Abstract
This project brings together adventure novels by white British authors, like Frederick Marryat, Mary Elizabeth Braddon and H. Rider Haggard, and African American and Afro-Caribbean texts by authors like Frederick Douglass, Pauline Hopkins, and Maxwell Philip, to argue that the sensational elements of the adventure genre that were so effective in developing British national identity were appropriated by African American and Afro-Caribbean authors to re-imagine national identity as a flexible and multi-ethnic concept. This project extends previous scholarship on the genre by placing white British adventure novels in the transatlantic context demanded by both the genre’s subject matter - the Caribbean, Africa, the wilds of the United States - and publishing history in order to demonstrate that the adventurous vision of national identity featured in those novels was part of a larger, multi-vocal conversation through which national identity was constantly being redefined. I argue that adventure novels were open to this type of rewriting because they were popular and
Princess with english scans. That is, until pirates charge into her quiet English village, turning everything upside down! Now with a rag-tag team of sailors, can

accessible, and because they define national identity at the point where it is most vulnerable: on the nation's frontier. This project focuses
on three characters who exist on the margins of the nation - pirates, runaway slaves, and long-lost princes - and the ways that they and
the plot elements surrounding them are used to affirm or challenge the nation's physical, legal, and imaginative boundaries. More than
just melodramatic window-dressing, these elements - such as a birthmark that identifies an ordinary man as a long-lost prince - provide
an imaginative framework through which authors could engage with serious debates over race, kinship, and national belonging. Though
we may be hesitant to connect literary figures like William Wells Brown, Frederick Douglass, or even Mary Elizabeth Braddon to this most
popular of popular genres, adventure fiction deserves recognition for its important role in shaping transatlantic and transracial perceptions
of what it meant to be Afro-British, Afro-Caribbean, or African American in the nineteenth and early twentieth centuries.

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Olga finally unravel the mysteries of her family's disappearance and discover the treasure she always dreamed of? Lost Princess Chapters. Adventure fiction is a genre of literature that features stories of adventure, such as world travel, difficult quests, voyages of discovery, and other journeys. They might involve things like pirates and buried treasure, the search for a secret place or object, or a quest or expedition whose success is crucial for personal or societal reasons. VIII. Conclusion. In conclusion, adventure allows the audience to escape into exciting stories about faraway places, long hidden secrets, and voyages of discovery. It is an age-old genre that has been popular among all ages since the beginning of literature.