

Chapter-I

Introduction

Robert Louis Stevenson, a high Victorian novelist, stands in between the Victorian tradition and modernist tradition of novel writing. As a Victorian, he is able to point out the social realism and goes beyond them to reveal the individual's psychological nature as the modernist where he makes his different identity among Victorian novelists. His novels and tales are more various and daring in their method and technique than those of any of his predecessors; and on the whole his artistic experiments justify themselves. In firmness and cleanliness of structure, in devices of description and narrative, and in brilliancy of style, he marks the extraordinary technical advance which the novel had made since the days of Scott.

Robert Louis Stevenson was born on November 13, 1850 in Edinburgh, Scotland. He was the only child of Thomas and Margaret Isabella Balfour. Stevenson's father belonged to a family of engineers who were responsible for many of sea lighthouses built around the coast of Scotland. His mother, Margaret, came from a family of church ministers and lawyers. Due to his father's distinguished career, it was naturally believed that Stevenson would follow in his father's footsteps, just as other family members had accomplished through the generations. Surprisingly found, writing was his natural calling.

When Stevenson was two years the disease known as croup attacked him, which is an inflammatory disease of the larynx and trachea. As a young child, Stevenson was plagued with illness. It was originally believed that Stevenson might have inherited tuberculosis from his mother. It is somewhat ironic that the actual

cause of his premature death was due to cerebral haemorrhage just as his father apparently died due to thrombosis, or the clotting of blood. Unfortunately, Stevenson's health was continually questionable throughout his lifetime.

In 1867, Stevenson entered Edinburgh University and initially began to work towards a Science degree. He later switched to Civil Engineering to appease his father and spent sometime working in the field. His interest in writing began at an early age but his father hoped to convince Stevenson that it was a great hobby because his father had aspirations of him carrying on with the family tradition and become a civil engineer. Coincidentally, while Stevenson was vacationing on an island named Earraid, he met a stonemason, who at the time was working on a lighthouse, named John Silver. This name will eventually be used and well known in his famous novel *Treasure Island*.

The summer of 1881 proved to be a turning point in Stevenson's career. Shortly after his marriage to Fanny Osbourne, Stevenson began a novel, which would mark the beginning of his career. Due to inclement weather and Stevenson's questionable health, the family spent an increased amount of time indoors. On one particular day, Stevenson and his stepson Lloyd drew and labelled a map, which would eventually be the inspiration for *Treasure Island*. The map triggered Stevenson's imagination and he began by writing a chapter a day, a total of nineteen, and read the chapters aloud nightly to his family for entertainment. He later took the beginnings of his work. Originally titled *The Sea Cook* to the editor of "young Folks" a boy's paper at the time. The editor suggested the title be changed to *Treasure Island* and the serial publication began in October and continued for seventeen weekly

installments. The issue was published under the pseudonym 'Captain George North' and Stevenson received £30 for weekly installments.

His first ventures were critical essays, in which, following the romantic critics, he made literature a happy hunting-ground for adventure. He next sought experience of life in the same spirit. A canoe trip along the rivers and canals of Belgium and northern France gave him material for *An Inland Voyage* (1878), and a trip through the Cevennes Mountains supplied that for *Travels with a Donkey* (1879). A rapid journey across sea and land to San Francisco to meet his future wife furnished the subject matter for *The Amateur Emigrant*, and some of the sketches in *Across the Plains*; the fruits of his honeymoon in the Sierras appeared in *The Silverado Squatters* (1883). Tuberculosis forced him into a long search for health at Dvos Platz at Hyeres, and in the Adirondacks, and instead of personal adventure he was obliged to have recourse to imagination. *Treasure Island* (1883) is a fascinating tale of piracy and search for treasure; *Kidnapped* (1886) and *The Master of Ballantrae* (1889) continue this vein. *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) is a tale of spiritual adventure, a scientific fantasy fraught with moral symbolism. In 1890 he sailed from San Francisco for Samoa, where he spent the last years of his life, finding in the South Seas new and strange matter for the *Island Night's Entertainments* (1893) and *The Ebb-Tide* (1894). His imagination carried him back to his early field, Scotland in the eighteenth century, and he wrote *David Balfour* (1893), a sequel to *Kidnapped* and was engaged on two unfinished romance and adventures, *St. Ives* and *Weir of Hermiston* at the time of his death in 1894.

Stevenson was not a novelist by accident. He tried his hand at plays and poetry, as well as essays, but came to fiction by conscious choice. Not only did he

seek for his material, but by practice and study he evolved his own style, in the spirit of an artist. For he held, the belief that art, and especially the art of fiction, has a great function to perform in life. He did not believe that this function was to reproduce life. He repudiated the theory that art can "compete with life", in Henry James's phrase, or that it should be sacrificed to make life better, as in George Eliot's practice.

Stevenson owed his intimate friendship with his readers more perhaps to his essays than to his novels. He was a successor of the romantic essayists of the early century, reminding us of Hazlitt in the range of his subject-matter and the zest with which he reacted to books, cities, pictures, sports, experience of life, and the characters of his fellow men. Underlying all this there was a philosophy quite in harmony with his serious view of the function of romance, a philosophy most definitely stated in most of his essays and novels. He regarded incident as the poor important element in fiction. But his practice in his later works show that he did not satisfy himself with merely inventing surprising adventures and imagining exotic settings. So, he also gave more importance to the human nature and human issues which are the centre of the developing web of event, and from the most romantic background human character disengages itself in strong clear forms. Stevenson's romanticism shows itself interestingly, also, in his technical adventuresomeness. He held belief that only by reaching the utmost attainable perfection art can perform its true service to life. It is the function of romance and adventure that evokes the golden chamber of man's dream which dwells the delight. These varieties of novelistic have a definite purpose to reveal the truth of life. Where we find the fun and sentiments, social miniature, or the psychological studies.

Thanks to Stevenson's letters and essays, we know a lot about his sources and inspirations. The initial catalyst was the treasure map, but he also drew from

memories of works by Daniel Defoe, Edgar Allan Poe and Washington Irving. Stevenson says that the novel *At Last* by Charles Kingsley was a key inspiration. The idea for the character of Long John Silver was inspired by his real-life friend William Henley, a writer and editor. In a letter to Henley after the publication of *Treasure Island*, Stevenson wrote "I will now make a confession. It was the sight of your maimed strength and masterfulness that begot Long John Silver... the idea of the maimed man [Henley was crippled] ruling and dreaded by the sound [voice alone], was entirely taken from you". Other books which resemble *Treasure Island* include Robert Michael Ballantyne's *Coral Island* (1871), Captian Mayyurat's *The Pirate* (1836). H. Rider Haggard's *King Soloman's Mines* (1885), the first of the "*Lost World*" literary genre, was the product of a bet between Rider Haggard and his brother that he could write a better novel than *Treasure Island*.

Stevenson had never encountered any real pirates in his life. However his descriptions of sailing and seamen and sea life are very convincing. His father and grandfather were both lighthouse engineers and frequently voyaged around Scotland inspecting lighthouses, taking the young Robert along. Two years before writing *Treasure Island* he had crossed the Atlantic Ocean. So authentic were his descriptions that in 1890 William Butler Yeats told Stevenson that *Treasure Island* was the only book from which even his seafaring grandfather had taken any pleasure. Stevenson's brilliantly constructed adventure novel *Treasure Island* has remained a popular favourite for both children and adults. Noted in particular for its entertainment value, the novel has inspired extensive media and commercial adaptations, as well as praise from critics who have emphasized Stevenson's highly skilled plotting and delineation of character and setting. Commentators have also stressed *Treasure Island's* status as

a work that simultaneously embraces and departs from the generic conventions of the prose romance.

This novel also informs us about the biographical information of Stevenson. In the summer of 1881, he returned to Scotland following travels in the United States and England. He rented a cottage in Braemar, where he began to write *Treasure Island*, the book which marked a major turning point in his literary career. Until that point, Stevenson's literary output had been uneven-*Treasure Island* marked the author's mastery of tone, pace and vocabulary. The idea for the story initially began with a water colour map that Stevenson drew as part of an intricate adventure game for his stepson. As the novel gradually evolved, Stevenson regularly shared portions of the work-in progress with friends and relatives, taking their comments into account. By October of 1881, the novel was first published in serial form in *Yong Folks' Magazine* under the title "The Sea Cook". Although *Treasure Island* was not initially a popular success with young readers, his subsequent revisions led the work to great popularity when it was published in book form.

Stevenson was reviewed in a variety of ways where he was most often applauded by critics, but he had his fair share of criticisms and questionable reviews. *Treasure Island* has received praises for its skilful plotting and pacing of action, its articulation of colourful characters, and its evocative settings. Much criticism of the novel has been concerned with the works affinities with and departures from the familiar conventions of the prose romance and specifically, adventure fiction. Its most frequent criticism was for its known status as children's literature. Although *Treasure Island* has a youthful protagonist and was published in a magazine specifically for a young audience, it was criticized for being truly intended for adult

readers. Although, some critics have stated that only the writer truly knows his intended audience, because that is whom they are writing for. Basically, the criticisms were pertaining to the adult nature. There was a great concern revolving around the morals of the novel and the act of violence involved. Susan Gannon, in his book.

Touchstones Reflections on the Best Children's Literature writes:

Treasure Island has the direct appeal of a sailor's Yarn yet offers young readers the psychological satisfaction of a quest of romance. While it has some of the thematic complexity that marks an interesting adult novel, the whole spell-binding story is told with careful attention to the needs, the habits of mind and the special sensitivities of Stevenson's chosen audience [. . .]. (242)

Different critics have raised difficult issues about this text in their course of criticism over romance. William Blackburn, in his essay "Mirror and the Sea: *Treasure Island* and the Internalization of Juvenile Romance" writes, "*Treasure Island* in the context of the evolution of the literature of romance and adventure, from fiction in which incident is more important than the character to fiction in which precisely the reverse is true" (7).

Jim's quest for the treasure is truly the adventures action. Sister Mary Louise McKenzie in her essay "The Toy Theatre" categories the novel as an adventure tale. Not only for its adventures tale but also its effective technique applied by Stevenson, the novel has got the popularity in the field of literature. Max Sutton, in his essay "Jim Hawkins and the faintly inscribed Reader in *Treasure Island* writes," [. . .] Stevenson employed confessional techniques through which he writes the reader to become a friend, a partner in relationship between equals" (37). According to Joseph Jacobs:

Of *Treasure Island* itself one finds it difficult to speak the unexaggerated word. That the subject itself and many of its details were reminiscential with Stevenson matters not. It is the unique fusion of incident and character-interest that makes the book so remarkable. It is action, action, action, from the first sentence to the last. Yet every one who plays his part in the action is as deeply characterized as if he were the centre of an introspective novel. It is alone the sea cook himself; there is not a single person whose name is given in the book whose character we do not know almost as well, if not as thoroughly, as that versatile villain. From Billy Bones to George Merry they are characterized with a firmness of touch and certainty of vision equal to Phil May's. (4)

Similarly, By Fiona McCulloch says:

Treasure Island does not continue contemporaneous ideologies by perpetuating the tradition of the adventure genre but, instead, distorts and complicates their discursive complacencies where the 'old romance' is re-told in a self-conscious rather than realistic mode. (66)

Here, McCulloch conveys the idea that the novel *Treasure Island* does not give the notion of traditional romance but it has presented the old romance in a self-conscious manner.

P. Nodelman takes the novel as a child's story. He takes the childhood in experience tends to be a dangerous ignorance in some texts and a charming innocence in other and says:

In Stevenson *Treasure Island*, something a little more complex occurs. The older and theoretically wiser Jim Hawkins who tells us about what happened when he was younger and more ignorant keeps pointing out the folly of his actions on the island. But those who enjoy this book as the adventure it is admire the exuberant young Jim who performs these exploits more than the repressive older Jim who disapproves of them. Furthermore, *Treasure Island* lets us know that Jim's ignorant thoughtlessness—for instance, his desertion of his friends that leads him to the marooned Ben Gunn—was actually what won the treasure. Many of the more interesting texts express exactly this ambivalence. (150)

Aside from negative comment, Stevenson was highly regarded by English Language critics. He was seen by the English language as "the new great novelist" and "the hero of a life-narrative himself." He was also praised for his embracement of popular genre and his ability to adopt to the modernist era.

In this way, the novel is observed from several angles by different critics and reviewers in terms of its story, theme and techniques but *Treasure Island* can be regarded as a classic story said by a child of fifteen Jim Hawkins. But it also constitute a complex literary work of art in which the whole Jim's philosophy of life is expressed in miniature. They are best known for the pirate stories; the tale of a boy's adventure and romance to unknown island. The story is a mixture of an exciting and thrilling adventure story where suspense are underpinned by Jim's abiding preoccupation with the idea of self-discovery and the nature of the adult world reality.

Thus, the research's endeavour in this work will be to unveil the protagonist Jim's journey from innocence to experience and the methodology of this research hence upon the medieval narrative tradition of romantic quest.

Chapter-II

Romance and Adventure

The Romance Tradition

Romance, to the twentieth-century reader, may suggest fantasy, love and escapism, but the origins of medieval Arthurian romance are culturally and historically specific and we need to relocate it in its time and place in order to appreciate its cultural frame of reference. In order to understand the relation between French and English romance, we need to be aware of how different are the geographical and cultural conditions of medieval northern Europe from those of the twentieth century and so rethink to some extent our categories of both nation and literature. The territories of France in the twelfth and thirteen centuries do not correspond to the respective boundaries. The use of the French language does not define a homogeneous court culture in the continent, and in the extraordinary condition obtaining in post-conquest England, several different languages - English, French, Latin, Anglo-Norman-serve the varying cultural needs of insular communities. That the matter of Britain should spread from Celtic lands of Wales and Brittany to appear in French rather than English is a consequence of the political and linguistic history of twelfth century Britain. On the accession in 1154 of Henry II, recently married to Eleanor of Aquitaine, the Angevin realm stretched from the Pyrenees to Scotland with Wales and Brittany in significant proximity at its borders. Moreover, there had been sizeable Breton element in the conqueror's original army and it was at the courts of the Norman Marcher lords and amongst the Breton diasporas that the tales of the Celts would have become available to the Anglo-Normans. The Latin writings of Clerics such as Walter map and Gerald of Wales

bear witness to the interest in Celtic material a generation after Geoffrey of Monmouth, but it is with Geoffrey's translator, Wace and other vernacular writers associated with the Anglo-Norman and continental French courts of the second half of the twelfth century that Arthurian romance begins to take place.

At the same time, tastes in narrative literature were changing and a new public emerging. The change in sensibility of twelfth century indicated a newly leisured courtly public, receptive to fresh material from the western or eastern borders of Europe, preferring tales of individual adventure and emotional crisis to those of imperial legend. Critical opinion has long expressed the development and definition of romance in terms of contrast with epic, in particular to the old French *Chanson de Geste*. Thus, epic can be seen to deal in wars, romance in quests. Epic promulgates loyalty to the masculine group of the nation, romance to the lady or the integrity of the individual. Epic is redolent of the oral, romance is self-consciously literary. Romance seems more intent on exploring literary possibilities than on defining absolutes: the 'dogmatic principles' of epic contrast with the 'inductive' lines of romance. But recent work on the *Chanson de Geste* demonstrates the extent to which such distinction may themselves be the product of a vertiginous over-eagerness both to categorize and to privilege one form over another. We need to bear in mind that 'epic' and 'romance' are two modes, even modes, not sequential literary forms, and that Arthurian romance, with its historical shading, is one literary area where the two interpenetrates.

The adventure of the quasi-historical Arthur and his traditional companions may have had a challenging political relevance for Geoffrey's readers in Norman Britain, but viewed from across the channel the same material would evoke the

distance and the exotic, infused with the additional fascination of the Celtic supernatural to provide an alternative to the serious matter of the history of France. For an insular public, however, material even in the romance made, could rarely be detached from its historic or geographic origins to be entirely historical or exotic, as it could be for the public for the romance of Chretien and his followers in French, German, Italian, Spanish or any of the other languages of medieval Europe. This is not to exclude the possibility of a continuing mediation of political and social concerns in French as well as in Middle English, but for insular readers and writers of romance, its underlying historicization, sanctioned by Geoffrey's *Historia*, influences both the selection and interpretation of material. The tinge of romance which rendered Geoffrey's *Historia* suspect to serious historians prompted Wace's indication of intervals in Arthur's reign when the fabulous adventures linked to his name in popular tradition might have taken place. The occasional romance lent a gloss of idealism to the patriotic sentiment inherent in the chronicles, making their dynastic theme particularly attractive to the authors of English romance. Where the quintessential romance hero becomes a knight: defined by deeds of arms and love, his adventure lead him through the forest or Logres, in quest of his lady, or of the Grail, and his temporal context, in distinct as it may be, is the reign of Arthur.

It was perhaps a natural consequence of the cultural shock of the Norman conquest that the earliest romance produced in England thereafter, in Anglo-Norman as well as English, dealt with heroes and episodes from the native past of the island, Norse or Anglo-Saxon rather than Celtic, as if seeking ancestral roots beyond the revolutionary present. Though the matter of Britain was present in multiple forms of French romance, which made Chivalry a testing -ground for complementary and

conflicting idealism of love and romance. English redactors were highly selective in what they took from such sources.

Their judgment of the interests of English readers favoured those elements which could be most closely related to national figures and themes: Arthur as an embodiment of national aspirations, Merlin as abettor of his imperial ambitions, Joseph of Arimathea in his association with the Grail and Glastonbury. Where they reproduced any extensive section of the French structure, their tone was dutiful rather than inspired, exploiting patriotic consciousness to inform as well as entertain. Most characteristically they concentrated on the triumph of Arthurian civilization and on its downfall, interpreted in one case in epic terms as treason from within, in another in a modified version of the *roman courtois* conflict of love and duty. The two versions of the death of Arthur, alliterative and stanzaic, are perhaps the most characteristic of all texts in English. In both the choice of medium roots them in native tradition, while the contrast between them demonstrates the range of expressive means available to English writers. Both explore the dynastic theme, though deriving from very different versions of it, the alliterative imperial and martial in emphasis, the stanzaic, narrower in focus, domestic and personal. The situations, relationships, values, ideals involved in both have close counterparts in contemporary life; readers are invited to reflect upon the nature of kingship, the moral basis of governance, conflicts of public duty and personal feeling, loyalty and love. Both writers provide a variety of perspectives upon the action and passionate undercurrents of emotion, but do not arbitrate in the judgment they invite. Except, perhaps, through the atmosphere they evoke of regret for the passing of a golden age, for human idealism undermined by the very nature of humanity.

Romance in the Medieval Period

Medieval literature was disseminated in two ways. The first and more permanent method was through copying by scribes. In every monastery one part of the cloister or one room was dedicated to the labour of those copyists. The most skillful and competent members of the community spent hours of daily labour in the tedious task of copying those written books. The reproduction of literature, of didactic or religious work, after this fashion slow and very costly process. Naturally such book could be owned only by the wealthy. Sometimes a single manuscript would constitute the whole library of a castle. It would contain not only sermons, saints' lives, medical recipes and treatise on the seven deadly sins, but also songs, lyrics, hymns and usually a number of metrical romances, adventure stories, and the most popular form of literature in the Middle Ages. The metrical romances, however, were circulated chiefly by the minstrels. These picturesque traveling entertainers were among the most popular persons in the Middle Ages. They journey from country to country from city to city who entertained villagers, rustics, and townspeople with juggling tricks, dances, songs, or by the recitation of long narratives of knightly or miraculous adventure. They themselves seem never to have recorded their tales, but most of the romances which we know they sang were written in manuscripts either by monks or by other trained scribes who made a business of producing and selling books.

The metrical romances which composed the bulk of the minstrel repertory had flourished as a literary type in France for two centuries before they began to appear in their English dress. These fascinating poetic tales-which remind us strongly of some of the narrative poems of Scott-were mostly accounts of the valiant or marvelous

adventures of medieval heroes-the outstanding figures in the world of chivalry and romance-the warlike and courtly knights who loved truth and honour, freedom and courtesy. The subject was most often the adventure of the knights against robbers, giants, on Saracens, or against the buffets of poverty, adverse love, or other misfortune. Against a background of feasts and wars and tournaments of rich armor, gay dress and horses, hawks and hounds, these romances told of the thrilling, the extravagant and the supernatural. Above all, they emphasized the idealization and adoration of woman, which, originating in the intensely devotional cult of the Virgin Mary, had been secularized by the troubadours of provence, and had become a vital part of the great creed of feudal chivalry.

The material of these richly bedecked romance tales came from three principal sources-the matter of Britain, the matter of France, and the matter of "Rome" as the trouvère Jean Bodel said. From Britain came the tales of king Arthur and the Knights of the Round Table; from France the tales of Charlemagne and his twelve peers; from 'Rome' came the tales of classical times and of more mysterious places. Of all these storehouses, the richest by far was the matter of Britain, Wales and Brittany. There was a growing mass of legends connected with King Arthur. A number of these Arthurian legends were gathered up, before the middle of twelfth century in a great Latin work *Historia Regum Britannie* by Geoffrey who though pretending to write a sober narrative of historical facts was soundly denounced by many of his contemporaries for filling out his chronicle with the products of his own imagination. During this period Layman's "Bruts" now famous adventure poem where the Bruts, sets out with all his people to find a new land in the west. The most notable of Layman's story is of the founding of the Round Table and his account of Celtic fays who are present at Arthur's birth and who carry him after his last battle to the mystic

isle of Avalon. Within a few decades Arthur and his train of great Knights, Gawain, Lancelot and many others had kindled the imagination of writers and audiences and appeared as the leading figure in scores of courtly or popular romances in England, France and Germany.

Almost all the English romances of the thirteenth and fourteenth centuries are free rendering from French originals. But of all the Arthurian romances in English of this period, such as *Sir Trispam*, *Arthur and Merlin*, *The Arthur of English*, *Morte Arthur* and *The Awentyres of Arthur at the Tarm Watheling*, there is one, the best of all, and one of the most charming romance of the world. And *Sir Gawayne and the Green Knight* is the most accomplished work of the English chivalric romance. W. R. J. Barron in his book *The Arthur of English* remarks:

The Norman invasion has done its work. The new language is formed, a new and vigorous national life is everywhere manifest and chivalric romance has gone to the topmost place in English romance and many other romances like Dynastic romances, folk romance, Gothic romance had taken place in the English literature after the Norman Conquest. (35)

After the period of the Norman-French the age of chivalry the definition of romance changed a little bit in the late Middle Ages in the period of Chaucer but it was not a drastic change though it has some of the impacts of the Knights legend from the early medieval period. During his time he didn't hesitate to take what suited him, wherever he found it; sometimes borrowing whole-sale without change, oftener adapting and reworking his matter freely. Any such thing as originality in the modern sense was undreamt of in the Middle Ages; the material of literature was common

property and the same story was endlessly repeated. But what is more important is that Chaucer improved whatever he borrowed and stamped it with his individuality of thoughts and style and structural skill. The part of his work which we value most can be seen in the "*Canterbury Tales*" where he shows the adventure of a knight to Tabard Inn and also describes about pilgrims, where they were in the quest of miraculous blood of a saint which was supposed to heal the sick. So in "*Canterbury Tales*" we can get the romance along adventure of different people having a similar kind of quest which preserves the romance tradition of medieval knights and ladies, though the texture of the whole is stiffly brocaded with the conventions of courtly love. Along with him his other contemporary John Gower, William Langland, James I of Scotland all were fascinated with the knights Tale where the protagonist characters' quest were in different mode rather than Chivalrihood. John Gower in his book *The Speculum Meditantis* remarks, "Romance and adventure as a whole is systematically conceived and executed. The tone is one of moral earnestness, and the vignettes of contemporary life are painted with colour and vigor" (29). Chaucer was far in advance of his time becomes clear when we note how persistently his fifteenth-century successors turned back to him for inspiration, as to their Fader dere and moister reverent and found themselves unable to do more than awkwardly or pallidly imitate him. The chief among them was John Lydgate whose major works were *The Falls of Princes*, *The Temple of Glass*, and *The Story of Thebes* in which his story is based on Boccaccio and statius, pretends to be told as one of the Canterbury Tales. Similarly next was Thomas Occleve who loved and mourned Chaucer deeply and preserved in the manuscript of his *Governail of Princes*. This treatise on courtly morals and manners is probably his major work. The fifteenth century is often characterized as a period of barren in English literature though in prose it produced

one work which has much of the elevation and imaginative splendor in *The Death of Arthur* of Sir Thomas Malory where he says, "The Romance of Chivalry presented a highly imaginative, idealized view of life, in which strength, virtue, and passion were all of a transcendent and unnatural character" (75).

The effect is to associate chivalric romance and achievement with the past of that society with which England had come to identify itself an effect increased by Malory's repeated evocation of its geography. Chivalric romance is given greater relevance by the association; England is dignified as the scene of such exalted aspiration. Malory provided a bridge to a new romantic age whose confident nationalism valued a dynastic figurehead, and which incorporated Arthurian chivalry in its ideal of the English gentlemen. Malory was a knight, a gentleman of an ancient house, who served in France in the military. He himself seems to have had an unusually turbulent and contentious career, but it didn't disqualify him for the task of combining in one great prose mosaic almost all the legends and tales of king Arthur and his knights of the Round Table, which had been richly elaborated by the poets and prose writers of England and France, we hear of the high deeds of love, loyalty and revenge performed by the great personifications of Chivalry-Gawain, Lancelot and Galahad.

Romance in Sixteenth and Seventeenth Century

After Chaucer, began the many advents of the Modern World. The sixteenth century, especially the later part is called Spencer's age or the age of Renaissance. The waves of the great reawakening of the classical learning as well as the waves of the spiritual enlightenment had influenced the thought and way of life of the people. Spencer marks the end of the Middle Ages and the beginning of the modern age in

English literature. Edmund Spenser was a Renaissance man, influenced by renaissance new Platonism and humanism, a celebrator of physical beauty, love, romance, and adventure, though he was a profound idealist and analyst of good and evil. *The Faerie Queen* is basically a romance on its surface, a romance about love and adventure of brave knights and faithful ladies. It is in this sense, a romantic epic, full of adventures and marvels, dragons, witches, battles, enchanted trees and castles. It has amazing episodes heroic character, and allegory suggested by names of characters and places and historical, religious and mythical allusions, the epic also teaches moral lessons along with the delight of surface romance. In this epic of adventure of the knight represent one moral virtue which he would prove by fighting against the evils in the course of the adventure. The "Fairy Queen" sends the knights on different adventures as opportunities to prove their gentlemanliness and knightly qualities. The Knight goes on the adventure to rescue the king and queen of a neighboring country where they have been imprisoned by a monster and their daughter Una asks the Queen for help to send the brave knight with her to rescue her parents. So it is called a miniature epic, centering on the adventure of the hero who achieves the quest and wins Una as a bride. But here the style of the quest is different from that of the knights of Middle Ages. This gives the importance of romance and adventure along with the quest in sixteenth century as well. But the type of quest in this period has little to do with social as well as individuals. Along with Spenser, Christopher Marlowe was the representative of his time the most striking personality and impressive dramatist. He wrote *Dr. Faustus* and *Tamburlaine the Great* with the main theme of the lust for power. Christopher Marlowe in his book *Tamburlaine the Great* remarks:

The excitement of new geographical discoveries, oriental splendour and the Renaissance feeling for virtue. As geography, history and romance came together in the Elizabethan and Seventeenth Century poetic mind with powerful effect, a material objective in view; they are metaphysical in inspiration and all the heroes of Marlow are lonely souls who are in quest for knowledge and power. (110)

In the seventeenth century the English reader of fiction were chiefly supplied from France, where there had arisen a school of writers who told at great length, and with much sentimental and imaginative embroidery, the stories of the Grand Cyrus and other half-historical heroes. Of those tales the best known are those by Mill De Scudery. In their exaggeration of heroism and in their artificiality they resembled the romance of chivalry which they succeeded and in turn contributed to the taste for the heroic play. Among the people the chief interest in this period was the religious one; therefore, we find popular fiction of the period represented by the adoption of the common type of story to the religious life. Bunyan's Pilgrim wanders through the world like the knight-errant or the Spanish rogue, in search of adventures. Like the knight he has a high purpose; like the rogue he mingles with people of every sort, and reflects in his journey the common sights and interests of English country life.

Romance in Eighteenth Century

The real beginning of the English novel took place in the Eighteenth century with the work of Daniel Defoe. His fiction shows with convincing clarity the way in which the developing English novel was linked with the habits of mind and literary needs of the rising middle classes. The greatness of *Robinson Crusoe* is perhaps accidental, but the novel is not only the first full-length piece of prose fiction written

in the plain style of early eighteenth century expository prose with continuous colloquial overtones; it is also the first English popular novel and the first to have as hero a man who seeks comfort and safety rather than honor or an object made valuable by some idea attached to it rather than its intrinsic material value. The story suggests the life and strange surprising adventure of Robinson Crusoe who is wrecked on the Island. He foresees the dangers incident to such a situation, takes measures of precaution against them, indulges the natural hope of escape, and makes the wonderfully human mistake of building a boat too heavy for him to launch. He is filled with satisfaction at his miniature conquest of nature and with horror of the frightful discovery of the human footprint in the sand. He came to see his own toilsome and dangerous experience of life. In *Robinson Crusoe* we can get many romance and adventures along with the theme of quest but quest to get power and wealth. Stories before had often based on the quest, whether it was to quest for the holy grail or the quest for something undefined by the seeker on the quest for riches or reputation or happiness or redemption. *Robinson Crusoe* proved so successful that Defoe followed it the same year with *The Father Adventures*, *Captain Singleton* and *The Life of a Thief and Adventure*; *Colonel Jack*, and *Roxana*. Along with Defoe in this period Jonathan Swift was another important writer who preserved the tradition of romance and adventure of Middle Age through his novel *Gulliver's Travels* where he attacks every kind of impractical scholarship and vain philosophy and pretensions schemes of economists and promoters. Next prominent writer was Tobias Smollett who wrote *Roderick Random* a tale of adventure in which he made use of his own experience. After that came *Ferdinand Count Fathom*, *Humphrey Clinker* in which the story is little more than a series of mild adventures attending the journey of Welsh family through England and Scotland which gives Smollett an opportunity to describe

men and things. Towards the end of this period there came another type of novel known as Gothic romance. And the long list of this period begins with *the Castle of Otranto* published in 1764 by Horace Walpole and *The History of Caliph Vathek* by William Beckford and *The Mysteries of Udolpho* by Anne Radcliffe. Horace Walpole in his book *The Castle of Otranto* said, "Gothic romance the element on which it was to thrive for a generation to come a hero sullied by unmentionable crimes, several persecuted heroines, a castle with secret passages and haunted norms, and plentiful sprinkling of supernatural terrors" (88). The growing interest in the Gothic romance and in the possibilities for emotional excitement provided by the age of superstition and romance, which we have noted in the account of the poetry of this period, also effects the novel, though in a superficially way. The "Gothic Novel" is the product of a dilettante interest in the potentialities of Middle Ages for picturesque horror and individual quest which usually deploys characters who are sharply discriminated as heroes or villains, masters or victims, its protagonist is often solitary, and relatively isolated from social context and the atmosphere is such as to suspend the reader's expectations based on everyday experience. M.H. Abrams in his book *Glossary of Literary Terms* remarks:

The romance emphasizes adventure, and is frequently cast in the form of quest for an ideal or the pursuit of an enemy; and the nonrealistic and occasionally melodramatic events are claimed by some critics to project in symbolic form the primal desires, hopes, and terrors, in the depth of the human mind, and to be therefore analogous to the materials of dream myth, ritual and folk lore. (192)

Romance in Nineteenth Century

In nineteenth century, the novel rapidly become the maid-of-all-work of literature and the most popular way of presenting an extended argument on social, political, or even religious questions was to cast it into novel form. Side by side with the novel as argumentative or illustrative fable, there flourished the novel as entertainment at many different levels of skill and seriousness. A complete account of nineteenth century fiction, even if more than a short paragraph were devoted to each author, would take up as much space as the whole of this history up to this point. A brief survey of some of the principal types with some consideration of the more important practitioners of each is all the literary historian can allow himself with so prolific a form if he is to preserve any sense of perspectives.

In this period, the novel exhibited two tendencies, each of which in some measure represents a reaction from Victorianism. The first of these tendencies illustrated by such diverse writer as Stevenson, Barrie, Kipling and Conrad was motivated by the desire to restore the spirit of romance to the novel. J. M. Barrie in his book *The Little Minister* remarks, "To escape from the limitation of a drab and stuffy realism by seeking material or modes that would invest novel with the aura of romance" (235). The second major tendency in the novel is that illustrated by such capacious writer as Bennett, Galsworthy and Wells. These writers regarded the novel as a social document and in some case as a medium for propaganda; their aim was to represent the life of their time, not only accurate but critically. For the social novel a distinguished tradition had been established by such nineteenth century writers as George Eliot, Charles Reade, Charles Kingsley and even Charles Dickens. But the novelists of the turn of the century differed from their literary ancestors in the severity

of their criticism and the depth of their antipathy to the age in which they had grown up and which they chose to depict. On the whole the social novel won a wider audience in this period and proved a more characteristic form than any of the varieties of romanticism attempted.

In fiction, the early reader in the revival of romantic fiction was Robert Louis Stevenson who by the charm of his personality, the elegance of his style, the cheerfulness of his view of life, no less than his gallant and adventurous novels, achieved a remarkable vogue before the close of the nineteenth century. Before talking about him we need to talk about his contemporary who has talked more about romance and adventure in their own mode of style. Edward Bulwer-Lytton began under the influence of the Gothic novel with studies of injured outcasts (the tradition of the Byronic hero is active hero too) with *Pelham*, or *The Adventure of Gentleman* (1828) emerged as one of the founder of the dandified novel of fashionable life. A versatile and talented novelist and conscientious craftman, without being anything more he responded to the varying tastes of his age so promptly that he remains an important figure for the other writer of the literary taste and fashion. An altogether more simple-minded writer was Fredrick Marryat whose *Mr. Midshipman* (1836), *Masterman Ready* (1842) and other adventure stories of the sea retained their popularity well into the period. His books were straightforward, exciting and at the same time thoroughly moral, a favourite Victorian combination. Lewis Carroll produced *Alice's Adventure in Wonderland* (1865) and *Through the Looking Glass* (1871) much more complex and sophisticated children's books, where below a surface of attractive and quaint adventure lay rich pattern of parody, irony, sentimentalism and symbolic suggestiveness which can keep the most cunning modern critic fully occupied.

The revival of the romance which Stevenson had enthusiastically sponsored was carried forward by a group of fellow Scotsman of whom Sir James Matthew Barrie was recognized as chief. They caught romance in humblest forms and represented in their writing. Among his work *The Little Minister and Sentimental Tommy*. We can find in *The Little Minister* the bolder use of romance where the protagonist realizes that his real life as a dream. A further example of the union between romanticism and realism in fiction is furnished by Rudyard Kipling. His works appeal the romantic by virtue of their remote material, stirring the imagination by all that is strange and haunting. For instance, *The Strange Ride of Morrowby Jukes* and *The Mark of the Beast* surpass in horror and romance effect of the eighteenth century gothic novel, and at the same time they are told with the calm precision of the realist. Another example of romance fed by adventure in remote parts of the world is afforded by Joseph Conrad. In his work he concentrates the force of the situation in a total effect of explosive intensity. He is also one of the exotic adventure writers which we can find in his novel like *Chance, Victory* and *The Heart of Darkness* where the hero goes in search of adventure with some purpose for his journey to an unknown land. H. G. Wells, on the other hand began to write fantastic romance based on imaginary development of physical science such as the *Time Machine, New Worlds for Old*, and *A Modern Utopia* in which the possibilities of greater happiness for man through is collective effort in improving his environment are attractively and ingeniously presented. Northrope Frye in his essay "Anatomy of criticism" says "The mode of romance and adventure includes tales of heroes superior in degree to other humans and to the environment: not gods; but idealized men and women who are in search for particular identity" (38). All these entire writers have

followed the tradition of Middle Ages romance and adventure in their own respective way which has enriched the development of Romance tradition up to modern era.

Among all of the professional purveyors of literary entertainment in the latter part of the nineteenth century Robert Louis Stevenson was one of the most talented, with a real passion for the craft of letters and an awareness of technical demands who is really acquainted with the lovely art. His source and inspiration for romance and adventure story was initially a treasure map, but he also drew from memories of works by Daniel Defoe, Edgar Allan Poe and Washington Irving. And he also says that the novel *At last* by Charles Kingsley was a key inspiration. His first ventures were critical essay in which, following the romantic critics, he made literature a happy hunting ground for adventure. A canoe trip along the rivers and canals of Belgium and northern France gave him material for *An Island Voyage*. A rapid journey across sea and land to San Francisco to meet his future wife furnished the subject matter for the amateur Emigrant.

Among his work *Treasure Island* is a fascinating tale of piracy and search for treasure, *Kidnapped* and *The Master of Ballantrae* continues this vein. The strange case of *Dr. Jekyll and Mr. Hyde* is a tale of spiritual adventure. Stevenson went on to become a novelist of considerable originality and power. *Treasure Island* written as a boy's adventure story, is not only skillfully wrought with its breath taking opening, its clear etched incidents, its magnificent movement, and its fine sense of participation, but also embodies a carefully worked out moral pattern and one which presents a dilemma rather than to solve a problem. Heroic endeavor is not automatically linked to obvious moral goodness; what we admire is not always what we approve of and the virtuous are saved in the end almost contemptuously by luck

and an irresponsible boy who does not quite know what he is doing, though he is enjoying his adventure to the unknown place.

Treasure Island is an edge of adventure story, filled with morals and values that need to be taught and encouraged in growing children. Stevens uses Jim Hawkins as the narrator to impose these values and morals. Through Jim, Stevenson is able to express the lack of maturity, curiosity and adventure interest of a young boy. Although the consistent theme of the novel is adventure, the story is intermingled with fear and contains numerous surprises. Jim observes the action of the people around him, which allow room for him to learn and grow and readers are able to see the growth throughout the novel. But his adventure is not for the quest of treasure but it goes beyond the psychological quest of knowing the self: A Journey from Innocence to Experience.

In the journey of romance and adventure there goes along the quest of individual but the types of quest are different in a particular time period. In the Middle Ages knights quest were to show bravery, knighthoodness. They don't have their personal will rather they are devoted towards the king. Slowly and gradually the quest begins for the Holy Grail, or the quest for something undefined by the seeker or the quest for riches or reputation or happiness or redemption. But later in the eighteen century the quests were usually done for material possession, power and superiority. The definition of quest is totally changed in the post-modern era where quest is done to get spiritual enrichment.

Chapter-III

Textual Analysis

Textual Analysis of Treasure Island

Drawing upon the medieval narrative tradition of romance and adventure R.L. Stevenson in *Treasure Island* shows a gripping romance and adventure story of buccaneers and buried gold. It also records the physical voyage and emotional development of the protagonist, a fifteen year-old boy Jim Hawkins who narrates the story step by step which is related to his trip to treasure island with other characters giving the physical adventure of a pirate story a heightened significance from his calm country life in Bristol to the high sea, and to the unknown island where captain Flint's treasure is buried and where the place is inhabited by only one human being.

Treasure Island describes the adventures of a boy named Jim Hawkins after he discovers the map showing the way to the buried treasure. Jim's father is the landlord of the Admiral Benbow Inn where Billy Bones, an old Seaman who served under the pirate captain Flint, takes lodgings. A treasure map is found in Bone's sea chest following the former pirates death; and with this in hand, Jim, Dr. Livesey, Squire Trelawney, Long John Silver and captain Smollett set sail aboard the ship Hispaniola to find Treasure Island, which lies off the coast south America. The ship sets sail for Skeleton Island with nothing amiss, until Jim overhears Silver's plans for mutiny. Jim overhears all the plans of Long John Silver's talking with other pirates and that he was also in search of the treasure. From this he knew that they were also pirates. Jim tells the Captain about Long John Silver and the rest of the rebellious crew. Captain Smollett is vindicated in the eyes of others and becomes the leader of the crew.

Landing at the Island, Captain Smollett devises a plan to get most of the mutineers of the ship, allowing them leisure time on shore. Without telling his companions, Jim sneaks into the pirates boat and goes ashore with them. Frightened of the pirates, Jim runs off alone into the forest. From a hiding place, he saw Silver's murder of a sailor who refuses to join the mutiny. Jim flees deeper into the heart of the Island, where he meets a half crazed man named Ben Gunn who was marooned alone on the Island three years earlier. With the help of Ben Gunn Jim got a boat to sail out to the orchard skip with the infusion of cutting it. He cuts the boat but he realizes his small boat has drifted near the pirates camp and fears he will be discovered. By chance, the pirates do not spot Jim. In an encounter with the pirates Jim was wounded but he was able to kill Israel and was able to take away the Hispaniola.

Jim returns to the stockade at night not realizing it has since been occupied by the pirates. After a prolonged struggle, Long John Silver's mutineers take the boy hostage and Silver discloses to the boy that the Captain has given the pirates the treasure map, provisions, and the use of the stockade in exchange for their lives. Silver is having trouble managing his men, who accuse him of treachery. Silver proposes to Jim that they help each other survive by pretending Jim is a hostage. After then they begin to search for the treasure on the Island, but they unearth only an empty chest and other pirates become angry with Jim and Long John Silver who were ready to kill them. Both of them were rescued from the enraged pirates with the help of their friends and were led to the treasure by Ben Gunn, a half-wild sailor who had been marooned on the island for many years. They abandon the mutineers, rejoin the Captain and his small band of loyal followers, and set off sail for home where Jim, his friends, and loyal crew all enjoy an ample share of the treasure. But finally returning

to the home he promised that he would never, ever go to such adventure and often think of Treasure Island.

Perry Nodelman in his book *The Pleasure of Children Literature* says:

A Child or childlike creature, bored by home, wants the excitement of adventure; but since the excitement is dangerous, the child wants the safety of home- which is boring and so the child wants the excitement of danger-and so on. Which express ambivalence about the relative desirability of growing up and not growing up- of leaving home and having home. (157)

Similar is the case with Jim. As soon as Admiral Benbow Inn was damaged by pirates he got the chance to go in a sea adventure which he had never experienced while he was a child. So one who wants excitement of adventure should leave home and Jim did that. It was basically to find adventure and excitement that drove Jim to the high seas.

As Christopher Clausen says:

When home is a privileged place, exempt from the most serious problem of life and civilization-when home is where we ought, on the whole, to stay [. . .] when home is the chief place from which we must escape; either to grow up on [. . .] to remain innocent. (143)

But before Jim gets to the island he meets a band of sea pirates who are also in search of the buried treasure. They had other plans to get the treasure at all costs. They were

even prepared to kill others if they found it necessary according to the conversation which he heard when he was hiding in the apple barrel.

After many twist and turns along with many difficulties and adventure, Jim and his other friends are able to reach Treasure Island at last. After further hardships they succeed in finding the treasure and after claiming it they sail home safely. But in the years that follow, Jim would often think fondly of Treasure Island and his great adventure, he could never forget for many reasons. It not only provided him the spirit of adventure but also helped him to grow up and see the real world with all its good and bad points. The voyage was also memorable to Jim as it also transformed him in his thinking from a young boy to an adult. This journey of the self-to him was equally important. Sometimes he would have the most frightening dreams about the island. He would wake up from sleep in great fear. And though he knew that the treasure of silver bars and arms were still buried in the island, not once did Jim ever wish to go back again to search for them. Not ever again! he would often say to himself firmly. Jim was determined once and for all never to undertake the journey again.

Treasure Island as a novel has all the ingredients to thrill as were the components in medieval romance and adventure stories. It has fine sailing ships, fierce pirates, honest men, brave deeds and lot else which delight young people from the time it first appeared in print.

On the surface level in *Treasure Island* we can see the physical journey of Jim, who is an immature, naturally curious and adventurous young boy which keeps the tradition and values of medieval romance and adventure along the theme of a quest. Children are naturally capable of taking pleasure in what they do, but it doesn't have any special purpose behind this. It is only done for the sake of pleasure and

entertainment. So in this context we can take Jim's physical sea Journey as also done for entertainment and adventure in search of some buried gold on a remote island. But beyond this there is no other definite purpose for him to go on the sea voyage. This is one level of Jim's journey which can be called physical. But beside this, there is also Jim's psychological journey, the journey from innocence to experience which gives him an insight into the real harsh world of reality. It is a world he had never known or seen before, a world of greed and murder, connivance and betrayal. In other words, Jim's innocence and his views of the world in the course of the journey undergo a big change. He begins to see the world in its true and naked form. From his stage of boyish innocence he enters a stage of maturity or experience. In this context of a psychological journey Walter Raleigh in his book remarks:

These unprompted movement of the human soul, rejoicing in its freedom, and dilating itself against the force of circumstance, given to life the greater part of its meaning and its zest. But these are not enough to carry all human souls through the long campaign of life.

(265)

The development of Jim's character to a mature lad is built up through interaction with different characters like Dr. Livesey, Squire Trelawney, Captain Smollet and especially by Long John Silver. It is set in the constantly changing world and the gradual change in Jim's personality. The maturity of Jim learns to distinguish between the good and bad, where no one can be trusted, and everybody exists under the cloud of death and suspense. As mentioned before the book also recounts Jim's psychological Journey from innocence to experience thus giving the adventure and romance more importance and heightened significance. It also shows the

development of psychology of a child character Jim which also provide insight into the ways means through which the actual transformation of Jim takes place. For example Jim gaining knowledge of himself, an understanding of the nature of the adult world and insight into the duplicity of human character. This is the hidden unseen quest that Jim achieves through his journey and how his childhood innocent stage changes into the stage of experience during his adventurous mission for the treasure hunt. The psychological journey is something Jim did not know he would be undergoing and it is thus the journey which makes the story move intense and lively. This is why the novel *Treasure Island* appeals to people of all ages, whether it is a child of eight or and adult of eighty. If the physical journey would appeal to a child as one of adventure and something he can identify with, the psychological journey would appeal more to the adult mind. The maturing of a child into an adult due to the circumstances in which one finds himself or herself. Therefore the book *Treasure Island* has a lasting appeal to both the young and the old alike. After the journey Jim did not need the comfort that comes of children, for he never lost the simplicity and intensity of the child's mind that was in him. In *Treasure Island*, for instance the text itself never explicitly states that Jim's visit to Treasure Island might be a complex psychological voyage; rather it is just done for romance and adventure having some interest to find the hidden treasure. So in this book, the complex ideas beneath the surface simplicity aren't explicitly stated. Instead, they are hidden rather than explained in detail. This is the beauty and appeal the book has had for generations.

However at the end of the story Jim has suffered so much, physically and mentally that he would never often think of going back to Treasure Island and repeating his great adventure. He promises never to go back again to such an adventure. At the end of the story as Perry Nodelman in his book *The Pleasure of*

Children's Literature remarks; "Jim's claim that the treasure he has won has cost him great pain qualifies his bliss" (Nodelman 166). While these endings are happy enough to imply optimism about the nature of reality, the optimism is muted by the possibility of other interpretation. While the ugly truth of reality undercuts the innocent assumptions of characters like Jim Hawkins, their innocence reveals the deficiencies of a cynical acceptance of things as they are. In this book the vision and merits of innocence and of experience can be true at the same time.

In essence *Treasure Island* holds plenty of interest to readers no matter of what age. If on the one hand *Treasure Island* fulfills the medieval spirit of adventure along the line of quest, hardships, superb atmospheres, characters and action and the ambiguity of morality, the book also has in addition a psychological journey that even Jim the protagonist is not aware of at the start.

The psychological journey that Jim undergoes is one from the stage of innocence to that of experience -- a maturity of mental thinking from that of a child to an adult thereby it follows the Blakean notion of innocence and experience where Jim starts off the journey at the stage of mental and physical inception. But as the story develops through the interactions with others on the ship the 'Hispaniola' and other characters like that of Long John Silver and Ben Gunn, Jim comes to realize that the real world is not a happy or rosy one as he had thought earlier. Jim in the course of the psychological journey to adulthood realizes that the real world is cruel and competitive; it is a world of murder, killing and cut-throat competition. It is a world that has a combination of both the good the bad and the ugly; that life in general has not only the beauty of 'spring' but also the cruelty and harshness of 'winter.'

When Jim returns from the voyage he has fulfilled his thirst and quest for adventure. But what comes as a bonus is his psychological development in his thinking from the child to an adult who has seen the world at close hand. Though he succeeded in finding and claiming the treasure through his physical voyage, the psychological development of Jim to an adult, well acquainted with the ways of the world is another experience (treasure) he achieves unexpectedly on the way.

The journey on two levels -- the physical and the psychological, add up in projecting *Treasure Island* as a book that is complete and tremendously appealing. It is at once written on the lines of a medieval romance, the quest for adventure and at the same time a mental journey to the self, the maturing of an individual from a child to an adult thus -- passing on from the state of innocence to that of experience.

Romance and Adventures in Treasure Island

According to M.H. Abrams romance is a type of narrative that developed in twelfth century with standard plot that of a quest undertaken by a single knight in order to gain a lady's favor, a frequently its central interest is courtly love, together with tournaments fought and dragons and monsters slain for the damsel's sake. It includes adventure, mystery, magic and enchantment. In the modern age the romance is taken as the genre of literature that includes the adventure stories, romantic poems, mystery and magical stories. The characters are shown as adventurous in that they are involved in risky tasks. They fulfill their adventure with their courage. They involve in such adventures for excitement, enjoy, wish fulfillment and for the purpose of fun.

In the Middle Age, the knights were involved in the quest of knighthood, bravery and in search of happiness and reputation. At that time there was the narrative

tradition of the romantic quest. In the eighteenth century the quest of adventure and romance changed into the quest of power and wealth that can be noticed in Defoe's *Robinson Crusoe*. In the nineteenth century the romantic writers quest for their unfulfilled desire, mystery and magic. The novel *Treasure Island* is presented from the medieval narrative tradition of the romantic quest in which the protagonist journey's from innocence to experience. The quest theme suggests several meanings in this novel such as Jim and other pirates who are involved in finding the hidden treasure at the physical level. But in psychological level Jim is in the quest of knowledge of himself, and understanding of the nature of the adult world, and duplicity of human character.

The title itself suggests the meaning of quest of an unknown island where the treasure was buried. All the characters of this novel like the protagonist Jim, Dr. Livesey, Squirrel Trelawney and Long John Silver are involved in the quest of the hidden treasure. Except Jim all the characters are in the quest of material needs. They don't have other purpose beside this. But Jim was not only involved in the material greed, but also he was in the quest of self which was unknown to him. In his quest he got the numerous experiences which contribute to the image building of the character. Though he was involved in his physical journey but unknowingly he accomplished his psychological journey through which he was able to get the knowledge of experienced world.

On the surface level the journey of quest by all the characters can be seen through naked eyes but on the psychological level the hidden quest of Jim is unrevealed though this is the major aspect of the novel. Stevenson' novel *Treasures Island* portrays the theme of quest in both physical and psychological levels. The

protagonist fulfills both the physical and mental quest along with adventure and romance that helps him enter the world to experience from that of innocence.

Treasure Island is also full of romance and adventure. Jim, the protagonist of the novel is involved in different types of adventurous deeds from the beginning to the end. He does it just for the sake of excitement and wish fulfillment. He wants to get the hidden treasure from the unknown island for that purpose he gets involved in adventurous deeds. He begins his adventurous journey when he got the map about the place of hidden treasure from the sea chest of a pirate. His enthusiasm for the journey is also the evidence of adventure and romance. In the chapter VI R.L. Stevenson through Jim narrates the following lines about the romantic enthusiasm of Jim:

Experiencing all this, made Jim feel he was quite the luckiest person on earth. He could hardly believe he would soon be sailing in a ship, like those at anchor in the Harbour, bound on a great adventure to Treasure Island. (43)

Though there were numerous obstacles before him to obtain his aim, Jim became ready to face the challenges before him. The pirates wanted to kill him, once he was wounded too, he became ill but he continued on his journey. Despite all sorts of obstacles he showed his adventurous courage to tackle the problems before him. Without danger there is no romance. Jim shows his patience even in very critical situations. He heard all the plans against him but he didn't lose his courage and patience and still was willing to continue his dangerous journey which shows that he was very passionate towards the fulfillment of his adventure. In the chapter IX R.L. Stevenson shows the courage of Jim thus:

In that case, to start with we must continue with our programme as if we do not suspect anything. If we attempt to turn the ship back now, the men would at once guess that we have come to know what they have in mind. (65)

The extreme desire to gain what he dreams causes Jim to leave his mother. This shows how much he was interested for his adventurous voyage to gain self pleasure. He couldn't control his desire that leads him for the dangerous task. To show this evidence the writer says, "While Jim was delighted to be setting out to go on a voyage, he was set to leave his mother. Though he felt no sadness at leaving the Inn, of which he had so many unhappy memories" (43).

Regarding Stevenson's novel *Treasure Island*, David Daiches remarks in his book *A Critical History of English Literature* as "A boy's Adventure story" (Daiches 1088). No doubt, Stevenson has written the novel in the setting of sea representing the adventurous stories. Another English critic Albert, in the book *History of English Literature*, illustrates, "Stevenson shows himself to be the master of an easy, graceful style, the result of much care. It is however, as a romancer that he now lives" (Albert 45).

Sister Mary Mckenzie, in her essay "The Toy Theater, Romance, and Treasure Island" asserts the following lines about its adventurous qualities:

Treasure Island a six part romance 1st published in boys paper has been charming readers as a kind of archetypal tale for a century. With the enthusiasm of the young narrator to create the impression of a youthful, daydream, he involved in his serious quest. (Mckenzie 409)

The characters in the novel are involved in various actions, such as trickery, suspense and surprising activities. They try to deceive others with different kinds of tricks to fulfill their own mission. All these activities prove that fiction is full of romance and adventure. For example in chapter VII Dr. Livesey says, "Yes, there are dangers, I do agree. But when we undertook this mission, we were prepared to face danger" (49).

The event that Jim hears about the secret plans of the pirates to kill anyone who appears on their way is itself a romance. Jim, by hearing this makes his own plan to escape from this situation.

Jim's sea voyage is itself an adventurous journey in which he has to face countless obstacles. In the course of his journey he was much, excited because he could visit new places, people as well as the unknown island where he could get the hidden treasure. Jim was very much curious about his adventure so much so that he was ready to leave his house, packed all his things. He could hardly wait to go on board the *Hispaniola*. Being very excited in his journey he even sings songs with his other friends. That shows he was taking full pleasure of his adventure in the sea voyage.

Treasure Island is a pure novel of adventure. It is full of action from the first sentence to the last. The protagonist Jim shows his adventurous deeds facing many twist and turns before his mission. At last he was able to find the treasure along with his accomplishment of romance and adventure.

Journey from Innocence to Experience

Treasure Island is not only one of romance and adventure but also shows the protagonist's journey from innocence to experience. In the surface level, Jim the protagonist of the novel is involved in the physical journey to reach Treasure Island. But at the deeper level he undergoes the journey of the self-his journey from innocence to experience. In his physical journey Jim is immature, curious and adventurous. His physical journey is just for the purpose of pleasure and entertainment in search of hidden treasure. Along with the physical journey Jim gets the knowledge of the self and he enters into the world of experience from his childhood innocence.

In the initial phase of his physical journey he was innocent. He was only fifteen years old and had no capacity to decide himself in whatever he does? His desires for romance and adventure in this phase show the innocent child psychology for excitement. All the children are naturally enthusiastic and adventurous. When Jim gets the treasure map with an X marking from the sea chest of the dead pirate, he could not dare to open it due to his fear as an innocent child. He can't decide what to do. He takes the help from Dr. Livesey to open it. Through Jim Stevenson is able to express the lack of maturity, curiosity and the adventurous interest of a young boy. His curious interest for the sea voyage, Treasure Island, and adventurous deeds shows his innocence child stage. His childhood innocence can be seen in his extreme happiness when he heard that they were leaving for the Island the next day. R.L. Stevenson, in the Chapter VI narrates Jim's happiness as follows:

Jim almost danced for joy, hearing this piece of news. He grew so excited, that he could hardly eat the meal which the squire ordered for

him. He soon put aside his plate still half-full and asked the Squirel excitedly, "Can I be of any help sir?" (44)

When Jim's mother informed him about Flint's man arrival he in all child like innocence leaves the Inn and escapes from the danger. He says, "But, mother, we should leave the inn! we will be in danger if we stay. Flint's men will be here at 10'o clock, to claim the captain's sea chest. If they see us, they might kill us" (22).

During the journey the innocent child follows the order of the crew without any question because he doesn't know what is right and what is wrong. As a cabin boy on the Hispaniola he obeys all the orders given to him.

Jim was in the stage of innocence until he leaves for the voyage. Until he heard the conspiracy of Long John Silver in the ship, he totally trusted upon the nature of the adult world. He was unaware about the adults' world of treachery, tricks, conspiracy and dual nature. He enters into the world of experience by hearing the conversation of Long John Silver's with his friends to kill anyone who came as an obstacle before them Stevenson narrates the context as follows:

"Action? What sort of action? Hands wanted to know

"Well, well either kill them, or leave them behind on the island",
explained Silver

'Kill them!, That's the best way!" Said Hands fiercely. "As Bill Bones used to say 'Dead men don't bite!

"And he gave a short cruel laugh.

"Yes, Killing them would be the best way, I think!"

agreed Silver thoughtfully. "And kill that Trelawney, I will. I will smash his head. (59)

Jim observes the action of the people around him which allow room for him to learn and grow throughout the novel. Along with physical journey, he is in his psychological journey too. He gains the knowledge of his self, about the adult world and about the reality of the real world. As he faces many obstacles in the course of physical journey, he learns more about the real world that leads him from the state of innocence to the experience.

The physical journey not only provides him with adventure but also the chance to grow up and develop his awareness to be adopted with the nature of the real world. Most of the deeds of adult world he learns from the companions of Long John Silver. Long John represents of the adult world. With his help Jim entered into the world of experience. As he grows up, he faces many obstacles in his quest, Jim develops his physical state of mind from innocence to experience. During his first meeting with Ben Gunn, Jim thinks that he was like other pirates but after his conversation with Gunn he gets the knowledge that there might be also positive aspects within the people of the adult world. This shows that Jim is in the stage of experience and moving on to the stage of experience. He now knows about the world of pirates where no one can be trusted and everybody is in the cloud of death.

From the dualistic nature of Long John Silver Jim gets the experience of the adult world. While Jim was in his innocent stage he is extremely devoted towards him. But Silver's switching character from one group to another according to the need

of time makes him change his mind. He knows that Jim is the only medium through whom they would reach buried treasure. So he saves the life of Jim to get the treasure. At the same time his companionship with the pirates gives Jim the knowledge of the dualistic nature of the adult world.

In his innocent stage Jim had the dream that adult world is full of happiness, joy, romance, excitement but he saw it was the drastic reverse when he faces the adult world and experiences it first hand. The pain and suffering he undergoes while he was in the physical journey, gives the insight into the real world. William Blake asserts that there is no gain without pain in the following lines about the development of experience from the innocent stage:

To reconcile the surprising and grave experience with those joyous revelations which come to eyes newly opened upon the world was not a single problem. The life-giving ray of the sun, which awakened the child to ecstasy, are found to parch and burn as the day moves on to its room. Is there no light without heat; no joy, however natural and innocent, without its price exacted in pain?... The burnt child learns all too soon to shun the light. Doubt, misgiving, and fear assume control over the mind and memory utters the final verdict. (Blake 55)

The main aspect of the novel is to show that Jim is passing through an innocence phase and entering to experience phase. Jim is very simple boy by nature and appears to be mentally disturbed and passing through crypainful experiences where he has to fight and even he has to kill the pirate which was so terrible experience which he had not experienced in his life and following lines of the text shows he was in horrible experience, "Jim shut his eyes for a second at the horror of it all" (112). Which shows

that now Jim is developing greater understanding, he tries to resolve personal problems and gets new perspectives to deal with adult world. Jim also comes to know that adult people can do what ever bad or good to show that they are superior to other and this is proved by the lines spoken by Hands in chapter fourteen where he says, "Jim, he gasped, I can't let you win. You're only a boy; and I'm an old and a good sailor. It would hurt my pride" (112). This makes Jim feel that this is the actual nature of all adult world which he had not experienced before.

In the course of his journey to island Jim has to put up with the ineffable suffering and sometimes feels alienated and frustrated but still he follows neither others suggestion nor the orders but the call of his natural soul and he decided to trust in God and says, "To face whatever fate had instore for him" (106). Which he had never done before when he was a child. So this shows that Jim is experiencing more and certain kind of mental change is going within himself. Which hints he is gaining experience day by day on his journey.

At the end of his adventure, Jim gets the true knowledge of life and he determines not to involve again in such an adventurous journey. And following line of the text proves that Jim is really in the stage of experiences. He says:

In the years to follow, I would often think of Treasure Island and of his great adventure. Sometimes he would have the most frightening dreams about the island. He wake up from sleep in great fear. An though he knew the treasure of silver bars and the arms were still buried on the island, not once did he ever wish to go back againto search for them. "Not ever again" he would often say to himself firmly.

(160)

This decision proves that Jim was completely tuned into the world of experience from the world of innocence. So, this novel is the journey of the protagonist Jim from innocence to experience.

Chapter- IV

Conclusion

Romance and adventure in the literature writing tradition started from the ancient time and has reached up to this post-modern era. In the field of literature medieval romance and adventure has its own place and values which focused on various aspects of Chivalric idealism, exemplified by individual knights, implicitly in the services of king and courtly, but presented in personal rather than dynastic terms. Romance and adventure developed in twelfth century with slandered plot of a quest undertaken by a single knight on different adventures as opportunities to prove their gentlemanliness, and knightly qualities in order to gain knighthoodness, lady's favour, a frequently its central interest is courtly love, together with tournaments fought and dragon and monster slain for the damsel's sake. In their exaggeration of heroism and in their artificiality they resembled the romance of chivalry. Though vastly influential, such chronicle material is inadequately represented in the fictional work of later centuries where romance and adventure types of fictions have vehemently covered the large area along with the theme of quest.

Keeping the tradition of medieval narrative technique of romance and adventure Robert Louis Stevenson in *Treasure Island* fulfils the medieval spirit of adventure along the line of quest, hardship, superb atmosphere, action and the ambiguity of morality. It also has all the ingredients to thrill as were the component in medieval romance and adventure stories which has fine sailing ships, fierce pirates, honest men, brave deeds and lots else to delight. *Treasure Island* shows the adventure story of a fifteen year boy Jim Hawkins who narrates the story gradually which is

related to his trip to Treasure Island with other characters giving the physical adventure of a pirate story a heightened significance.

Treasure Island shows the physical journey of Jim who is an immature and adventurous young boy which keeps the tradition and values of medieval romance and adventure along the theme of quest, the quest for hidden treasure. It is only done for the sake of pleasure and entertainment, so in this context we can take Jim's physical sea journey as adventure and romance which represents tradition of medieval romance. This is one level of Jim's physical journey but beside this there is also his psychological journey, the journey from innocence to experience which gives Jim an insight into the real harsh world of reality. He observes the action of the people around him, which allows room for him to learn and grow. But his adventure is not just for the quest of treasure but it goes beyond the psychological quest of knowing the self: A journey from Innocence to Experience.

Jim, in the course of the psychological journey, realizes that the real world is full of distrust, cruel and competitive, it is a world of murder, killing, cut-throat competition and every body is under the cloud of death. His innocence and views of the world at last undergo a big change. He begins to see the world in its true form. From his stage of boyish innocence he enters a stage of experience or maturity. When Jim returns from the voyage he has fulfilled his thirst and quest for adventure. But what comes as a bonus is his psychological development in his thinking from the child to an adult who has seen the world at close hand.

Though he succeeded in finding the treasure through his physical voyage, the psychological development of Jim to an adult, well aquatinted with the ways of the world is another experience (treasure) he achieves unexpectedly on the way.

Thus journey of physical and the psychological, add up in projecting *Treasure Island* as a book that is complete and tremendously appealing. It is at once written on the lines of a medieval romance, the quest for adventure and at the same time a mental journey to the self, the maturing of an individual from a child to adult-- passing on from one state of innocence to that of experience. This underlies Jims delighted engagement with contemporary reality and gives a deeper resonance to his finest understanding in which human endeavour is celebrated.

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