Introduction: Masculinities and Adventure Fiction

In the first chapter of his novel *Lord Jim* (1900), Joseph Conrad constructs the narrative to alert the reader about a formative experience of its protagonist: 'He could see the big ships departing, the broad-beamed ferries constantly on the move, the little boats floating far below his feet, with the hazy splendour of the sea in the distance, and the hope of a stirring life in the world of adventure' (47).

The mechanism for this 'hope of adventure' is then delineated:

> On the lower deck in the babel of two hundred voices he would forget himself, and beforehand live in his mind the sea-life of light literature. He saw himself saving people from sinking ships, cutting away masts in a hurricane, swimming through a surf with a line; or as a lonely castaway, barefooted and half naked, walking on uncovered reefs in search of shellfish to stave off starvation. He confronted savages on tropical shores, quelled mutinies on the high seas, and in a small boat upon the ocean kept up the hearts of despairing men – always an example of devotion to duty, and as unflinching as a hero in a book. (47)

Conrad underscores the crucial importance of adventure literature imprinting codes of masculinity: rescue, heroism, survival, courage, duty, isolation, voyaging. In the case of Lord Jim, the young man is unable to live up to this modelling – the imprinting is inadequate, fantasy superseding actualisation. Joseph Conrad does acknowledge the crucial role of adventure literature in the formation of masculine codes. In Conrad, this masculine formation process is a crucial focus of his texts.

However, Conrad indicates that the interrogation of masculine codes is as important as the processes of imprinting. In the last two decades of the nineteenth century, Elaine Showalter notes, 'adventure fiction is thus important training' (80). Joseph Bristow (1991) contends that 'towards the end of the Victorian period, the type of adventures absorbed outside school would be modified and so make their way into the classroom' (27).

In *Allan Quatermain* (1887), H. Rider Haggard's protagonist-narrator states explicitly:

> That is what Englishmen are, adventurers to the backbone; and all our magnificent muster-roll of colonies, each of which will in time become a great nation, testify to the extraordinary value of the spirit of adventure which at first sight looks like a mild form of lunacy … . The names of those grand-hearted old adventurers

> who have made England what she is, will be remembered and taught with love and pride to little children … Yet have we done something. (101)

Being an adventurer is part of being English in the final decades of Victoria's reign. Still, Haggard's phrasing of a declaration which looks like a question ('Yet have we done something') also implies that adventure can be the focus of inquiry, examination, challenge, doubt and dispute.

The intention of this book is to study in adventure fiction these processes of imprinting and interrogation in four dimensions: first, those of initiation; second, those of encountering the Other; third, those involving explicit imperialising contexts; and fourth, those concerning sexual relations.

1880–1915

This study begins with texts from the 1880s and ends in 1915, the clear end of the 'long nineteenth century' and the end of 'British naval domination of the world that extended from 1815 to 1914' (John Peck 7). Lee Horsley notes the same encompassing dates: 'From the time of the scramble for Africa in the closing decades of the nineteenth century until the outbreak of the First World War, the imperialist enterprise provided a context for heroic action' (20).

According to David Bunn, the representation of individual masculinities is especially challenging from the 1880s and following because the state apparatus assumed an increased role in the 1880s: 'After 1880, … individual achievements paled before the prospect of imperialist state organization. The private voyeurism of the romance writers now seemed threatened, as did the continuance of the romance genre' (8). The writers studied in this book, therefore, represented individual masculinities in imposing state contexts. Hence, one reason for beginning this study in the 1880s is that adventure fiction assumes a new valence of intensity to confront the larger and larger role of the state.

Robert Kiely comments that 'in the decade of the 1880s there were signs of a small but vigorous movement in Great Britain' (21) against the novels represented by George Eliot and Anthony Trollope. In his 1882 'A Gossip on Romance', Robert Louis Stevenson argued, as Kiely puts it, for 'the importance of event' (25) and the role of chance in adventure narrative, 'the random nature of the human adventure' (26). For Stevenson, as he observes in his essay, 'romance' is 'the poetry of circumstance' (56). The 1880s, according to Bristow (1991) marked a significant change: 'There was, then, in the 1880s a concerted movement among conservatives to mould the idea of the finest novel to a wholly depoliticized and universalized set of masculine terms' (118).

Martin Green (1979) contends that by the 1880s the temperament of England was hostile to the content of adventure narratives. 'This disapproval of the military, aristocratic, and adventurous hero was a very powerful impulse within English seriousness … . English literature had organised itself into a system, of which

the central seriousness was hostile to the material of adventure and therewith of empire and frontier' (64). In Victorian culture, the reigning realistic novel shunned adventurousness in favour of marriage, home and domesticity. Green stresses: 'Serious fiction writers in England were warned away from the adventure tale, and toward the domestic novel, even though … the adventure material bore much more directly upon the serious history of England' (58). The ironies are many, as Green concludes: 'The modernist adventure tale probably was more influential than the serious novel' (49).

However, there are other compelling reasons for beginning a study of adventure fiction and masculinity in the 1880s. The Zulu War had begun in 1879. In 1880 the First Boer War commenced. The Revolt of the Mahdi in the Sudan began in 1881, followed in 1882 with the British occupation of Egypt. The death of General Charles Gordon in 1885 at Khartoum transfixed the nation, with its attendant celebration of masculine heroism and questioning of the effectiveness of British troops for the failure to rescue him.

Another factor about the 1880s, as E.C. Mack has noted, was the dominance of games ideology in schools: 'By 1880 or thereabouts [the mania for games] had come to dominate all the schools, including the once studious Shrewsbury … . At Harrow the government of the Houses was passing from boys high in studies to those high in athletics; at Rugby where the athlete did not officially rule, he began to do so unofficially as the monitorial system began to decay' (123–4). This emphasis on physical strength finds its representation in texts such as Haggard's *King Solomon's Mines* or Rudyard Kipling's *The Man Who Would Be King*. Lawrence Millman emphasises: 'Maleness is validated by an involvement with guns, and male loyalty is all, sanctified by the powerful spirit of the English public school, which presses into later life' (18).

Alan Sandison argues that 'British expansion after the 1880s was clearly negative in purpose and achievement', as confidence gave way to fear concerning the Empire:

> Individual enterprise … seemed to flag, and the self-confidence which had carried Victorians so far and revealed a world so full of promise also began to wane; fears of subversion and disloyalty took its place encouraged by the various rebellions in India, Ireland and South Africa. Nationalists refused to be assimilated to British purposes; the old faith in influence and moral suasion declined. (19)

One could cite, for instance, the British defeat by the Boers at Majuba Hill on 27 February 1881, which led to the loss of the Transvaal. Additional sources of anxiety included the rise of Germany as an imperial power and the growth of terrorism in late-Victorian Britain. In the light of these problems, to compensate the adventure novel becomes more intense, as John Peck has argued: 'After 1880 the adventure story acquired fresh energy, reached out in new directions and began to appeal to a much broader audience than just boys' (151).

Craig Smith provides a sharp distillation of events and contexts that 'saturated readers and texts between the "Scramble" [for Africa] and World War I':

> Consider these arrivals on the national scene: the New Woman of the 1880s and 1890s, demanding access to higher education, recognition and liberation from her customary subordination; radical and working-class politics of the 1880s, plus the 1893 founding of the Labour Party, which quickly secured the allegiance of the Trades Union Congress; the wider importance of class interests in elections evident in the Liberals' 1906 triumph; the victory of manufacturing capital over the old elites. Consider also the newly organized pressure for male franchise extension … and the Suffragette Movement's call for universal suffrage … And factor in the growth of eugenics as a science, aiming to prove why Brtitain did and should rule the world and arousing fears about the purity of the national blood. (178–9)

Combined with anxiety about the imperial attitudes of Germany, the economic challenges posed by the United States, and concern about the physical deterioration of the English male, these conditions contributed to the intensified agendas of the adventure genre from the 1880s to 1915.

While novels like Haggard's *King Solomon's Mines* and *Allan Quatermain* might be seen as reinforcing imperial agendas, others such as Kipling's *The Light That Failed* or Stevenson's *The Ebb-Tide* perceive the imperial project as very conflicted. And, as Andrea White argues, even Haggard 'introduced an adversarial element, a contentious note' (82) in his novels, for example by 'questioning commercialism' (93) or adulating Zulus. By the time Conrad writes his tales, there is clearly a subversion of the adventure genre, accompanied by a profound interrogation of masculinity, which is regarded as conflicted and problematical. Millman remarks that 'Conrad's world … is an indisputably male world, and its constant evocation of the "heart of darkness" is an immense complication of Haggard's cliché of "the dark continent"' (iii). George, Lord Curzon believed that a legacy of British involvement in the Empire might be 'a sense of manliness' (cited in Sandison 7), but this agenda increasingly encountered challenges from nationalist movements and revolts. Sandison records an 'upsurge of strong imperialist feeling that occurred in the last thirty years of the nineteenth century' (3), but this shift did not necessarily entail optimism, as the texts of Kipling or Stevenson or Conrad indicate.

The 1890s brought what Showalter has described as a 'crisis of masculinity', citing observers who note 'a crisis of masculinity in the 1890s of the male on all levels – economic, political, social, psychological, as producer, as power, as role, as lover'. She writes: 'The crisis of masculinity marked an awakening consciousness of what it meant to be a man' (9).

Andrew Roberts (2000) supplies a definition of 'masculinity' that is sufficiently broad in its scope: 'Masculinity, then, might be regarded as a psychic structure, as a fantasy, as a code of behaviour, or as a set of social practices and constraints'

(5). It is legitimate to claim that under the rubric of masculinity, each of the four subsets examined in this book (initiation, othering, imperialising, loving) might apply, recognising that as a construct, there can be no essentialist 'masculinity' but rather 'masculinities', as Arthur Brittan argues: 'This assumption – that we can know and describe men in terms of some discoverable dimension is problematic – because it suggests that masculinity is timeless and universal … My position is that we cannot talk of masculinity, only masculinities' (1–2).

However, each of these subsets might be subject to 'crisis' as Showalter indicates. For example, the increased surveillance of homosexuals following the passage of the Labouchere Amendment in 1885 altered assessments of codes of behaviour by authorising state-controlled constraints, such enforcement becoming severe after the Wilde trials of 1895. Millman details the result of the Wilde trials: 'Such was the late Victorian cultural mood that the virtues of this sort of [adventuring] maleness had to be asserted in the face of increasing cultural onslaughts: it's not accidental that manliness should be so thoroughly extolled at exactly the period when Oscar Wilde had become such a prominent figure … The popular male hero of this period seems like an aggressive response to all that Wilde himself represented' (28–9). As another example, the inability to find recruits for the Army in the late nineteenth century due to physical defects undermined psychic confidence that the Empire could be supported.. Roberts supplements Herbert Sussman's more narrow definition of masculinity as 'those multifarious social constructions of the male current within the society' (13).

Adventure Fiction

One response to these crises, both abroad and at home, was the rise of an intensified adventure fiction, often described as the romance genre by critics such as Andrew Lang and Robert Louis Stevenson. In his essay 'Realism and Romance' published in the *Contemporary Review* in 1887, Lang argued that both realism (the novel of domestic life, the novel of manners) and romance might peacefully co-exist, albeit his preference was for the latter: 'Fiction is a shield with two sides, the silver and the golden: the study of manners and of character, on one hand; on the other, the description of adventure, the delight of romantic narrative' (684). He continues: 'What is good, what is permanent, may be found in fiction of every *genre*' (685).

Lang objects to 'the exclusion of exciting events and engaging narrative' in novels of realism, arguing that 'though full of talent, [they] are limited in scope' (688). Bristow (1991) observes that 'the critical debate about realism and romance, conducted in many periodicals during the 1880s, took place when Britain's own imperial treasures loomed more largely than ever before in the nation's mind' (95–6).

Lang argues that civilised people still long for adventure: 'Not for nothing did Nature leave us all savages under our white skins; she has wrought thus that we might have many delights, among others "the joy of adventurous living"' (689).

In his defence, he cites Stevenson's *Treasure Island* and *Kidnapped* and Rider Haggard's *King Solomon's Mines* and *She* as texts meriting public attention, albeit they are adventure tales rather than domestic texts, although Lang is willing to elevate Stevenson above Haggard. Lang contends: 'Whatever the merits and demerits of modern English romance, one thing is certain. It is now undeniable that the love of adventure, and of mystery, and of a good fight lingers in the minds of men and women' (692). Stevenson in his 1884 essay 'A Humble Remonstrance' even admits that adventure 'appeals to certain almost sensual and quite illogical tendencies in man' (70).

Lang claims that 'it will always be possible to combine the interest of narrative and of adventure with the interest of character' (692). In arguing the two types (adventure, character) can be welded, Lang foresees the achievement of Conrad in novels like *Chance*. Victory, however, was on the side of the adventure novelists. Susanne Howe comments that 'the reading public slipped away in droves [from the realist novel], as many Victorian memoirs record, and escaped to *Treasure Island* [and] *The Prisoner of Zenda*' (8). Joseph Bristow (1996) asserts that 'it was in the 1880s that the adventure story for the first time reached a large and enthusiastic adult readership' (xiv). Millman argues that the adventure novel 'would illuminate the interests of an entirely different segment of the reading public: men' (7–8). Millman adds: 'The product [of adventure fiction] was the "male novel", written by men, for men …, and about the activities of men' (22).

This popularity intersected with the rise of what Arthur Conan Doyle (1890) marked in Stevenson, 'the modern masculine novel' (652). This focus on the masculine novel increased to such an extent that Anthea Trodd states about the Edwardians:

> Literature was increasingly seen in a masculine context. This was a period when the voice of the masculine ruling class was particularly dominant in the culture … . In the Edwardian period Englishness was closely associated with masculinity, and 'manliness' was seen as a dominant characteristic of English literature … [There was] an equation of literature with masculinity. (6–9)

George Salmon writing the essay 'What Boys Read' for the *Fortnightly Review* in 1886 remarked that the home country itself could no longer supply fields of action: 'Englishmen sought to gratify mentally a passion for romance, which it was yearly becoming more difficult to gratify physically' (248). Hence the importance of adventure fiction in providing an imagined masculine ideal. Salmon also contended that the adventure genre was significant: 'It is impossible to overrate the importance of the influence of such a supply on the national character and culture' (248). As did Lang and Stevenson, Salmon emphasised that 'fiction for young or old should endeavour to give force and colour to facts' (49).

Stevenson in 'A Humble Remonstrance' injected gender into his evaluation of adventure: 'Life is monstrous, infinite, illogical, abrupt and poignant; a work of art, in comparison is neat, finite, self-contained, rational, flowing and emasculate'

(70). This interesting final term recognises the masculinising project of adventure narratives. It is not that Stevenson excludes sex and women from his texts, which he does. It is that in its focus on masculine experience, often homosocial, Stevenson is emphasising that his stories are ‘masculate’, about maleness. This is the primary if narrow agenda of many adventure texts, to model masculinity and interrogate it, albeit this may entail the exclusion of women or the relegation of sexual relations to a secondary role. Millman contends: ‘The male novel is in fact a conservative backlash to an overwhelming association of the Victorian novel with women, often made by people who neither liked novels or women’ (13–14). In fact, however, as the fourth chapter of this study suggests, women often play a central role in the adventure narrative.

Martin Green (1979) defines the adventure genre as follows: ‘Adventure seems to mean a series of events, partly but not wholly accidental, in settings remote from the domestic and probably from the civilized (at least in the psychological sense of remote), which constitute a challenge to the central character. In meeting this challenge, he/she performs a series of exploits which make him/her a hero, eminent in virtues such as courage, fortitude, cunning, strength, leadership, and persistence’ (23). John Batchelor (1982) argues that an adventure text is ‘both a sophisticated study of private experience and a story of action and adventure’ (100). For Green and Batchelor, the emphasis is on the personal aspect of the adventure.

Linda Dryden, however, sees national agendas in addition to personal ones. She asserts about adventure fiction that its focus is ‘on heroes anxious for thrilling adventures in tropical locations where they prove their manliness, assert English racial superiority, and plunder the land of its riches’. There was a desire ‘to explore the geography and peoples of those parts of the world that the expanding British Empire was bringing to the attention of those at home’ (4). According to Dryden, however, ‘Conrad’s fiction challenges notions of confident Empire and the assumptions of white superiority’ (8).

Graham Dawson (1994) notes the association of *adventure* with fortune, chance, hazard, enterprise and assertion of will at various points since the Middle Ages (53). He writes: ‘A paradoxical tension between risk and control remains at the heart of adventure … Adventure in the modern sense is balanced between anxiety and desire’ (53). Dawson adds that adventure often involves quest: ‘The adventure quest therefore provides a powerful metaphor for the human capacity to endeavour, risk and win through; for the prevailing of human purpose in the world’ (55).

The great theoretician of the adventure novel, however, remains Jacques Rivière, with his essay ‘The Adventure Novel’ published in *The Ideal Reader*. According to Rivière: ‘Adventure is what occurs … what is added, what happens in addition to the bargain, what one did not expect, what one could have done without. An adventure novel is the tale of events that are not contained the one within the other … The sentiments described overflow those of the preceding chapter’ (115). Adventure demands an orientation to everything future in the text:

‘The adventure novel is a novel that advances through constantly new events. Instead of using the initial data with wise economy, instead of making it last, the author spends all his wealth each time. In order to go further on, he has only what he does not yet have; he borrows everything from the future’ (116).

Hence, Rivière asserts: ‘Adventure is the form of the work rather than its material’ (116): its structure demands a new event with each chapter. ‘It reflects our state of newness before the world’ (117) and exists in ‘two great species’ (116): ‘In addition to the adventure novel in the usual sense, there is also place for a psychological adventure novel [which] becomes deep and essential’ (117). This psychology is emphasised by ‘the emotion of awaiting something, of not yet knowing everything, of being led as close as possible to the edge of what does not yet exist … something that is *going to happen*, something both absolutely unknown and absolutely inevitable’ (119). ‘It is a surrender to uneasiness … to experience, in the very depths of our marrow, this obscure, indefatigable question which moves and torments all living beings’ (120).

But, as Rivière argues, it is not only emotion which is aroused by adventure fiction: ‘The intellect will be mixed with the emotion that the novel of adventure will give us. It will aerate it, illuminate it [with] the joy that the intellect experiences in foreshadowing, in calculating, in putting events together, in guessing them, in explaining them to itself’ (120–21). As an exemplary text of adventure, Rivière cites Stevenson’s *The Ebb-Tide*, discussed in Chapter 2 of this book. Hence, for Rivière, adventure fiction is marked by its form dictating its content, its insistence on the forthcoming and the unexpected, its exhaustion of each episode before the next and its sharp psychology.

John Cawleti (1976) states there are two kinds of heroes involved in adventure fiction, one a superhero, consigned to boys’ literature; and the other an ‘ordinary hero’, a character who is ‘one of us’, generally the province of adventure fiction for ‘sophisticated adults’ (40). The focus of this study is on the latter kind of protagonist. Indeed, the protagonist might be ‘ordinary’ in Cawleti’s terms, but the challenges arising test this kind of heroism in the course of the narrative.

Owen Knowles and Gene Moore (2000), in assessing Conrad’s place in this tradition, note two kinds of adventure texts. One is ‘naïve’ colonial literature ‘in which the mission of the British Empire itself furnished patriotic adventure, heroic possibilities, and recurring tests upon manhood’. Knowles/Moore argue, however, that Conrad’s early fiction ‘belongs to a period when the imperial mission fell increasingly under suspicion … forging a passage from the “naïve” tradition of British Empire fiction to a new kind of skeptical and interrogative colonial novel’ (7). This study examines masculinities in both kinds of adventure texts in these terms, both the ‘naïve’ (e.g., Haggard, Buchan, Hope), and the ‘skeptical’ (e.g., Conrad, Kipling, Schreiner). Stevenson, it will be argued, is predominantly in the latter category.

In his 1911 essay ‘The Adventurer’ Georg Simmel argues that ‘adventure’ ‘bears a twofold meaning: it revolves about its own center … and at the same time is a segment of a course of life’ (187). ‘An adventure is certainly a part of our

existence, directly contiguous with other parts which precede and follow it; at the same time, however, in its deeper meaning it occurs outside the usual continuity of this life' (188). Hence, the adventure is paradoxical – both exceptional and continuous.

Yet, adventure is clearly demarcated according to Simmel: 'We ascribe to an adventure a beginning and an end much sharper than those to be discovered in the other forms of our experiences … The adventure … is independent of the "before" and "after"… We speak of adventure precisely when continuity with life is thus disregarded on principle … something alien, untouchable, out of the ordinary' (188–9). Still, it is also continuous: 'The adventure is defined by its capacity, in spite of its being isolated and accidental, to have necessity and meaning. Something becomes an adventure only by virtue of two conditions: that it itself is a specific organisation of some significant meaning with a beginning and an end; and that, despite its accidental nature, its extraterritoriality with respect to the continuity of life, it nevertheless connects with the character and identity of the bearer of that life' (190).

Furthermore, chance and continuity do intersect, as Simmel contends:

> The adventurer similarly lets the accident somehow be encompassed by the meaning which controls the consistent continuity of life, even though the accident lies outside that continuity. He achieves a central feeling of life which runs through the eccentricity of the adventure and produces a new, significant necessity of his life … The great forms in which we shape the substance of life are the syntheses, antagonisms, or compromises between chance and necessity. Adventure is such a form … By adventure we always mean a third something … . The adventure … is that incomparable experience which can be interpreted only as a particular encompassing of the accidentally external by the internally necessary. (191–2)

The adventure texts examined in this study create this 'third' of Simmel's by combining the necessity of adventuring with its constitutive contingency. He notices the typical fatalism of the adventurer. 'The obscurities of fate are certainly no more transparent to him than to others; but he proceeds as if they were … This is only a subjective aspect of the fatalist conviction that we certainly cannot escape a fate which we do not know: the adventurer nevertheless believes that, as far as he himself is concerned, he is certain of this unknown and unknowable element in his life' (194). For Simmel, 'adventure is a *form of experiencing*. The *content* of the experience does not make the adventure' (197). Simmel stresses 'the perception of contrast characteristic of adventure, viz., that an action is completely torn out of the inclusive context of life and that simultaneously the whole strength and intensity of life stream into it' (198). The 'forms of experiencing' in the texts considered here advance or critique masculinising agendas.

The adventure genre is then paradoxical in embracing both the random and the requisite. Writing about maritime fiction but applicable to much adventure

narrative is John Peck's position: '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' (6).

Hence, as Peck notes, there is 'a pattern of transgression' (6) in this evolution of male identity. To take risks, to travel, to voyage out is to leave the masculinity of the shore or metropolis. Hence, transgression, which in some of these texts means capitalist exploitation and even murder, is nevertheless inherent in the processes of masculine formation or experience. Paul Zweig observes about the adventurer: 'The invisible boundaries, the decorum, the obsession with right behavior, do not extend very deeply into his psyche' (59). To be masculine is to be in revolt.

Martin Green (1990), noting that 'the adventure tale [is] historically speaking the most important of all our literary forms' (1), argues that 'adventure has … been the liturgy – the series of cultic texts – of masculinism … [the] intensification of male pride' (2). He argues that Daniel Defoe's *Robinson Crusoe* of 1719 contains elements – shipwreck, the island, solitude – that constitute basic elements of the adventure story, leading to a tradition of the Robinsonade, that is, those texts deriving from Defoe's model. These books stress specific elements: the island, storm, work, survival, whiteness, power and moral justification (21–3). Green argues that 'adventure is reading for men, not for readers' (5), contending that between 1880 and 1910, adventure fiction, by Stevenson and Kipling, attempted to amalgamate both 'literary ambitions' and 'adventure subject matter' (5).

According to Paul Zweig, this adventure subject matter will entail 'abrupt intensity', 'risk', 'the energy of survival … . This is the view developed in adventure stories. They offer us heroes obsessed by risk and confrontation … . Adventure stories transpose our dalliance with risk into a sustained vision' (3–4). In the testing of masculinity, 'the adventurer's most serious obstacle is himself. The world extends before him like a fabulous text. Only his ability to "read" it is in doubt' (24).

In addition, there is a strong psychological component to the content of adventure narrative, which Zweig observes: 'Adventure and action literature … may well be attempts to objectify the vertigo of inward disorder which is for most intimate knowledge of the unknown … The psychic unknown and the outward unknown seemed related … [These] suggest a connection between the two sets of adventure' (29–30). Indeed, as Norman Etherington (1984) has argued: 'The imperial situation made a grand metaphorical stage for encounters and battles between different sections of the self' (54). In much adventure fiction, the external journey is of course an internal one, as texts by Conrad and Childers, for example, demonstrate.

Adventure fiction enables the investigation of masculinities because its premise is wandering, encountering all sorts and conditions of men, especially men of other classes, nationalities and races. This adventuring is a four-stage process: 1. departing; 2. encountering; 3. transgressing; 4. potential re-integrating. Leaving the