

# Bibliotekarstudentens nettleksikon om litteratur og medier

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## Sjøroman

En roman der handlingen foregår til sjøs (i all hovedsak). De fleste sjøromaner som er skrevet etter seilskutetida, er historiske romaner. Fortellingene kan foregå i ulike historiske perioder, knyttet til skip som drives av f.eks. seil, damp eller diesel. Fortellingene foregår i freds- eller krigstid, i kjent eller ukjent farvann, i storm og stille, med fangst-, frakt- eller krigsskip, og med oppdagelser, mytteri, sjøslag, forlis og andre dramatiske hendelser.

Sjøromaner egner seg til å “assess hierarchical structures of class and race in the geographically displaced world of the sea. [...] From an authorial point of view, the heterogeneity of the maritime world provided not only scenes of juxtaposition, but also possibilities for identification. With whom would the author league himself: the forecandle sailor, the steely captain, the rebellious slave, the exploited foreigners?” (Sinche 2006)

“Havet udøver en forunderlig tiltrækning på os. Dets fjerne horisonter lokker med en ny verden af frihed og eventyr. Vi fornemmer intuitivt, at vi har vores oprindelse i havet. Og så tiltrækkes vi også af de destruktive kræfter, der altid lurer i havet. [...] Men sådan har det ikke altid været. I tusinder af år er havet måske nok forblevet det samme i stoflig forstand. Alligevel har det undergået flere forvandlinger, når det kommer til menneskets forståelse af det. Populært sagt har havet fungeret som et spejl, hvorpå mennesket både har spejlet sig selv og aflæst sin samtids værdimæssige landkort og moralske kompas. [...] Det er dog først i Romantikken, at havet kan være noget grundlæggende positivt i såvel æstetisk som rumlig forstand. For romantikerne var havet en scene, hvorpå det sublime kunne manifestere sig og menneskeheden frigøre sig fra landlivets, ikke mindst bylivets, snærende bånd. [...] Hvad sømanden angår, så placerer den romantiske forestillingsevne ham i en titanisk kulisse, og derfor er sømanden også nødt til at være en figur, som er ophøjet af sin livslange forbindelse med og kamp mod naturen i dens mest sublime manifestationer. Han skal være i besiddelse af et mod og en intelligens, der er værdig til det solidt konstruerede og fint afstemte skib, han sejler. Et markant eksempel på dette finder vi hos James Fenimore Cooper, der skrev hele 11 søromaner. [...] den maritime roman så sit kunstneriske højdepunkt med Herman Melville og Joseph Conrad for derefter mere eller mindre at

kollapse.” (Søren Frank i <https://litteratursiden.dk/artikler/litteraturen-og-havet>; lesedato 26.02.19)

Mange sjøromaner framhever det eventyrlige og farefulle ved livet på et skip. Det er spenningshistorier, som ofte har blitt adaptert til bøker for barn og ungdom.

Robert Foulke skriver i boka *The Sea Voyage Narrative* (1997) at “sea literature belongs to a larger family of writing about travel that is equally amorphous and uneven in quality. It is probably the primordial form of travel writing in Western culture [...] Readers of Columbus’s voyages will recognize some narrative elements (e.g., deception of the crew and immobilization during a storm) that stretch backward in time to the story of Jonah and forward to Melville and Conrad. [...] Because the *Odyssey* spawned a host of literary patterns, it became an archetype of voyage narratives in Western literature, and the basic structure of the *nostos* or return, the long and difficult voyage, recurs down through the centuries to Conrad’s *Nigger of the “Narcissus,”* the sea plays of Eugene O’Neill, and William Golding’s Edmund Talbot trilogy (*Rites of Passage, Close Quarters, and Fire Down Below*). [...] Scott, Marryat, Cooper, Dana, Melville, and Conrad developed and elaborated the sea bildungsroman.” (her sitert fra <http://www.tandfebooks.com/doi/preview-pdf/>; lesedato 14.06.17)

Litteraturforskeren John Peck hevder i *Maritime Fiction: Sailors and the Sea in British and American Novels, 1719-1917* (2001) at “life at sea is so different from everything that we take for granted in a shore-based existence. Life at sea is, for example, a life built upon the notion of manliness, in which strength is the only quality that really matters. [...] Maritime enterprise is at the very heart of the economic order of society in the seventeenth, eighteenth and nineteenth centuries, but any narrative that touches upon maritime material almost unavoidably has to start asking questions about whether an energetic, dynamic, risk-taking society can also be a fair and humane society. In some novels the ship is a mini-state where such questions about the moral condition of society can be studied in a microcosm, but more commonly the gap between the regime of the ship and the management of shore-based life is a reflection of competing impulses in social thinking. The need for risk-taking is set against the need for regulation and control; the need for aggression and individual freedom is set against the need to respect individual liberties; the masculine culture of the ship, business and war is set against the feminine-influenced values that dominate domestic life. In short, the novelist who pursues a maritime theme is examining the essential nature of capitalist society, in particular the tension between aggressive and humanitarian considerations. [...] The pattern of transgression starts with *Robinson Crusoe*: it includes cannibalism, the ultimate offence against the body, yet an offence that features in an extraordinary number of works of maritime fiction.” (Peck 2001 s. 5-6)

“Although the vision of those at sea is bounded by a horizon and contains a seascape of monotonous regularity, what is seen can change rapidly and

unpredictably. Unlike the land, the sea never retains the impress of human civilization, so seafarers find their sense of space suggesting infinity and solitude on the one hand and prisonlike confinement on the other. That environment contains in its restless motion lurking possibilities of total disorientation: In a knockdown walls become floors, doors become hatches. In Conrad's magnificent novella *Typhoon*, an obtuse but orderly Captain MacWhirr first realizes that he may lose his ship not by watching the furious seas that engulf her but by going below and finding his cabin in total disarray. The seafarer's sense of time is equally complex. It is both linear and cyclical: Time is linear in the sense that voyages have beginnings and endings, departures and landfalls, starting and stopping points in the unfolding of chronological time; yet time is also cyclical, just as the rhythm of waves is cyclical, because the pattern of a ship's daily routine, watch on and watch off, highlights endless recurrence. Space and time have always merged more obviously at sea than they do in much of human experience. [...] If those engaged in a pursuit endow a part of the natural world with supernatural powers and implications, the quest turns metaphysical and often becomes tragic; the most striking example in Western literature is, of course, *Moby-Dick*, with an obsessed Captain Ahab pursuing evil that he thinks is made incarnate in the form of a white whale." (Robert Foulke i <http://www.tandfebooks.com/doi/preview-pdf/>; lesedato 14.06.17)

"Another frequent and natural pattern for voyage narratives is the anatomy of society, in which the small world of the ship serves as a microcosm of civilization as a whole. The usual action is a sudden increase in entropy, a revolution – or mutiny in shipboard terms; *Mutiny on the Bounty* and *The Caine Mutiny* represent a whole class of narratives. Self-contained, isolated, and organized as a rigid hierarchy, the ship is also a natural setting for exploring ethical dilemmas such as the conflict between virtue and authority (in Melville's *Billy Budd*) or the degeneration of a whole society (in Katherine Anne Porter's *Ship of Fools*, which develops the medieval motif of the world as a ship). Similarly, the voyage can provide a vehicle for getting to utopia – literally no place on earth – as in Jules Verne's *Twenty Thousand Leagues under the Sea*, or to dystopias, as in three of Gulliver's four voyages." (Robert Foulke i <http://www.tandfebooks.com/doi/preview-pdf/>; lesedato 15.08.17)

"Initiation is a third important literary pattern developed within voyage narratives. In its simplest form, an initiation at sea puts a young person (usually a boy until recent decades) into an unfamiliar situation, tests his or her worth in a crisis, and rewards those who pass muster with full acceptance as adults. This is the design of Outward Bound schools, and it is reflected in much sea literature, like Kipling's *Captains Courageous*. More complex versions of the pattern are innumerable, including Apollonius of Rhodes's *Argonautica*, Smollet's *Roderick Random*, Marryat's *Mr. Midshipman Easy*, many of James Fenimore Cooper's sea novels, Dana's *Two Years Before the Mast*, Melville's *Redburn* and *White-Jacket*, Conrad's "Youth," Jack London's *Sea Wolf*, Stephen Crane's "The Open Boat,"

and scores of less well known but memorable sea Bildungsromane. The multitude of examples is not surprising, since life at sea removes the inexperienced youngster from the familiarity of shoreside places and provides a full range of potential tests – storm, fire, stranding, collision, falling from aloft or overboard, disease, starvation, sinking – all threatening injury or death. When the test becomes more menacing and the probability of failure greater, the stakes change from growing up to risking moral destruction.” (Robert Foulke i <http://www.tandfebooks.com/doi/preview-pdf/>; lesedato 15.08.17)

Melville “absorberer hele 1800-tallets spektrum af maritime spændinger. Tidligt i sin karriere står han bag den eksotiske og fortryllende rejseroman *Typee* (1846), men i *White-Jacket* (1850) fremsætter Herman Melville et gennemgribende affortryllet syn på livet i flåden. Med de første ord i den posthumt udgivne *Billy Budd* (1924) – “In the time before steamships” – supplerer Melville sine tidligere fortryllende og affortryllende visioner med en nostalgisk længsel efter genfortryllelse – og lige siden Melville har nostalgi spillet en væsentlig rolle i maritime forfatteres værker lige fra Conrad til Amitav Ghosh. [...] Den apokalyptiske variant er markant til stede i *Moby-Dick*. Romanen understreger ved den gentagne brug af ord som forudelse og fatalitet, at fremtiden er ladet med uheld. Kaptajn Ahabs monomaniske hævn tog mod den hvide hval er et udtryk for menneskets hovmod i konfrontationen med naturen. Romanens slutning – “alt faldt sammen, og havets store liglagen rullede videre, som det rullede for fem tusind år siden” – peger frem mod en posthuman verden, hvor mennesket uddør, men naturen genfødes. [...] I denne verden, “the masterless ocean overruns the globe” og “this antemosaic, unsourced existence,” hvalen, “must needs exist after all humane ages are over”. *Moby-Dick* indeholder et yderligere apokalyptisk spor, hvor ikke blot menneskeheden, men også naturen og planeten Jorden destrueres. Hvis industrialiseringen forvandlede havet fra fisk til maskine, så har det globale forbrugssamfund omdannet verdenshavene fra maskine til plastik. Melville var i den henseende begavet med “divine intuitions” dengang i 1851.” (Søren Frank i <https://litteratursiden.dk/artikler/litteraturen-og-havet>; lesedato 26.02.19)

“A sea story is always an adventure story. It necessarily involves characters leaving home and facing challenges. Starting with *Robinson Crusoe*, however, the tendency in maritime novels is to play down the element of adventure; there is an emphasis on the differences between the values of the sailor and the values of those who remain at home, and then, in the second half of the nineteenth century, an emphasis on defending the established order against the forces of subversion. The inclination of an adventure story is military and mercenary: it involves an enemy and, usually, the acquisition of wealth. [...] The simplest adventure novels are those written for, and featuring, boys.” (Peck 2001 s. 149)

I boka *The View from the Masthead: Maritime Imagination and Antebellum American Sea Narratives* (2008) Hester Blum “shows how mariners daily lived with a death that held the potential for the kind of obliteration of identity that only

burial at sea could effect.” (<http://digitalcommons.lmu.edu/cgi/viewcontent.cgi;lesedato 07.08.17>) “What is distinct about sea writing is in part the novelty of the experience it represents: the facts of nautical life conveyed by sea literature would be new, if not inaccessible, to land-based readers. More to the point, nautical facts – in all their minute and obscure detail – are fundamental to the genre of sea writing. No matter the individual forms maritime writing takes, the specificity of the details of nautical verisimilitude is central to the structure of the works. In sea literature, in other words, fact and fancy (or truth and imagination) are not just formal categories, but instead are the source of productive tensions that animate the genre. [...] The experience or knowledge of the conditions of maritime labor becomes the hallmark of the sea novel in its technical language and descriptions of nautical practices. An imaginative or fictive response to the sea, in turn, only succeeds through a recognition of the material conditions of nautical labor in its collaborative nature.” (Blum 2010)

“Other forms of maritime writing predate the sea novel. A variety of genres provided aesthetic conceptions of the ocean as well as literary expression for nautical experience, such as first-person narratives of working sailors, and the ephemeral ballads, chanteys, pamphlet novels, seaman-directed religious tracts, and pirate tales that also circulated in the antebellum literary public sphere. Colonial encounters with the Americas were necessarily sea voyages, and narratives of such nautical passages presented the sea as space for providential deliverance (or punishment), or for economic opportunity. Sensational accounts of such events as storms, shipwrecks, or North African captivity were popular from the sixteenth to the nineteenth centuries. [...] The origin of the novel of the sea can be seen as coincident with the origin of the novel: Daniel Defoe’s *Robinson Crusoe* (1719) has been considered (most influentially by Ian Watt) the first novel in English. It shares with nonfictional maritime writing a close attention to the minutiae of nautical practice, and like some early maritime writing, *Crusoe* represents the sea as a sphere of providential deliverance or punishment.” (Blum 2010)

Eksempler på sjøromaner:

Frederick Marryat: *Peter Simple* (1834)

Herman Melville: *Moby Dick* (1851)

Jonas Lie: *Rutland* (1880)

Amalie Skram: *To venner* (1887)

Rudyard Kipling: *Captains Courageous* (1897)

Joseph Conrad: *Typhoon* (1903) og *The Shadow Line* (1917)

Jack London: *The Sea-Wolf* (1904)

Helge Marstein: *Aurora: Ein sjøroman* (1911) og *Bellona: Ein sjøroman* (1912)

Nordahl Grieg: *Skibet gaar videre* (1924)

Charles Nordhoff og James Norman Hall: *Mutiny on the Bounty* (1932)

John Masefield: *The Bird of Dawning: Or, The Fortune of the Sea* (1933) – “the tale of a sailing-ship race between tea-clippers in the China trade of the 1860’s”

Aksel Sandemose: *Klabautermannen* (1932) og *Vi pynter oss med horn* (1936)

Cecil Scott Forester: *Horatio Hornblower*-bøkene (11 romaner, utgitt 1937-67)

Katherine Anne Porter: *Ship of Fools* (1962) – “the tale of a group of disparate characters sailing from Mexico to Europe aboard a German passenger ship”

Patrick O’Brians *Master and Commander* (1969)

Peter Matthiessen: *Far Tortuga* (1975) – “an adventure story and a deeply considered meditation upon the sea itself”

Jon Michelet: *Tiger Bay* (1977) og *En sjøens helt*-bøkene (5, utgitt 2012-16) [6. bind i 2018?]

William Golding: *To the Ends of the Earth* (1980) – en trilogi om en reise fra England til Australia

Charles Johnson: *Middle Passage* (1990) – “about the final voyage of an illegal American slave ship”

“An unusually close relationship exists between historical accounts of voyages and literary fictions based on them – so close that it is often difficult to determine the purpose of the narrative by looking at its structure. Is [amerikaneren Richard Henry] Dana’s *Two Years Before the Mast* [1840] a historical journal or a semifictional Bildungsroman? Sea narratives, whether claiming to report fact or project fiction, have remarkably similar configurations. They seem to be isomorphic with the experience of voyaging itself, in the sense that a map resembles the landscape it surveys. Some of the classics of sea literature have been forged nearly whole in the smithy of experience. This fact is immediately evident when we compare “Youth” (1902) with the details of [Joseph] Conrad’s voyage on the *Palestine* from September 1881 until she sank in March 1883 or “The Open Boat” (1898) with “Stephen Crane’s Own Story” (1897) of the sinking of the *Commodore*. The subtitle of Crane’s powerful story makes the connection between

voyage experience and sea fiction explicit: “A Tale Intended to Be after the Fact, Being the Experience of Four Men from the Sunk Steamer *Commodore*.” Such parallels lead to a central aesthetic question: Is form somehow natural or inherent in the voyage experience itself rather than imposed on it by the writer? And, to the extent that such a hypothesis applies, does built-in form somehow explain the extraordinary power of voyage narratives? [...] Clearly, historical and literary voyage narratives are often nearly identical in structure and substance: Usually no clear demarcation exists between fact and fiction, experience and imagination. Among narrative forms, voyages cling to the inescapable realities of life at sea, on the one hand, and simultaneously project human desires and fantasies on the other. They record strenuous human enterprise, serve as emblems of the course of life, and, in ambitious narratives like the *Odyssey* or *Moby-Dick*, leap back and forth between a precise rendering of events in the sea world and moral or metaphysical interpretations of that world.” (Robert Foulke i <http://www.tandfebooks.com/doi/preview-pdf/>; lesedato 14.06.17)

Den britiske forfatteren Joseph Conrad skriver i essayet “Tales of the Sea” (1898): “To a multitude of readers the navy of to-day is Marryat’s navy still. [...] the youthful glamour, the headlong vitality [...] have withstood the brutal shock of facts and the wear of laborious years.” (<http://www.online-literature.com/conrad/notes-life-and-letters/8/>; lesedato 10.05.17)

“The sea both attracts and repels, calling us to high adventure and threatening to destroy us through its indifferent power. In *The Mirror of the Sea* [1906] Conrad untangles the intertwined bundle of human attitudes generated by the sea: “For all that has been said of the love that certain natures (on shore) have professed to feel for it, for all the celebrations it had been the object of in prose and song, the sea has never been friendly to man. At most it has been the accomplice of human restlessness, and playing the part of dangerous abettor of world-wide ambitions. Faithful to no race after the manner of the kindly earth, receiving no impress from valour and toil and self-sacrifice, recognizing no finality of dominion, the sea has never adopted the cause of its masters like those lands where the victorious nations of mankind have taken root, rocking their cradles and setting up their gravestones. He – man or people – who, putting his trust in the friendship of the sea, neglects the strength and cunning of his right hand, is a fool! As if it were too great, too mighty for common virtues, the ocean has no compassion, no faith, no law, no memory. Its fickleness is to be held true to men’s purposes only by an undaunted resolution and by a sleepless, armed, jealous vigilance, in which, perhaps, there has always been more hate than love. *Odi et amo* [= hater og elsker] may well be the confession of those who consciously or blindly have surrendered their existence to the fascination of the sea... Indeed, I suspect that, leaving aside the protestations and tributes of writers who, one is safe in saying, care for little else in the world than the rhythm of their lines and the cadence of their phrase, the love of the sea, to which some men and nations confess so readily, is a complex sentiment wherein pride enters for much, necessity for not a little, and the love of ships – the untiring servants of our

hopes and our self-esteem – for the best and most genuine part.” In this passage Conrad the writer surely heeds the rhythm of his lines and the cadence of his phrases, but he had been a seaman for nearly a quarter of a century and had serious business at hand.” (Robert Foulke i <http://www.tandfebooks.com/doi/preview-pdf/>; lesedato 14.06.17)

Joseph Conrad “er den forfatter, der har reflekteret mest intensivt over forvandlingen fra glitter til gitter. I essayet “Ocean Travel” (1923) opregner han en serie “elementære” forskelle mellem livet ombord på et sejlskib og livet ombord på et dampskib. For Conrad ligger der måske nok et fremskridtsmirakel i konstruktionen af dampskibet, men han begræder også, at livet på søen bliver et mere tamt liv. Conrad frygter ikke, at anvendt videnskab vil lykkes med at domesticere den vilde gnist i mennesket, men videnskaben gør uden tvivl forholdene omkring sørejsen mindre spændende. Hvis en sejlskibspassager bryder med landjordsbetingelserne og opdager et nyt hjem på skibet, så medbringer damskibspassageren disse betingelser ombord på skibet og betragter desuden skibet som en slags hotel. Sejlskibstilværelsen mister i overgangen fra sejl til damp en del af sin charme, skriver Conrad samtidig med, at han understreger den maritime forfatters beslutsomhed i forhold til at bjærge og konservere nogle af de måder at være til i verden på, som moderniteten og den moderne teknologi har undertrykt: besindigheden, stilheden, langsomheden, kedsomheden, variationen, intimiteten, ensomheden, magien, fortryllelsen.” (Søren Frank i <https://litteratursiden.dk/artikler/litteraturen-og-havet>; lesedato 26.02.19)

Melvilles *Moby-Dick* “captures America’s maritime culture at a significant moment: the period when whaling was the country’s leading industry. At the same time, however, it is a valedictory novel; even as it was being written, America was turning its back on the sea, with the land as the new and only frontier that really mattered. The next step is inevitable: a loss of interest in the sea could only be followed by a loss of interest in the sea story. This might lead a writer towards a form of creative nostalgia. When a literary approach ceases to be topical, the temptation is to resurrect the past in the hope of making sense of the present; the characteristic conservatism of so much, but not all, sea fiction confirms this impression. *Moby-Dick*, however, moves in the opposite direction: rather than calling upon maritime materials in a futile attempt to make sense of a changing world, it exploits a sense of the vastness of the sea to subvert all attempts at explanation. [...] In order to sustain this idea, *Moby-Dick* conveys, in a way that is surprisingly uncommon in sea fiction, the sheer presence of the sea. Water permeates and dominates the novel. When Ishmael and Queequeg encounter a stranger, smallpox has ‘flowed over his face, and left it like the complicated ribbed bed of a torrent, when the rushing waters have been dried up’ (p. 95). Water is not only the primary element but also, as here, the metaphorical source that enables other aspects of experience to be grasped. As is again the case here, water makes its permanent mark, scarring and affecting all those who encounter it. Yet men cannot resist the sea.” (Peck 2001 s. 113-115)



“While water has always provided a medium for metaphorical reflection, Melville’s writing shares with maritime literature a fastidious interest in the material facts of labor at sea.” (Blum 2010)

Den amerikanske 1800-tallsforfatteren James Fenimore Cooper skrev “eleven popular sea novels. [...] Although rarely read today, Cooper’s sea novels – and his several naval histories – were in many ways as popular and as well received as his Leatherstocking tales [...] Sailor author Nathaniel Ames spoke for many when he condemned the “ridiculous language” used by Cooper in rendering sailor speech, finding Cooper’s “sea dialogues” to be “disgusting and absurd, from being stuffed with sea phrases.” ” (Blum 2010)

“Walter Scott’s novel *The Pirate* (1821) marks a turning point in the fictional portrayal of sailors, as the travails of the titular buccaneer Captain Cleveland take the form of historical romance, a genre James Fenimore Cooper adapted for the first American sea novels.” (Blum 2010) Thomas Philbrick hevder i studien *James Fenimore Cooper and the Development of American Sea Fiction* (1961) at “before 1850 the sea was [...] the principal focus of the yearnings and imaginings of the American dream. And in the work of the ablest writers, above all Cooper, we have evidence of the still deeper and wider meanings that the sea can hold for the artist and thinker.” (<http://www.hup.harvard.edu/catalog.php?isbn=9780674420601>; lesedato 09.04.18)

“So familiar to us now are the great sea novels in which the sea “interpenetrates with life” that it is difficult to realize that Cooper’s *The Pilot* (1823) was greeted as the first book in a new literary genre. The sea offered Cooper both sublimity of scene and almost infinite variation of adventure. In his novels, as in Rachel Carson’s *The Sea Around Us* [1951], the sea is an entity that corresponds to fact: the earth is a waterworld in which continents are casual (and, in Cooper, dangerous) intrusions. Thus Cooper’s seamen regard the world, and at least one (a cabin boy, Zephyr) has never touched land. He can only speculate about what going on shore would be like. [...] Land is an aberration; the sea, reality. This attitude is important, for such a sea is like a universe ordered by Providence; it has its own ways and its own reality, and forces man to come to terms with it. The ships he builds, the skill with which he sails them, even naval discipline and rank are parts of the price he pays to stay afloat and alive on it.” (Kay Seymour House i Fields 1979 s. 129-130)

For Cooper er et skip med en god kaptein “an ideal community. At the same time, however, Cooper denies this community any real sense of permanence. The seaman is denied the continuity that land represents for the gentry. For the unstable sea itself discourages plans for an earthly future and emphasizes the impermanence and sterility of shipboard life. Life’s transiency, with all its promises and menace, is a recurring theme in Cooper and more than any other community the men of a ship

realize fully that life is largely a striving” (Kay Seymour House i Fields 1979 s. 144). Coopers *The Headsman: The Abbaye des Vignerons* (1833), er ikke en av hans sjøromaner, men “offers proof of Cooper’s own consciousness of the ship as a microcosm: “The crowded and overloaded bark might have been compared to the vessel of human life, which floats at all times subject to the thousand accidents of a delicate and complicated machinery; the lake so smooth and alluring in its present tranquility, but so capable of lashing its iron-bound coasts with fury, to a treacherous world, whose smile is almost always as dangerous as its frown; and, to complete the picture, the idle, laughing, thoughtless, and yet inflammable group that surrounded the buffoon, to the unaccountable medley of human sympathies, of sudden and fierce passions, of fun and frolic; so inexplicably mingled with the grossest egotism that enters into the heart of man. ...” (58)” (Fields 1979 s. 129-130)

“Cooper’s shipboard functions much as the Marxist’s ideal society; it is a synthetic community in which each man can fulfill his potential and where artificial and arbitrary distinctions can be minimized or escaped altogether. Here, if anywhere, the Negro Neb can succeed; Roswell Gardiner (*The Sea Lions*) can here be most easily awed out of his hubris; national enemies and temperamental opposites such as the British Captain Cuffe and the French Raoul Yvard (*Wing-and-Wing*) can here feel mutual respect. Merit, or the lack of it, is more quickly visible at sea than on shore, and a man who places his own interest above that of the society of the ship creates a dramatizable danger. [...] At sea, in short, Cooper’s theories about the nature of man and society could be objectified; staved hulls, jagged reefs, ingenious escapes, and navigation – whether by stars, instinct, or wild theory – all become ways of talking about men. [...] seamen’s terms are often metaphors. Some are as fancifully inflated as Trysail’s comment in *The Water-Witch*. “I have often thought, sir, that the ocean was like human life, – a blind track for all that is ahead, and none of the clearest as respects that which has been passed over. Many a man runs headlong to his own destruction, and many a ship steers for a reef under a press of canvas. Tomorrow is a fog, into which none of us can see; and even the present time is little better than thick weather, into which we look without getting much information.” (245) At its most commodious, the metaphor fills a whole novel, and four books are metaphysical voyages that discover mature values (*Afloat and Ashore*), the relation of man and society (*The Crater*), society’s errors (*The Monikins*), and religious faith (*The Sea Lions*). Cooper’s water world is morally neutral. And while the sea does, as [Joseph] Conrad said, interpenetrate with life, Cooper’s portrayal of the sea and seamen’s lives is affected by his interest in man’s psychological and political nature. Thus we find that the sea offers Americans roughly the same kind of opportunity that America itself promised the European immigrant. [...] The menace as well as the promise of the sea means that these commanders live temporally in a series of crises and spatially in a world where waves sweep the decks, where wind and tide sometimes seem to conspire to smash them on reefs, and where a sound like a gunshot may be an attack or a broken mast. It is a world in which human life is expendable and the conservation of anything at

all surprising. Almost every one of the sea novels has at least one Gothic spectacle: Dillon's body washes ashore in *The Pilot*; a seaman is eaten alive by sharks in *The Water-Witch*" (Kay Seymour House i Fields 1979 s. 130-131 og 142).

"There is, on Cooper's sea, no resting place. To go to sea in these novels is not to engage in any rite of purification; yet "sea change" is a valid phenomenon for Cooper. He wrote in *Jack Tier* that only the experienced seaman could "think, read, and pursue the customary train of reasoning on board a ship" (174) that he practiced ashore. The key word here is "customary," for the act of embarkation prompts man to reassess his experience at the same time that he becomes more sensitive and responsive to it. Cooper describes, in *Red Rover*, the psychological effect of going to sea: "One hour of the free intercourse of a ship can do more towards softening the cold exterior in which the world encrusts the best of human feelings, than weeks of the unmeaning ceremonies of the land. He who has not felt this truth, would do well to distrust his own companionable qualities. It would seem that man, when he finds himself in the solitude of the ocean, most feels his dependency on others for happiness. He yields to sentiments with which he trifled in the wantonness of security, and is glad to seek relief in the sympathies of his kind." (195) As the references to encrusted feelings and wanton security suggest, going to sea strips off hampering custom but exposes the nerves at the same time. As a consequence, the act prepares a man for an intensification of experience. Considered in time, this intensification takes the form of an acceleration of processes. The formation of friendships or testing of character that might take years on land are possible, at sea, in the action of moments. Yet the results of such tests are valid. Deserving characters profit by this quality of sea life" (Kay Seymour House i Fields 1979 s. 142-143).

"The sea narrative, as an American genre, emerged in the 1820s when James Fenimore Cooper published *The Pilot*, a tale of John Paul Jones's exploits during the Revolutionary War. Cooper originally prefaced his work by writing, "it was not so much [his] intention to describe the customs of a particular age, as to paint those scenes which belong only to the ocean, and to exhibit, in his imperfect manner, a few traits of a people who, from the nature of things, can never be much known." Cooper ostensibly used the sailor as a subject, but in his early works, his heroes are of the quarterdeck – captains and officers who embodied American virtues and kept watch over unruly crews that were little more than an extension of the officer's will. Since these honest officers guarded the rights of their crew, there was rarely unrest on the ship; Cooper's heroes united mannered nobility with the idea of "natural aristocracy" – in which merit and native abilities are at the root of class mobility and ascension. Though Cooper's use of a nautical setting is significant historically, he does not use that setting to examine a changing American society. [...] the maritime world was a grim place for the majority of the men and women inhabiting it. Not only were working conditions brutal and dangerous, but advancement was rare and compensation was bare. Within the pages of the sea narrative, class differences between captains and their crews were often translated

into more essential differences, thereby obfuscating the very real economic, social, and racial barriers separating the forecandle from the quarterdeck.” (Sinche 2006)

“[T]he sea narrative of the 1840s could be divided into two general groups: strongly paternalistic works purporting to speak for common sailors authored by upper-class former sailors such as Richard Henry Dana and James Fenimore Cooper, and self-critical narratives written by common sailors themselves in an effort to capitalize on the market created by Dana and Cooper. Both groups of narratives featured former sailors examining their time at sea as a time of temptation, deprivation, and separation from the habits and virtues that defined the middle-class domestic ideal of the antebellum period [dvs. før den amerikanske borgerkrigen]. Few sailors spoke up for life at sea and the pleasures of freedom, fellowship, and adventure that seafaring life provided. Sailing was most often condemned on the terms set forth in Dana’s famous work [*Two Years Before the Mast*], and even when Herman Melville would seek to transgress generic conventions in his sea novels, he did so tentatively, perhaps for fear of offending the middle-class readers who could make his authorial fortune. Thus, when Herman Melville writes in *White-Jacket* [1850], that the navy is an “asylum for the perverse,” he may have referred to more than the diverse and ramshackle crews of naval vessels. Perhaps the perverse men to whom he refers are the authors themselves, who are willing to perpetrate heterodoxy against American social and racial norms; in this sense, the asylum they are offered is the sea narrative itself. That is, by writing within a popular form, authors could explore the contentious issues that would otherwise alarm, elude, or offend readers. Though many popular antebellum genres leave unexplored the persistent tension between merit and privilege, the sea narrative – with its standard plots, its focus on heroic exploits, and its persistent obsession with native abilities – allowed authors a “back door” through which they could criticize the myths of mobility and equality at the heart of American society. Working within the genre of the sea narrative allowed authors to dramatize the ongoing conflict between talent and privilege in antebellum society and to reveal the often static hierarchies that limited opportunities for the talented men in the supposed American meritocracy.” (Sinche 2006)

“The heroic captains of Cooper’s early work gave way to hard-working tars in the forecandle who battled tyrannical captains and the challenges of seaboard labor. By the late 1840s, sea fiction evolved into what has been hailed as the great American tradition: Melville’s ambiguous explorations of metaphysics, ontology, and the depths of the human psyche.” (Sinche 2006)

Den britiske sjøoffiseren Frederick Marryat publiserte i 1829 romanen *The Naval Officer, or Scenes in the Life and Adventures of Frank Mildmay*. “What is presented in *Frank Mildmay* is a male culture of bullying, cruelty, self-assertion, physical suffering, drink and greed. Frank is by no means an outsider in this culture: indeed, he is at the centre of it, sharing such values from the outset. [...] The truth about the navy, or, at any rate, the version of the truth that Marryat

presents, is that it is an environment in which a midshipman can feel disappointed that a colleague has not died in action: ‘When I met my messmates at supper in the berth, I was sorry to see Murphy among them’ (p. 39). The artistry of this sentence is impressive: the opening gestures relate to companionship, taking a meal together, and belonging in the same place, but such gestures are confounded by the expression of hostility towards a shipmate. And this is a routine feeling in the service: when it is reported that nine men have died, ‘there seemed to be a general smile of congratulation at the number fallen, rather than of regret for their loss’ (p. 39). News of the death of an officer is particularly welcome to midshipmen: ‘“I hope plenty of the lieutenants are bowled out!” said another; “we shall stand more chance than of a little promotion” ’ (p. 39). [...] Marryat’s traditional stance is particularly clear in the attitude the novel displays towards prostitutes. It is a stance that is consistent with the frequent deaths of sailors in *Frank Mildmay*: the book takes for granted the low price of both women’s and men’s bodies. Prostitution is accepted as a fact of naval life: ‘In a ship crowded with three hundred men, each of them, or nearly so, cohabiting with an unfortunate female, in the lowest state of degradation ...’ (p. 27).” (Peck 2001 s. 54-56)

Marryat’s *Mr Midshipman Easy* (1836) “seems different, however, appearing to reconcile a naval regime and domestic life. The novel moves forward with a hero we can rely upon, a young man fit to take his place in polite society. [...] Whereas *Frank Mildmay* seems intent on shocking its audience with the unvarnished truth about a life at sea, *Mr Midshipman Easy* indulges its audience, presenting them with a reassuring picture. Jack is a sound young man who is tested in simple trials of strength and character. The context in which he is tested seems far less disturbing than in *Frank Mildmay*: there is nothing in this novel about the sustained bullying that can be a feature of the life of a young midshipman, nothing about psychotic members of the crew, and nothing about indifference to the fate of one’s colleagues. In all these respects, the ‘otherness’ of a life at sea is played down.” (Peck 2001 s. 59-60)

Cesare Casarino, i boka *Modernity at Sea: Melville, Marx, Conrad in Crisis* (2002), “divides nineteenth century sea narrative into three categories, the exotic picaresque (e.g., *Typee*), the *Bildungsroman* (e.g., *Redburn*), and the modernist sea narrative (e.g., *Moby-Dick*), [...] arguing that “these forms need to be understood as structural and synchronic rather than generic and diachronic: all three were not only present throughout the century but also operate in various combinations within the same text.” Furthermore, Casarino’s book also suggests a transnational link between Melville and Conrad and implies that the generic qualities of the sea narrative transcend national boundaries. [...] The central premise of the work is that the “nineteenth century sea narrative constituted a crucial laboratory for the crisis that goes by the name of modernity,” with modernity being defined primarily as the social structures concomitant with a shift from mercantile toward industrial capitalism.” (Sinche 2006)

Amalie Skrams roman *To Venner* (1887) er andre del av firebindsverket *Hellemyrs-folket*. Hovedpersonen i bind to er Sivert, som tar hyre i Bergen som førstereisgutt. Han vil flykte fra skammen som følger hans slekt i byen. Å reise til sjøs som ung gutt for første gang, var en ilddåp – det *skulle* være hardt, for raskest mulig å herde det nye medlemmet av mannskapet, som måtte gjøre nytte for seg ombord. Sivert må tåle utskjelling, sjøsyke og det mest skitne og foraktede arbeidet ombord. Særlig kokken blir hans fiende. Sivert lærer at han må være hard og kald, og slå fra seg. Han blir snar til å lyve for å komme seg ut av en knipe, og blir en person som kombinerer det løgnaktige, frekke og naive. På land oppsøker han prostituerte, og innhentes av fortiden på den andre siden av jordkloden. I brev hjem fordreier han alt for å sette seg selv i et godt lys. Han og det øvrige mannskapet kastes hjelpeløst om på livets grusomme hav, og blir alle like i nødens stund. *To Venner* er et naturalistisk verk som skilder hvor urettferdig livet kan være.

Den engelske forfatteren C. S. Forester “made his name with tales of valiant battles fought by his naval hero, Horatio Hornblower. [...] after visiting Spain during the civil war in 1936, Forester decided that the 19th-century Peninsular War between France and the allied powers of Spain, Britain and Portugal for control of the Iberian Peninsular, would make a good subject for the second Hornblower novel and subsequent series of books.” (<http://www.telegraph.co.uk/culture/books/8829525/Lost-book-by-Hornblower-author-reveals-CS-Foresters-hidden-talents.html>; lesedato 28.02.17)

“In 1927, C.S. Forester purchased three volumes of *The Naval Chronicle* from 1790 to 1820. For the *Chronicle*, officers of the Royal Navy wrote articles on strategy, seamanship, gunnery, and other professional topics of interest to their colleagues. The *Chronicle* for those years covered the wars with Napoleon. Reading these volumes and traveling by freighter from California to Central America allowed the germination of the character Horatio Hornblower as a member of the Royal Navy in the late eighteenth century. By the time Forester’s journey brought him home to England, the former medical student-turned-writer had plotted *Beat to Quarters*, and it was published in 1937. *A Ship of the Line* and *Flying Colours* were published soon after, and in 1939 all three appeared as Captain Horatio Hornblower. Forester’s interest in the Romantic period and the political and military maneuvers of the early 1800s continued, and the Hornblower saga was produced. Subsequent volumes in the series were sequels to the original trilogy or filled in its gaps. [...] Most of the books were written around the time of World War II, which influenced Forester to concentrate on strong military leaders and heroic deeds in the earlier world war he described.” (<https://www.loc.gov/nls/bibliographies/minibibs/horatio.html>; lesedato 27.02.17)

“Hornblower’s complexity has endeared him to readers. He is cynical but compassionate, courageous but not without fear. Self-conscious and socially unconfident, his marriage is a mismatch, and he finds himself in love with the Duke of Wellington’s sister. Above all he is a consummate seaman, deserving of the

loyalty of his men. The achievement of Forester, who led a quiet, contemplative life and suffered from serious illness, was that in conjuring up person, period, and place – rousing sea battles, eventual shore life, England, France, Central America – he made it easy for readers to believe they were there.” (<https://www.loc.gov/nls/bibliographies/minibibs/horatio.html>; lesedato 27.02.17)

“Other “age of sail” naval heroes have come to rival him – Alexander Kent’s Richard Bolitho, Richard Woodman’s Nathaniel Drinkwater, Dudley Pope’s Ramage, and Patrick O’Brian’s Jack Aubrey, to list just a few – but Horatio Hornblower remains for many of us the best known and most loved. In ten books Forester recounts Hornblower’s rise from midshipman to admiral, during the British navy’s confrontation with Revolutionary and Napoleonic France. They are above all “rattling good yarns”, with fast-moving plots, stirring battle scenes, lively dialogue, and vivid characters, but they also offer a picture of the British navy during the period; and Hornblower himself is an original and memorable creation. [...] In the first written, *The Happy Return* (also published as *Beat to Quarters*), we find Hornblower in command of a frigate in lonely Pacific waters off Spanish Central America. He has to deal with a mad revolutionary, fight single-ship duels with a larger vessel, and cope with Lady Barbara Wellesley (who provides a romantic interest to the series). In *A Ship of the Line* Hornblower is sent into the Mediterranean, where he wreaks havoc on French coastal communications before plunging into a battle against the odds. *Flying Colours* is mostly set in France: in it Hornblower escapes captivity and returns to England a hero. In *The Commodore* he is sent with a squadron into the Baltic, where he has to cope with the complex politics of the region as well as helping with the siege of Riga. And in *Lord Hornblower* a mutiny leads to involvement with the fall of Napoleon – and brings him to prison and a death sentence during the Hundred Days.” ([http://dannyreviews.com/h/Hornblower\\_and\\_the\\_Hotspur.html](http://dannyreviews.com/h/Hornblower_and_the_Hotspur.html); lesedato 30.12.03)

“Forester then went back and described Hornblower’s earlier career. [...] The only novel [*Lieutenant Hornblower*] narrated from a perspective other than our hero’s – that of his faithful friend Bush – it takes Hornblower to the West Indies, where a mad captain and the fall of Santo Domingo test his ability and his resolution, and where he earns the most critical promotion of his career. It also has some vivid scenes with Hornblower on half-pay in London during the Peace of Amiens, playing whist for a living. In *Hornblower and the Hotspur* he is part of the blockade of Brest, and in *Hornblower and the Atropos* he is sent on a perilous mission into the Eastern Mediterranean. *Mr Midshipman Hornblower* and *Hornblower in the West Indies* are collections of short stories rather than novels, the latter with Hornblower an admiral near the end of his career.” ([http://dannyreviews.com/h/Hornblower\\_and\\_the\\_Hotspur.html](http://dannyreviews.com/h/Hornblower_and_the_Hotspur.html); lesedato 30.12.03)

Amerikaneren Marcus Goodrich hadde vært sjømann før han skrev bøker. “In 1916, Mr. Goodrich ran away from his home in Texas to join the Navy. Years later, he drew on his World War I experiences aboard an oil-soaked and leaky destroyer

in the Asiatic Squadron for the novel “Delilah,” which became a best seller in 1941. Reviewing the book for The New York Times, Charles Poore called it “the best sea story we have read since ‘Captain Horatio Hornblower.’ ” Thereafter, Mr. Goodrich frequently wrote about naval subjects. In a 1921 essay in The New York Times, he argued that the demonstrations of the superiority of aircraft over battleships staged by Brig. Gen. William (Billy) Mitchell had been unfair to the Navy because they were not conducted under realistic conditions.” (<http://www.nytimes.com/1991/10/22/arts/marcus-aurelius-goodrich-93-writer-known-for-naval-stories.html>; lesedato 24.04.17)

Goodrichs *Delilah* “is a novel about a United States Navy destroyer just before the start of World War Two. Goodrich takes the reader into the day by day workings of the ship and the hearts and minds of the men. The book has echoes of Conrad’s ‘Heart of Darkness’ (a study of human brutality) and ‘Lord Jim’ (pride and prestige as a ‘code’ of integrity) and uses symbolic and rhetoric means developed by Melville via Shakespeare (the ship *Delilah* as a woman, the stars as a symbol of the transcendent, the ocean as the engagement with the feminine flow of aliveness, from which the men themselves are cut off by duty and pride). Notable to a reader, but irrelevant from the novel itself, is the 2013 point of view: the colonialism and imperialism of the crew regarding their filipino peons; the shocking absence of any workplace health and safety regulations; the abusive and macho culture of unquestioning obedience; the differing notions of professionalism and the greater predominance of notions of personal integrity over professionalism; and the fragile and superficial ego structures of the men on board. [...] The key to the novel is the fragility and vulnerability of the men to the ship, nature, and their own instincts. Specifically, the men are driven by pride and prestige. Ego and posturing predominates. Rage and lustfulness off ship erupt when the pressure of egotism gets too great. [...] This sense of hysterical masculinity often comes to the surface: each character ruminates over interminable fears of dishonor and considerations of pride. Goodrich shows these ruminations in detail; this feeling of tension and eventually hysteria is the result of the physically unsafe and emotionally unfeeling reality of the ship life, where no due regard for the body or soul is given.” (<http://gaiawriter.blogspot.no/2013/03/why-we-should-not-read-marcus-goodrichs.html>; lesedato 24.04.17)

Den amerikanske forfatteren Herman Wouk oppnådde en bestselgerroman med *The Caine Mutiny* (1951). Denne boka, “based loosely on some of his own experiences in the Pacific, became the most popular sea novel emerging from America’s World War II experience. Unlike most war novels, however, *The Caine Mutiny* contains no descriptions of conflict; rather, it is a study of the transformation of a young civilian into a naval officer and of the problems of maintaining military discipline during wartime. Wouk stresses the importance of officers and crew working together to overcome the natural elements and the skills and courage required to command a warship both in peace and in times of combat. In keeping with his unusual approach, Wouk focuses on the need for men to show presence of mind not



only when their ship is under attack from enemy forces but also when the sea itself becomes their enemy. In fact, the mutiny occurs when the infamous Captain Queeg is unable to act during a monsoon that threatens to capsize the *Caine*.” (<http://sites.williams.edu/searchablesealit/w/wouk-herman/>; lesedato 16.06.17)

Gordon Milnes bok *Ports of Call: A Study of the American Nautical Novel* (1986) gir “an account of American sea fiction, with heavy emphasis on U.S. naval activity, from its inception to the present. While pursuing a chronological pattern, the book covers the sea tales of Cooper, Melville, London, Goodrich, and Wouk; the flurry of books emerging from World War II; and the more subdued flow of the later years. This concise analysis concludes that the phenomenon of the sea and war will always fascinate both reader and writer, and that the best novels about the seagoing fighting man are shocking, fast-paced, and memorable.” ([https://books.google.co.vi/books/about/Ports\\_of\\_call.html](https://books.google.co.vi/books/about/Ports_of_call.html); lesedato 03.04.17) Haskell Springers bok *America and the Sea: A Literary History* (1995) “covers the periods and genres that make up American national literature as it considers the ubiquity of nautical symbols, images and figurative language in addition to expressions of the sea experience itself. While this book situates the literature within American history, particularly maritime history, a chapter on hymns, chanteys and sea songs as well as an annotated portfolio of American seascape art expand and enrich the literary and cultural contexts.” (<https://www.amazon.com/America-Sea-Literary-Haskell-Springer/dp/0820316512>; lesedato 19.05.17)

Bert Benders studie *Sea-Brothers: The Tradition of American Sea Fiction from Moby-Dick to the Present* (1988) “offers the most extensive analysis to date of the sea and its meaning in American literature. On the basis of his study of Melville, Crane, London, Hemingway, Matthiessen, and ten lesser-known sea-writers, Bert Bender argues that the tradition of American sea fiction did not end with the opening of the western frontier and the replacement of sailing ships by steamers. Rather, he demonstrates its continuity and vitality, identifying a central vision within the tradition and showing how particular authors draw from, transform, and contribute to it. What is most distinctive about American sea fiction, Bender contends, is its visionary, often mystical, response to the biological world and to man’s perceived place in the larger universe. When Melville envisioned the sea as the essential element of life, indeed as life itself, he changed the course of American sea fiction by introducing the relevance of biological thought. But his meditations on the whale and “the ungraspable phantom of life” project a different reality from that envisioned by his successors. In American sea fiction after Melville, the influence of [Darwins] *Origin of Species* is as powerful as that of *Moby Dick* or the theme of sailing ships being displaced by steam. The ideal of brotherhood so central to American sea fiction was severely compromised by the biological reality of a competitive, warring nature. Twentieth-century sea fiction has continued to center on the biological world and address the possibility of democratic brotherhood, but the issues were fundamentally changed by Darwin’s theories.” (<http://www.upenn.edu/pennpress/book/131.html>; lesedato 05.04.18)

Bender skriver i *Sea-Brothers*: “Like Melville in his last years, a number of Americans who were born between the 1860s and 1890s knew that they were witnessing the last days of sailing ships; knowing also of the narrative tradition that had been established by James Fenimore Cooper, Richard Henry Dana, Jr., and Melville, they either wrote of the sea because they had been there or went to sea because they wanted to write. When their work began to appear in the late 1880s and 1890s, they could not have known that Melville was himself at work on his last sea books, but for some of them at this time, long before the Melville revival, *Moby-Dick* was as alive as it was for W. Clark Russell, the English sea-writer to whom Melville dedicated *John Marr and Other Sailors*. *Moby-Dick* contributed powerfully to a resurgence of American sea fiction that has developed over the last hundred years, first in the work of several writers who are now unknown, and then in the work of Stephen Crane, Jack London, Ernest Hemingway, and Peter Matthiessen.” (siteret fra <https://muse.jhu.edu/chapter/1727047>; lesedato 05.04.18)

Den amerikanske forfatteren Jack London ga i 1904 ut romanen *The Sea-Wolf*, men “it is a strange and unfortunate oversight that the author of *The Sea-Wolf* has never been fully recognized as a major writer in the tradition of American sea fiction. The most obvious reason for this oversight is the mistaken assumption that the tradition virtually ended with the publication of *Moby-Dick*. Also, like Cooper, who came to be identified with but one part of his work (the Leatherstocking series), London has become known mainly for his Alaskan stories, particularly *The Call of the Wild*. Furthermore, the sheer volume and range of London’s work has confused many of his critics, leaving his own figure as an important sea writer enshrouded, like the sealing schooner *Ghost* in one of the great fogbanks of the Bering Sea. In his meteoric sixteen-year career, this most energetic writer of the “Strenuous Age” produced over fifty books, Earle Labor reminds us, “with an astonishing range of subjects: agronomy, architecture, astral projection, boating, ecology, gold-hunting, hoboing, loving, penal reform, prize-fighting, Socialism, warfare” (viii). Labor presents this impressive list in alphabetical order, but it should be rearranged and the subject “boating” replaced at the head of the list with *The Sea*. For like Dana, Melville, and others who are now unknown, London entered the literary world by way of the sea, and he remained until his death a more potent force in perpetuating the tradition of American sea fiction than we have yet recognized.” (Bert Bender siteret fra <https://muse.jhu.edu/chapter/1727055>; lesedato 05.04.18)

“As a boy [Jack] London was an estimable small boat sailor in San Francisco Bay, where he won local fame as “prince of the oyster pirates” and served on the California Fish Patrol. At seventeen he sailed before the mast as an able seaman on the sealing schooner *Sophia Sutherland*, and at twenty-one he steamed and, on the last leg, reportedly sailed in an Indian dugout canoe from San Francisco to Dyea, Alaska. Following a twothousand-mile journey in a hand-hewn boat down the Yukon River from Dawson to St. Michael, he worked his wayback to British Columbia passing coal on an ocean steamer. Later he would sail as a passenger on

innumerable coastal and transoceanic voyages by steamer and would continue until the end of his life to sail his own small boats in the waters of San Francisco Bay. Finally, in addition to the famous eighteen-month cruise that he logged in *The Cruise of the Snark* [1911], he fulfilled a lifelong dream in 1912 by sailing from Baltimore to Seattle on a five-month voyage around Cape Horn. He was our last major writer to make the passage and tell the story before steam power and the Panama Canal left buried at sea one of our literature's earliest and most compelling tales of mythic proportions. In addition to this impressive firsthand sea experience, London drew heavily on his experience with sea literature. In the first place he read Melville. In fact, as Charles N. Watson, Jr., has emphasized, London should be credited with having read *Moby-Dick* "more creatively than any novelist" before him and "at a time when few readers remembered Melville at all" (61, ix). But he also read widely and deeply in Cooper, Dana, Frederick Marryat, Algernon Swinburne, John Masefield, Robert Louis Stevenson, Rudyard Kipling, and his contemporaries, Crane, Norris, Slocum, Morgan..." (Bert Bender sitert fra <https://muse.jhu.edu/chapter/1727055>; lesedato 05.04.18)

"Henry Major Tomlinson (1873-1958) was a British writer and journalist. He was known for anti-war and travel writing, novels and short stories, especially of life at sea. He was brought up in Poplar, London. He worked as a shipping clerk, and then as a reporter for the Morning Leader newspaper; he travelled up the Amazon River for it. In World War I he was an official correspondent for the British Army, in France. [...] His works include: *The Sea and the Jungle* (1912), *Old Junk* (1918), *London River* (1921/1951), *Waiting for Daylight* (1922), *Tidemarks / Tide Marks* (1924), *The Foreshore of England; or, Under the Red Ensign* (1926), *Gifts of Fortune* (1926), *Gallions Reach* (1927) [...] *Great Sea Stories of all Nations* (edited) (1930)" (<https://www.goodreads.com/book/show/4866589-old-junk>; lesedato 19.03.18).

Den engelske forfatteren Patrick O'Brians *Master and Commander* (1969) har to mannlige hovedpersoner. "Stephen Maturin is a physician and a naturalist, Jack Aubrey is a lieutenant who becomes master and commander of His Majesty's Ship *Sophie* at the beginning of the book. But O'Brian does not choose to begin with this promotion and his delight in it, and with the open-hearted friendship he offers to Maturin. Instead he begins with a concert in Port Mahon in 1800, where the men meet enjoying the music and almost challenge each other to a duel. [...] Jack has two natures, at land and at sea. At sea he is happy, healthy (apart from the occasional wound) and successful, at land he is quite the opposite. [...] Yet while his promotion brings him such delight – and O'Brian writes delight splendidly – it also almost immediately makes him feel lonely, which is another reason he cleaves to Stephen. [...] Minor characters introduced here who become important parts of the continuing series are the midshipmen Pullings, Mowett, and Babbington, Admiral Harte, fellow captain and friend Heneage Dundas, the steward Killick, the helmsman Barrett Bonden." (Jo Walton i <http://www.tor.com/2010/10/04/it-could->

not-have-fallen-more-happily-patrick-obrians-master-and-commander/; lesedato 18.04.17)

Jens Børneboes roman *Haiene* (1974) har en annenstyrmann som den sentrale personen, samtidig som hele skuta er et univers i seg selv. I 1899 mønstrer Peder Jensen fra Hammerfest på barken Neptun som annenstyrmann. Han er sjette generasjons sjømann i sin slekt. Skuta skal seile fra Manila via Rio de Janeiro til Marseille. Boka er allegorisk, der skipet symboliserer hele den mangfoldige, fargerike verden – skuta “var ikke uten likhet med den klode vi alle står ombord på, med Gea, jorden”. Mannskapet på 27 kommer fra en lang rekke land, blant annet Kina, Belgia, Storbritannia, Ny Guinea, Malaysia, Algerie, Brasil, Hellas, Kongo, Tyskland og USA, og utgjør et strengt regulert samfunn. Kaptein Anderson er nordmann, og har med seg kone og to barn på skipet. Handlingen foregår i løpet av fire måneder, med en rekke både dagligdagse og dramatiske hendelser. Maktmisbruk og vold er vanlig. I bokas andre kapittel skildres et voldsomt slagsmål mellom en tømrer fra Java og en sjømann fra Peru. Det er både personlige konflikter og samfunnskonflikter på skuta. Til slutt gjør mannskapet mytteri, men må samarbeide med skipsoffiserene når de rammes av en tyfon. Sammen klarer mange å komme seg i live til ei øy der de grunnlegger et demokratisk samfunn. Til slutt blir de reddet av et polsk dampskip.

“ “Dere er visselig haier, men hvis dere behersker haien i dere, da blir dere engler,” sier en av personene i Herman Melvilles roman *Moby Dick*. Det er ingenting i veien for at disse ordene kunne vært hentet fra Børneboes roman *Haiene* – eller for den saks skyld fra hvilken som helst av hans bøker. Temaet dyriskhet er slått an allerede i debutboken *Dikt* [...] Det ufrie menneskets sanne ansikt er rovdirets. I romanen *Haiene* fra 1974 får vi dette eksemplifisert i kapteinens skikkelse: Den rå og brutale mannen – dette “pengepugende uhyre” – har sin tydelige ekvivalent i haien, rovfisken som helt er styrt av sin uutslukkelige sult.” (Inge S. Kristiansen i [http://www.forumberle.no/artikler/a\\_ond.html](http://www.forumberle.no/artikler/a_ond.html); lesedato 24.05.17)

“Alexander Kent (a pen name of Douglas Reeman) wrote [a] series about Richard Bolitho and his family. Later books in the series (set after his death) are based on his nephew Adam Bolitho. It is probably the longest running series in the genre at the present time. We are taken through the history of “Nelson’s Navy” from before the American War of Independence to after the end of the Napoleonic Wars.” (<https://www.historicnavalfiction.com/authors-a-z/alexander-kent>; lesedato 05.12.17) To av bøkene i romanserien er *Richard Bolitho*, *Midshipman* (1975) og *Midshipman Bolitho and the ‘Avenger’* (1978).

Den britiske forfatteren William Golding ga ut trilogien *Rites of Passage* (1980), *Close Quarters* (1987) og *Fire Down Below* (1989). “The early narrative takes the form of a journal that the young dandy Edmund Talbot keeps on the way to Australia – ostensibly to amuse and inform his godfather back in England. He fills his description of life on an old warship at the end of the Napoleonic era with witty

observations on the (generally quite bad) manners of Talbot's fellow passengers [...] the final sentence lands like a steel-toed kick in the stomach to an already prone victim: "With lack of sleep and too much understanding I grow a little crazy, I think, like all men at sea who live too close to each other and too close thereby to all that is monstrous under the sun and moon." " (Sam Jordison i <https://www.theguardian.com/books/booksblog/2009/apr/14/booker-william-golding-rites-passage>; lesedato 04.12.17)

Den britiske TV-serien *The Onedin Line* (1971-80; skapt av Cyril Abraham m.fl.) handler om skipsredere i Liverpool på 1800-tallet og deres skip og sjømenn. Hovedpersonen James Onedin etablerer sitt eget rederi, The Onedin Line. Cyril Abraham "created The Onedin Line [...] The series was set in Liverpool from 1860 to 1886 and deals with the rise of a shipping line. He subsequently wrote a series of novels based on the television series." (<https://www.historicnavalfiction.com/authors-a-z/other-authors/cyril-abraham>; lesedato 21.03.18) Titler på romaner i serien er bl.a. *The Shipmaster* ("The heyday of the great windjammers and clippers is waning but James Onedin is an opportunist."), *The Iron Ships* ("James Onedin is safely established in the shipping world. Now he can concentrate on his ambitious plan."), *The High Seas* ("A public company has been launched for the construction of the first steamship of the Onedin Line.") og *The Trade Winds* ("Hard hit by the sudden tragic death of his wife, James Onedin has abandoned himself to his work.").

Den britiske forfatteren Julian Stockwins serie om Thomas Paine Kydd er sjøromaner. Serien begynner med *Kydd* (2001) og *Artemis* (2002). "With *Kydd*, Julian Stockwin introduced us to a young wig-maker from Guildford who was kidnapped and pressed into duty with the tempestuous crew of the *Duke William* battle ship. Now, Thomas Paine Kydd is back – with a vengeance – in the latest installment of Stockwin's thrilling naval adventure series. *Artemis* is the eighteenth-century crack frigate that Kydd and sea-mate Nicholas Renzi are set to sail all the way to the fabled Far East. In this great age of fighting sailing ships, Kydd's voyage promises to be a perilous undertaking. But not even shipwreck, mutiny, or a confrontation with a mighty French frigate manages to thwart *Artemis* and her crew. It's only when Kydd receives an urgent message from home – one that threatens to cut short his career and trap him on shore forever – that *Artemis*'s real journey begins. Filled with mesmerizing suspense and vivid details of Napoleonic-era seafaring, *Artemis* is classic, page-turning storytelling at its best." (<http://www.goodreads.com/book/show/97436.Artemis>; lesedato 02.06.17)

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