelse. Som borgerskapet selv har han ikke lenger noen herre." (*Klassekampens* bokmagasin 31. august 2013 s. 5)

På noen måter kan Robinson oppfattes som en imperialist, både mens han er på øya, men særlig før. Robinson forliser når han skal hente slaver fra Afrika til sin plantasje i Brasil. Han ser slavehold som en økonomisk gevinst, og har ingen moralske skrupler. Men når han oppdager at de innfødte som noen ganger kommer til hans øde øy, er kannibaler, blir han mer moralsk rystet enn redd for sitt eget liv (han bor i et slags fort). På øya blir Fredag raskest mulig omvendt til kristendommen. Det er noe egosentrisk ved Robinson, og Fredag blir hans første venn til tross for at han alltid er underordnet Robinson. Den franske sosiologen Robert Escarpit skrev i *Litteratursosiologi* (1958) at *Robinson Crusoe* kan leses som en hyllest til den begynnende europeiske kolonialismen.

Som en følge av suksessen med *Robinson Crusoe* og Defoes egen bokoppfølger *The Farther Adventures of Robinson Crusoe* (også publisert i 1719), begynte mange forfattere å skrive lignende historier. I Defoes fortsettelse av historien reiser Robinson fra England tilbake til øya og får skikk på både de innfødte og de engelske og spanske sjøfolkene som nå bor der.

I England, Frankrike og Nederland skal det ha blitt publisert omtrent 25 robinsonader på 1700-tallet, mens det i de tyske statene ble trykket omtrent 130 slike verk i årene 1720-55 (ca. 10 % av hele produksjonen av tyskspråklige originalromaner i det tidsrommet) (Haug, Frimmel og Bell 2022 s. 32).

Jean-Michel Racault skiller mellom individuelle og kollektive robinsonader avhengig av om det kun er én person på øya (i mesteparten av fortellingen) eller en gruppe (gjengitt fra D'Ambrosio 2022 s. 13). Den sistnevnte varianten har blitt kalt en "grupperobinsonade" (Claudia Schmitt i Zemanek 2018 s. 170).

I Frankrike på 1700-tallet iscenesatte Caroline-Stéphanie-Félicité de Genlis "robinsonade-leker" ("des jeux de robinsonnades") som en innlæringsmåte for barn ("pour éduquer les enfants") (Isabelle Arnoux og Christine Chaumartin i https://www.reseau-canope.fr/musee/fileadmin/user_upload/2020_article_cahiers_robnson 2017.pdf; lesedato 07.08.23). Barna lekte at de befant seg i samme vanskelige situasjon som Robinson da han kom til øya og måtte finne seg et sted å sove, oppdage noe spiselig osv. Den franske 1800-tallsforfatteren Jules Verne, kjent for sine fantastiske romaner, har fortalt at han som barn likte å leke at han var Robinson Crusoe. Omtrent ti år gammel leide han en båt og gikk i land et sted som han forestilte seg var Robinsons øy, men følte seg raskt så ensom og forlatt at han avsluttet leken (gjengitt fra Pessini 2003).

Eksempler:

Henry Neville: *The Isle of Pines* (1668) – publisert lenge før *Robinson Crusoe*

Eustache Le Noble: *Zulima, eller den rene kjærlighet* (1695; på dansk i 1728)

(anonym:) *The Adventures and Surprising Deliverance of James Dubourdieu and his Wife from the Uninhabited Part of the Island of Paradise* (1719)

William Rufus Chetwood: *The Voyages and Adventures of Captain Boyle, in several Parts of the World to which is added, the Voyage, Shipwreck, and Miraculous Preservation of Richard Castelman, Gent. With a Description of the City of Philadelphia* (1726)

Penelope Aubin: *The Noble Slaves; or, the Lives and Adventures of two Lords and two Ladies who were Shipwreck'd* (1730)

Johann Schnabel: *Øya Felsenburg* (1731-43)

Johann Heinrich Campe: *Robinson den yngre: En lesebok for barn* (1779)

Johann Wyss: *Den sveitsiske familie Robinson* (1812-28)

Jeanne-Sophie Mallès de Beaulieu: *Den tolvårige Robinson* (1818)

Julie Delafaye-Bréhier: *Den franske Robinson eller den lille skipbrudne* (1827)

Jefferys Taylor: *The Young Islanders; or, The Schoolboy Crusoes* (1841)

Vilhelm Falck-Ytter: *Haakon Haakonson: En norsk Robinson* (1873)

Otto D. Adeler: *Den norske Robinson: To norske gutters eventyr i de indiske farvande* (1894)

George Corbett: *Little Miss Robinson Crusoe* (1899)

Jean Giraudoux: *Suzanne og Stillehavet* (1921)

Pierre Maël: *Robinson og Robinsonne* (1921)

Kristian Elster d.y.: *Den ensomme ø: En fortælling om tre gutter* (1921)

Jakob R. Sverdrup: *Spitsbergens Robinson* (1929)

André Malandre (psevdonym for André Compère): *Snøens Robinson* (1945)

Maurice Sendak: *Where the Wild Things Are* (1963) – bildebok for barn

Michel Tournier: *Fredag eller grenselandet i Stillehavet* (1967)

James Graham Ballard: *Concrete Island* (1974) – hovedpersonen strander på en trafikkøy og må overleve med det han finner der

John Maxwell Coetzee: *Foe* (1986) – hovedpersonen er kvinnen Susan Barton som strander på en øde øy, og lever der med den late, grusomme tyrannen Cruso og en stum Friday

Det skal finnes nesten hundre franske romaner som er direkte inspirert av *Robinson Crusoe* (Dorian Brumerive i https://mortefontaine.wordpress.com/2018/02/26/catherine-woillez-le-robinson-des-demoiselles-1835/; lesedato 23.04.20).

"Den nederlandske offiseren Leendert Hasenbosch blir i 1725 anklaget for homofili og får handelsflåtens verste straff: Han skal settes i land på en øde øy slik at Gud kan avgjøre hans skjebne. Hver dag er en kamp for livet. Han trygler Gud om tilgivelse, men hans bønner blir ikke hørt. Tørsten driver ham langsomt til vanvidd. […] Under seilasen blir Hasenbosch dømt for å ha hatt et homofilt forhold, og som straff blir han satt i land på øya Ascension. […] Dagboken ble en bestselger. I Hasenboschs bok kunne alle lese hvor hardt Gud straffer den som forbryter seg mot Bibelens bud. I 1719 kom Daniel Defoes roman om Robinson Crusoe, som overlever 25 år på en øde øy. Boken ble 1700-tallets mest solgte roman og skapte en enorm interesse for historier om skipbrudne. Bare sju år senere kom Leendert

Hasenboschs dagbok på markedet, også den ble solgt i flere opplag og utgaver. I motsetning til Robinson Crusoe ender fortellingen om Hasenbosch i tragedie – og nettopp det var en sensasjon, mente datidens utgivere. De ga boken titler som "Sodomy Punish'd" og "The Just Vengeance of Heaven Exemplify'd" […] Nettopp hos Hasenbosch kunne alle lese hvordan Gud straffer dem som viser forakt for hans forbud mot blant annet sodomi (homoseksualitet): De vil gå til grunne under grusomme lidelser, og bønn hjelper dem ikke." (*Illustrert vitenskap: Historie*, nr. 7 i 2012 s. 66 og 73)

"Wilhelm Richter's shipwrecked middle-class narrator in *Der sächsische Robinson* (1722) celebrates nudity as a natural state in which he encounters a member of the lower aristocracy, the prince's cavalier. Nudity here symbolizes the equality of men; it illustrates the literal stripping away of layers of civilization and the return to a more nature-embedded way of living. On the other hand, the Prince de Galiczin, as a representative of the upper aristocracy, is incapable of immersing himself in a natural state. He refuses to remove his wet clothing, subsequently falling ill, and symbolically suggesting the conflict between the natural order and that of the aristocracy. […] This early eighteenth-century reaction against aristocratic haute couture must be understood in the context of Louis XIV's famous fashion excesses. […] For most Germans, however, who were critical of the aristocracy and courtly pomp, overseas accounts provided its antithesis in the Utopian ideal of a classless, utilitarian, nature-embedded lifestyle as practiced by island natives or Germans stranded in their habitat. […] The name of Richter's narrator, "Wilhelm Retchirs," is a thinly disguised anagram that allows for the reader to "discover" that the story is autobiographical, thus adding a sense of intimacy by bringing him or her one step closer to the actual experience." (Johann J. K. Reusch i https://www.jstor.org/stable/pdf/25161263.pdf; lesedato 14.08.23)

Peter Longuevilles *The Hermit: Or, the Unparalled Sufferings and Surprising Adventures of Mr. Philip Quarll, an Englishman, who was Discovered by Mr. Dorrington, a Bristol-Merchant, upon an Uninhabited Island, in the South-Sea, where he Lived about Fifty Years, without any Human Assistance* (1727) handler om "Philip Quarll, a Crusoe-style castaway, who spends 50 years alone on an uninhabited island island of monkeys and pomegranate fields far off the coast of Mexico. When eventually he is found in 1715 by the narrator Edward Dorrington – an 18th-century trader from Bristol, England – Quarll refuses to leave his island, carefully explaining to his would-be rescuer that he would not dream of leaving the place he now considered home. In the course of his 50 years Quarll had become the self-appointed king of "his country", and at the time of Dorrington's arrival, was accompanied everywhere he went by a loyal monkey as a sidekick. At his idyllic home with thatched roof the white-haired Quarll laid on a dinner for his unexpected guest – of soup, meat and fish – all served in shining plates of seashells. Later, Dorrington remarks that the meal surpassed anything he had ever eaten in his native England. Quarll explains to his somewhat bemused visitor: "I was shipwrecked, thanks to my Maker, and was cast away. Were I made emperor of the universe, I

would not be concerned with the world again, nor would you require me, did you but know the happiness I enjoy out of it." Quarll then handed Dorrington his "memorial" – a tidy bundle of rolled parchment diaries – from which this story is told. Originally published in 1727, the story was hugely popular in 18th century England, going through 11 editions alone between 1759 and 1783 […] It no doubt fooled many a reader into believing in it's veracity" (https://publicdomainreview.org/collection/the-hermit-or-the-unparalleled-sufferings-and-surprising-adventures-of-philip-quarll-1814; lesedato 14.08.23).

Schnabels roman *Noen sjøreisendes underlige skjebne* (første del publisert i 1731) ble senere kalt *Øya Felsenburg*, og den ble bearbeidet og adaptert av andre forfattere (verk som har blitt kalt "felsenburgiader"), f.eks. i Christian Carl Andrés *Felsenburg: En sedelig-underholdende lesebok* (1788), Karl Lappes *Øya Felsenburg: Alt forynget, viet ungdommen* (1829) og dansken Adam Oehlenschlägers *Øen i Sydhavet* (1824-25) (Haug, Frimmel og Bell 2022 s. 146).

Schnabels roman har blitt oppfattet som "en utvandrings- eller flyktningutopi" (Haug, Frimmel og Bell 2022 s. 147). Øybeboerne vil ikke reise fra øya når de tre år etter ankomsten får muligheten til det. Personene der kommer fra forskjellige små, tyske stater, og de har alle opplevd mord, krig og annen vold. På øya grunnlegger de en bonde- og håndverker-koloni som dekker deres behov og ligner en utopi. Det er et republikansk organisert fellesskap uten privateiendom. De forteller hverandre sine ulykkelige forhistorier for å bearbeide sine traumer, setter opp minnesteiner og etablerer et øy-arkiv. Et spesielt innslag i romanen er at folk på øya finner dagboken til en mann som het Don Cyrillo de Valaro, som levde som en slags ur-Robinson på deres øy etter å ha strandet der da spanjolene begynte koloniseringen av Mellom-Amerika (Haug, Frimmel og Bell 2022 s. 149). I førsteutgaven av romanen var det rett etter tittelsiden inkludert et kart over øya. Det er dessuten tatt med brev, statistiske oversikter, tabeller og lister i fortellingen. Hele romanen framstilles som en samling dokumenter som tilfeldigvis kommer jeg-fortelleren Eberhard Julius i hende etter et uhell med en postvogn. Julius brevveksler dessuten senere med innbyggere på øya (brev datert 1730, året før den første delen av romanen ble publisert).

"In the vein of Daniel Defoe's *Robinson Crusoe* (1719), the German writer Johann Gottfried Schnabel (1692-1748) wrote a four-volume Robinsonade novel, *Die Insel Felsenburg* (The Island Felsenburg), which was published between 1731 and 1743. Schnabel's novel became extremely popular in Germany, as it tells the story of a group of shipwrecked settlers who, in the spirit of protestant piety, establish an ideal state on the beautiful island on which they are stranded. One day, they discover a hidden cave, where they find a well-preserved mummified man, sitting in a stone chair at a table. On a tin board, this man, Don Cyrillo de Valaro, had engraved important information for posterity: namely that he was born on 9 August 1475, came to the island on 14 November 1514, and recorded his recollection on 27 June 1606. His writing ends as follows: 'I am still alive, however close to death,

June 28. 29. and 30. and still July 1., 2. 3., 4.' By recording every day that he was still alive, Don Cyrillo, the only inhabitant on the island at the time, managed to do what no autobiographer could ever complete: record his death. One could even go so far as to say that his method typifies a life-writing model – documenting the days of one's life in the face of inevitable death. In the context of Schnabel's novel, this episode is remarkable in so far as the most prominent entertainment of the island's inhabitants is to tell one another about their lives. In the evening, when their work is done, they come together – and there is no TV or internet – and tell their stories. Remarkably enough, their stories are full of sex and crime – aspects of life that are banned from the virtuous island. The story of Don Cyrillo de Valaro and the settlers is fiction, of course. However, it triggers the question as to how 'real' autobiographers deal with or even describe their own deaths." (Lut Missinne m.fl. i https://ejlw.eu/article/view/37320; lesedato 14.08.23).

Schnabels roman "established a tradition of escapist fantasies among the middle class linking the ideals of primitivism and the image of the noble savage." (Johann J. K. Reusch i https://www.jstor.org/stable/pdf/25161263.pdf; lesedato 14.08.23)

Tyskeren Johann Heinrich Campe ville med *Robinson den yngre* (1779) forbedre Defoes roman og adaptere den til barnebok. "Towards the end of the eighteenth century Campe found Defoe's novel too full of digressions and too old-fashioned in language as well as being defective in certain aspects of morality to be suitable for children. This proved to be the spur for writing his own adaptation. While Defoe's book was written as a continuous first-person narrative with no divisions into chapters, Campe's *Robinson der Jüngere* has an entirely different format. The story is placed in a new narrative format – that of a father telling it to a small group of children living just outside the gates of Hamburg. The individual children and also the mother comment on aspects of the story, usually prompted by some question from the father. The narrative occupies thirty evenings. This structure breaks the story into manageable units for the child readership or audience, and the presence of father, mother and children within the framework creates a secondary scenario providing an interpretation and commentary on the primary tale of Robinson himself. The children become participants in the story as well as its audience. Campe makes clear in his preface that the interreactions of father, mother and children are designed as a model of what such a family should be like." (David Blamires i https://books.openedition.org/obp/601; lesedato 14.08.23)

I Campes roman forteller en familiefar i løpet av 31 kvelder historien om Robinson til sin familie, og trekker sine barn inn i historien ved å stille spørsmål og samtale med dem. Faren forteller blant annet hvor plagsomme fluene på øya er for Robinson, og får dermed spørsmål om hvorfor det finnes så mange fluer i verden, som bare er til plage. Faren svarer at mennesket er det "mest framstående og ødeleggende av alle dyrearter! Alle andre skapninger på jorden er ikke våre slaver, men vi dreper dem som vi lyster, mange ganger for å spise deres kjøtt, ofte for å skaffe oss deres pels; mange ganger fordi de er i veien for oss, snart av denne

grunn, snart av en annen ubetydelig årsak. Hvor mye større rett ville ikke insektene ha til å spørre: Hvorfor kan Gud ha skapt det grusomste dyret, den fatale menneske-arten?" (sitert fra http://www.goethezeitportal.de/db/wiss/epoche/friedrich_ robinsonaden.pdf; lesedato 20.05.23)

"The hero of Campe's book is a seventeen year old boy, the youngest son of a family in Hamburg called Robinson, and his name is Krusoe. He is at the opening of the story the sole surviving son of the family. The eldest son, having become a soldier, has been killed in a battle with the French, while the middle son has died of consumption. Krusoe has been spoilt by his parents and thus not been properly brought up. His adventures begin with him taking ship for England without first getting permission from his parents to do so. When, after various intervening disasters, he is shipwrecked on a desert island in the Caribbean, unlike Defoe's Robinson, who has a gun, tools, food and drink to start him off, Campe's Krusoe has absolutely nothing to help him. His adventures are divided into three periods. In the first he is alone and has to make shift with just his head and his hands. In the second he gains a companion, Friday, and learns to value human society. Finally, in the third the wreck of a European ship provides him with tools and other things that make for a more civilized life and eventually permit him to return first to England and then to Hamburg, where he is reconciled with his father and finds that his mother has died. In this way Campe creates a miniature history of human development, except for the fact that the shipwrecked Krusoe already has certain spiritual and emotional resources from his earlier life. These are evidenced through his memory of hymns, which help him in his distress. He is also full of deep contrition for his folly in abandoning his home and parents." (David Blamires i https://books.openedition.org/obp/601; lesedato 14.08.23)

"Campe's hero satisfies his hunger first by eating oysters, unlike Defoe's Robinson, who seems to enjoy a totally fish-free diet. The problem of opening oyster shells without any tool is not addressed. But from then on he discovers a variety of ways in which to improve his material conditions – using a shell for a spade, making a rope out of flax, building a shelter in a cave, planting saplings in front to provide defence, and so on. The children identify with Robinson's situation and troubles not simply through interjections and questions, but by dressing up like him at the beginning of chapter 5 and by writing letters to him in chapter 7. The narrative thus becomes interactive. The children learn from Robinson's experiences things that are important to themselves in their own development. Since Campe constantly emphasizes this, the modern reader never doubts that he or she is being instructed as well as being told an engrossing story. Perhaps the most important lesson for Krusoe was: 'Experience had taught him, that in a life of labour nothing helps industry so much as regularity, and a methodical distribution of the work to the different hours of the day'. […] By the end of the book Robinson and his companion Friday have established themselves in Hamburg as models of industry and frugality, generosity, humanity and practical piety, so that the children each make the resolution to try to do the same. […] At various points in the book Campe

interweaves events from Robinson's story with those of the Hamburg children." (David Blamires i https://books.openedition.org/obp/601; lesedato 14.08.23)

"As early as 1782, the radical Thomas Spence wrote *Crusonia*, a 'Supplement to *Robinson Crusoe*' in which he envisioned a utopian society of common land ownership developing on Crusoe's island. Popular ballad and chapbook retellings of Crusoe's story also tended to reimagine him as an everyman whose tale of suffering and triumph served the communal functions of the folk hero." (Andrew O'Malley i https://www.cambridge.org/core/books/abs/didactics-and-the-modern-robinsonade/foreword-the-progressive-pedagogies-of-the-modern-robinsonade/; lesedato 23.09.24)

Rundt år 1790 var det en liten "bølge" av robinsonade-utgivelser i Østerrike, blant annet med Karl Timlichs *Den østerrikske Robinson, eller livet og de merkverdige reisene til Andreas Geissler, født i Wien, skrevet av han selv* (1791), en roman på 343 sider (Haug, Frimmel og Bell 2022 s. 191 og 194). I et forord datert 1790 hevder utgiveren av boka at han fikk tak i manuskriptet sammen med andre manuskripter på en auksjon. På øya redder Geissler en kvinne som heter Oinohah fra kannibaler, og som han deretter belærer om kristendommen. Oinohah blir senere døpt og gift med Geissler. Etter to års lykkelig samliv på øya ankommer et skip, og etter dramatiske hendelser slår noen av matrosene seg sammen med Oinohah og Geissler. De grunnlegger en liten koloni, gir seg selv en grunnlov, bygger et fort som forsvar mot kannibaler og bevæpner seg med kanoner fra skipet. Med disse kanonene dreper de et par år senere over 80 "villmenn" som angriper dem (Haug, Frimmel og Bell 2022 s. 197). Geissler frykter egentlig europeere mer enn kannibaler, og mener at sivilisasjon gjør folk farligere. Han er opprørt over matrosenes blodtørstighet overfor de skadete innfødte. Men til slutt går alle de siviliserte på øya ombord på et nederlandsk skip som tilfeldigvis kommer forbi, og reiser tilbake til Europa.

"Johann David Wyss (28 May 1743-11 January 1818) is best remembered for his book *The Swiss Family Robinson* (*Der schweizerische Robinson*). It is said that he was inspired by Daniel Defoe's *Robinson Crusoe*, but wanted to write a story from which his own children would learn, as the father in the story taught important lessons to his children. As a pastor, Wyss hoped to teach his sons family values, good husbandry, the uses of the natural world and self-reliance. Wyss' attitude toward education is in line with the teachings of Jean-Jacques Rousseau, and many of the episodes have to do with Christian-oriented moral lessons such as frugality, husbandry, acceptance, cooperation, etc. The adventures are presented as a series of lessons in natural history and the physical sciences […] it is modeled on Defoe's *Robinson Crusoe*, a genuine adventure story, and presents a geographically impossible array of mammals, birds, reptiles, and plants (including the bamboos, cassavas, cinnamon trees, coconut palm trees, fir trees, flax, Myrica cerifera, rice, rubber plant potatoes, sago palms, and an entirely fictitious kind of sugarcane) that probably could never have existed together on a single island for the children's

edification, nourishment, clothing and convenience." (https://janeausten.co.uk/blogs/authors-artists-vagrants/the-swiss-family-robinson-one-of-the-most-popular-novels-of-all-time; lesedato 11.08.23)

Den sveitsiske familie Robinson "opens with the family in the hold of a sailing ship, weathering a great storm. Only the family is saved when the vessel breaks apart on a reef and the crew and other passengers jump into lifeboats without waiting for the little family to join them. As the ship tosses about, the father prays that God will spare them. There is plenty of food on board, and after they eat, the boys go to sleep, leaving the father and the mother to guard them. […] The ship survives the night, and the family finds themselves within sight of a tropical island. The next morning, they decide to get to the island they can see beyond the reef. With much effort, they construct a vessel out of tubs. After they fill the tubs with food and ammunition and all other articles of value they can safely carry, they row toward the island. Two dogs from the ship swim beside them, and the boys are glad they will have pets when they reach their new home. The ship's cargo of livestock, dogs, guns & powder, carpentry tools, books, a disassembled pinnace [skipsbåt], and provisions have survived. […] Their first task on reaching the island is to erect a tent of sailcloth they brought from the ship. They gather moss and dry it so that they will have some protection from the ground when they sleep. They are able to find a lobster and to shoot some game, thus to add fresh food to their supplies. Since they have no utensils for eating, they use shells for spoons, all dipping out of the iron kettle that they brought from the ship. They released some geese and pigeons while they were still on the ship and brought two hens and two cocks with them. The father knows that they must prepare for a long time on the island, and his thoughts are as much on provisions for the future as for their immediate wants. The father and Fritz, the oldest son, spend the next day exploring the island." (https://janeausten.co.uk/blogs/authors-artists-vagrants/the-swiss-family-robinson-one-of-the-most-popular-novels-of-all-time; lesedato 11.08.23)

Den sveitsiske familien "spends the next few days securing themselves against hunger. The father and Fritz make several trips to the ship in their efforts to bring ashore everything that they can possibly use. The domesticated animals on the ship are towed back to the island. There is also a great store of firearms and ammunition, hammocks for sleeping, carpenter's tools, lumber, cooking utensils, silverware, and dishes. While the father and Fritz are salvaging these supplies, the mother and the younger boys are working on the shore, sowing seeds, examining the contents of the kegs that floated to shore, and in every way possible making the tent a more livable home. The mother and boys also explore the island to find a spot for a more permanent home. When the father and Fritz can join them, the whole family helps to construct a tree house. The book covers two years. The father and older boys explore various environments about the island. At the end, the father wonders if they will ever again see the rest of humanity. A few years later, an European ship is driven onto their island. The captain is given the journal containing the story of their life on the island. The captain is unable to return to the

island because of a storm. He returns to Europe, where the story is published. The family continue to live tranquilly on their island. […] *The Swiss Family Robinson* was first published in 1812 and translated into English two years later. It has since become one of the most popular books of all time. It was originally illustrated by his son, Johann Emmanuel Wyss. […] Wyss has been described as an author whose style was "firmly Christian and moral in tone". Jules Verne declared that *The Swiss Family Robinson* was one of his favorite books. He liked it so much, that he decided to write a sequel entitled *The Castaways of the Flag*, many years after Wyss's death." (https://janeausten.co.uk/blogs/authors-artists-vagrants/the-swiss-family-robinson-one-of-the-most-popular-novels-of-all-time; lesedato 11.08.23)

Wyss' roman ble oversatt til fransk i 1813 og ble en suksess for det franske forlaget (Outhier 2017 s. 36).

Den tolvårige Robinson (1818) av franske Jeanne-Sophie Mallès de Beaulieu handler om Félix, en gutt som tar hyre på et skip for å se seg om i verden. Etter et forlis befinner han seg alene med sin trofaste hund Castor på en øde øy, der han må tilbringe seks år. Han klarer seg fordi han er svært oppfinnsom og flittig, og fordi naturen og skjebnen er på hans side. Han adopterer en liten innfødt som han finner i en kano, og gjenfinner sin mor på en overraskende måte (https://www.overdrive.com/media/2609077/le-robinson-de-douze-ans; lesedato 06.05.20). Moren har lagt ut for å lete etter han. Félix og moren finner en skattekiste, og denne skatten leverer de tilbake til eieren ved hjemkomsten til Frankrike (https://mediathequeducarre saintlazare.wordpress.com/2020/12/23/les-imitations-de-robinson-crusoe/; lesedato 10.08.23). I forordet henvendte forfatteren seg til barn og forklarte der at hun ville både more sine lesere og korrigere deres feil. Félix lærer å stole på seg selv, bruke sin intelligens og sine fysiske krefter, og beskytte seg mot farer.

I 1825 ble det utgitt en versjon av Crusoes roman, med engelsk tekst men trykket i Paris, med tittelen *The Life and Surprising Adventures of Robinson Crusoe of York, Mariner [...] Adopted for the Use of the Royal College of Young Seamen at Angoulême*. Den var beregnet for framtidige sjøoffiserer i den franske marinen (Andries 1999).

"The female Robinsonades, most anonymous or pseudonymous, follow many of the conceits of the Robinson tradition: description of storm, listing of goods saved, type of island, varieties of flora and fauna, religious attitudes of castaways, and sightings of ships. […] The female characters must leap from the world of conventional European social hierarchy to the brave new world of anarchy in a primitive paradise, and the claim to truth which eighteenth-century fictional stories asserted meant that this leap has to be plausible. The burden of plausibility was doubly difficult to bear for women characters: unmarried, middle-class girls, as most of these heroines are, were supposedly protected from such nonsense by fathers, brothers, mothers, and ministers. How could they escape, and remain believable and sympathetic at the same time? Creating that plausibility in the

female's plot meant an elongation of the European pre-voyage history to justify her flight. She had to develop skills and savvy, for the wilderness forced her into either a new role of inventor and breadwinner or required her consciously and actively to accept her traditional female tasks. Because the plausibility of her escape must be more thoroughly grounded than the male hero's, her journey differs in three stages: the premises of her adventure, her voyage out, and the formation of her island existence. For each of these stages, heroines must employ different strategies of survival and form different bonds of friendship, intimate love, and class loyalty. Yet while this fictional credibility is established, traditional gender roles for the heroine are simultaneously undermined." (Jeannine Blackwell i https://www.jstor.org/stable/pdf/406037.pdf; lesedato 11.10.23)

"[A] number of English girls' stories, especially the female Robinsonades, provide opportunities for critical analysis that examine the tension between fulfilling conventional feminine roles and developing individual potential. […] Despite the critical neglect, the once popular but largely forgotten English female Robinsonades do present two significant literary contributions. First, the earlier texts reposition the domestic component from a marginal concern to a central and significant role within the popular, imperialistic adventure narrative. Second, later texts challenge the perception of traditionally defined social roles for women and create a female protagonist who retains the feminine while displaying the intellectual abilities and physical skills associated with men. As the earlier female Crusoes affirm women and the domestic paradigm as essential components of the imperial model, the later female Crusoes capably merge the domestic with the adventurous to embody a new female identity as an amalgam of the traditional Angel of the House and the New Woman." (Fair 2014)

Den svenske presten og forfatteren Gustaf Henrik Mellins *Öjungfrun* (1832) er en kvinnelig robinsonade. "Vid fjorton års ålder lider Helena skeppsbrott tillsammans med sin blinde far i G. H. Mellins *Öjungfrun. Berättelse* (1832). Vågorna för dem iland på en öde ö. För den bortklemade flickan väntar ett annorlunda liv […] Auktoriteten som tillerkänns flickan i romanen står i kontrast till situationen i samtidens svenska samhälle, där samtliga kvinnor utom änkor stod under förmyndarskap. Utanför civilisationen åsidosätts såväl de juridiska lagarna som förväntningarna om åldersbestämda, könade beteenden. Den unga kvinnan får i Mellins berättelse inta rollen som beskyddare av fadern och visar sig vara uppgiften värdig. Under åren på ön förvandlas hon både fysiskt och mentalt, från vekt salongssällskap till en stark, modig och rationell flicka. Bortom samhällets inskränkningar finner den unga kvinnan nya sidor hos sig själv. Därigenom synliggörs flickans potential att lära och mogna, men även hennes förmåga att hantera ett mer omfattande medborgerligt ansvar än samtiden tillåter henne." (Maria Andersson i https://library.oapen.org/bitstream/handle/20.500.12657/48812/framtidens-kvinnor.pdf; lesedato 11.10.23)

“Mellins roman är en av de tidigaste fiktionsberättelserna i Sverige som riktar sig till en flicka och kan således karakteriseras som en flickbok. Den kan läsas som ett tankeexperiment om vad kvinnan skulle ha förmågan att vara under andra samhälleliga omständigheter. Med Anna Rasks ord utgör *Öjungfrun* “en pedagogisk text om unga flickors sociala skolning” i formen av en robinsonad. Fostran äger rum inom en patriarkal ram med den blinde fadern som en traditions- och lärdomsförmedlare. Han överför kunskaper om såväl ett gudfruktigt leverne som språk, biologi och geografi till dottern och hon förväntas lyda hans råd. Samtidigt gestaltar romanen en närmast rousseauansk tankegång om en naturens bildning som, till skillnad från i Jean-Jacques Rousseaus egen *Émile ou de l’éducation* (1762), även omfattar kvinnan. I naturens hägn skärps Helenas sinnen och hennes fysik stärks: “Den dagliga öfningen och ansträngningarne hade utvecklat både hennes själ och kropp till högre styrka.” Berättelsen exponerar både de negativa följderna av ett stillasittande flickliv och den unga kvinnans begränsade möjligheter till utbildning i det samtida samhället.” (Maria Andersson i https://library.oapen.org/bitstream/handle/20.500.12657/48812/framtidens-kvinnor.pdf; lesedato 11.10.23)

I Mellins roman dør faren mens han og datteren er på øya. “Efter att fadern gått bort klarar sig den unga kvinnan också ensam i flera år med hjälp av flit, förnuft och uppfinningsrikedom. Några radikalare reformer av kvinnans ställning verkar emellertid inte förespråkas i *Öjungfrun*. Som i många robinsonader med en kvinnlig huvudperson blir det annorlunda livet på ön huvudsakligen ett undantag. När Helena återförs till civilisationen intar hon en lika undanskymd roll som tidigare. Texten visar att den unga kvinnan har förmågan att agera som en rationell och myndig individ, men att samhället förutsatte och efterfrågade något annat. Trots det begränsade handlingsutrymmet utpekas ändå ett forum där hon kan ta plats och förmedla sina erfarenheter: litteraturen. Brodern sägs ha skickat Helenas anteckningar om sitt öliv till ett tryckeri och berättelsen avslutas med en väninnas vädjan: “Om det är sannt, så ber jag dig med det första skicka mig den boken.” ” (Maria Andersson i https://library.oapen.org/bitstream/handle/20.500.12657/48812/framtidens-kvinnor.pdf; lesedato 11.10.23)

Franske Catherine Woillez’ *Frøknenes Robinson* (1835; fransk tittel *Le Robinson des demoiselles*) handler om 15 år gamle Emma de Surville. Hun er datter av en rik plantasjeeier i Saint-Domingue (Haiti), men familien måtte rømme etter slaveopprøret i 1792. Emma ble født på flukten til Frankrike, og moren døde under hennes fødsel. Faren orket ikke å se sin egen datter som hadde kostet hans kone livet. Heldigvis tar en tjener og tidligere slave som heter Dominique seg av den nyfødte. Faren bestemmer at han og datteren skal prøve lykken i Argentina. Dominique og Emmas hund Azor er med på reisen. En voldsom storm rammer skuta, og et par sjømenn og noen passasjerer går ombord i en redningsbåt. Emma besvimer og våkner ikke før dagen etter, da hun befinner seg alene med sin hund på en strand der havet har skylt dem i land. Hun utforsker øya og finner mat (fugleegg, dadler) og et enormt baobab-tre med hul stamme, der hun er beskyttet mot ville

dyr. I likhet med Robinson Crusoe finner hun verdifulle redskaper (som har drevet i land fra skipet hun var på) og trøst i sin kristne tro. Hun bygger en bolig som hun pynter mest mulig slik hun ville ha pyntet rommet i et hus, og viser slik sin "feminitet" (Dorian Brumerive i https://mortefontaine.wordpress.com/2018/02/26/catherine-woillez-le-robinson-des-demoiselles-1835/; lesedato 23.04.20). Blant det Woillez' Emma redder fra skipsvraket er det "feminine" gjenstander som en saks, et fingerbøl og et etui fullt av nåler (Andries 1999).

Woillez' Emma "survives because her father has taught her not only piety and music, but agriculture and shooting by bow and arrow, and the novel engages equivocally in a discussion on Rousseauian education." (Anne Birgitte Rønning i http://www.knjizenstvo.rs/en/journals/2014/interview/on-female-robinsons-adaptations-and-translations#gsc.tab=0; lesedato 08.09.23)

Emma de Surville blir etter hvert en selvlært kokk, og lager blant annet skilpaddesuppe. Hun støper vokslys av skilpaddenes fett. Hun temmer geiter. Hun lager potter av leire, fletter kurver, lager en hatt og parasoll. Hun fanger en fugl som hun lærer å si "Emma" og "Azor". Truslene mot denne idyllen er først og fremst voldsomt regnvær som ødelegger bostedet hennes, som så må bygges og innredes på nytt. Hun får feber, men klarer å helbrede seg selv med legende planter. Plutselig en dag etter tre år alene støter Emma på to andre mennesker som også har overlevd forliset: Madame Daval og hennes datter Henriette. De har holdt til på den andre siden av øya, bodd i en hule og bare gått ut for å finne mat. Begge er utsultet. Dagen etter dør Madame Daval, og Emma lover henne å ta seg av Henriette. Flertallsformen "frøknene" i bokas tittel sikter til de to unge jentene (Dorian Brumerive i https://mortefontaine.wordpress.com/2018/02/26/catherine-woillez-le-robinson-des-demoiselles-1835/; lesedato 23.04.20).

Henriette og Emma overlever takket være at Emma livnærer dem, steller boligen, skaffer klær og gjør alle andre praktiske oppgaver. Henriette smitter Emma med en sykdom som nesten tar livet av begge. Lykken snur når de blir funnet av Emmas far som har tatt med seg en gruppe svarte tjenere for å lete etter datteren, for skipet med faren ombord holdt seg flytende og han kom seg til Buenos Aires. Han la deretter ut på en langvarig og dyr ekspedisjon for å finne Emma. De svarte tjenerne framstilles ikke negativt hos Woillez. Boka er påfallende og uvanlig for sin tid ved å markere en tydelig antirasistisk holdning (Dorian Brumerive i https://morte fontaine.wordpress.com/2018/02/26/catherine-woillez-le-robinson-des-demoiselles -1835/; lesedato 23.04.20).

I England "one of the first female-centered robinsonades was Ann Fraser Tytler's *Leila; or, The Island* (1839). In this novel, twelve-year-old Leila Howard is shipwrecked with her father, her nurse, her dog, and her cat. Unlike many previous shipwreck stories, *Leila* contains few dramatic adventures, and there are no islanders to subdue or civilize. Instead, Tytler focuses on the recreation of middle-class family life in the wilderness. The trio creates "bedrooms" in a cave,

establishes a gated garden, and domesticates rabbits and birds. The nurse plays a crucial role in caring for Leila and her father while maintaining a professional social distance appropriate to her class." (Livia Gershon i https://daily.jstor.org/what-if-robinson-crusoe-was-a-girl/; lesedato 08.09.23)

"Tytler presents one of the earliest female protagonists in an English Robinsonade in her novel *Leila; or, The Island* (1839). Noteworthy for the absence of young male protagonists, the novel follows twelve-year old Leila Howard, her father, her Nurse, and her pet spaniel and cat as the only shipwreck survivors. Although the book becomes more of Tytler's tribute to middle-class principles than an adventure tale, the novel's opening embraces the conventional tropes of the Crusoe genre: a foundering ship, a protagonist and family who are separated from the ship's crew, possession of supplies, and an arrival on a deserted and potentially hostile island. Downplaying the challenges and dangers of the characteristic adventure story and focusing more upon the representations of middle-class Victorian social behavior and expectations, Tytler moves the domestic component to being *the* focus of *Leila*" (Fair 2014).

"Tytler reinforces social and gender stereotypes as the strongly patriarchal Mr. Howard risks his life with a trip to the shipwreck to acquire necessary supplies: some clothing, especially Leila's, other necessary household items, a few live chickens, books and tools. Typically paternalistic, Howard provides the strength and technical knowledge necessary to create and protect their encampment; however, his greater purpose is to provide both daily guidance for their welfare and social and religious instruction for Leila. Instead of placing the usual emphasis on the survivors' attempts to farm and to support themselves, Tytler further enhances an English domestic model through the recreation of middle-class Victorian cultural icons. At the outset, Howard and Nurse apply conventional identities such as "bedroom" and "wardrobe" to aspects of their conveniently structured cave, mitigating the reality of their harsh situation by the imposition of a clearly middle-class perspective of home. To make Leila's experience as conventional as possible, Tytler has both adults recreate several signifiers of English middle-class home life like Leila's garden bower with its gate and baskets, her goat-cart, and her pets, including island species (rabbits and birds) that they cage and domesticate. The inclusion of Nurse to assist Mr. Howard allows Tytler's further reinforcement of English cultural norms with social rituals requiring a feminine hand such as arranging Leila's clothes, serving daily tea, celebrating birthdays, and creating special meals." (Fair 2014)

"To underscore the quintessential elements of Victorian morality and social standards, especially the norms associated with raising children, Tytler highlights Leila's daily routines of prayer, schooling, and small chores under the guidance of either her father or Nurse. Despite the dire situation and demands of the island experience, Tytler places emphasis on Howard's focus on methods for the proper management and education of Leila, noting the need for different approaches and

"judicious management" (72). Seeking a properly paternalistic "steady, yet gentle sway" over Leila (73), Howard blends nature lessons with moralistic overtones to curb gently Leila's childish outbursts and to encourage a thoughtful, mature response without damaging childhood innocence and joy. Ultimately, Tytler rewards the diligent work of her survivors as their domestic practices successfully cause orthodox ideals to flourish. Leila learns patience, curbs her impetuosity, and matures into a conventionally proper young lady. With Leila's successful maturation in the island setting, Tytler validates her belief in society's need for fundamental structures such as a clear set of social standards and a strong paternal leader to prevent any wilderness erosion of domestic stability. […] Despite the intimacy of the island situation, Tytler shows Howard and Nurse maintaining a formally appropriate employer-employee relationship and interacting only about Leila or household maintenance, as they would have done in England. However improbable, unrealistic, and impersonal such a formal relationship might be on the island, it serves to remove possibilities of impropriety and acknowledges the conventions of middle-class morality. […] Tytler's *Leila* examines the importance of household forms and routines as a means of preserving English character under dire circumstances." (Fair 2014)

"In L. T. Meade's *Four on the Island: A Story of Adventure* (1892), Isabel Fraser is about the same age as Leila Howard when she's stranded with her injured older brother and two young cousins. Unlike Leila, she takes command of the situation, turning a wrecked ship into a home, shooting threatening giant land crabs, and rescuing her brother after he becomes trapped in a pit. When Isabel herself becomes ill, the other children get by and nurse her back to health, thanks to the well-functioning domestic environment she created. Like the fictional female castaways before her, Isabel combines pluck and domestic abilities to create a little slice of an idealized British Empire in the wilderness." (Livia Gershon i https://daily.jstor.org/what-if-robinson-crusoe-was-a-girl/; lesedato 08.09.23)

"L.T. Meade (Elizabeth Thomasina Meade Smith) addresses the concept of the empowered New Woman while reinforcing the domestic paradigm in *Four on the Island: A Story of Adventure* (1892). Sharing several iconic tropes with previous Robinsonade versions, *Four on the Island* manifests the development of the feminine as a shaping force as well as the application of the domestic model as an essential approach to colonization. […] In establishing their first shelter in a small, wrecked ship, Meade has Isabel work alone, as her injured brother and her young cousins are unable to help: "Bell, however seemed possessed with the courage and strength of twenty girls. She energetically bailed the water out of the ship's hold, flung open the portholes, and lighting up a large fire on the beach, dragged out the mattresses and bed-linen to be dried and aired thoroughly. By night the little house looked once more fairly ship-shape" (153). Although her remarkable skill in replicating an English home provides a more than adequate approximation to the comforts and support her younger cousins and brother require, Isabel's shooting, tracking, and daring rescues […] generate far more interest than her domestic

activities. As a young yet impressive embodiment of the domestic model, Isabel must prepare meals, set the table, mend and make clothes, tend to her younger cousins, and nurse the sick. However, Meade also defines Isabel as a formidable force through her actions, e.g., shooting threatening giant land crabs, felling trees for shelter, tracking her missing brother, and rescuing him from a dangerous pit. Dominating the narrative's action, Isabel surpasses the efforts of her older brother; her range of abilities exemplifies a significant literary shift in its positive depiction of empowerment in a female adolescent. Meade also reinforces the importance of a sound, functioning domestic arrangement when Isabel suffers through a fever before the children's rescue at the story's conclusion (285). The other children are able to nurse Isabel back to health and survive themselves because of the safe homestead Isabel has established for all of them. Reflecting the earlier female Crusoe narratives, Meade uses the ability of the community to sustain itself when a pivotal character is injured or ill to prove the effectiveness of the domestic model and the community's viability. […] In "Angel of the Island: L.T. Meade's New Girl as the Heir to a Nation Making Robinson Crusoe," Megan Norcia develops an insightful analysis of Meade's treatment of the New Woman issue through a comparative study of Isabel's character and the protagonists of other girls' novels." (Fair 2014)

"Agnes Strickland's *The Rival Crusoes; or The Shipwreck* (1826) reflects the popular interest in stories recounting adventure tales of military exploits, travels to strange new lands, and encounters with foreign peoples who coincided with British commercial and military expansion after the Napoleonic wars. Strickland creates the earliest of the English female-authored Robinsonades and introduces male protagonists who, amid the usual scope of naval adventures, develop an essentially domestic paradigm. As part of her story, she explores the fundamentals of colonization through the examination of abilities often associated with specific gender roles and imbues the commoner Philip Harley with traditionally feminine skills along with overt masculine qualities. Jackie C. Horne's "The Power of Public Opinion: Constructing Class in *The Rival Crusoes*" offers a persuasive interpretation of Strickland's novel as a study of class conflict and reconciliation between protagonists Phillip Harley and Lord Robert Summers. Horne argues for the historic and cultural importance of Strickland's novel and asserts that it "suggests the upper classes can in fact maintain control of the workings of patronage and power" and "stave off the threat posed by a radical working class" (5). In addition to the substantial issues Horne investigates, Strickland also emphasizes the fundamentals of colonization and empire as her two castaways take the necessary measures for their survival on the island. Strickland isolates her protagonists when the longboat crews initially sent to fill water casks for an English warship founder in the turbulent waters and drown. Since their own ship was swept back out to sea by a storm, Harley and Summers are left marooned and without the benefit of supplies usually salvaged from the wrecked vessel. The actual Crusoe component, survival on the deserted island, makes up a third of the novel with the initial class conflict, harmonious conflict resolution, affirmation of social values,

and naval adventures making up the rest. Notably, Strickland's presentation of the young men's island survival complements the text's social resolutions that Horne discusses as it strongly argues for a viable domestic and communal model as a necessary basis for both survival and settlement. […] Despite the absence of distinct female characters, Strickland distinctly argues through the success of Harley's efforts that household and caregiver skills, not military prowess, assure the men's survival in their encounter with the island's wilderness." (Fair 2014)

Den britiske sjøoffiseren og forfatteren Frederick Marryats *Masterman Ready, or the Wreck of the Pacific* (1841) er en "tale of shipwreck and survival. Here, the genteel Mr. Seagrave, the frequently indisposed Mrs. Seagrave and their four children: William, twelve, Tommy, six, Caroline 7 and Albert who is not yet one, sail on board the *Pacific* en route to the Seagrave's home in Australia. The *Pacific* runs into several storms and when the captain is struck unconscious, the ship's crew abandon the ship wholesale with the exception of the selfless Masterman Ready […]. Eventually, the weather clears and the prescient Ready leads the Seagraves to relative safety on a desert island where they seek food and shelter, survive several adventures and are even attacked by natives before being eventually rescued by fortunate reappearance of the recovered Captain of the *Pacific*. The first of Marryat's childrens books, *Masterman Ready* represents the tone of Marryat's works, matching romantic tales of shipwreck and survival with stern lessons to be good and have faith in God. Captain Marryat amply strews moral admonishments throughout the text. In fact, Mr. Seagrave, as his surname implies, readily casts a properly religious and seriously grave manner over the entire proceedings. After the exciting events of the storm and the crew's abandonment of the Seagrave family, Mr. Seagrave philosophically awakens to his first day on the deserted island, first admiring the scene with "what calm – what content – what a sweet sadness does it create!" and continuing to accept that "How mercifully have we been preserved when all hope appeared to be gone; and how bountifully have we been provided for, now that we have been saved, – and yet I have dared to repine, when I ought to be full of gratitude!" (50). Mr. Seagrave's description of the island and its aura of "sweet sadness" properly dictates the tone of the following months." (Siobhan Lam i http://www.victorianweb.org/authors/marryat/mastermanready.html; lesedato 09.05.16)

"[I]n his defining examination of the Crusoe archetype, *The Robinson Crusoe Story* [1990], Martin Green explores the development of the tale and observes the conventional elements of the Robinsonade often present a story "of morally justified imperialism and that the male focus of these variations typically excludes or marginalizes women and the domestic within hegemonic delineations" (22). For example, Captain Fredrick Marrayat's *Masterman Ready; or The Wreck of the Pacific* (1841-42), a well-known, early English Robinsonade, employs conventional gender stereotypes that marginalize women by depicting the matriarch of the central family, Mrs. Seward, as an often-incapacitated mother figure and her young daughter as a child wholly dependent on the protection of others.

Reinforcing both gender and class delineations, Marryat also portrays the servant Juno as the only woman capable of fulfilling her standard domestic duties in addition to working alongside the men to build their camp and defending it from a native attack." (Fair 2014)

Franskmannen Ortaire Fourniers *De unge øyboerne, eller de nye robinsonene* (1843; på fransk) handler om en gruppe engelske ungdommer som ender opp på en øy, og der noen av ungdommene blir ville og farlige. Romanen har en tragisk slutt, men Fournier ga også ut en positiv robinsonade, med tittelen *Det jordiske paradis, eller familien i eksil* (Francis Marcoin i https://books.openedition.org/pub/8966; lesedato 10.08.23).

I den franske grevinne de Germanies *Robinsons datterdatter* (1844) er hovedpersonen Anna bare 12 år gammel, og hun er til å begynne med ikke på en ekte øy. Hennes store lidenskap er å leke at hun er Robinson, og hennes lærer bruker dette som et pedagisk verktøy. Læreren prøver å få leken til å gi henne nyttig kunnskap og gjøre at hun stoler på seg selv (Isabelle Arnoux og Christine Chaumartin i https://www.reseau-canope.fr/musee/fileadmin/user_upload/2020_article_cahiers_robnson2017.pdf; lesedato 07.08.23). Men senere er hun på reise til sjøs med sin far, og ender til slutt opp alene på en øy. Der finner hun en forlatt hytte med forskjellig utstyr. De førti dagene hun lever der skriver hun dagbok. Hun treffer en ung gutt som kaller seg Fredag, og som viser seg å være sønn av en guvernør og som har latt bygge hytta for å leke at han er Robinson (https://media thequeducarresaintlazare.wordpress.com/2020/12/23/les-imitations-de-robinson-crusoe/; lesedato 07.08.23).

I Emma Faucons *Den amerikanske Robinson* (1850) møter hovedpersonen Wilhelm indianere i USA. Wilhelm har vært en lesehest, og får nytte av sine kunnskaper om naturen i Den nye verden.

Alfred Des Essarts' *En datter av Robinson* (1861; på fransk) handler om en irsk familie med fem barn, der hovedpersonen Jane er en av dem. Familien skal emigrere til Australia for å slippe unna nøden i Irland. Etter et skipsforlis er det bare Jane og søsteren Madge som overlever, sammen med hunden Trim. De lever på øya i mange år, og må blant annet gjemme seg for kannibaler. De temmer en ape. De tenker stadig på livet i Irland, og til slutt blir de oppdaget av et skip og kan reise tilbake til hjemlandet (https://mediathequeducarresaintlazare.wordpress.com/2020/12/23/les-imitations-de-robinson-crusoe/; lesedato 11.08.23).

Den franske 1800-tallsforfatteren Jules Verne skrev minst sju romaner som er tydelige robinsonader: *Onkel Robinson* (1861), *Den hemmelighetsfulle øya* (1874-75), *Kapteinen på femten år* (1877), *Robinson-skolen* (1882), *To års ferie* (1888), *Propelløya* (1895) og *Det andre fedrelandet* (1900) (ifølge Pessini 2003). *Det andre fedrelandet* er en fortsettelse av Johann David Wyss' *Den sveitsiske Robinson*, som ble publisert i årene 1812-28. Dessuten skrev Verne *Onkel*

Robinson (skrevet 1861, men utgitt posthumt i 1991), der en familie med mor, far og fire barn reiser fra Asia til Amerika og sammen med en matros kommer seg i land på en øy, men bare med en kniv og en fyrstikk som hjelpemidler. De klarer å gjøre en orangutang til sin tjener, og kaller han Jup. I et brev til forleggeren Jules Hetzel skrev Verne: "Det har allerede vært 50 Robinsoner, og jeg tror jeg skal holde meg unna det som allerede er gjort." (sitert fra Compère 1999)

Vernes *Den hemmelighetsfulle øya* (1874-75) er en robinsonade der fem nordstatsmenn fra den amerikanske borgerkrigen strander med en ballong på en øde øy. De fem flykter i ballongen fra sørstatsfangenskap i Richmond under krigen, men etter en storm havner de på en øde øy langt ute i Stillehavet. *Den hemmelighetsfulle øya* inneholder tre direkte referanser til Defoes roman (Compère 1999). En av mennene er ingeniøren Cyrus Smith, og han klarer etter at de har funnet ett eneste hvetekorn i en jakkelomme å skape et livskraftig jordbruk på øya. Men de fem får også uforklarlig hjelp fra noen de ikke vet hvem er, som er livsviktig, for de lander på øya nesten uten noen hjelpemidler. De finner blant annet en kiste med verktøy, uten at de skjønner hvor den kommer fra. Kisten dukker opp sju måneder etter at de kom til øya, så de har overlevd uten disse redskapene i over et halvt år. Det viser seg at kaptein Nemo med ubåten Nautilus bor i en undervannsgrotte og følger med på de nye beboerne på øya. På slutten av boka eksploderer den vulkanen som er fundamentet for hele øya, men Nemo fungerer da som en deux ex machina eller reddende engel. Navnene som de forliste ga til forskjellige steder på øya blir gjenbrukt når de er reddet og grunnlegger en stor koloni i Iowa i USA (Compère 1999).

Tom Ayrton er en biperson i to av Vernes romaner, *Kaptein Grants barn* (1868) og *Den hemmelighetsfulle øya*. Han blir satt i land på en øde øy, der han etter hvert blir så vill at han nesten er som et dyr når han blir funnet. Framstillingen av Ayrton har blitt oppfattet som en parodi på Robinson Crusoe (Compère 1999). De skipbrudne i *Den hemmelighetsfulle øya* finner Ayrton på en naboøy der han har levd i tolv år. Han var ombord på skipet *Britannia* og prøvde å lage mytteri der mot kaptein Grant. I stedet for å bli overlevert til myndighetene i Storbritannia valgte han å bli etterlatt alene på øya Tabor. Han fikk med seg jaktvåpen, redskaper, frø til å plante og annet. Hans skjebne har likhetstrekk med den til offiseren Alexander Selkirk som var en inspirasjon for Defoe (Didier Bertrand i https://bazhum.muzhp.pl/media/; lesedato 31.05.24). Men da Ayrton blir gjenfunnet tolv år senere, tror Cyrus Smith og de andre først at de har funnet en stor ape (han ligner på en ape de har funnet på sin egen øy). Snart skjønner de at han er et menneske, men en person som har forfalt til noe som ikke ligner et menneske. Under innflytelse av Smith og de andre gjenvinner Ayrton deretter litt eller litt sin menneskelighet.

Vernes plan med romanen *Robinson-skolen* (1882) var å vise at lignende hendelser som i *Robinson Crusoe* "er falskt i min" bok (sitert fra Compère 1999). En ung mann, Godfrey Morgan, befinner seg alene på en øde øy etter et forlis. Det er ville

dyr der, kannibaler kommer innom øya, og en "Fredag" blir av Godfrey reddet fra kannibalene. Men villmannen "Fredag" fra Polynesia oppfører seg som om han har lest Defoes roman. For her er alt annerledes enn det tilsynelatende: Alle hendelsene er organisert av en onkel som er milliardær og som vil gi sin nevø livserfaring gjennom dramatiske og farlige opplevelser (Compère 1999). På øya har det blant annet blitt sluppet løs rovdyr som ikke hører til på de breddegrader.

Verne skrev også robinsonaden *To års ferie* (1888) der et seilskip med unge gutter ombord sliter seg fra en havn i New Zealand og havner i en storm som får skuta til å havarere på en øde øy. Etter to år blir guttene berget, og i løpet av disse to årene har de bygd opp et lite samfunn med husdyrhold, bygninger og et demokratisk styresett.

En frykt er å ende opp mer som et dyr enn et menneske, slik det skjer med Tom Ayrton i Vernes *Den hemmelighetsfulle øya*. Ayrton har landet på en annen øy enn den gruppen vi følger gjennom romanen og som klarer seg godt med sitt samarbeid og sin klokskap og oppfinnsomhet (Pessini 2003).

"Desert-island stories, or "Robinsonades" as they were known in publishing circles of the time (after *Robinson Crusoe*, of course, the granddaddy of them all), were a staple of nineteenth-century popular fiction. Writing of another specimen, Charles Reade's *Foul Play*, which was published five years before [Jules Vernes] *The Mysterious Island*, George Orwell remarked: "Some desert-island stories, of course, are worse than others, but none is altogether bad when it sticks to the actual concrete details of the struggle to keep alive. A list of the objects in a shipwrecked man's possession is probably the surest winner in fiction, surer even than a trial scene." Verne's castaways have one of the shortest such lists: the clothes they are wearing, a single match, two watches, the dog's metal collar, and one grain of wheat. They are Americans, though, and this was the beginning of the era – it ended with the Apollo program – when the U.S.A. was seen by foreigners, certainly by Verne, as the can-do nation, populated by ruggedly self-reliant types who could turn their hands to any practical task. The personification of this national stereotype is Cyrus Smith, leader of the castaways, "an engineer and a scientist of the first rank," and also "courage personified," who "had been in all the battles of the Civil War." Under Smith's direction, in next to no time the castaways have a forge, a brickworks, a pottery kiln, and a glassworks up and running. When they need to remove a rock barrier to lower the water level of a lake, Smith manufactures nitroglycerin. The various chemical processes are carefully described. Having installed themselves in a large cave high on some cliffs, the castaways construct an eighty-foot rope ladder whose "sides, formed of juncus fibers tightly braided by means of a winch, had the strength of a thick cable." This, however, is a mere makeshift, for "Cyrus Smith planned on later installing a hydraulic elevator"! He actually does so. The youngest of the castaways, a boy of fifteen, is a walking encyclopedia of botany and zoology, so that our heroes encounter few difficulties in provisioning themselves, and in seeking out construction materials like those

juncus fibers." (http://www.thenewatlantis.com/publications/jules-verne-father-of-science-fiction; lesedato 27.03.15)

Foul Play (1868) ble skrevet av briten Charles Reade og irsk-amerikanske Dion Boucicault. "Wrongly convicted of a crime, Robert Penfold is condemned to 5 years penal servitude. After a year he is transported on the hulk VENGEANCE destined for Australia. Once again karma is against him, and he is shipwrecked on an uncharted island in the South Pacific. Helen Rolleston (the woman he loves and who does not even recognize him) happens to also be on board and shares his fate. After several months of hardships, they are rescued thanks to Robert's ingenuity, and she returns to Britain alone in order to vindicate him. As with all good Victorian Sensation novels you can expect a complex plot and a superb cast of characters." (https://librivox.org/foul-play-by-charles-reade/; lesedato 22.08.24) Romanen "revealed the frauds of "coffin ships" (unseaworthy and overloaded ships, often heavily insured by unscrupulous owners) and helped to sway public opinion in favour of the safety measures" (https://www.britannica.com/topic/Foul-Play; lesedato 22.08.24).

En svart Robinson (1877) av franskmannen Alfred Séguin har en afrikansk Robinson som hovedperson. Det gis mye plass til informasjon om geografi, botanikk og zoologi. Boka ble oversatt til engelsk i 1879 med tittelen *The Black Crusoe*, og det finnes dessuten oversettelser til dansk og svensk (https://media thequeducarresaintlazare.wordpress.com/2020/12/23/les-imitations-de-robinson-crusoe/; lesedato 11.08.23).

"Charles John Cutcliffe Hyne's second novel is a Robinsonade, *The New Eden* (1892), in the course of which a Scientist secludes a young man and woman [...] on an isolated Archipelago [...] creating an embodied Thought Experiment where the precepts of Social Darwinism are tested to the full." (John Clute og John Eggeling i https://sf-encyclopedia.com/entry/hyne_c_j_cutcliffe; lesedato 06.01.22)

G. Warren Paynes *Three Boys in Antarctica* (1912) "relocates the tropical desert-island setting to the icy world of the Antarctic. […] Instead of celebrating the adventuring spirit of the traditional Robinsonades […] Payne's tale is a cautionary one, and one which seeks to undo the political heritage of the Robinsonade genre at large." (https://academic.oup.com/liverpool-scholarship-online/; lesedato 10.08.23) "When Jack, Ted, and Eric, the three young protagonists of G. Warren Payne's *Three Boys in Antarctica* (1912), are shipwrecked and forced to create a makeshift home for themselves in the Antarctic, they quickly realise that they will need to utilise all of their skills to survive in this challenging landscape. Finding themselves to be inappropriately attired, they set about making new clothes and shoes from sealskins. As they work to dry out the skins to create pelts, Ted declares, 'What a Crusoe crowd we shall make!' (Payne, 1912, 50). Payne consistently sets his tale within the broader framework of the Robinsonade genre through direct references to Daniel Defoe's *Robinson Crusoe* (1719) and through the structure of his

narrative, which follows the familiar pattern of shipwreck, survival, homemaking, and rescue. In many ways, this early twentieth-century text can be seen as a conservative adventure narrative, drawing on the framework of the Robinsonade and simply transporting the action to an alternative location. However, the Antarctic setting is a key strategic choice in Payne's realignment of the Robinsonade genre and in his reconsideration of the genre's traditional didactic bent. […] Like the adventure fiction of the nineteenth century, Payne's early twentieth-century text retains a certain kind of didactic impulse – what might be termed an anti-traditionalist impulse; that is, his desire to shore up the traditional didactic rigours of the Robinsonade and to undermine its formal credibility. Payne expressly focuses on refuting the didactic value of the traditional Robinsonade, challenging the usefulness or practicalities of the imperial messages contained within such conventional narratives. However, Payne himself was deeply racist and a fervent Australian nationalist; it is unlikely that he intended to write critically of imperialist ideology, by which he himself was most swayed (Carey, 2011, 13). Payne's decision to write an anti-Robinsonade narrative during a period in which the Robinsonade was the genre *de rigueur* is less puzzling than the anti-imperialist tendencies which underpin *Three Boys in Antarctica*, and which suggest an altogether more complex discourse surrounding didactic thought and the Robinsonade genre in the early twentieth century." (Sinead Moriarty i https://www.cambridge.org/core/books/abs/didactics-and-the-modern-robinsonade/what-a-crusoe-crowd-we-shall-make-destabilising-imperialist-attitudes-to-space-in-g-warren-paynes-three-boys-in-antarctica/; lesedato 10.08.23)

Jacqueline Lagranges *Crusoette* (1934; på fransk) har en uvanlig avslutning. Etter å ha forlist på vei til Sør-Amerika og levd lenge på en øde øy i en nesten paradisisk tilstand, blir hennes flaskepost funnet i Frankrike og hennes foreldre reiser for å finne henne. De oppdager henne fra et fly fordi hun brenner et bål. Men hun mistrives når hun kommer til Frankrike, og reiser tilbake til øya sammen med sin familie og andre som vil grunnlegge en liten koloni der. Dessuten har boka et tydelig religiøst innslag der jomfru Maria hylles (https://mediathequeducarresaintlazare.wordpress.com/2020/12/23/les-imitations-de-robinson-crusoe/; lesedato 11.08.23).

Tyskeren Johann Karl Wezels *Robinson Krusoe* (1779) er en tidlig anti-robinsonade. Boka framstiller naturen på øya som en ustanselig trussel i en verden preget av tilfeldigheter. Hos denne forfatteren ender menneskene på øya opp med å kjempe mot hverandre, i en krig alle mot alle. Alt de har bygd opp blir ødelagt, og øybeboerne blir enten drept, sulter i hjel eller dør i en pest som brer seg på grunn av de råtnende kroppene (Hans-Edwin Friedrich i http://www.goethezeitportal.de/db/wiss/epoche/friedrich_robinsonaden.pdf; lesedato 20.05.23).

Briten William Goldings *Lord of the Flies* (1954) handler om et skrekkvelde som oppstår når en gruppe unge gutter er de eneste overlevende på en øy etter en flystyrt. Golding var inspirert av den skotske forfatteren Robert Michael

Ballantynes roman *The Coral Island* (1857), der tre skolegutter strander på en øde øy og skaper et slags viktoriansk samfunn der.

"In his boys' book *Coral Island*, R. M. Ballantyne shipwrecked a number of decent Church-bred lads and watched them create from scratch a fair replica of British civilization. Golding's book *Lord of the Flies* [1954] remembered Ballantyne and presented the same situation – the shipwreck (or rather planewreck) of educated Christian middle-class boys on a desert island; he even gave his three main characters the same names as Ballantyne's young heroes. But where Ballantyne was optimistic Golding is disillusioned: take off the brakes of enforced control and boys, like men, will choose chaos rather than order. The good intentions of the few are overborne by the innate evil of the many. Instead of a boy-scout camp we get young savages – painted, naked, gorging on pig-flesh, given to torture, murder, human sacrifice to false gods." (Burgess 1971 s. 64-65)

Guttene i Goldings roman blir en slags jeger-stamme og "dreper sin egen uskyld" mens de jakter. De blir ikke fordervet av voksnes påvirkning (slik Rousseau tenkte seg at barn ble). Derimot blir de brutale og grusomme fordi de ikke klarer å mestre sin frykt og gi rasjonelle forklaringer på hendelser som skjer med dem (Outhier 2017 s. 41). De blir til små barbarer med en arkaisk virkelighetsoppfatning, i en verden av dødelige farer både utenfra med naturen og innenfra dem selv. Vold og overtro dominerer stadig mer deres oppførsel.

Goldings roman *Pincher Martin* (1956) er "the story of a shipwrecked sailor. We join Christopher 'Pincher' Martin just as disaster has struck […] By then, Martin has washed up on a rock – "one tooth set in the ancient jaw of a sunken world" – somewhere in the Atlantic. […] A man on a rock, hoping for rescue, must want to survive, and Martin applies his human resources and cunning to the task. He sets up signals visible to both shipping and aircraft, and survives on limpets and anemones. […] We have been in Martin's head throughout the book, so we must associate with him, and want him to survive, and furthermore we are glad that he uses his brain to master the rock and the little life that's on it. (One thing he does is give names to all the places on the rock, just as any first settler would. "I am surviving. I am netting down this rock with names and taming it.") What, then, if it turns out that he had the same urge to master, the same ruthlessness, beforehand, when it was not needed for survival? The reader gets a taste of this when Martin struggles to define himself – to recover his identity – with no one else present to play off." (https://theasylum.wordpress.com/2013/11/26/william-golding-pincher-martin/; lesedato 28.01.20)

Lord of the Flies "is a heavily loaded fable of the "darkness of men's hearts." The schoolboys' efforts to build a civilised order on their island are inevitably undermined by violence and sectarianism. I call the fable "heavily loaded" because it is easy to prove that civilisation is only skin-deep if the people you show trying to build it are only partly civilised animals in the first place (i.e., children). It is as

easy as proving in the manner of George Orwell's novel *Animal Farm* that human beings cannot run their own affairs by portraying them as farmyard animals. In both cases, the form of the fable determines the moral outcome." (Eagleton 2010 s. 29)

Amerikaneren Scott O'Dells *Island of the Blue Dolphins* (1960) handler om "a Native American girl, Karana, stranded alone on an island after the rest of her village leaves […] the historical figure who inspired it. That figure is known as the Lone Woman of San Nicolas Island, the outermost of the Channel Islands off the coast of Southern California. In 1814, her people (usually called the Nicoleños, after the name the Spanish gave to the island) clashed violently with Kodiak Islanders from Alaska, Natives who were conscripted by the Russian American Company to hunt otter in the kelp forests off the island's coast. A massacre ensued, and 20 years later a ship from Mexican California arrived at San Nicolas to bring the remnants of the community to the mainland. According to dubious popular accounts, one woman leapt from the deck of the departing ship upon learning that her child had been left behind. After the child was killed by a pack of feral dogs, she lived on San Nicolas alone for 18 years, until an expedition led by the explorer George Nidever persuaded her to leave the island for the Santa Barbara Mission, where she was baptized and christened Juana Maria. Authorities were unable to locate anyone who could speak her language. She died, from obscure causes, seven weeks later. O'Dell's novel compresses the interval between the massacre and the evacuation to a single year and makes Karana a 12-year-old who jumps overboard to rejoin her little brother. O'Dell kept the homicidal wild dogs, however, and the rest of *Island of the Blue Dolphins* recounts Karana's struggle to survive on her own, using both the skills she learned growing up and new ones, such as making weapons and hunting, prohibited to girls in her culture. […] Once she burns down the village to purge the memory of what she's lost, she gets to make island life over to her own liking. What enchanted me about *Island of the Blue Dolphins* as a child was exactly what dismays my adult friend now, a dream that the Nicoleños too would probably have regarded as a nightmare: complete freedom from adult authority, from interfering neighbors, from everything else that annoyed me about other people. A daydream of self-sufficiency in the company of trusty (and uncritical) animal companions." (Laura Miller i https://slate.com/culture/2016/11/scott-odells-island-of-the-blue-dolphins-and-the-true-story-behind-it.html; lesedato 10.08.23)

Den britiske forfatteren John Christophers *Sweeney's Island* (1964) kan oppfattes som en dystopisk robinsonade. Romanen er "built on the much-abused theme of civilized people reverting to their true natures on a deserted island, but this time on an island in which an atomic experiment has mutated the local vegetation and animals." (Moskowitz 1967 s. 423) "A disparate group of Londoners are brought together by Sweeney, a mysteriously charismatic man of wealth, for a luxury cruise in the South Pacific – they know not why. Sailing far from the normal shipping routes, the ship weighs anchor just off an uninhabited tropical island. Whilst its

passengers are ashore exploring, the ship catches fire and sinks beneath the waves. With no means of communication with the outside world and no hope of rescue, passengers and crew must find a way to survive. In the scramble for power that ensues, the distinction between master and servant becomes meaningless as the more ruthless among them clamber to the top. The inscrutable Sweeney, meanwhile, sits alone on a hillside. Coolly aloof, he watches the veneer of civilization disintegrate as his fellows fall prey to fear, desperation, barbarity … As for Silver Island itself, with its lush vegetation and exotic fruits, it had seemed like paradise. But as the days pass, a subtle sense of unease gains momentum, and the realisation gradually dawns that all is far from well in this tropical Eden." (https://www.goodreads.com/book/show/9825104-sweeney-s-island; lesedato 31.05.23)

Tourniers roman *Fredag eller grenselandet i Stillehavet* (fransk tittel *Vendredi ou les Limbes du Pacifique*) har utopiske innslag ved at europeeren Robinson lærer mye av Fredag og anerkjenner hans "innfødte" verdier. Fredag lever lykkelig utenfor den vestlige sivilisasjonens tvang og undertrykkelse, og i løpet av deres vennskap blir Robinson "av-sivilisert". Fredag er på ingen måte primitiv, og Robinson har alt å lære av han både for å overleve og for å leve et godt liv. Tournier skrev også barneboka *Fredag eller det naturlige liv* (1971). Dette er en brukeradaptasjon av hans egen roman fra 1967, dvs. tilpasset for barn.

Tournier "modernizes the classical text to fit into the postmodern cultural context, which doubts the certainty of knowledge, introduces the notion of the split subject, and believes that language mediates reality. […] language is an independent entity that constructs subjectivity, reality, and the text. […] Defoe's realist text presents the mythical hero of the enlightened individual whose rational faculty has been instrumental in developing the capitalist society. He cultivates a virgin land, and colonizes the indigenous races. Reality has passed the empiricist test since Crusoe has replicated a version of the familiar reality of the Enlightenment […] Tournier's aborts the empiricist experiment by incorporating the irrational experience of the unconscious, which has led to a category of knowledge unreachable by reason. The text represents a dialogical relationship between the viewpoints of the conscious reality and the unconscious fantasies. […] a harmonious coupling between Robinson and Friday that suggests a humanist resolution in their relationship. […] Instead of rushing into labor as dictated by the reality principle, Robinson initially leads a state of lethargy; thereby, his imagination finds a venue. Robinson imagines that the land is "in constant motion... having rubbery surface on which he could walk and leap if he chose" (p. 21). In a state of laziness, timelessness prevails: "he never knew precisely how many days it was – or weeks or months" (p. 21). On the other hand, the reality principle hinders the subject from a total succumbing to the demands of the pleasure principle. The freshly marooned subject is reluctant to surrender to the natural order; therefore, Robinson alternates between the demands of the two principles. The capitalist *I* do not appreciate Robinson's state of lethargy, considering it as more appropriate to animals. Within the capital system, time is precious and is measured by the criteria of toil and production.

Hallucinations are not appreciated. Labor is vital for Robinson to sustain his sanity. Robinson temporarily yields for the reality principle." (Waad Al-Zoubi og Mohammad Shaheen m.fl. i https://awej-tls.org/wp-content/uploads/2020/05/7.pdf; lesedato 30.10.20)

"Michel Tournier's *Friday; Or, the Other Island* (1967) can end with Robinson's refusal to return to a corrupt world. On the other hand, the two protagonists of Manuel de Pedrolo's *Mecanoscrit del segon origen* (1974; trans Sara Martín Alegre as *Typescript of the Second Origin* 2016) respond with good will, and considerable success, to the reduction of Earth's population to more or less them alone" (John Clute og David Langford i https://sf-encyclopedia.com/entry/robinsonade; lesedato 06.01.22).

"Earlier tales do exist (in *The Imaginary Voyage in Prose Fiction* (1941), Philip Babcock Gove calls them "prerobinsonades"), but Defoe's novel clearly supplies much of the thematic and symbolic buttressing that allows so many of these stories to be understood as allegories of mankind's search for the meaning of life, just as Crusoe's ordeal is both a religious punishment for disobedience and a triumphant justification of entrepreneurial individualism. […] D W Belisle's *The American Family Robinson* (1853) – in which the element of the triumphant ordeal is broadened to include the testing of a full microcosm of social life – leading either to Utopian speculations, to which the robinsonade has always been structurally attuned, or to the simpler, more active adventure of the Colonization of Other Worlds. However, the fundamental thrust of the robinsonade – its convincing celebration of the power of pragmatic Reason, and its depiction of the triumph, alone, over great odds, of the entrepreneur who commands that rational Faculty – continued to drive most of its offspring, including several tales by Jules Verne, until well into the twentieth century, when a novel like William Golding's *Lord of the Flies* (1954) immeasurably darkens the implications of the form. Stories which end in explicit defeat, however, like Charles Logan's *Shipwreck* (1975), cannot properly be described as robinsonades." (John Clute og David Langford i https://sf-encyclopedia.com/entry/robinsonade; lesedato 26.03.14)

"De fleste kjenner Daniel Defoes bok fra 1719 om Robinson Crusoe som forliste på ei øy. Det er mindre kjent at denne historien i sin tur inspirerte til en rekke bøker om kvinnelige robinson-skikkelser. Dette oppdaget litteraturforsker Anne Birgitte Rønning ved ILOS, Universitetet i Oslo, ganske tilfeldig, og hun er nå i gang med forskningsprosjektet "Kvinnelige robinsonader". Hittil har hun funnet 117 titler av robinsonader utgitt i perioden 1790-1900, hvor enten forfatteren eller hoved-personen (eller begge) er kvinne. Disse robinsonadene ble i hovedsak utgitt i Tyskland, England og Frankrike, og de fleste som ble skrevet for barn, kom på 1800-tallet. Oversettelser og opplagsstørrelse viser at dette var populær lesning i sin samtid. Bøkene er imidlertid lite kjente for oss i dag: - De fleste har forsvunnet på veien og er vanskelige å få tak i, og ingen av dem er noen gang kommet ut i norsk oversettelse, sier Rønning. Hun presiserer at flere av utgivelsene imidlertid

kom på svensk og dansk på 1800-tallet. De første historiene kopierte Robinson Crusoe, mens senere utgivelser videreutvikla skipsforlismotivet og kritiserte den originale Robinson-fortellingen. Det var særlig kvinnelige forfattere, oversettere og tilretteleggere som så at kvinnelige lesere trengte kvinnelige helter i bøkene. Dermed oppsto historier om skipsforlis med kvinner i hovedrollene." (http://www.forskning.no/artikler/2009/mars/215587; lesedato 19.02.14)

"[G]irls' robinsonades cumulatively approve of modern, capable girlhood, reinforcing the idealised femininity that is evident in a range of print culture at the end of the nineteenth and beginning of the twentieth century. More specifically, these texts show the competent girl castaway as a product of acceptable British femininity, further entrenching a broader definition of femininity that was encouraged on imperial grounds, rather than lamenting gendered restrictions in place in civilised countries such as England." (Michelle Smith sitert fra Öz 2015)

"Anne Birgitte Rønning ser kjønn som et interessant aspekt ved disse historiene. - Noen av tekstene er oppsiktsvekkende moderne for sin tid, sier Rønning, og legger til at flere av robinson-heltinnene var godt utstyrt med fornuft, overlevelsesinstinkt og praktiske kunnskaper om å klare seg i naturen. […] - Det var upraktisk å forlise med lange skjørt! Hvordan skulle jentene klare seg i kamp mot bølgene? Klærne deres passet ikke til havari. Jeg leser flere historier som problematiserer datidas kjønnsroller og ikke minst jenteoppdragelsen. Det er ifølge Rønning gjort flere tyske doktorgrader på robinsonader for barn, men ingen har hittil sett på kjønnsaspektet. - Det som er så spesielt med denne sjangeren, er at den er en merkelig blanding mellom konkret detaljrealisme og gjerne totalt usannsynlige handlingsforløp, sier Rønning. - Historiene reiser spørsmål om hva et ufrivillig opphold på ei øy kan få fram i et menneske. Hovedpersonene gjennomgår en danningsprosess hvor oppdagelse og oppdragelse henger nøye sammen. - Heltenes modning og utvikling tydeliggjør flere eksistensielle spørsmål, og de kulturelle kodene de forholder seg til, er ofte kjønnet." (http://www.forskning.no/artikler/2009/mars/215587; lesedato 19.02.14)

"Rønning har ikke funnet noen norske eksempler på kvinnelige robinsonader. Men en svensk bok, Öjungfrun av Gustaf Henrik Mellin, kom ut i 1832. Denne må ha vært i sirkulering i Norge, og fins å få tak i på Universitetsbiblioteket i Oslo. - Öjungfrun er et eksempel på et romantisk forhold til naturen, som man finner i en del av robinsonadene fra det sene 1700-tallet og tidlig 1800-tall. Helena, som er heltinnen i denne boka, strander på ei øy sammen med sin blinde far. - Hun opplever øya hun har kommet til, som et paradis, og synes det er vanskelig å ta farvel med øya når hun senere får mulighet til å reise derfra. Men også i denne boken dreier det seg om å overleve i et fremmed klima. Helena ser og beskriver naturen, og faren forklarer hva planter og dyr er og hva de kan brukes til. […] Rønning har i sitt forskningsarbeid kommet over barnebøker hvor jenter ikke bare opplever å miste sine foreldre i skipsforlis og blir overlatt til seg sjøl, men attpåtil må takle møtet med døde kropper på nært hold. I den franske historien om Emma

(Emma, ou le petit Robinson des demoiselles) av Madame de Woillez (1834), må den unge heltinnen forholde seg svært konkret til døden. Etter å ha forlist, finner Emma ei døende kvinne og hennes datter på stranda. Hun må ta seg av den lille jenta, og trer inn i en mors- og omsorgsrolle. Kvinnen dør på stranda, og boka er detaljert i sine beskrivelser av den råtnende kroppen i varmen. Men den gudfryktige og nærmest helgenaktige heltinnen Emma er ikke snauere enn at hun nærmer seg det råtnende liket med et selvlaget kors, for å gi den døde kvinnen en ordentlig grav." (http://www.forskning.no/artikler/2009/mars/215587; lesedato 19.02.14)

Den britiske forfatteren Elizabeth Whittakers roman *Robina Crusoe and Her Lonely Island Home* gikk som føljetong i *The Girl's Own Paper* fra 1882 til 1883. "Whittaker's story starts when a sixteen-year-old Robina takes a journey with her family to one of the colonies because her father is appointed to a new post. Even though the outbound voyage from England to the un-named colony and Robina's "four ensuing years" end uneventfully, "[a]t the end of that period" she sets out for another voyage […] Predictably enough, this second journey results in "real adventure" and "danger" in the form of her being a castaway and the victim of an unfortunate sea accident. Being the first-person narrator of the story, from the very beginning Robina constantly mentions her love of adventure and how she has always yearned for a life like her ancestor. She declares: "I am a descendant of the world-famed Robinson Crusoe, and it was my father's pride in this fact that led to the choice of the name of Robina for his only daughter. As a matter of course, I had, at a very early age, read the history of my renowned ancestor; and deeply I regretted that my sex precluded me from a seafaring life, which I regarded as the only one likely to gratify the love of adventure, seemingly inborn with me." (Whittaker 184) and continues by telling her desires as follows: "One of my favourite amusements was that of forming an imaginary island in a corner of our extensive grounds, and then wandering for hours, in fancy making wonderful discoveries" (Whittaker 184). It is worth noting that before anything else, Robina introduces herself with her relation to Robinson Crusoe, in other words, as an adventurer by blood." (Öz 2015)

"Robina's first person narration gives the work an autobiographical quality and the claim to factuality that comes with creative non-fiction. Whittaker's choice of first-person narrator, in other words, Robina's being self-conscious about her writing makes the story believable in the eyes of the readers. […] As the story unfolds and when the easily anticipated storm breaks out and all the passengers are awaiting their destiny, just like her ancestor, Robina decides to take with her the effects that have the most value for her: "In the hope of preserving something I loved from destruction, and partly from an instinctive feeling that I too might be entering on a life similar to that of my noted ancestor, I slipped a small volume of Shakespeare into my pocket, placing my Testament for greater security inside the bodice of my dress; the latter instinct urging me to secure my good old-fashioned housewife, by no means small in its dimensions (my belongings were always more useful than

ornamental), also a clasp knife and a flask." (Whittaker 184) Intrinsically knowing her fate, Robina prepares herself for her new life" (Öz 2015).

Whittakers *Robina Crusoe* "mixed domestic female virtues with the emerging figure of the independent New Woman. Like male heroes before her, sixteen-year-old Robina responds to disaster with courage and quick wits, exploring the island, killing and skinning a dangerous snake, and eventually shooting a pirate to rescue a young boy. She is a capable navigator and sailor, with engineering skills that allow her to build a kiln and make bricks. Robina encounters savage, "scarcely human" island natives, frightens them away, and rescues the baby of a captive woman after she dies. The teenager raises the child as her own, discovering "true mother's love." […] Whittaker's racist depiction of the warriors and sympathy to the mother and child reflect a growing tendency to justify British imperialism on humanitarian grounds." (Livia Gershon i https://daily.jstor.org/what-if-robinson-crusoe-was-a-girl/; lesedato 08.09.23)

"After the ship is wrecked and Robina finds herself on the island, she creates an agreeable habitat for her immediate survival on the island and begins to speculate about "lighting a fire on some elevated spot in order to attract the attention of some passing vessel," however, later changes her mind as the fire "might draw … foes instead of friends" (Whittaker 244). But then this New Girl also remembers the adventurer spirit in herself: "Besides, was this not the life I had always longed for? Had I not dreamed for many years of all the wonderful things I would do in such circumstances? … What books of travel and adventure had I not perused, what names of trees, fruits, and roots suitable for shipwrecked travellers, had I not stored in my mind!" (Whittaker 244) Clearly, Robina was a born adventurer and had anticipated the fulfilment of the promises that were associated with having the name Robina Crusoe." (Öz 2015)

"When Robina is stranded on the island she is twenty years old and leaves the island almost twenty years after the shipwreck. Throughout her life on the island Robina manages to survive with the help of her education, "part of [which] was self-imposed" (Whittaker 244), and a better replication of what her ancestor did while transforming the island into her own little empire. As her father told Robina, she remembers of her name and proves herself "worthy of the name" (Whittaker 196). She says: "and now began, indeed, a life of real adventure, and of danger, seldom if ever surpassed, and a description of which will, I believe, interest my young readers" (Whittaker 184) and starts to tell her story during her castaway life and what happens afterwards. […] One of the most important features of Robina is her imperialistic attitude. All her life on the island, while surviving on her own by fulfilling the necessary needs she also does not hesitate to tame the flora and the fauna as well. She is an energetic explorer who does not satisfy herself with basics and she is always after improvement and cultivation: "[A]fter some days of repose, I prepared myself for a further inspection of the coast, being most anxious to discover a more convenient resting place" (Whittaker 260). During her journey she

tames a wild cat, a parrot, a herd of chickens, and pigs. Also she cultivates the land according to her necessities. Another important indication of Robina's imperialistic attitude is her naming and defining the places in the island. She gives the name "Cave Castle" to the place where she lives, and as indicated by the name "castle," she sees herself as the monarch of the place. Also she gives the name "Mount Desire" to the mountain on which the habitat is flourished and gives the name Egypt to one of the valleys on the island. Also, when she sees the river that is running through the island what she thinks is that: "On my side the shore was not precipitous outlet to the waters of the river, which I suspected to be the source of the 'Nile' " (Whittaker 357). Since finding the source of the River Nile was a famous part of the British expeditions in Africa, it is possible to argue that Robina, with this allusion, exploits the imagery and mythology of the Empire and creates new space for her New Woman identity to develop." (Öz 2015)

"After Robina survives the shipwreck, she sets up her shelter, explores the island, and discovers resources thereby increasing her chance of survival and demonstrating both her emotional and physical strengths. She continues to exhibit typically masculine traits when she later kills and skins a dangerous, great snake and applies remarkable physical skills to create her shelter and obtain supplies. Her rowing, sailing, and navigational proficiency enable her to circumnavigate the island and locate raw materials like clay that are necessary to construct her shelter (356-357). Whittaker expands her definition of the feminine when she additionally reveals Robina's scientific and engineering knowledge through her construction of a fireplace after she fabricates her own bricks and mortar from the available raw materials and makeshift tools: "My work was laborious from want of proper tools … I had only my hunting knife, which fortunately was of formidable proportions for cutting clay … I had enough to construct a small kiln … I found three-fourths of my bricks were excellent" (357). Similarly, her broad scientific understanding of plants and minerals, recognizing specific varieties of each group as she explores, facilitates her ability to collect plants to raise her own food supply and her ability to find the chemicals necessary to create gunpowder for hunting and defense (413). Notably, despite having Robina manifest the normally masculine skills necessary to build a viable home, Whittaker balances her character with a more traditional feminine side as she has her competently make her clothing, weave baskets, and knit fishing nets (380, 428)." (Fair 2014)

"Although the previous female Crusoe versions avoid interactions with native peoples, Whittaker's tale parallels the confrontational boys' adventure stories and includes a dangerous threat from a raiding band of warriors. The episode with the warriors evokes current imperialistic attitudes with racial stereotyping in Robina's description of them as "terrible creatures" (509) that are "scarcely human" (525). Revealing a generally defined male sense of military skill, Robina plans strategically, surmounts successfully the danger embodied in the warriors, and avoids catastrophe because of her courage and her earlier defensive preparations (509). In a response similar to the male protagonists in Ballantyne's *The Coral*

Island, she boldly frightens off the marauders in an attempt to save a native female prisoner. Unable to protect the woman, Robina discovers and rescues the woman's child, a moment when Whittaker introduces the conventionally maternal dimension of Robina's character as she realizes "true mother's love" (525). Reinforcing Robina's maternalism, Whittaker has her refer to the child Undine as "my baby" (525) and reflect: "I was beginning to have some idea of the strength and absorption of the mother-love" (525). As she nurtures and educates Undine, Robina resumes her settlement of the island and the improvement of their island home, actions that further display her broad range of abilities through which Whittaker posits the significant possibility of combining the maternal nurturer with the standard male role of provider. It is noteworthy that Robina's motherly love for the child mitigates the overtly racist and negative perceptions evident in her earlier experience with the warriors." (Fair 2014)

"Whittaker again has Robina's behavior transcend gender normative boundaries in her response to the pirates who come to the island, a response again similar to the boys' combative interaction with pirates in *The Coral Island* (1857). Buoyed by her earlier experience with the warriors, Robina again employs her intelligence, courage, and hunting skills to rescue a young boy by imperturbably shooting his pirate captor with her bow and arrow. Whittaker enhances Robina's complexity when she has Robina later raid the ship for supplies and cleverly frighten the pirates away from the island before she resumes her maternal role, now to Undine and Henry. The courage and physical skills required to accomplish these feats place Robina on a level with her male counterparts in many of the boys' adventure stories. Additionally, in a paternal manner reminiscent of Mr. Howard's instructing Leila, Robina engages young Henry in a discussion about the moral distinctions between a justified killing for defense and an unjustified killing for revenge (605). By developing Robina's interaction with the two children, Whittaker merges traditional maternal qualities with traditional paternal attributes and again demonstrates the possibility of a woman's moving beyond the limitations of broadly accepted gender stereotypes." (Fair 2014)

Whittaker "forges new territory for the girl's tale when she has Robina return as matriarch to the prospering society she began, now successfully settled by Robina's "children," grandchildren, and "a party of settlers; and some artisans, mechanics and agricultural labourers of ascertained good character, having consented to take their wives and families to colonise the place" (668). Robina's return to a prosperous community and her suggested appearance as the island's dowager monarch, a surrogate Victoria, recall the imperial model and provide a final emphatic validation of her achievements. The tale's idealistic conclusion asserts the conventional imperialistic belief in the power of British skill and ingenuity to tame a wilderness. Nonetheless, Whittaker's protagonist also defies convention and combines traditionally defined male and female attributes into a new model of the feminine. Though the downplayed union of the native Undine and the English Henry unsettles common racial bias, the marriage offers a harmonious vision of

unity that contributes to the growing success of the island settlement and a positive account of empire. The creation of the prosperous island colony begins with the efforts of one woman who successfully embodies conventionally defined feminine and masculine strengths." (Fair 2014)

"An important example of her colonialist attitude in the story is the part where she confuses a monkey with a native which seems to be a common trope in this kind of adventure fiction. When she figures out what she thinks a native is actually a monkey she says: "I then saw he was nothing more formidable than a mischievous and grinning monkey" (Whittaker 278). This indicates that Robina is well-versed about the stories of English explorers meeting natives in colonies which explicitly shows her colonialist attitude, a part of the dominant discourse. Another accomplishment which shows Robina's colonialist and imperialist attitude is her efforts of creating the living conditions that resemble the ones in England. She does not satisfy herself with the basics, but builds many different houses around the island for different usages. Thus, it will not be wrong to argue that these efforts overlap with the idea of colony/empire building in the context of colonial adventure […] While adapting herself to the life conditions on the island gradually, Robina not only changes but also develops herself and her skills. During her twenty years of solitude on the island, she builds and manufactures quite a lot of things including a boat, a fireplace, gunpowder, bricks, clothes, arrows, bows, candles, pots, ink, a flour mill, soap, needle, hut, fishing lines, baskets, and several houses in different locations of the island. After all, even she herself is astonished with her accomplishments and says: "and at last one afternoon I sat down in comparative idleness to admire the work of my hands" (Whittaker 430). Moreover, what she accomplishes with her own hands is also supported by her self-education in geology, chemistry, physics and other practical knowledge areas which later she also educates her daughter in. As Stubbs has pointed out, "[t]he separation between domestic life and production, and the consequent identification of men with the external world of work and women with the internal world of feeling, was intensified and exaggerated in the Victorian period through the absolute exclusion of middle-class from any form of labour" ("Women" 5). Yet, with Robina as a middle-class woman character, the reader witnesses a woman who goes outside and does what the men of her class does without hesitation" (Öz 2015).

Robina "advises her readers to invest some of their time, like she did in her youth, in areas like geology, chemistry, botany, cookery, and medicine. She gives the following advices not only to her young readers but also to mothers and teachers: "[L]et me assure you that, far from being dry or irksome, you will find more beauties and wonders, more thrilling excitement in the pages of the book of Nature than in the most fascinating volume of fiction. This early penchant of mine for diving into subjects which have far too long been considered not a necessary part of a woman's education, proved most advantageous. This may make me feel more strongly on the matter than I otherwise should have done, but I cannot but wish that teachers and parents would strive to awaken a taste in their girls as well as their

boys in natural science and history, as an intelligent interest in such is one means of preparing useful and common-sense wives and mothers." (Whittaker 244-45) Although the ambivalent attitude of Robina is represented through this quotation which eventually arrives at the conclusion that it prepares "useful and common-sense wives and mothers," she also adds that "my studies in them had been carried on in such hours when, thankful to escape from the confinement of the schoolroom, I hid myself with a favourite book in my imaginary desert isle. And here I would strongly advise my young readers to devote some portion of their time to similar study" (Whittaker 245). It is with this self-imposed education which she mentions that Robina manages to survive in her castaway life. If the castaway life is seen as a representative of the space which is being created for the New Woman, this education can be considered as an important element in terms of surviving in the new sphere which was being formed in the late Victorian period." (Öz 2015)

I franskmannen Jean Giraudoux' *Suzanne og Stillehavet* (1921) forkaster den kvinnelige hovedpersonen fullstendig den sivilisasjonen som Defoes Robinson bygger opp og er i stedet antimaterialistist, omtrent slik "the flower generation" (hippiene) på 1960- og 70-tallet var (Andries 1999). Suzanne forteller om sine seks år alene. Hun må overleve på et arkipel med tre små øyer. To av dem er paradisiske, den tredje er farlig for henne. I begynnelsen av fortellingen er hun svært preget av den sivilisasjonen hun kommer fra, når hun f.eks. sammenligner en lys fugl med en lyspære, mens hun etter hvert blir stadig mer språklig kreativ. Hun finner opp et par hundre ord som hun ikke kunne ha brukt utenfor øya.

Celia Torke ga i 2011 ut en bok på tysk om robinsonader med kvinnelige hovedpersoner, en bok med hovedtittelen *Die Robinsonin*.

"Et par tidlige romaner på morsmålet [norsk] er gått tapt. Det dreier seg om to robinsonader av Niels Krog Bredal, skrevet i 1750-årene." (Liv Bliksrud i *Bokvennen* nr. 1 i 1997 s. 38 og 43)

Fin K. L. Utnes *Robinson Adam* (1955) handler om en kjemistudent som lever et år på en øde øy: "Ved et veddemål havner Sigmund Tallrud helt naken på en øde øy i Stillehavet. Der skal han bevise at det er mulig å greie seg uten hjelpemidler fra sivilisasjonen om øya er frodig nok. Han oppnår å skaffe seg mat og trygt husly, mer enn tilstrekkelig av fangstredskaper og verktøy, men opplever uvær og uforutsette naturkatastrofer som setter livet på spill. En svært spennende og lærerik roman for alle som har en oppdagelsesreisende i seg." (http://www.bokkilden.no/; lesedato 10.05.16)

"Armstrong Sperry's classic North American Robinsonade *Call it Courage* (1940) […] At the time of its publication, *Call it Courage* was regarded as 'a magnificent adventure story, a penetrating psychological study of cowardice, and a sympathetic portrayal of Polynesian civilization' (White, 1946, 7). Forty years later, Joan McGrath's assessment of Sperry's work argued that, 'in an era rendered more

sensitive to the feelings of minority cultures and racial pride', some of his books were likely to be regarded as 'condescending' and 'stereotyped' (1989, 913). Bruce Henderson's more recent evaluation of *Call it Courage*, the only one of Sperry's books still in print, noted that 'contemporary critics and readers may question its ethnographic authenticity' and 'some of the descriptions strike today's readers as racist' (2001, 666). Henderson's assessment relegates *Call it Courage* to that particular group of children's literary classics (such as *The Coral Island*) that was once recommended for children's reading but, in light of later critical reassessment, is now widely regarded as perpetuating outmoded imperialist, ethnocentric, and/or masculinist attitudes." (Clive Barnes i https://www.cambridge.org/core/books/abs/didactics-and-the-modern-robinsonade/call-it-courage-and-the-survival-of-the-imperial-robinsonade/; lesedato 23.09.24)

"Walter Farley's Alec […] in *The Black Stallion* (1941), is stranded on a desert island with a wild horse he sets out to tame, subduing the animal as Crusoe does the island." (Anja Höing i https://www.cambridge.org/core/books/abs/didactics-and-the-modern-robinsonade/between-communitas-and-pantheism-terry-pratchetts-nation-as-a-postchristian-robinsonade-for-a-postcolonial-world/; lesedato 23.09.24)
"A shipwreck leaves young Alec stranded on a deserted island with a wild stallion. Dependent on each other for survival, boy and horse learn to trust and love each other as they establish an amazing friendship that lasts a lifetime. Pulled to a desert island by a wild black stallion he has freed during a shipwreck at sea, then rescued by a southbound freighter, a seventeen-year-old boy befriends the horse, trains him by night, and rides him to victory in a match race." (https://theblackstallion.com/web/books/books-the-first-book-1941/; lesedato 23.09.24)

Den skotske forfatteren Muriel Spark beskriver i romanen *Robinson* (1958) en mann som ikke klarer å kultivere øya han havner på (Andries 1999). Han er ingen "homo faber" (et dyktig, autonomt menneske som overlever ved å skape verktøy og produkter). Det er en førsteperson-fortelling der fortelleren January Marlow er en av de overlevende etter en flystyrt. Han og to andre personer blir pleid av en eneboer som allerede befinner seg på øya og som heter Robinson. Disse personene utsettes for store påkjenninger og finner ikke den relative harmonien som Defoes Robinson gjør.

"Genre SF robinsonades naturally tend to be set on uninhabited planets or satellites rather than islands. The Moon is the location of Ralph Morris's Proto SF *The Life and Wonderful Adventures of John Daniel* (1751), and of John W Campbell Jr's paean to human inventiveness, *The Moon Is Hell* (1950), the latter nodding to realism despite its technological extravagances by splitting the lone hero into a team. Venus is the setting for Philip Latham's example *Five Against Venus* (1952). Mars is also a popular venue, as witness Rex Gordon's *No Man Friday* (1956; vt *First on Mars* 1957), the film *Robinson Crusoe on Mars* (1964), and Andy Weir's *The Martian* (2014), filmed as *The Martian* (2015)." (John Clute og David Langford i https://sf-encyclopedia.com/entry/robinsonade; lesedato 06.01.22)

I amerikaneren Mark Cliftons science fiction-novelle "A Woman's Place" (1955) et "spaceship wreck due to some sort of space "warp". Three of the survivors end up in a lifeboat – a woman & two men. On reaching earth, they find it's not their earth but a parallel one. An earth where primates never evolved – so it's a virgin earth." (http://variety-sf.blogspot.no/2011/07/mark-clifton-womans-place-novelette.html; lesedato 25.05.16) "They locate a good place to touch their damaged lifeboat down – a place we would describe as "a little west of the Mississippi" – and set up camp. Miss Kitty soon takes a leadership role, making use of the local resources for sustenance, while the men are happy to live off the stores in the lifeboat for the first few weeks, more interested in tinkering with the non-functioning warp motor they had taken with them from the ship. […] Miss Kitty plans ahead, finding her thoughts wandering into the "traditional" domestic domain of making a home out of a house. In the "Old Universe", these were things she might have bristled against, but here, they are a necessity if not for survival, then for maintaining some sort of sanity. Certainly, of the three of them, she is the most competent at home-making. In her foraging, Miss Kitty discovers a wealth of food sources nearby. Lots of edible vegetation, nuts and berries, some wild turkeys, and even some wild honey. She realizes that a store would have to be built up for weathering the winter. The men, however, are still more interested in their tinkering. […] Being a feminist, she finds the situation rather ironic that she is at once the serious survivalist and the domestic homemaker, while the men busy themselves with other things." (http://genxpose.blogspot.no/2014/08/a-womans-place-by-mark-clifton.html; lesedato 25.05.16)

Australieren Arthur Bertram Chandlers "The Cage" (1957) ble først publisert i *The Magazine of Fantasy and Science Fiction*. "Chandler begins his story by having the interstellar liner Lode Star go off course and land on a young planet with just primitive life forms. The ship must be abandoned when its reactor goes into a runaway chain reaction, and it eventually blows up leaving no trace of the spaceship. On this planet it mainly rains. The planet's ecology has evolved some trees and plants, a froglike creature, and lots of fungi. Some fungi provide healthy food for the humans, but other forms of the fungi eat all their clothes and metals, so the castaways end up buck-naked. They can't even start a fire because of the constant rain. That's when another spaceship lands and captures the humans in nets and takes them to another planet. The humans are put into something like a zoo. Finally, the story gets to the problem: How do they let the aliens know they are an advanced intelligent space faring species?" (James Wallace Harris i https://classicsofsciencefiction.com/2024/03/27/the-cage-by-a-bertram-chandler/; lesedato 22.08.24)

Concrete Island (1974) av briten J. G. Ballard handler om arkitekten Robert Maitland som etter en trafikkulykke havner i et øde område mellom noen store motorveier. Han klarer ikke å komme seg ut av området og må kjempe for å overleve. Han støter på noen andre personer som bor eller gjemmer seg unna der.

De lever blant annet av matrester som bilister har kastet fra seg. Ballard skapte uttrykket "inverted Crusoeism" om personer som oppholder seg forholdsvis frivillig på det øde stedet. Ofte får disse menneskene et nytt syn på seg selv og samfunnet de har forlatt.

Hovedpersonen i *Concrete Island* sammenligner seg direkte med Robinson Crusoe: " 'Maitland, poor man, you're marooned here like Crusoe – If you don't look out you'll be beached here for ever…' He had spoken no more than the Truth. This patch of abandoned ground left over at the junction of three motorway routes was literally a deserted island." Maitland tar utfordingen: "As he was already well aware, it was this will to survive, to dominate the island and harness its limited resources, that now seemed a more important goal than escaping." Det stedet han har strandet på har mye brennesle og gress som går helt opp til hofta. Det er et nytt og utrygt sted, men han vil utforske det: "No point in going back to the car, he told himself. The grass seethed around him in the light wind, speaking his agreement. 'Explore the island now – drink the wine later.' The grass rustled excitedly, parting in circular waves, beckoning him into its spirals. Fascinated, Maitland followed the swirling motions, reading in these patterns the reassuring voice of this immense green creature eager to protect and guide him."

Med utfordringene han møter dukker fortrengte sider ved Maitlands person fram. Han blir seg bevisst at han egentlig liker seg best alene, og liker andre best når han kan dominere dem, slik han kan med to andre på "øya", Jane og Proctor (Claudia Schmitt i Zemanek 2018 s. 172). Hans sinnstilstand forverres. Han oppfører seg "like a grotesque scarecrow […] like a demented race-track official […] an exultant madman in the driving rain". Han har skader fra trafikkulykken, blir stadig mer underernært, og klarer ikke å leve fredelig med verken Jane og Proctor eller med naturen.

I *Concrete Island* er Jane og Proctor to hjemløse som frivillig har søkt tilflukt på "øya" og som i motsetning til den skadete Maitland kan forlate den når de ønsker. Proctor er en tidligere sirkusartist som velger aldri å forlate øya, fordi han er "mentalt tilbakestående" (Claudia Schmitt i Zemanek 2018 s. 172), mens den prostituterte Jane kun forlater stedet for å oppsøke kunder og tjene nok til å overleve. Hun er traumatisert etter å ha mistet sin familie.

Den amerikanske science fiction-forfatteren Joanna Russ' roman *We Who Are About To …* (1976) "kan leses som et oppgjør med science fiction-sjangerens Robinson Crusoe-kompleks […] *We Who Are About To …* (1976) synes umiddelbart å være en tradisjonell science fiction-vri på Robinson Crusoe-fortellingen. Romanen åpner med at åtte mennesker – fem kvinner og tre menn – står og betrakter romskipet de nylig var om bord i, eksplodere i et blendende lysglimt på himmelen. Noe er gått galt, og skipets datamaskin har sendt passasjerene til den nærmeste planeten med en levelig atmosfære. […] i denne SF-romanen blir det ingen utstyrs- og teknologifetisjisme som kan tilsløre den volden

som gjennomsyrer verdensromrobinsonaden." (*Morgenbladet* 30. juli–5. august 2021 s. 36-37)

Den amerikanske forfatteren Andy Weirs roman *The Martian* (2011; på norsk i 2015 med tittelen *Marsboeren*) "sender Robinson Crusoe ut i verdensrommet. […] Den tredje bemannede ekspedisjonen til Mars må avbryte oppdraget sitt og forlate planeten i all hast da en sandstorm truer med å ødelegge basen deres. Under evakueringen blir Nasa-teamets ingeniør og botaniker, Mark Watney, etterlatt, antatt død. Watney er imidlertid høyst levende, og han deler så visst ikke Mars One-søkernes entusiasme over sjansen til å dø 103 millioner kilometer vekk fra Jorden. […] Watneys tilværelse på Mars minner mer om Robinson Crusoes flittige år i Stillehavet. Strandet i en fremmed verden må Watney innrette seg på mest mulig fornuftig vis, løse de tekniske problemene som oppstår på basen (de er ikke få) og legge en langsiktig plan for hvordan han skal overleve til han kan bli reddet. Som tidsdokumenter avspeiler imidlertid *Robinson Crusoe* og *Marsboeren* svært forskjellige epoker i historien om menneskehetens forhold til sine omgivelser. Hos Daniel Defoe er den fruktbare øya forutsetningen for at Crusoe, ved kløkt og tålmodighet, kan overleve. Hos Weir er naturen – det golde Marslandet – skurken som blindt forsøker å riste av seg det menneskelige fremmedelementet den er blitt belemret med." (*Morgenbladet* 8.–14. mai 2015 s. 51)

Hovedpersonen i Marlen Haushofers *Veggen* (1963) er en 40 år gammel enke som på en utflukt til en jakthytte plutselig blir isolert i et fjellområde på grunn av en uforklarlig vegg som har oppstått rundt området. Det virker som om alle mennesker utenfor veggen har stivnet, slik at ingen kan hjelpe henne. Det viser seg senere at en mann oppholder seg innenfor veggen, men han skyter hun for at han ikke skal drepe flere av dyrene hennes.

"I 1963 slapp den østerrikske forfatteren Marlen Haushofer sin tredje roman, "Die Wand" ("Veggen"), til absolutt stillhet. Haushofer levde til 1970, og boka hun følte var hennes livsverk, ble aldri særlig kjent mens hun levde. Men under feminismens andre bølge på slutten av 70-tallet ble boka gjenoppdaget som et glemt mesterverk av en mye større lesergruppe, og etter hvert ble den også oversatt til 19 språk, blant dem norsk. Den underlige historien forteller om en kvinne på 40 år som blir med sin kusine og hennes mann til jakthytta deres i Alpene for en helgetur. Om kvelden drar ekteparet ned til landsbyen for et glass øl, mens kvinnen blir igjen på hytta. Dagen etter har følget ennå ikke kommet tilbake, så den navnløse kvinnen og hunden Luchs tar en tur for å se etter dem. Et stykke nede i veien blir de stoppet av en usynlig vegg, og snart ser hun en gammel mann på den andre siden av veggen, frosset fast i en bevegelse. Resonnementet som følger, er ikke lett å bære: "Hvis den gamle mannen var død – hvilket jeg ikke kunne være i tvil om – måtte alle menneskene i dalen også være døde. Og ikke bare menneskene, men alt som hadde levet. Men mark og eng var ennå i live, gress og trær. Det frodige vårløvet glitret i solen". "Veggen" er historien om apokalypsen og slutten på den menneskelige sivilisasjon, skrevet med den kalde krigen og Berlinmuren som bakteppe. Den er

også en kvinnelig robinsonade, en beretning om overlevelse som verdens siste menneske. Og den er en kjærlighetserklæring til naturen og dyra som mennesket tar for gitt og utnytter." (*Klassekampen* 15. februar 2012 s. 24)

"Alt vi til daglig omgir oss med, alt av gods, gull og kutymer, hvor raskt kan det prelle av oss, løse seg opp som brunt gress under snøen? En morgen våkner en kvinne alene i alpehytten til et vennepar. Hun står opp og begir seg nedover mot landsbyen, da hun plutselig stanger hodet i en usynlig mur, "noe glatt og kaldt, noe som ytet motstand". Det besynderlige fenomenet som navngir østerrikske Marlen Haushofers roman fra 1963, *Veggen* […] *Veggen* har gjennom tidene oppnådd både kult- og klassikerstatus, etter at romanen først ble gjenoppdaget av kvinne-bevegelsen på 1980-tallet. Siden har isolasjonstematikken gitt den jevnlige oppsving, ikke minst med de siste årenes pandemi, som har borget for gjenutgivelser på flere språk. Her til lands utkom romanen først i 1994, og fjorårets utgave [i 2022] er den fjerde norske. […] *Veggen* tar form av en gjenfortelling av begivenhetene fortelleren gjennomgår; hun skriver selv ned beretningen, som en slags tilbakeskuende dagbok, et skriftlig vern mot galskap og grubling. Det å fortelle fungerer som et forsvarsverk, et rom som kan bringe fortellerens følelser til ro. For hun er en "en lite brukbar robot", som hun skriver, og hun vet ikke om hun "kan holde ut å leve med virkeligheten og bare med den". Nøkternhet blir en nødvendighet i livet der hun baler med å holde seg selv og dyrene i live, med å dyrke mat, skaffe brensel og varme. Underlig raskt tar fortellingen om utfordringene hun faktisk lever med, der dyr dør og fyrstikkene snart vil ta slutt, over for bekymringene for veggen og dens betydning. Den gamle tilværelsen, med dens tilhørende livsmønstre, forvitrer sammen med hennes gamle jeg. De første ukene drømmer hun om mennesker som nå må være døde, om døtrene hennes, venner. Men for å overleve må hun ta et oppgjør med marerittene, og snart nok føler hun seg som et annet menneske. Kantete, mager og solbrent av alt arbeidet, kan hun "rolig glemme at jeg var kvinne" og bebo alle aldere: "Av og til følte jeg meg som en liten unge på bærtur, andre ganger var jeg en ung mann som saget ved, og når jeg satt på benken i solnedgangen med [kattungen] Perle på mine magre knær, var jeg et eldgammelt, kjønnsløst vesen." Forkastelsen av det gamle livet, der fortelleren innser at hun kjedet seg "som en rosedyrker kjeder seg på en bilfabrikantkongress", har bidratt til de mange feministiske lesningene av romanen." (Carina E. Beddari i *Morgenbladet* 6.–12. januar 2023 s. 46)

"I Haushofers roman farges ensomheten […] med en strime av lykkelig frihet. […] *Veggen* er hverken en lettfattelig feministisk Robinsonade eller en misantropisk undergangsfortelling, for fortellerens blikk på egen skjebne er hele tiden i endring. Skrekken som alenegangen også inviterer til, kommer blant annet frem som en redsel for å forsvinne, for å miste det menneskelige helt av syne. Når fortelleren reiser opp til en forlatt seter lenger oppe i fjellet for å la dyrene beite over sommeren, er det som om landskapet og den høye himmelen nærmest utsletter henne, det "var simpelthen ikke mulig å fortsette å være et lite, isolert Jeg midt i

engenes summende stillhet under den veldige himmelen”.” (Carina E. Beddari i *Morgenbladet* 6.–12. januar 2023 s. 46-47)

Veggen kan leses som en postapokalyptisk historie, fordi hun kanskje ender som det siste mennesket på jorda (Claudia Schmitt i Zemanek 2018 s. 179).

The Mosquito Coast (1981) av amerikaneren Paul Theroux “is an adventure story narrated by 13-year-old Charlie Fox, the son of a brilliant inventor who uproots his family to establish a self-sustaining settlement in the jungles of Honduras. Writing in the tradition of novels like The Adventures of Huckleberry Finn, Robinson Crusoe, The Swiss Family Robinson, and Lord of the Flies, Theroux cited the Jonestown Massacre and the Mormon prophet Joseph Smith as influences in his development of the story […] Dissatisfied with his job on a New England farm and consumed by a paranoid fixation on a war in the United States he believes is imminent, Allie Fox abruptly quits his job and brings his wife and children (13-year-old Charlie, 11-year-old Jerry, and 5-year-old twin girls Clover and April) to the Mosquito Coast in Honduras. Told from Charlie’s point of view, the novel follows the steady escalation of Allie’s destructive and delusional behaviors and culminates in his death. […] Allie leads his family in the construction of their own settlement in the wilderness named Jeronimo. Reaching out to neighboring indigenous communities to provide them with ice from his “Fat Boy” refrigeration appliance, Allie seeks the accolades and appreciation of those he considers “savage.” When he arrives at one village, he makes the mistake of revealing Jeronimo’s whereabouts to a trio of men with exploitative intentions, and their arrival at the settlement culminates in the explosion of Jeronimo” (https://www.supersummary.com/the-mosquito-coast/summary/; lesedato 14.08.23).

Svenskene Barbro Lindgren og Eva Erikssons barnebok *Gogo* (på norsk 1988) er en robinsonade om gutten Pelle som driver i land på en øde øy og får hjelp av gorillaen Gogo.

Kensuke’s Kingdom (1999) av den britiske forfatteren Michael Morpurgo er en “desert-island adventure, and a subtle observation of friendship, trust and humanity. […] When Michael is washed up on an island in the Pacific after falling from his parents’ yacht, he struggles to survive on his own. But he soon realises there is someone close by, someone who is watching over him and helping him to stay alive. Following a close-run battle between life and death, the mysterious stranger – Kensuke – allows Michael into his world and they become friends, teaching and learning from each other, until the day of separation becomes inevitable.” (https://www.michaelmorpurgo.com/product/kensukes-kingdom-michael-morpurgo-9780007108602/; lesedato 10.08.23) Michael havner på øya sammen med sin hund Stella. Kensuke har levd der som eneboer etter de to atombombene i 1945, der en av bombene utslettet hans hjemby Nagasaki. Kensuke gir Michael og hunden både vann og mat. Kensuke ønsker å lære å snakke engelsk av Michael, og vil lære Michael å tegne.

I amerikanske Marianne Wiggins' *John Dollar* (1989) "Charlotte Lewes, a young Briton newly widowed by the Great War, departs for colonial Burma in 1917 to escape the ruins of her life. As a schoolteacher in Rangoon she is rejuvenated by the sensuous Oriental climate, and she meets John Dollar, a sailor who becomes her passionate love and whose ill-fated destiny inextricably binds her to him. On a festive seafaring expedition, the tightly knit British community confronts disaster in the shape of an earthquake and ensuing tidal wave. Swept overboard, Charlotte, John Dollar, and eight young girls who are Charlotte's pupils awake on a remote island beach. As they struggle to stay alive, their dependence on John overwhelms him, and an atmosphere of menace and doom builds, culminating in shocking and riveting scenes of both death and survival." (https://www.simonandschuster.com/books/John-Dollar/Marianne-Wiggins/9780671039554; lesedato 14.08.23)

"Ms. Wiggins cuts from Cornwall back to Burma, where in 1917 Charlotte, a war widow, has come to teach. Once there she begins to wear Burmese clothes and soon takes as a lover the sailor John Dollar […] the British merchants of Rangoon decide to celebrate their Britishness with a trip to the Andamans. They set out in three boats – half a dozen men with their wives and sons in the first two; their daughters and Monkey, all of them Charlotte's students, following with John and Charlotte in a third. And on landfall they see themselves as latter-day Robinson Crusoes, cast up on a deserted shore with everything they need to make a civilization, right down to their loyal Burmese Fridays and the Royal Worcester off which they'll eat their celebratory dinner. […] Slowly the girls revive and try to find a way to survive, waiting on the beach for the parents they don't yet know will never come to rescue them. One child, Amanda, has had her cheek cut to the bone by coral; another, Sybil, has broken her legs and must be carried by her identical twin Sloan. None of them know anything about first aid. None of them know how to start a fire. […] But one day two outriggers come ashore, manned by "tiny naked people – what they thought were children," with a cargo of Europeans, the girls' fathers, caught on their hunting expedition. And as the girls watch from their hiding place, those other "children" build a cooking fire. … The sight drives some of the girls mad. […] After the Andaman Islanders leave, the girls in their increasingly violent madness begin to acquire the vestiges of civilization – fire, a social order and a religion to replace the Christianity they've lost. Civilization itself begins here in barbarism and madness, and the question of good and evil, into which Robinson Crusoe so neatly divided his experience, starts to seem like a construct to hide our amorality from ourselves. […] she had decided to write "a kind of female 'Lord of the Flies.' […] the British form of empire […]" " (Deborah Stead i https://archive.nytimes.com/www.nytimes.com/books/99/12/26/nnp/wiggins-dollar.html; lesedato 14.08.23).

Wiggins' roman "grows steadily darker. The story of eight girls marooned on an island off Burma is all but unbearable in its horror, the more so, because its beauty leaves us almost without defenses. […] Eight girls lie like sodden packages on the beach, amid the wreckage of their boat. They seem to be the only survivors until

two days later, exploring, they find John, near dead and paralyzed from the waist down. […] A primitive society takes form, with Nollie and Amanda, the oldest girls, as leaders. John, when he regains consciousness, gives some direction, but his physical helplessness puts his authority in uncertain balance with the growing wildness of the girls. Still another transformation takes place. In a series of grotesque scenes, told at a chilly distance that augments the horror, several boatloads of cannibals appear, carrying the girls' fathers. The children, hidden with John, watch them cook and eat their prisoners. A final balance shifts. The precarious society disintegrates; the children divide into savages and victims. Eventually, with more killings and cannibalism, John and seven of the children perish. The eighth, Monkey, finds Charlotte, who has survived on another part of the island. They are rescued, and we come back through darkness to the initial dark scene, whose mysteries are now resolved. […] The innocence makes the horror all the more unbearable. The scenes in which the child victims die, one by one and alone, manage to convey some essential part of each child's nature, as if death, too, were character." (Richard Eder i https://www.latimes.com/archives/la-xpm-1989-02-26-bk-651-story.html; lesedato 14.08.23)

Plutselig, alene (2015; på fransk) av den franske forfatteren Isabelle Autissier handler om et ungt par fra Paris, Louise og Ludovic, som på reise mot sin vilje befinner seg alene på en øde øy mellom Patagonia og Kapp Horn. De hadde planlagt å reise et helt år med sin yacht, men strander på øya. "What to do when you're "suddenly alone" on a deserted Antarctic island? You start clubbing lots and lots of penguins to death. You start refashioning a long-defunct whaleboat with long-abandoned tools. You start blaming each other for getting yourselves into this situation. […] All novels about survival are existential by definition, and the appeal of *Soudain, seuls* is precisely its extreme contrast to life in a first-world flat. […] every one of us is afraid of losing everything. The desert-island situation is compared at one point to that of migrants striving to reach Europe (179-80): survival is as much at stake. […] Survival narratives often narrow choices so greatly that one can only ask "would I be up to doing that?" when there isn't much of an alternative. *Soudain, seuls* starts that way and then becomes complicated – to the chagrin of its protagonists, who only wanted to simplify their lives." (T. Morris i https://tmorris.utasites.cloud/lection/170730.html; lesedato 10.08.23)

"The fascination with the challenges of man alone against wilderness extends to real life enactments, most famously in the cult television show *Survivor* (16 strangers set loose in a remote location to compete for prizes. You aren't supposed to ask what kind of castaways have company and a television crew hanging on their every movement, nor whether the prospect of a million dollars and a guaranteed flight home after a few weeks makes for a particularly challenging situation). There have been slightly more authentic individual attempts; in 1981, British writer Gerald Kingsland advertised for a woman who would live with him as his wife for one year on the island of Tuin, off the coast of Papua New Guinea, as fieldwork for a novel on the subject. Lucy Irvine answered his ad, and laid out the gory details in

a much-read book called *Castaway* which was also turned into a movie. (The luxury of including in their luggage 200 tea bags, pasta, vinegar, dried fruit and cutlery, was more than neutralised by the enormous dangers and pitfalls of negotiating The Man-Woman Thing.)" (Snigdha Sharma m.fl. i https://www.outlookindia.com/traveller/regulars/surviving-crusoe/; lesedato 26.02.20) Irvines selvbiografiske bok ble utgitt i 1983.

Betegnelsen "robinsonade" brukes også noen ganger om filmer. *Robinson Crusoe* er filmatisert mange ganger. Blant de tidligste filmadaptasjonene var *Les Aventures de Robinson Crusoé* (1902) av Georges Méliès (D'Ambrosio 2022 s. 5). *Lord of the Flies* er filmatisert, det samme er Marlen Haushofers *Veggen*. Den amerikanske regissøren Robert Zemeckis' film *Cast Away* (2000) handler om en overarbeidet inspektør som etter en flyulykke befinner seg alene på en liten øy i Stillehavet. Protagonisten Chuck Noland må takle både de fysiske og de psykiske utfordringene ved å leve i sitt nye, og radikalt annerledes miljø. Den koreanske regissøren Hae-Jun Lee (eller Lee Hae-joon) lagde i 2009 filmen *Castaway on the Moon*. Den handler om en gjeldstynget mann som vurderer å begå selvmord, og som ender opp på en øde øy midt i elva som renner gjennom Seoul.

Den meksikanske regissøren Alfonso Cuaróns film *Gravity* (2013) er også en slags robinsonade. "Astronautene Ryan Stone og Matt Kowalsky […] er i ferd med å fikse Hubble-teleskopet idet romferja deres blir truffet av en eksplosjonsartet sky av romskrap. Før de rekker å komme seg inn i fartøyet er det smadret, og deres eneste sjanse er å komme seg til nærmeste romstasjon kun iført romdraktene sine, med faretruende lite oksygen i tankene. […] Som overlevelsesfilm kan "Gravity" plasseres i den såkalte robinsonadesjangeren, som springer ut fra romanen "Robinson Crusoe" (1719) og utallige seinere etterlikninger og variasjoner. Bøker som Cormac McCarthys "The Road" (2006), filmer som "Cast Away" (2000), TV-serien "Lost" (2004–). […] På tross av de innledende påstandene, ender filmen som en påminner om at jo, det går an å overleve i rommet. Vi er alle i rommet allerede. Heldigvis på en planet med sinnrike systemer som holder oss i live. Som det ble populært å betegne den på 60-tallet: Romskipet jorda." (Bår Stenvik i *Dagbladet* 5. november 2013 s. 48-49)

"Terry Pratchett's *Nation* (2008) is an early twenty-first-century Robinsonade" (Anja Höing i https://www.cambridge.org/core/books/abs/didactics-and-the-modern-robinsonade/between-communitas-and-pantheism-terry-pratchetts-nation-as-a-postchristian-robinsonade-for-a-postcolonial-world/; lesedato 23.09.24). "Alone on a desert island – everything and everyone he knows and loves has been washed away in a storm – Mau is the last surviving member of his nation. He's completely alone – or so he thinks until he finds the ghost girl. She has no toes, wears strange lacy trousers like the grandfather bird, and gives him a stick that can make fire. Daphne, sole survivor of the wreck of the Sweet Judy, almost immediately regrets trying to shoot the native boy. Thank goodness the powder was wet and the gun only produced a spark. She's certain her father, distant cousin of

the Royal family, will come and rescue her but it seems, for now, that all she has for company is the boy and the foul-mouthed ship's parrot, until other survivors arrive to take refuge on the island. Together, Mau and Daphne discover some remarkable things (including how to milk a pig, and why spitting in beer is a good thing), and start to forge a new nation." (https://www.goodreads.com/book/show/2424593.Nation; lesedato 23.09.24)

"When a plane crashes en route to the Miss Teen Dream Pageant in Libba Bray's *Beauty Queens* (2011), the remaining contestants ensure their survival by battling giant snakes and making novel use of the available resources, including hair dryers, sequined gowns, and make-up. The titular beauty queens must also shrug off the competitive nature of the pageant itself to form relationships in order not only to survive, but also thrive on the desert island. The friendship of two of the girl castaways evolves into romance, and the introduction of boys onto the island also provides opportunities for other girls to explore their sexual desires. In this way, Bray's Robinsonade draws on a broader literary tradition that codes desert islands as 'fertile landscapes for fantasies of pre-industrial peacefulness and prelapsarian sexuality' (Woods, 1995, 126). This codification of the desert island as a setting for romantic interludes was arguably introduced by Henry De Vere Stacpoole's *The Blue Lagoon* (1908) and popularised by the 1980 movie adaption of the same name, starring Brooke Shields and Christopher Atkins. Other Robinsonades have followed suit, ranging from the pornographic, such as Humphrey Richardson's *The Secret Life of Robinson Crusoe* (1962) and the X-rated film *Robinson Crusoe on Sin Island* (2005), to the romantic, such as the Harlequin novels *Girl Crusoe* (1976) by Margery Hilton and *Deserted Island, Dreamy Ex!* (2010) by Nicola Marsh. *Beauty Queens* positions the island not only as a setting for sexual rendezvous, but also a distinctly experimental arena for girls to navigate gendered behaviours and question conservative social mores concerning female sexuality." (Amy Hicks i https://www.cambridge.org/core/books/abs/didactics-and-the-modern-robinsonade/romance-the-robinsonade-and-the-cultivation-of-adolescent-female-desire-in-libba-brays-beauty-queens/; lesedato 23.09.24)

Robinsonader i mediet dataspill er blant andre *Wilderness: A Survival Adventure* (1986; Titan Computer Products, Electric Transit), *Robinson's Requiem* (1994; Silmarils Ready, Soft Incorporated), *Stranded Kids* (1999; Konami), *Don't Starve: Shipwrecked* (2015; Capybara Games Inc., Klei Entertainment), *Stranded Deep* (2015; BEAM Team Games), *The Long Dark* (2017; Hinterland Studio), *Lost Shipwreck* (2017; Blueplant Entertainment), *Escape the Pacific* (2018; Gamers4Gamers Team), *The Forest* (2018; Endnight Games) og *Subnautica* (2018; Unknown Worlds) (D'Ambrosio 2022 s. 18 og 22-23). Hovedpersonen i dataspillet *Subnautica* (2018) heter Ryley Robinson og *Stranded Deep* (2015) har en direkte tilknytning til Robert Zemeckis' film *Cast Away* (2000) (D'Ambrosio 2022 s. 24). I både *The Long Dark* (2017) og *The Forest* (2018) er det sitater fra Goldings roman *Lord of the Flies*. *The Long Dark* inneholder en dagbokfunksjon der spilleren både kan lese og skrive inn egne notater. Dagboka har informasjon om Great Bear Island

der spilleren befinner seg, helseopplysninger, informasjon om hvor mange kalorier som er brukt, og opplysninger som kan minne om Defoes roman der det er utdrag fra Crusoes dagbok.

Noen bøker som ikke er romaner, kan minne om robinsonader. Newzealandske Tom Neales selvbiografi *An Island to Oneself* (1966) forteller om "his life as a self-imposed castaway on Suwarrow atoll in the Northern Group of the Cook Islands […] What drove him to lead such an isolated lifestyle? He wasn't a crank, mystic, a hermit or even slightly balmy. He just wanted to get out of the rat race, and his inspiring book is still virtually a bible for anyone who dreams of living alone on a deserted tropical island. But there was a lot of stuff about his personal life this private man purposely omitted, including the six children he likely sired around the Pacific. I had the good fortune and honour of meeting one of his offspring, Jeanne Humphreys, in Rarotonga recently, and she was happy to fill me in on some of the missing information. Neale opted to live three stints on Suwarrow totalling 16 years of his adult life in solitude where he practised near day-to-day self-sufficiency and was lucky if he saw three or four people a year. These three spells occurred between 1952 and 1977, his tiny remote coral atoll of Anchorage barely 800 metres long by 300 metres wide, not to mention 300 kilometres from the nearest island, and that was uninhabited." (Gerard Hindmarsh i https://www.stuff.co.nz/nelson-mail/opinion/109331707/an-island-to-oneself-revisited; lesedato 10.08.23)

Betegnelsen "edisonade" er "derived from Thomas Alva Edison (1847-1931) in the same way that "Robinsonade" is derived from Robinson Crusoe – can be understood to describe any story dating from the late nineteenth century onward and featuring a young US male inventor hero who ingeniously extricates himself from tight spots and who, by so doing, saves himself from defeat and corruption, and his friends and nation from foreign oppressors." (http://www.sf-encyclopedia.com/entry/edisonade; lesedato 22.06.16)

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

Alle artiklene i leksikonet er tilgjengelig på https://www.litteraturogmedieleksikon.no