

### Stereotypical Scenes in the Adventure Novel

#### **Generalities**

This annotation guide specifies the method used to annotate scenes in adventure novels, focusing particularly on two intertextual scenarios: scenes of danger and exploration.

The goal is to develop a methodology that allows the automatic annotation of these specific scenes. Indeed, we want to use this manual annotation to train models to automatically recognize these scenes in a corpus of 15,000 novels. A large-scale analysis will be conducted by examining the presence of these scenes across a massive and diachronic corpus. We would like this to be representative of the entire 19th-century novelistic production. The idea is to analyze their arrangement, episodic structure, and their role in the construction of the genre. The ultimate goal would be to identify a genre signal that would represent the model text of the adventure novel.

This goal of generalization sets a first constraint: If we want to map styles, epochs of different authors, this necessarily implies floating concepts and more or less vague stereotypical scenes. It is necessary to maintain a certain constancy in the scenes but allow a significant freedom of expression.

#### **Definitions**

Scenes are defined succinctly as follows:

- Exploration - Discovery and wonder in new environments, with detailed descriptions of the landscape.
- Danger - Threats or perils to the character(s), illustrated by violent actions that endanger his (their) life.

#### **Exploration Scene:**

##### 1. Tone and Atmosphere:

- Serene Beauty: The exploration scene is marked by a serene and often impressive tone, describing the beauty of the discovered place. The language used emphasizes vivid images and sensory details to convey the splendor of the surroundings.

- Sense of Wonder: The character's emotions are characterized by a feeling of wonder, curiosity, and appreciation as they discover the new environment. The narrative may highlight the character's astonishment and fascination.

2. Agency in the Change of Setting: (this dimension is not necessary [in the sense an exploration scene may not include a character explicitly], but to keep in mind)

- Active Discovery: The character is presented as an active agent in the change of setting. Their actions, observations, and reactions play a key role in the transformation of the setting, whether it be a geographical landscape, a fantastical realm, or a new social environment.

- Character's Perspective: The exploration scenes are depicted through the more or less amazed gaze of the character.

### **Example of an Exploration Scene:**

At first, I saw nothing. My eyes, unaccustomed to the light, closed abruptly. When I was able to open them again, I remained even more astonished than amazed. A vast expanse of water, the beginning of a lake or an ocean, stretched beyond the limits of sight. The shore, broadly indented, offered to the last undulations of the waves fine, golden sand, sprinkled with those small shells where the first beings of creation lived. The waves broke upon it with that sonorous murmur particular to enclosed and immense environments. A light foam flew off with the breath of a moderate wind, and some sea spray reached my face. On this gently sloping shore, about a hundred yards from the edge of the waves, the buttresses of enormous rocks that rose, flaring, to an immeasurable height, came to die. Some, tearing the shore with their sharp edges, formed capes and promontories gnawed by the teeth of the surf. Further on, the eye followed their mass, clearly outlined against the misty depths of the horizon. It was a veritable ocean, with the capricious contours of terrestrial shores, but deserted and of a frightfully wild aspect. If my gaze could wander far over this sea, it was because a "special" light illuminated its slightest details. Not the light of the sun with its dazzling beams and the splendid irradiation of its rays, nor the pale and vague glow of the night star, which is but a warmthless reflection. No. The illuminating power of this light, its shimmering diffusion, its clear and dry whiteness, the low elevation of its temperature, its brilliance actually superior to that of the moon, evidently indicated an electric origin. It was like an aurora borealis, a continuous cosmic phenomenon, filling this cavern capable of containing an ocean.

### **Scene of Danger:**

1. Tone and Atmosphere:

- Intense Urgency: Danger scenes are characterized by an intense and urgent tone. The atmosphere is charged with suspense, fear, and the imminent threat of harm. Descriptive language is often used to intensify the tension and create a sense of peril.

- Rapid Action: The narrative focuses on sudden and often violent action that puts the character(s) in mortal danger. The pace accelerates, and immediate survival becomes the central point.

## 2. Mortal Danger or Physical Peril:

- Situation of Mortal Danger: The hero faces a situation of mortal danger, whether it be a confrontation with a dangerous opponent, a perilous environment, or a sudden catastrophe. The danger is imminent and palpable.

- Physical Struggle: The character(s) engage in a physical struggle to overcome the threat, highlighting their resilience, resourcefulness, and determination to survive.

### **Example of a Danger Scene:**

For two cannon shots were fired almost at the same instant, and the cannonballs tore through the rigging of L'Épervier in several places. The corvette did not respond to Kernok's cannonball, quickly repaired the damage, and bore down straight on the corsair. Then it was so close that the voices and commands of the English officers could be heard. "Lads, to your stations," Kernok said, rushing to his quarterdeck with the speaking trumpet in hand; "to your stations, and, by God! do not fire before the command. Boarding!... Boarding!... Clinging to the rigging, they leaped from the shrouds. Master Durand, a leak has sprung in the lion's hold. Master Durand, my head, my arm, look, see how it bleeds! And the name of Master Durand, the ship's gunner-surgeon-carpenter, echoed from the deck to the hold, dominating the noise and tumult inseparable from a fight as fierce as the one being waged between the brig and the corvette; and, indeed, with each broadside it fired, L'Épervier trembled and creaked in its frame as if it were about to split open.