

Tribhuvan University

**Struggle for Domination: A Postcolonial Reading of Stevenson's *Treasure Island***

A Thesis Submitted to  
The Faculty of Humanities and Social Sciences  
in Partial Fulfillment of the Requirement for  
Master's Degree of Arts in English

By

Kumar Prasad Ghorasainee

Roll No. 36/2061/2063

Department of English  
Ratna Rajya Laxmi Campus

November 2007

**Tribhuvan University**  
**Faculty of Humanities and Social Sciences**  
**Department of English**  
**Ratna Rajya Laxmi Campus**

The assigned members of the Research committee have approved this thesis entitled **Struggle for Domination: A Postcolonial Reading of Robert Louis Stevenson's *Treasure Island*** submitted to the Department of English, Ratna Rajya Laxmi Campus Tribhuvan University, by Kumar Prasad Ghorasainee.

Members of the Research Committee:

-----

-----

Supervisor  
Mr.Chiranjibi Kafle

-----

-----  
External Examiner  
Mr. Kamal Thoklihang

-----

-----

Head  
Department of English  
Hriseekesh Upadhyay

-----

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Date: -----

## **Acknowledgement**

The credit for the preparation of this thesis goes to my respected research supervisor Mr.Chiranjibi Kafle for his invaluable scholarly supervision, constructive comments and suggestions that helped me to give the shape of thesis in its present form.

Moreover, I would also like to express my sincere gratitude to Mr. Hriseekesh Upadhyay, the Head of the Department of English Ratna Rajya Laxmi Campus for granting me permission to conduct this research, subject of my interest. At the same time, I am highly indebted to my respected teachers Dr. Ananda Sharma, Mr. Rudra Paudel, Kamal Thoklihang for providing me the guidelines and valuable suggestions. Without their suggestions and instructions, the thesis would not have been completed. Finally, I would like to express my gratitude towards my family members for their continuous support and encouragement in my academic career and to Hem for his company.

Lastly, I express my thanks to my friends H. P. Bhandari, Lekhnath Sapkota, Kumar Khatiwada, Deepak khalal for their co-operation.

Kumar Prasad Ghorasainee

November 2007

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## Chapter I Introduction

### ***Treasure Island* as a Victorian Novel**

Historically the novel *Treasure Island* is located in high Victorian era, the period marked as the era of colonialism. The novel reflects the colonial mission in the mode of the exploration of the treasure through adventurous activities. In the struggle for possessing the treasures and domination, the characters turn ready to do whatever they come across with. They are blinded by the influence of colonial greed - greed for power and property. So the question of humanity and fraternity turn irrelevant to the characters' mission. In that sense the doubt, disbelief, skepticism dominate the characters' lives leading to the constant struggle for violence and exploitation which is understood as the goal of colonialism, "a strategy . . . to extend control, power, and influence" to others. (Habib 738) The expansion and the goal of colonialism with the desire for power and control of the characters in the novel *Treasure Island* reminds the project of the Europe reaching out. In the name of civilization and enlightenment, European colonizers moved to the various parts of the world. The mission always contained "the nationalist pride and optimism about future progress" (Abrams 329). In that mode the project tended to be defined as the emergence of the modernity. It implies "unequal and uneven forces of cultural representation involved in the contest for political and social authority within the modern world" because the very idea of colonial modernity is said to be the gift of the colonizers to the colonized (Bhabha 435). But such discourse of colonialism turns feeble and irrational in the eyes of the postcolonial discourse.

Novel written during the High Victorian period, *Treasure Island* reflects the spirit of the period. Spirit of the High Victorian period was marked by the

colonial expansion of the European presence directed towards the material gain. The obsession with materiality was accompanied by the power as well. It was also the period of Industrialism. The industrial development of Europe needed multiple primary materials for the production. Such materials, for Europe, were available in non-European countries. The colonial mission was directed to this motif as well. Industrialism made Europeans blind in the sense that they believed industrialism could bring progress in society. Charles Van Doren writes in *A History of Knowledge* about the European faith of progress through industrial revolution:

The ancients had had no concept of progress, at least in the sense of a steady improvement over the centuries and millennia. The ancients had been aware that conditions changed, but they had supposed that, in general, the changes were cyclical: sometimes things were better, sometimes they were worse. The eighteenth century not only believed in progress, it even began to believe in *necessary* progress; things *had* to get better, because that was the nature of things. (217)

Industrialism had narrowed the European's perception and made themselves slavish follower of greed for wealth. Therefore, they felt necessary to capture the wealth outside of Britain, too. Strongly wealth motivated desire erased the sense of love and kindness among the people and the whole Europe had been turned into the barren land where humanity had no place to exist. The contemporary situation not only obsessed the lower and middle class people but intellectuals too were badly affected. They let the greed and passion way out through the medium of literary production. The characters used in the narratives go outside with the

illusory purpose of humanity; however, their hidden purpose is to collect wealth from concerned foreign land. In other words, Europeans put the mask of enlightenment thereby that of civilization. In this sense, it is not true what they had assumed. The reality is the exposition of their motives. Most of Robert Louis Stevenson's writings expose such sense of colonial greed of the European where the novel *Treasure Island* is no more exception.

There are other Victorian writers who have used the theme of the hidden colonial greed in their writings. For instance, Eliot, Carlyle, Thackeray, Dickens, Conrad etc. However, many critics point out literary works as the documents to maintain the colonial social norms and values which were rampant among the so-called superior class of people. It is seen that in the end of Nineteenth Century their claim to maintain moral and harmonious society turned out to be immoral and deceiving phenomenon. Society was decaying and cultural values were degenerating so that among the intellectuals, it becomes the matter of consideration. Due to the changing scenario of the society, the writers began to change their styles as well as content in their texts. As it is said in *Wheeler's English Fiction of Victorian Period*:

It was not until last quarter of nineteenth century that the idea that fiction should embody some kind of moral teaching was seriously challenged by the comparatively amoral novel of ideas, and by the documentary fiction of the new realists which shocked Victorian sensibilities in its frankness.(5)



People were being provoked by continuous asking of so and so. Then, the novelists made their writings amoral and documentary. The latter types of writing didn't strictly ask people to regenerate the degenerated moralities. However, their purpose was to bring back the quite and 'just' society. This can be experienced after the study of other high Victorian and modernist novel, too. High Victorian age was the flowering age of colonial expansion of Britain. All aspects of life in distant territories as well as within the European continent were affected due to the colonial subjugation of Europe especially Britain. Considering this bitter reality Edward Said remarks:

Europe itself at the end of the nineteenth century, scarcely a corner of life was untouched by the facts of empire, the economies were hugely for overseas markets, raw materials, cheap labor and hugely profitable land, and dense foreign policy establishments were more and more committed of vast tracts of distant territory and large number of subjugated people. (Culture 8)

As quoted in the above-mentioned citation, we can understand that Europeans in nineteenth century involved in various academic and business fields. They enhanced their paths as traders and commercial men. Especially, economics played a dominant role to colonize the distant territories. The desire of the west to govern and control the non-west added by the informative and imaginative information which was conveyed by the contemporary writers through the means of literary creation. Literary writings thereby "explore the most contentious contemporary issues" (Wheeler 5) and they pointed out the most precious land such as treasure

island as "the land of riches and gold" (Riach188) for the exploration of new land literary writings became the documents for colonizers.

### **Stevenson as a High Victorian Novelist**

Stevenson was born in 1850 in Edinburgh and spent most of his life as a traveler. Robert Louis Stevenson was a Scottish novelist, poet, and travel writer, and a leading representative of Neo-romanticism in English literature. He was greatly admired by many authors, including Jorge Luis Borges, Ernest Hemingway, Rudyard Kipling and Vladimir Nabokov. Along with the dismissal of the modernist critics, Stevenson remained exclusive of the critical reception for a long time. It is only recently that critics have begun to look beyond Stevenson's popularity and allow him a place in the Western literary tradition. He prepared for a law career but never practiced. He traveled frequently, partly in search of better climates for his weak lungs possibly due to tuberculosis, which eventually led his death at age 44.

*Treasure Island* which was published in 1883, gained the worldwide popularity due to its style and content. The novel has been praised, analyzed and appreciated across the world in different lights. Those perspectives, no matter whether they are author-oriented, reader-oriented, context-oriented or language-oriented, have tried to reformulate the meaning of the text, interpret it on their own way.

Stevenson's life was gallant fight against poverty as well as against illness. It is said that it was Stevenson whose struggle against illness became part of literary creation. During his restless period he had traveled to different parts of

European and non-European countries. His travel to different places made his life exotic and his experiences were imprinted into his text. Like other writers of high Victorian era, he also couldn't detach himself the circumstances of life, set of beliefs and his position in the society. His "pacific tales led into a colonist lineage which connected him to Conrad" (Culture 46). As Conrad's writings are considered as the glorification for European Mission in the non-western territory to educate local settlers, to make economic sound to the inhabitants and as a whole to civilize them but on the contrary, his writing exposes the hidden purpose of colonizers to rule the distant territories by cultural interruption and military approach and underlying mission for collecting material wealth. As Conrad, Stevenson also telescopes the imaginary land of *Treasure Island* and exposes the land as "full of gold coins and natural beauties" (Riach 186)

Regarding Stevenson's novel *Treasure Island*, David Dachies remarks in his book, *A Critical History of English Literature* as "a boy's adventure story"(1088). Moreover he argues that the book is "skillfully wrought, with its breath-taking opening, its clearly etched incidents, its magnificent movement, and its fine sense of *participation*, but also . . . a carefully worked out moral pattern, and one which presents a dilemma rather than solv[ing] a problem" (1088). What the author implies by the morality of the text is the violence carried out by the characters over the island. Stevenson has projected the novel in the setting of sea representing the adventurous stories. However, Dachies' analysis limits the novel in its adventurous story in that sense he analyzes the novel in limited point of view. Another English critic Edward 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. He is a follower of Scott tradition" (40). So, most of the critics isolate him as a romancer, adventurer without foregrounding the novel's implication from its cultural political perspective. In that sense, the novel needs to be analyzed from the perspective of the reality of contemporary social and political codes and conducts.

Masterfully crafted, *Treasure Island* is a story about the events of piracy on the fiery tropic seas projected from honest young Jim Hawkins to sinister, two-timing Israel Hands, to evil incarnate, blind Pew. Above all, *Treasure Island* is a complex study of good and evil, as embodied by that hero-villain, Long John Silver: the merry unscrupulous buccaneer-rogue whose greedy quest for gold cannot help but win the heart of every soul. It satisfies those readers longing for romance, treasure, and adventure. Since its publication in 1883, *Treasure Island* has provided an enduring literary model for such eminent writers as Anthony Hope, Graham Greene, and Jorge Luis Borges.

One of the prominent post-colonial critics Edward Said has viewed the novel differently than others. His remarks regarding the representation of tales are "not only the local exotic of the island, but the strangeness of the white man's presence in the region, and the time exotic shapes of white dreams" (Culture 200). *Treasure Island* is itself the foreign land for Britishers. What they have got is only the map of the place. Their craze to find out the particular place of buried treasure was only for material intoxication. Stevenson is also remarkable for the

presentation of the dual life of the characters. This presentation of "moral ambivalent nature of the character" (Wheeler 177) is somehow similar to his own where he lived something of a double life in Edinburg. In the novel *Treasure Island* the major characters like Jim Hawkins and Long John Silver, who are rivals each others, are capable of leading their groups differently. They seem cooperative and friendly with their own friends. But in the later part of the novel they begin to deceive their own friends and seem even ready to kill their own friends. So, their outlook or position is quite different than the inner motives of the heart. In this sense they are dual in nature.

Such dubiousness of the characters couldn't be seemingly found before Stevenson. In these characters of the Victorian novel, we find the fun and sentiments, social miniatures or the psychological studies. These varieties of novelistic characteristics have a definite purpose to reveal the truth of life.

William J. Long contends:

We find in almost every case a definite purpose to sweep away error and to reveal the underlying truth of human life. So the novel sought to do for society in this age precisely what Lyell and Darwin sought to do for science that is to find the truth, and to show how it might be used to uplift humanity. Perhaps for this reason the Victorian age is emphatically an age of realism rather than of romance. (455)

Thus, the Victorian novels focused on society rather than in an individual. Each individual is a lonely soul and he/she is more important to reform the social

frivolities and hypocrisy which can be regarded as the primary enemy in the society.

The traditional society-oriented narrative form of writing has been changed into the fact that the individual must uphold and cherish his personal identity. Hence, there is a shift in modern novel. The modern novelists reveal every individual as a separate personality and never merge or become one with another. Therefore, "the novelist today is not concerned with the great society i.e. society at large but with the achievement of little society"(Long 215).

Stevenson, as a high Victorian novelist, stands in between the Victorian 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. Furthermore, through his romances, he makes his different identity unlike Victorian novelists.

Regarding the setting, *Treasure Island* is preeminently about a landscape of imagination, a world where birds can speak, living things can live forever. It means, his setting is something like a foreign land for Britishers. Such kind of setting would be practiced in post-union Scottish writing, after the union of crowns in 1603 and the union of the parliament in 1707. This literally meant that the land of his childhood became far away never to returned to:" It was certainly Stevenson's own experience" (Riach 186).

## **Colonial Desire**

The main concern in this thesis is to analyze the struggle for domination portrayed in colonial greed of European people. To make clear about what the colonial greed is, it is better to define the phrase. The term 'Colonial' is defined in *Oxford English Dictionary* as "relating to possessing a colony or colonies" but, it would be mistake to understand possession of colony is to capture only the certain geographical areas and rule upon it. The possession for colonialist meant collecting more material wealth by imposing the rule upon the colonized. European nations, as it is witnessed in colonial history, used to capture the comparatively weak nations by using ultra-modern weapons. They also used the natural resources of those countries freely to make people as well as their own nation materially sound. In that sense, their colonial mission was for greed. 'Greed' in isolation is defined as "excessive and selfish desires for wealth and power" (*Oxford English Dictionary*). As such, the European people during the time of colonial expansion exposed these both desires of wealth and power. It can be said that they had colonial greed with them from the very depth of their heart. Their colonial mission was not the mission to civilize and teach the non-westerners; rather the very project was the westerners' uncivilized behavior.

As a purpose of sustaining their desire of power and wealth, they used to create different discourses pervaded with such colonial greed. "Colonial discourse operated as an instrument of power" (Ashcroft 41). As a colonial discourse, Robert Louis Stevenson's novel *Treasure Island* can't be kept at the bay ignoring the fact described above. So Stevenson's *Treasure Island* presents the European's excessive desire for power and wealth by narrating the story of two types of people, sea

pirates and so-called European gentlemen. Both parties only purpose is to have the precious diamond that is buried in an Island. Their strong desire to get this precious diamond symbolically can be taken as the European colonial desire to gain property or wealth through false practices like fighting, killing, murdering, etc. This colonial greed became one of the European cultures especially, during high Victorian period. The colonial greed can be taken as "the form of the support and recognition of social institution that influence the production of culture" (Ashcroft 43). The contemporary societies recognized and endorsed their cultural practices out of their selfish and greedy behavior. In this point, colonial greed had become the root cause of growing the European culture.



## **Chapter II**

### **Postcolonialism: A Theoretical Modality**

The lately emerged post- colonial theories have made a powerful contribution to the study of the discourses produced during the colonial time and even after this time. The western colonial desire began to be questioned by exposing the hidden motif of the colonizers- to exploit the natives and collect the raw materials from the colonized country. So the post- colonial discourse attempts to wipe out illusive discourse created by the colonists. That is why in this chapter attention will be given to some of the related topics that will be helpful to this research property.

Post colonialism is a body of theory that concerns with the literature or other discourses dealing with the society and people of the culture of the Colonized world. Though it is newly emerged criticisms, it has accumulated immense popularity. Since the colonizers always held power position, postcolonial criticism is emanated from the margin. That is why critics like Louis Tyson associates postcolonial criticism with African American criticism though African experience is the experience out of colonialism.

Tyson, in his book *Critical Theory Today* says: "postcolonial and African American criticism... share a number of theoretical assumption and political concerns because both fields focus on the experience and literary production of peoples whose history is characterized by extreme political, social, and psychological oppression. (365).

The beginning of European domination dates back to the fifteenth century along with the founding of the New World Especially the countries like

Spain, France, England, Portugal, and the Netherlands are responsible for the domination or colonial exploitation of the countries like American, African India and so on. However, the colonial expansion was gradual. During the nineteenth century, Britain emerged as the largest imperial power, and by the turn of the twentieth century the British Empire ruled one quarter of the earth's surface. Therefore, postcolonial criticism examines everything from the perspective of socio-economic or political location.

### **Orientalism in Relation to Colonialism**

The history of colonialism is immense in its terrain. The accumulation of racist colonial mentality has shaped western mind from the Greek times onwards. Politically, post- 1950s brought the end of the colonial rule in Asia and Africa. It is manifested in the settlement of the territory, the exploitation , the development of resources and the attempt to govern the indigenous inhabitants of occupied lands. In the high Victorian age, the projection of British authority abroad was particularly powerful and far reaching. Considering this fact, Elleke Boehmer writes, "The period also saw unprecedented domination and the boundaries of discussions: the century of British colonialism on a grand scale, or high imperialism, and the decades anti-colonial activity that it follows"(2). Boehmer believes that the Victorian ages witnessed both the moment of greatest expansion of that empire and at the same time its desire. The excessive control of British colonizers was determined by the economic factors and political as well ideological beliefs. Their attraction for the orient, since its beginning, was taken

because the orient for them is "a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences" (Said 333). In these Saidian concepts, his evaluation and set of beliefs gives the gateway and forms an important background for post- colonial studies. His works highlight the inaccuracies of a wide variety of assumptions by questioning various paradigms of thought in calculated on individual, academic and political levels by the west. The orient or colonized nations signifies a system of representations framed by political and economic force that brought the orient into western learning, western consciousness and western empire. The orient exists for the west and is constructed in relation to the west. Said mentions:

Orientalism can . . . be regarded as a manner of regularized (or orientalized) writing, vision, study dominated by imperatives, perspectives, and ideological biases ostensibly suited to the orient. The oriented is taught, researched, and pronounced upon in certain discrete ways. (200)

Orientalists appear as teachers, researchers, travelers and administrators. They gained the acceptance in their involvement in the orient's world. They produced a discourse about the orient exposing their capacity to rule over the orient. If we turn to the history we find that the orientalist used that capacity as a power and started ruling over Orientals. The first orientalist were nineteenth century scholars and travelers who translated the writings of the orient into English and gave the details account of exotic place, its beauty and richness. They researched upon orient. Whatever they have written seems to be colored by their own

perception. After knowing the orient, the west came to own it. The orientalist constructed the notion that the orientals are passive, lazy, greedy, uncivilized and barbaric. So this discourse is "constructed in European thinking"(Studies 167).The Orient is considered as the vast region that spreads across a myriad of cultures and countries. It includes most of the Asia and Africa.

The depiction of this single orient, which can be studied as cohesive whole, is one of the most powerful accomplishments of orientalist scholars. It has images of prototypical oriental, a biological inferior that is culturally backward. The orientalist or western scholars and intellectuals wrote such historical notions of non western people. This discourse of orientalism essentially supported the colonization mission of the European. In other words, orientalism constructed a notion that the Orientals are barbaric so it is the responsibility of the Europeans to civilize them. This is the point where the nexus between the discourse of orientalism and colonialism gets explicitly manifested. In discussions about Orientals Edward Said elaborates the above mentioned factors. He argues that the depiction of non- western culture is irrational, untrustworthy, anti- western and dishonest. Perhaps most significantly, prototypical ideas are those into which orient list scholarship has enrolled. In such ideas the non- European countries are projected as foundations for both ideologies and policies developed by the occident. In this context Said writes:

The Orientalism is not only a positive doctrine about the orient that exists any one time in the west: it is also an influential academic tradition (when one refers to an Orientals), as well as an area of

concern defined by travelers commercial enterprises, governments, military, expeditions, readers of novels and account of exotic adventure, natural historians and pilgrims to whom the orient is a specific kind of knowledge about specific places, people and civilizations . . . For any European during the nineteenth century and think one can say this almost without qualification Orientals was a system of truths, truths in Nietzsche some of the words. It is therefore correct that every European is what he could say about the orient, was consequently a racist, an imperialist and almost totally ethnocentric. (203- 204)

The colonial mission of the colonizers was to involve through the various academic and business fields. They came as traders, and commercial men, historians, schoolteachers, and military men to rule the colonized nations. The colonized countries' people failed to counter the colonizers because of the lack of consciousness, education and political ideology. They were unable to utilize the huge resources too. However, nowadays economics is playing a dominant role on it. Edward Said calls into question about the assumptions that formed the foundation of Orientals thinking. The colonial discourse not only creates power to rule others but also contains the possibility of resistance to it from the other thereby it produces the notion of 'Otherness' as an essential factor. So, Othering is a process in which colonial discourse produces its subjects. Gayatri Spivak's notion "othering is a dialectical process because the colonizing *other* is established at the same time as its colonized *others* are produced as subjects" (Studies 171).

Othering discourse is fraught with internal contradictions, since it produces the possibilities of resistance in other precisely at the moment. It seems to impose its captivating power over the other. Western discourse about the non-western world, including Orientals, played a vital role serving the purpose of European expansion. However, the coming of the white men brought some sort of resistance almost everywhere in the non-European world.

### **Colonial Literature**

Colonial literature, which is the writing concerned with colonial perceptions and experience is written by metropolitans. The remark of Elike Boehmer is noteworthy at this juncture:

From the early days of colonization therefore, not only texts but literature, broadly defined, underpinned efforts to interpret other lands, offering home audience a way of thinking about exploration, western conquest, national valor, new colonial acquisitions.

Travelers, traders, administrators, settlers, 'read' the strange and new by drawing on familiar book such as *Bible* or *Pilgrim Progress*.

Empires were of course as powerfully shaped by military conflict, the unprecedented displacement of peoples, and the quest for profits (14).

In the beginning of colonialism, Europeans wanted to know others. The orientalism as a cite of knowledge of the non-Europeans helped or supported the Europeans to colonize them. So it implies the Saidean notion of knowledge as power. The production of knowledge inherently formed the binary—Westerners as

superior, enlightened, civilized etc. whereas the non-Europeans as inferior, barbaric, primitive. Therefore, the construction of knowledge itself needs to be looked at critically because "[n]ot even the concept of knowledge itself can be value-free, because *what* is known depends upon *how* it is known, that is, cultural knowledge is 'constructed' rather than 'discovered' (Studies 86). The earlier days of colonization were appetizer for colonizer. During this period the colonizers tested the colonized people as inferior as inferior people. With the construction of such knowledge, they started entering other countries as travelers first, became traders, and lastly ruling them. The colonizers thus ruled many countries. European countries, especially Britain ruled the countries like Africa and India.

While ruling the distant territories the sources were as extensive as their knowledge and experiences of stories. Especially the sources included colonized people, their oral narrative, fantasies and sacred books. The subject matters of literature consisted of the natives, their culture or the landscape in such types of writings. But the literary writers were dedicated to the imperialists. In this context Boehmer's argument is sounds much relevant:

Spreading them abroad by way of writing, assimilating new material in writing, traveling. Europeans sketched imaginative and spatial contours in what was from their point of view, largely a broad, flat unknown. So in essence, colonial expeditions, inspired by reading, became themselves exercises in reading, or interpretation. Mythic and narrative patterns, such as the quest for promised lands or

biblical rivers, gave to uncertain Journeys or direction and or path  
(15).

Through all those mediums colonial writer's aim was to legitimize the colonial rule in an indigenous land. British administrators hoped to undermine the native monopoly on legal knowledge, and to gather information they needed to impose their own authority. Most of the colonialist writers in the high Victorian age produced a wider tradition of colonial romance and adventure writing. With the implication of this fact Boehmer says, "Motifs of shipwreck, resourceful settlement and cultivation, treasure and the cannibalism resurfaced time and again in boy's stories are common phenomena" (47). For Boehmer, these above-mentioned activities and sources are common practices in Defoe, Stevenson and Conrad. These Mid-Victorian writers developed the colonial faith and tried to guide the white man's civilizing' mission. They always made alert to the colonizers for greedy nature.

The post-colonial theory incorporates the problems of representation in colonial writing under its subject of study. The colonial discourse, not only creates power to rule other, but also contains the possibility of resistance to it from other. The post-colonial criticism, licensed with cultural discourse of suspicion on the part of colonized people, seeks to undermine the imperial subject. It has powerfully produced parallel discourses which have questioned stereotypes and myths about the power and authority of Western colonial representations have been questioned and challenged by the discourses produced by the people who were regarded as subordinates. Those post-colonial writers and critics have



dismantled those stereotypes with the help of the real situation of the colonial countries and present the colonial history from the perspective of colonized people's experiences. By doing this, they reveal what the colonial authority did in the name of progress, science and civilization. Frantz Fanon, one of the eminent post-colonial writers and critics, seems to be more radical on this issue. Said in his *Culture Imperialism* writes about Fanon:

Fanon reverses the hitherto accepted paradigm by which Europe gave the colonies their modernity and argues instead that not only were the well being and the progress Europe built up the sweat and the dead bodies of Negroes, Arabs, Indians and Yellow Races but Europe is literally the creation of the Third world. (197)

Emerging from displacement and dereliction of social marginality, the post-colonial writer produced parallel discourse in order to re-inscribe and relocate cultural differences.

The seminal book for postcolonial theory, Said's *Orientalism*, is the first attempt to explore historically unbalanced relationship between the orient and the West. Said relentlessly unmask the ideological disguises of imperialism-colonialism reciprocal relationship between colonial power and knowledge. In this regard, discussing Said, Mongia writes: "the cultural texts play a part in the great game of colony and empire, of race and its deployment, had to be understood vis a vis the cultural texts that laid the ground work for and buttressed the structure of imperialism " (4).

The lack of proper scope in the simple definition of the term 'post colonial' has led the editors of the book *Post- Colonial Studies Reader* to give its definition as, "the word post-colonial has come to stand for both the material effects of colonization and the huge diversity of every day sometimes hidden responses to it throughout the world"(3). So, in this research post-colonial would mean the material effect of colonization, responses to it, and also the time after the official end of colonialism.

Thus, from the huge chunk of the issues in post-colonial studies, this short introduction has light representing on two aspects: the case of representing an alien nation, its people and culture in colonial writing; and the colonialists' penetration in non-western nations. The writer under this research, Stevenson has very often been branded as a whole-heartedly colonialist writer in post-colonial criticism as an African writer and critic Chinua Achebe calls him a 'racist'. Especially this chapter elaborates Stevenson's aspect of colonial attachment in the light of post- colonial lens.

### **Issues in Colonial Writings**

Edward Said's *Orientalism* represents the first phase of postcolonial theory. Rather than engaging with the ambivalent condition of the colonial aftermath or indeed with the history and motivations of anti- colonial resistance, it directs our attention to discursive and textual production of colonial meaning. Said calls our attention to see the representational violence of colonial discourses. Said points out how the expansion and extension of empire went simultaneously with the textual production: "Imperialism and the novel fortified each other to such a

degree that it is impossible ... to read one without in some way dealing with the other" (Culture, 84). Said defined Orientalism, as the writing from the West about the East, as a 'discourse', i.e. the project of representing, imagining, translating, containing and managing the intransigent and incomprehensible 'Orient' through textual codes and conventions. In writing the 'Orient' through certain governing metaphors and tropes, Orientalists simultaneously underwrote the positional superiority of western consciousness and in so doing, rendered the 'Orient' a playground for Western "desires, repressions, investments, projection" (Orientalism, 8). Thus the texts provided an ideological ground for the empire to thrive. A huge body of writings formed a coherent system of western knowledge about the Orient (also Africa and Latin America) and it served as a lens for the writers to see the real Orient. No writer or the scholar can detach himself from the circumstances of life, set of beliefs and his position in the society. Orientalism imposed limits upon thought about the Orient. Even the most imaginative writers of the high imperial era were constrained in what they could either experience of or say about the Orient. Said alerts us in the very beginning of *Orientalism*: "the Orient was almost European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences" (1).

So, in the texts of that era, the underlying pattern or assumption about the Orient, Africa or Latin America was very much implicated. Because of these ideological frameworks they could not freely read the people and culture of the alien nations. Said again writes in similar tone:

In brief, because of Orientalism the Orient (and is not) was not a free subject of thought or action. This is not to say that Orientalism unilaterally determines what can be said about the Orient, but that it is the whole network of interests inevitable brought to bear on (and therefore always involved in) any occasion when that particular entity 'the Orient' is in question. (qtd. in Mongia 22)

Now, it is better to discuss a little bit about colonial literature and how it produced the stereotypical images of the non West as 'the other' of Europe. Colonial literature, though it is difficult to give precise definition because of its heterogeneity, reflects colonial ethos. In general colonial literature exhibits a tinge of local colonial color, or feature colonial motifs for instance, the quest beyond the frontier of civilization. They exhibit colonial experiences and perceptions, and are written from the imperial perspective. It is, as Elleke Boehmer writes, "informed by theories concerning the superiority of European culture and the rightness of empire" (3).

In the heydays of empire, writers felt it necessary to write about new places and the people. They began writing about the people who inhabit the lands they claimed: the native, colonized. But the problem was that of understanding the alien people, culture geography and the landscapes. They were dumbfounded to see the things in new surroundings, and the attitudes and the behaviors of the people entirely unreadable. Then they began to represent these people and cultures in their own familiar vocabularies, their own metaphors and tropes, and the "strangeness was made comprehensible by using everyday names, dependable

textual conventions, both rhetorical and syntactic" (Boehmer 14). In this process of defining and renaming the natives, they started classifying them as barbaric and degenerated, either dangerous or alluring. This notion of danger was expressed in their depiction of vast and mysterious landscapes, wild jungles and swampy lands. As Boehmer says:

Classifications and codes imported from Europe were matched to people culture and topographies that were entirely un-European. And having once done the work of interpretation, the imported symbols, even if entirely arbitrary often stuck"(17).

Colonial writing is important for revealing the ways in which that world system could represent the degradation of other human being as natural, an innate part of their degenerate or barbarian state. The blacks (representing all African, Yellow Brown and Red) were represented as less human, less civilized, as child or savage or heedless mass. Or, they were depicted as inferior only because they were different from the whites. Thus, over-determined by stereotypes, the characterization of indigenous people tended to screen out their agency, diversity and resistance. During the time of high imperialism, the writers cherished the idea superiority; they maintained and celebrated the dichotomy between 'us' and 'them'. They represented the whites as the civilizers of the world and apostle of light, and the 'blacks' as degenerate, barbaric and in need of European masters to civilize and to uplift them out of their filth. Boehmer reminds us of this idea when she writes: "Stereotypes of the other as indolent malingers, shirkers, good for nothing, layabouts, degenerate versions of the pastoral idler, were the stock –in –trade of

colonialist writing. In contrast, the white man represented himself as the archetypal worker and provident profit-maker"(38).

Achebe pointed out Conrad's image of Africa as otherworldly. In similar analysis, Elleke Boehmer in her study of *Colonial Literature* and their process of 'othering' remarks:

The Orient, Africa or Latin America is consistently described as mysterious, grotesque, or malign, and in general hostile to European understanding. It is an "awful lifelessness", or vast and stupefying, reminding the British observer . . . of the uncertainty of all things, of moral failure or the loss of rational control. It is a condition which appears to emerge in part out of the radical incongruity between the individual and the alien world in which he finds himself. (90)

The next issue that really interests postcolonial critics is the rejection of colonial writers to include indigenous characters and to reject them any significant role. If any role is given, that is always a negative one. Elleke Boehmer makes a point that "the rest, the non-West, was assumed to be marginal and secondary to the metropolis" (24). Achebe again braids Conrad as a

[T]horough racist . . . Africa as setting and backdrop which eliminates the Africa as human factor. Africa as a metaphysical battlefield, devoid of all recognizable humanity, into which the wandering European enter at his peril. Can nobody see the preposterous and preserve arrogance in thus reducing Africa to the role of props for the break-up of one poetry European mind? But that

is not even the point. The real point is the dehumanizing of Africa and Africans which this age- long attitude has fostered and continues to foster in the world. (The Story, 1378)

So, to the readers like us, the world represented in colonialist fiction seems strangely empty of indigenous characters. The important actions and adventures are that of the colonizers, of white men. In Boehmer notion it is "the drama that there is their drama . . . almost without exception there is no narrative interest without European involvement or intervention"(69). Even if the natives are represented, they are shown in heedless mass lacking individual identity as human beings. Especially where they were resistant to colonial drama, they were in deed of leadership, incapable of self-governance and in managing their resources.

So, it reveals that the idea of evolutionary theory of race was implicated in these writers. The whites were always at the apex of everything, and source of every significant activities.

### **Colonial Discourse: Implications to Imperialism**

Edward Said, the follower of Michael Foucault, extended his theory of discourse and linked the theory of discourse with real social-political struggle. Foregrounding his deep faith in the notion of discourse is wielded with power. He propagated that the discourses are the result of real power-struggle in the society. Said's main interest is to study and analyze the relations between the West and East, and the role of Orientalism, is a discourse of the West about the East. Said concedes that this discourse designates the long term images, stereotypes and general ideology about the Orient as the 'Other'. The production of the ideas about

the East is groundless. Roman Selden argues that the Western image of the orient, constructed by generations of scholars, produced "myth about the laziness, deceit and irrationality of the Orientals"(102). According to Said, Orientalism is a huge body of texts that constructs certain stereotypical images of the Orient. These stereotypes, however ironically are accepted as self-evident truths and facts.

Orientalism is also the western projection of will to govern over the Orient. The orient is governed by and dominated by the discourses produced by the Orientalist. Orientalist's discourses fashion their modes of thoughts and working style by developing confidence in them, which in turn, increases their power and authority over the orient. The complex phenomenon of postcolonialism is deeply rooted in the history of imperialism. The word 'imperialism' derives from the Latin *imperium*, which has numerous meanings including power, authority, common, dominion, realm, empire etc. Imperialism is usually understood as a strategy of the state to extend its control beyond its broader. So it is forceful act. Such imperial control is usually not just military but economic and cultural. So the goal of ruling state is to "impose not only its own terms of trade, but also its own political ideas, its own cultural values, and often its own language, upon a subject state" (Habib 737). The term imperialism dates back to the last half of the nineteenth century. But the concept and practice is much older. Both the Western world and the eastern world have seen a series of vast empires which have extended over vast territories, often in the name of bringing the blessings of their civilization to the subject peoples who were regarded as barbarians. Regarding the East and west dichotomy the Orientalist discourses always try to prove the superiority of



Western language and culture in comparison to all Eastern cultures. The orient is studied on the basis of knowledge produced by the Western elites, which is based on the stereotyped images of the colonized, or the non-Western. Defining the colonialist's practice of the discourses, Elleke Boehmer goes as:

Colonialist discourses can be taken to refer to that collection of symbolic practices including textual codes and conventions and implied meanings, which Europe deployed in the process of its colonial expansion and, in particular, in understanding the bizarre and apparently unintelligible strangeness with which it came into contact . . . Colonialist discourse, therefore, embarrassed a set of ideological approaches to expansion and foreign rule. (50)

The Western colonialist discourses create the myth of inferiority of the colonized and deployed the superiority of colonial culture. The colonized natives were tamed by the pedagogy of civilizing mission that advocated the need of colonial rule over the indigenous land. Because in European imagination, the colonized are irrational, uncivilized, and therefore, are unable to establish peace in their own land. The representation of the colonized as unfit to rule, or to manage their own resources was one such ideological mechanism that worked with particular persuasiveness. According to this approach, the naming of the indigenous- as irrational, barbaric, animal-like was simultaneously an act of evaluation, usually of downgrading. In these colonialist discourses, the presence and power of the native people are entirely subjugated.

The colonialists rule over this world by symbolism because the colonial authority expressed its dominance in the part though the medium of representation. A colonialist's work of imagination functioned as instrument of power. The colonialists in their representation depict the other in need of Western civilization.

The exercise of colonial power through discourse demands an articulation of form difference-racial and sexual. The colonial discourse employs a certain type of narrative in which the colonized are represented as fixed reality, a regime of truth that is structurally similar or racial. Said, in his book *Orientalism* argues that the 'Orient' was the European fantasy. For him "without examining Orientalism as a discourse, one cannot possibly understand the enormously systematic discipline by which European culture was able to manage-and even produce-the orient politically, sociologically, militarily, ideologically, scientifically and imaginatively".(3). The European produced a heavy body of texts advocating the superiority of their culture, and their race. They developed the stereotyped version, images, vocabularies that served as the "lenses through which the orient is experienced" (Said 58), and the "idea of European people and cultures" (Said 7). The subjectivity of European narrative was to separate "us" from "them" and the West from the East. Said further opines that Orientalism should seriously be studied. He speaks for on the behalf of non-westerners, and comments that the "Orientalism depends for its strategy on this flexible *possible* superiority, which puts the westerner in a whole series of possible relationships with the Orient without ever losing him the relative upper hand" (Said 7). This means that the

discourses that were produced on the basis of European knowledge on the Orient were effective tool to dominate and rule over the Orient.

The representation of non-western has become always biased in Europeans. The Westerners always associated non-Western ways of life and behaviors for their wealth motivated and according to their suit. With these circumstances, Said says, "Western empire of nineteenth and twentieth century, I have looked especially at cultural forms like the novel, which I believe were immensely important in the formation of imperial attitudes, references and experience (*Culture* XII). They shaped the economic and cultural values of non-Western people through their lights and perspectives. Their documentation for non-Western attitude, reference and experiences exposed the imperial ethos.

The presentation of the Africans as the cannibal eating their fellow's flesh and blood is a form of European image about the non-Europeans. Such allegories, given to the colonized, are supposed to be valid in their discourse because it is formed by the people who are in power. But the fact is that such allegories were mainly developed just to prove them inferior. So the postcolonial critics vehemently attack such notions. With reference to Said, Michael Parker in his book *Postcolonial Literature* discusses about this issue in terms of the relationship between the West and East as:

Central to Said's thesis is the textural nature of place and placement, of 'us' and 'them', 'West' and 'East' the rigidly binomial oppositions of 'ours' and 'theirs' with the former always encroaching on the later. Such are the defining relations in European vocabularies. (12)

Thus the Orient was created by the European; they have given various identical characters to the Orient. In short Orientalism, is a body of knowledge in which the Orient is a kind of Western projection onto and will to govern over the Orient.

Said in his another book *Culture and Imperialism* advocates:

European writings on Africa, India . . . [is] the European effort to rule distant lands and people. What are striking in these discourses are the rhetorical figures one keeps encountering in their descriptions of the mysterious East, as well the stereotypes about the Africa [or India or Irish, or Jamaican] mind, the nations about bringing civilization to 'primitive' or 'barbaric' people, the disturbingly familiar ideas about flogging or extended punishment being required when 'they' misbehaved or become rebelling because 'they' mainly understood force or violence best; 'they' were not like 'us' and for that reason deserved to be ruled. (X)

The above argument makes clear about the Westerners intention to rule upon East or the orient was one hand to grab natural resource, to extend their trade with the purpose, to collect material wealth on the other hand to fulfill their natural instinct to be powerful or it was their exposition of colonial greed.

### **Procedure and Objectives of Postcolonial Criticism**

Postcolonial criticism has embraced a number of aims. Most fundamentally, it aims to reexamine the history of colonialism from the perspective of colonized. The drive also moves towards the exposition of the economic, political, and cultural impact of the colonialism on both the colonized peoples and colonized

powers. Homi K. Bhabha argues that it is not only the colonized culture and people that are affected by colonization, the colonizers culture also resists being intact. Bhabha's postcolonial criticism "critiques the presumed dichotomies between center and periphery, colonized and colonizer, self and other, borrowing from deconstruction that these are false binaries" (Guerin et al. 304). In that sense postcolonial criticism seeks to subvert the binaries created in colonial discourse. Postcolonial criticism also aims at analyzing the process of decolonization. It makes the nature of postcolonial criticism participating in the goals of political liberation which includes "equal access to material resources, the contestation of forms of domination, and the articulation of political and cultural identities (Young 11). Early voices of imperialism stressed the need to develop or return to indigenous literary tradition so as to exorcize their own cultural heritage of the specters of imperial domination. Other voices advocated an adaptation of western ideals towards their own political and cultural goals. To attain full freedom the colonized society needs to oppose actively the colonial domination in unified forms. Historical evidences show that the colonial domination ends only by violent opposition by the colonized.

### **Colonialism and Civilization**

The definition of civilization and barbarian rests on the reproduction of irresolvable difference between black and white, self and other. The late medieval European figure of the 'wild man', who lived in forests, on the outer edges of civilization, and was hairy nude, violent, lacking in moral sense, and excessively sensual, expressed all manner of cultural anxieties. He and his

female counterparts were 'others' who existed outside civil society and yet they constantly threatened to enter and disrupt this society. Such myths were created with images of foreigners: from Africa the Islamic World, and India with whom Medieval Europeans (and Earlier Greco-Roman societies) had some contact. It is important to remember that the images of Africans, Turks, Muslim, barbarians, and other categories had circulated far a long time before colonialism. These images often appear to coincide with the construction 'other' in colonialist discourse for example, the twelfth and thirteenth century image of Muslims as barbaric, degenerate, tyrannical and promiscuous seems identical with the orientalist images. As a matter of fact, all such images about the other were molded and remolded through various histories of contact, colonialism was perhaps the most important crucible for their affirmation as well as reconstruction.

Colonial writing is important for revealing the ways in which that world system represented the degradation of other human beings as natural, as innate part of their degenerate or barbarian state. The non-Europeans were represented as less civilized, as child or savage, or heedless mass, or they were depicted as inferior only because they were different from the whites. Thus over determined by stereotypes, the characterization of indigenous people tended to screen out their agency, diversity and resistance. During the time of high imperialism, the writers cherished the idea of white superiority, they maintained and celebrated the dichotomy between 'us' and 'them' they represented the whites as the civilizers of the world and apostle of light and

the 'black' as degenerate, barbaric and in need of European masters to 'civilize' and to uplift them out of their 'filth'. Boehmer reminds us this idea when she writes:

Stereotypes of the other as Indolent Malingers, shirkers, good far nothings lay bouts, degenerate versions of the pastoral idler, were the stock in-trade of colonialist writing in contrast the white men represented himself as the archetypal worker and provident profit Marker. (38)

On similar note, Nigerian writer and postcolonial Critic, Chinua Achebe, has made a severe critique of the representation of the non-Europeans especially the Africans in Conrad's *Heart of darkness* in his paper entitled "An image of Africa: Conrad's Heart of Darkness":

*Heart of Darkness* projects the image of Africa as 'the other world' the antithesis of Europe and therefore of civilization, a place where man's vaunted intelligence and refinement are finally mocked by Triumphant bestiality, the book opens on the river Congo, the very antithesis of the Thames the river Congo is quite decidedly not a river emeritus it has rendered no service and enjoys no old-age pension. We are told that going up that river was like traveling back to the earliest beginning of the world. (The Story 1373)

So it is remarkable that colonialist production of civilization was not a simple process. It necessarily included a clash with and a marginalization of

knowledge and belief systems of those who were conquered as also with some oppositional views at home. Colonialist knowledge was also produced via regional with or an incorporation of indigenous idea. At a very practical level, colonialists were dependent upon natives for their access to the 'new' lands and their secrets.

The idea of Discovery in the colonial discourse often consisted of appropriating local knowledge. Colonial landscapes were, after all, penetrated, mapped and annexed literally on the shoulders of local inhabitants. At other times, colonialists' projects made use of local knowledge but also brought western ideas to bear both upon the nature and culture of colonized lands: for example British Engineers in Africa could only complete their bridge and dams by consulting local experts.

Concept like contact zone or its cultural transaction complicate and nuance our understanding of colonial encounters. They underlie the fact that although colonialism engendered ideologies of difference, in practice it also brought different people into intimate contact with one another. Different colonial regimes tried to maintain cultural and racial segregation precisely because the interaction between colonizing and colonized people constantly challenged any neat division between race and cultures. The result was a mixing, or hybridity which became an important aspect within colonial discourse theories. As Aime Cesaire asks, "has colonialism really placed civilization in contact? . . . I answer no . . . No human contact, but relations of domination and submission (*Discourse on Colonialism* 11-21). We need to



remember that large sections of colonized people in many parts of the world had no or little direct 'contact' with their foreign oppressors. Yet of course their lives were materially and ideologically reshaped by the latter.

Colonialism thus refracted the production of civilization and structured the condition for its dissemination and reception. The process by which it did so testifies both to colonial power and its complex interaction with "other", epistemologies, ideologies.

Now, the theoretical modality intended to apply in the novel *Treasure Island* has been developed. Through the help of this modality, attention will be focused to prove the hypothesis of present research in the third chapter that the colonial writers are obsessed with the prospect of materialism that leads to the decay of western moral and intellectual dignity and subsequently introduces crisis in continental humanism and European brotherhood. The arguments will be put forward through the means of textual application to show uncivilized condition of Europeans because of their greediness.

## Chapter III

### Textual Analysis

#### Transformation of Jim from Innocence to Experience

The novel opens with the colonial overtone that gives a sense of travel writing. As the travel writings also contained the events of colonialism by way of recording the events of the colonizers. So at the very beginning of the novel the writer Louis Stevenson writes:

Squire Trelawney, Dr. Livesey and the rest of these gentlemen having asked me to write down the whole particulars about treasure Island, from the beginning to the end, keeping nothing back but the bearing of the Island, and that only because there is still treasure not yet lifted. (1)

Here the writer is asked to write the detail about the buried treasure by the gentlemen of Europe. The gentlemen are from Europe with full of lived consciousness to get the treasure. They are ready to erase their moral imprint for their aim to gain material wealth. It sounds that these fellows are colonists as colonialialists sought to be materially prosperous by capturing natural resources from their ruled colonies. During their ruling period, they exploited upon the non-white people excessively. They exercised their power and domination irrationally upon local or colonial people for the sake of their prosperity. Mostly, Europeans wasted their time in drinking and conspiring against each other in the days of colonization. Such accounts pervade the novel.

The beginning of the novel is also marked by the theme of the struggle for domination. Before the arrival of Billy Bones, the lives of the family of John Hawkins run peacefully. He is very innocent without having any knowledge about the control, domination or treachery associated with colonialism. They live a simple life in the seaside inn, the Admiral Benbow, near Bristol, England, in the mid-18th century. One day, an old and menacing sea captain referred to as Billy Bones appears and takes a room at the inn. The captain pays "four gold pieces" (Stevenson 8). Moreover, "[t]he captain lived at the inn for many months . . . [without] pay[ing] any further amount for his stay" (9). However, nobody of the family can ask it because they are afraid of Billy Bones. Nor they can get rid of him by sending away from their family. Therefore, the form of domination used by the person is physical as well psychological as the whole family is psychologically paralyzed by Billy Bones.

One day, an equally menacing figure named Black Dog arrives at the Inn looking for Bill, and when the two pirates meet, Jim overhears them arguing in the parlor and finally the two begin fighting. Both the events--Billy Bones giving money for staying in Jim's inn and fighting each other-- are the evidences of the struggle for domination in the novel.

Struggle for domination also stems from the fact that Billy Bones appears with gold and money. Because Billy Bone possesses them, he controls Jim's family. Bones in particular dominates Jim by forcing him to look after "a seaman with one leg" (9). Jim's constant surveillance is because of Bones' threat and

money as Bones pays "four-penny piece each month" for the task of Bones that he fulfils.

The character or the narrator Jim grows up in these circumstances. The form of knowledge that Jim acquires is the knowledge of the control and domination. It leads him to believe that money and power are the essential factors for life. He confronts several incidents of the power and domination exercised by the fellows that he comes across. Not only this, he is also infused with the sense of the power of the wine. In one instance, Jim describes about his experience of wine: "When I brought it [wine] to him [Bill Bones], he seized it greedily, and drank it out" (12). The spirituality, humanity and rational practices are overshadowed and they are beyond their access. The description of narrator's father is totally filled with his drinking habit. The father identifies himself as "a plain man, rum and bacon and eggs is what" he wants (2). In the same page father is described as a person who "all evening sat in a corner of the parlor, next the fire, then drank rum very strong"(2). The identity of the father comes frequently with rum which refers to the European identity that is rested on drinking. The narrator himself feels superior bringing his father's identity with drinking. In other words, the narrator, Jim's innocent mind is filled up with these colonial experiences.

In the novel *Treasure Island*, the journey from London to Treasure Island is nothing more than the exploration of the new land with the mission to lift the buried treasure. At this moment, their journey unfolds as "the activities of researchers, neo-colonizer's deep-rooted commercial interest" (Hubbard 22). The

characters are disunited for greediness and selfishness. Both so-called enlightened people cannot escape from piracy and misfortunes along with their desire for power and politics. It is revealed in narrator Jim's comment:

It appears they were at their wits and what to do the stores being so low that we must have been starved into surrender long before help come. But our best hope it was decided, was to kill of the buccaneers until they either hauled down their flag or ran away with the Hispaniola. From nineteenth they were already reduced to fifteen, two others were wounded and one, at least the man shot beside the gun severely wounded, if he were not dead. (Stevenson 102)

Jim's confrontation with the activities of these people who are obsessed with power and treasure makes him feel that the goal of life is to have them. He observes the dirty conspiracy game practiced very much within themselves for treasure and power. These people even turn to be ready to kill their own shipmates for the sake of those achievements. For them, the importance of life has become minor in front of money and desire. The characters themselves feel "alien within the companionship of their friends. Their identity is realized in isolation" (McCulloch71). It is said that the exposition of inner world happens of ten in isolation. In the novel, too one of the characters, captain expose about the real purpose of travel as he says:

I learn we are going after treasure- hear it from my own hands, mind you. Now treasure is ticklish works, I don't like treasure voyages on any account, and I don't like them, above all, when they are secret,

and when (begging your pardon, Mr. Trelawney) the secret has been told to the parrot. (Stevenson 48)

It shows that some people feel hesitation doing it, what makes them convince with it is the circumstance. Either consciously or unconsciously they desire treasure that refers to the wealth and in their view to obtain it, it operates persistently throughout the novel. Anything careful must be secret but to make his carefulness secret captain tries to express his negative expressions. His purpose, out of this expression is to know the secrecy that is conspired by other characters. Thus captain's effort is to have treasure alone. He is jealous of saying it to others.

Treasure Voyage also symbolizes the desire for voyage that all the Europeans had within their inner heart. The characters' inner heart also always seeks to gain material wealth. Captain reveals his motives in another place in the novel, when he converses with Dr. Livesey: "I will tell you what I've heard myself ... that you have a map of an island that there are crosses on the map to show where treasure is " (49). The characters who are all from Europe, don't trust each other. That is why he shows his doubt to Dr. Livesey. They even quarrel with each other to have treasure which is buried.

Otherwise, they wouldn't have kept the things secret. The map shows where the treasure is. Therefore, everyone tries to get the map in hand. The narrator, Jim Hawkins, keeps the secret because he comes to realize such objects in colonial mission is the most powerful weapon. Keeping this thing secret, he hopes to have treasure solely. Such is the environment where he is brought up that teaches him colonial exercise. In this point, there is conspiracy and no faith among the

characters. They make long debate, about whom the map has. The following passage makes their debate further clear:

It doesn't much matter who it was, replied the doctor. And I could see that neither he nor the captain paid much regard to Mr. Trelawney's protestations. Neither did; to be sure, he was so close a talker, yet in this case I believe he was really right, and that nobody had told the situation of the Island. Well gentleman; continued the captain: I don't know who has this map; but I make it a point, it shall be kept secret even from me and Mr. Arrow. Otherwise I would ask you to me resign. (49)

The treasure is in the center of their debate. In the above debate, we can experience that there are two groups. One group wants to know who the map has and another group believes, "It doesn't much matter"(50). The latter group rests on its hope to have treasure by keeping the first group out. As it is described above, the narrator tries to make all persons away.

The narrator, Jim, feels being powerful having the map. He as well as other characters debate only on the map. They are unaware of island dwellers or at least they are unaware of the country in possession of the island. Out of this situation, we can know their hidden assumption that any country other than the Britain has no power to resist. The people of those countries are seemed "dark and shaggy" (78). They are something like animals who might be dangerous because they define the colonized people as barbaric. However, the colonized people become

unconscious about the mission of the colonizers in the beginning days. They are like "the creature flitted like a deer" (78).

From the above analysis, it can be deduced that Europeans perform their politics over other non-Europeans that makes the non-Europeans powerless. Nevertheless, in reality, they even cannot show their integration. Debating, quarreling, conspiring becomes their deep-rooted habit. They try to create power for the sake of wealth-taking arms in hand. There is lack of spirituality and morality in them so it is not the non-Europeans but Europeans themselves have "dark face" (79).

While presenting the Treasure Island Stevenson does not focus the local dwellers of the island. Perhaps there are local settlers having full authority over the land. But the author presents only those people who deserve white skin. In other words, the focus is only upon those people who have power that suits the material purpose of the British people. This is how the politics is involved in the act of representation itself. What is left out in the novel remains equally important issue to address. The island's situation is described without anybody from the part of the native land:

They had spoken lower and lower and they had almost got to whispering by now, so that the sound of their talk hardly interrupted the silence of the wood. All of a sudden, out of the middle of the trees in front of us, a thin, high trembling voice struck up the well-known air and words. (176)

It clarifies that there are no people other than the treasure seekers, Europeans. The situations of whispering and silence of woods make the readers interested and



enthusiastic as well as doubtful about the purpose of the European people. Hiding the fact, an illusion is brought into the main narrative stream to spread the propaganda of voyage. Rest of the people and their all sorts of affairs except Europeans are not worth for Stevenson. If any of non-Europeans and their activities represented in the novel, it is to make the European's authority aware of non-Western people's attitude. The land is described as "blanked and darkened like silence of the wood" (175). It has not been described with any of the positive adjective as if the land is to explore and get whatever it contains.

Most of the characters represented in the novel, are from piratical background except some of the gentlemen, who every time engage in drinking wine, singing the song and exposing irrational behavior. The frequent repeated song "fifteen men on the dead man's chest yo-ho-ho and a bottle of rum" shows their intoxication and deep longing for wine (52). The sorrow of friend's death is regarded as silly like song. The wine has become the most important part of their culture which serves for anti-human purpose. They do not have any place for love and mercy.

Objectively, this is clear that the phrase, 'material interest' stands for imperialism. The whole process and consequences of imperialist's exploitation and Stevenson's attitude towards it, is richly and concretely illuminated and reflected in Ben Gunn's characterization. It is also reflected in the strategy of bringing the exotic scenes of an island. Ben Gunn is portrayed as the imperialist man dominated by the desire for money and hunger with an admixture of white man's burden missionary, zeal characteristics of period to spread pure form of

Christianity. Ben Gunn, is a man of experience in the Island for three years, speaks, "I'm poor Ben Gunn. I am; and I haven't spoke with a Christian there three years" (79). In his response the narrator as well as the character Jim says:

I could see now that he was a white man like myself; and that his features were even pressing. His skin, wherever it was exposed, was burnt by the sun; even his lips were black; and his fair eyes looked quite staring. In so dark a face of all the beggar – men that I had seen or fancied he was the chief for raggedness. He was clothed with tatters of old ship's canvas and old sea cloth, and this extraordinary patchwork was all held together by a system of the most various and incongruous fastenings, brass buttons, bits of stick and loops of tarry gaskin. (79)

Jim's identification with Gunn directly refers to the touch of innocent man with experience. In other words, man of experience is man of colonialism that eliminates his innocent world. We can easily understand that Europeans consider themselves superior. Ben Gunn's three years living experience in Treasure Island is quite unhealthy and irritating. Though Stevenson's politics is not to present the local dwellers from Island, we can guess that there are local settlers too. They belong to non-western or non-Christian heritage. It is revealed in Ben Gunn's utterances. He says, "I haven't spoken with a non- Christian" (79).

Despite the unsuitable and unlivable place for Europeans, they try to incline or attach for the hunger of huge resources in the Treasure Island. It is especially interesting that Ben Gunn is a colonial official and scholar, his union of

power and knowledge "include a healthy respect and protection of the law allied with a superior, specialized intellect including to science" (Culture, 152). Colonial rule and crime detection always gain respect and order of the western society who consider themselves civilized and take the responsibility of civilizing the other than white Europeans. With this purpose, Ben Gunn has been sent as a colonial agent in *Treasure Island*. He guards *Treasure Island* to become materially sound. Gunn's imagination and fantasy to become rich shows his intention for material desire.

The revelation of fantasy and imagination of different characters suggests them as wealth-oriented fellow beings. For example, Gunn's repeated statement of 'Rich! Rich!' shows his underlying goal to get the hidden treasure. Stevenson, in this sense sounds a brilliant creator of literary fantasy and dream through the exposition of his narrator Jim who becomes a man of dreamer so he dreams to have buried treasures. Jim says, "And I was going to see myself; to sea bound for an unknown island, and to seek for buried treasures while I was still in this delightful dream" (Stevenson 40). Jim is the hero of his own dream, a daydreamer of quest for treasure. He appears to be good but in fact become evil apparently crude traveler, rapacious and represents a conqueror.

Again, towards the end of the story Long John Silver tells Jim "I know when a game is up" (155). The game is to possess the treasure. Silver fantasizes to win this remarkable game by playing treachery against Jim. It is a game which evokes fear among the readers especially the non westerners who know very clearly the assumptions of Europeans destruction, enmity and disbelief. The game

has not been played with moral consideration but with complexities, terror, etc. A brief episode of Jim's choice: "Is he to escape with Dr. Livesey? Or is he to keep faith with Silver?"(64). It makes us know that there is not any motive other than to gain material wealth. Because when the difficult situation comes, the characters, like Jim tries to elude. In this sense, characters are idiosyncratic and lonely with the dream and fantasy of ruling upon the other world. It is exposed from Long John Silver who is a man of "Cruelty, duplicity and power" (64). He is also man of compelling and dangerous charm who tries to convince the other characters by flattering so that he could win the game. We as readers realize that he is a "prodigious villain and imposter" (Ann 64). It becomes clear that his activities of persuading others by false practices are to establish a true form of European's so called civilizing mission to third world people.

Thus, Jim and Silver's victory over treasure proves Stevenson's belief on European's colonialist ethos, moral and ideological imagination of a commercial world where only conspirators can be successful. Conspiracy becomes a means through which each character evokes their ill motives of dominating others and gathering treasures from the island. Jim in particular does not know the essential power of money in his childhood stage. He becomes aware of it after Bill Bones dominates or controls him nothing except the material power. Bones constant threat to Jim makes him believe that money is the most determining factor in life. That is why after the death of Bill Bones Jim vigorously feels that it is a moment of opportunity to collect the money kept by Bill Bones. As a result, Jim searches it, becomes overwhelmed after purchasing it:

Though Jim urged her [Jim's mother] to take full bag of money, she refused. She hastened to empty the bag out on the floor. All the coins were of gold, they discovered. However, there was a mixture of foreign and English coins. The foreign coins were of many countries; and this was confusing. As Mrs. Hawkins could not tell how many of them would cover the amount, which the captain owed them (Stevenson 24).

The above instance shows that Jim contains an intense desire for money. Even though his mother does not show her drive on it Jim perpetuates his greed because he knows that to have money means to be able to control or have domination over others.

Stevenson, through his narrative technique unfolds the attitude of settlement in colonial world. A colonial settlement is an investment of authority, an imposition from abroad. So, Stevenson's writing itself proves it as an attempt of supporting the imposition of such authority. Arguably, in *Treasure Island*, he uses "a technique of narration which insists that when such authority is constructed it is used to show the power and politics" (Maculloch 128). Stevenson's politics of power and wealth is very much honest. In other words, it is very apparent in his narrative. He observes it constructing the lack of the issues like moral and rational judgment of the characters turning them into mechanical beings with only the economic benefits in their needs. The characters in the novel with modern technologies like ship (Hispanolia), modern guns and with 'bottle of rum', are the product of high Victorian industrial and colonial milieu in which the Treasure

Island is deserted. The exploitation of the treasure, which is the symbol of supreme importance of material interest, refers to the greed of colonialism. Stevenson has frankly spoken of this "valuable property, to indicate the economic exploitation of Third World countries through the pervasive network of colonial mentality" (Stevenson 200). It becomes very clear from the perspective of the narrator, Jim, who grows in colonial education.

In accordance with the observation made in the above paragraphs, the writer is placed on the threshold of colonialism for its bitter criticism of his politics of power and wealth with which he tries to support his imperial ethos. The intention of the writers like Stevenson includes such ideas to make safe of their economic interests. All these ideas come down to illusions because material interest overrides every other considerations and the idea of bringing order and progress turns in an irrational and more tyrannical enterprise. Though Stevenson is not an imperialist to all his intent and purpose, close reading of his novel reveals that he has hardly been able to come out of the tradition of colonial bloc. In other words, he couldn't detach himself from imperial culture and ideology. His continuation of neurotic colonial obsession with the materialism can be seen in the characterization of the novel where crisis of humanism and brotherhood can be explicitly observed.

### **Piracy: A Form of Corruption**

Colonialism and piracy are intertwined and indistinguishable in *Treasure Island*, both sailing toward the goal of colonizing an island whose very name smacks of absolute materialism. Because the name "treasure" directly refers to the

material property. The novel written into being a self-confessed literary piratical Scot, is a colonizer forming part of British Empire in the Island. Since the text responds to the colonized other, it engages in its moment of socio-historical production "by responding to and often subverting assumed discursive ideological truisms" (McCulloch 71). Seemingly, harmless child's play, the novel relates the piracy to the potential damage of the colonized island. The novel from the perspective of Jim Hawkin's narrative mocks the very Victorian claim for truth, morality or unified selfhood in its playful and fragmented subjects who function performative masquerade and deceit. Because the characters turn out to be ready for violence, piracy, even killing their own friends for material gains. The deceptive duality found in Silver's character is also directed towards love for piracy. The novel pervading pirates, in that sense, exposes the double standards: love for piracy and seeming to be innocent--the shift between materialistic adventure and high moral ground. For example, the character of Trelawney hypocritically proclaims:

What were these villains after but money? What do they care for but money? For what would they risk their rascal carcasses but money? . . . if we have the cult you talk about, I fit out a ship in Bristol dock, and talk you and Hawkins here along, and I'll have that treasure if I search a year . . . We'll have . . . money to eat. (Stevenson 33-34).

What is being addressed here is the double standard of colonialism, which legitimizes itself by claiming to civilize savage nations while concealing the insatiable appetite of the colonizers. Both pirates and respectable Englishmen

share the desire to extract treasure from the "fat dragon" island's stomach. Therefore, it blurs the legitimate and illegitimate intent rendering them two faces of the same coin. This merging of self and other also crystallizes in Trelawney's praise of the infamous pirate Flint: "He was the blood thirstiest buccaneer that sailed, Blackbeard was child to Flint. The Spaniards were so prodigiously afraid of him, that, I tell you sir, I was sometimes proud he was an Englishman" (31-32).

The most powerful pirates in the novel are Long John Silver and Captain Flint. Being a pirate, Silver loves shows his treacherous nature by dominating and even killing his own friend. The outward figure of Silver is frightening whose devil hood in the novel is conveyed obliquely throughout the novel. His devil psychology envisions the same of self in Flint which he narrates with Jim as:

Flint's self was feared of me. Feared he was and proud. That was the roughest crew a float Flint; the devil himself would have been feared to go to see with them. But when I was quartermaster, lambs wasn't the word for Flint's old buccaneers" (78).

*Treasure Island* disrupts the fixed binaries of criminality and colonialism. In that sense, it identifies both as expressions of mercantile self-interest. The text forces us to question what lies beneath the term gentleman of fortune, as a self made Victorian colonial trader, for "by a gentleman of fortune they plainly meant neither more nor less than a common pirate" (Levay 27). The pirates corrupt the original signification of the term, unmasking its seedier side. Similarly, when Silver flatters Hawkins by calling him "a young gentleman", the pirate meaning creeps in and creates an ominous ambivalence (Stevenson 165).



Silver also complicates the binaries of respectability and disrespectability by playing double in his aspirations to cast off his grab of buccaneer and enter the league of gentlemen. In other words, he permeates both the respected and disrespected position. He expresses his ambivalent position as: "Dooty is dooty . . . when I'm in Parlyment and riding in my coach, I don't want none of tense sea lawyers in the cabin a coming home, looked for, like the devil at prayers (61). Mc. Culloch argues that the historical context of the novel suggests "the corrupt political regime of Robert Walpole"(73). He further makes a point that "Parliament [of the contemporary history] itself play[ed] double housing 'gentlemen of fortune' behind its philanthropic façade" (73). The novel in this light throws a flood of references about the contemporary European society being corrupt whose impact is deeply buried in the characters psychology. The persona of the novel's respectable narrator is also based on historical pirate. Hawkins was a notorious historical pirate after whom the narrator's name is linked.

These pirates have put the mask of friendship and love. Each of them claim having intense friendship and love to each other but they constantly wait to deceive their own groups. Such masquerading is found in characters flattery talk. Silver, for instance, flatters Hawkins saying: "I've always liked you, I have, for a lad of spirit, and the picter of my own self when I was young and handsome" (Stevenson 150). This expression underlies the fusion and oscillation between identities that exists between both characters and other figures pervading the whole text. Similar in looks, they too share passion for tall tales. After stressing that, "this lad Hawins is a trump"(31), Trelawney also remarks of Silver "the man's

a perfect trump"(46). Therefore, he provides an ill-judged yet identical description of both story-tellers who diabolically trump up their tales.

In the opinion of the novel, Jim Hawkins is absolutely innocent but the arrival the pirate Billy Bones injects the discourse of piracy. That is why he takes interest in Billy Bones. He even becomes his confidant and "in a way, a sharer in his alarms" (3). Despite the terror which Bones wreaks on the customers of Jim Hawkins, Jim remains attracted to his disturbingly enticing tales throughout the novel. When Bones begins telling pirate story, Jim loses his potentiality and energy thereby totally captivated. In one point, he says:

His [Bone's] stories were what frightened people worst of all.

Dreadful stories they were, about hanging, and walking the plank and storms at sea . . . but really believe his presence did us good.

People were frightened at the time, but on looking back, they rather liked it; was a fine excitement in a quiet country life (12).

Such judgment is from the innocent and boyhood state of Jim. But adult Jim is very different. He becomes conscious of the material horror pirate storytelling. Bones used to tell such horror pirate story to take beer a form Jim's family. In earlier innocent state, Bone's death shocks Jim as he states that "as soon as I saw he was dead, I burst into flood of tears". (18) Helper Susan talks about such dualism of the character of Jim Hawkins as "Storytelling [of the novel] becomes a form of seductive nightmare with the teller assuming the role of a bogey man figwort whom the reedier is both terrified of and intrigued by" (112).

Therefore, the adult narrator Jim is very conscious about the activity of the pirates and their stories. His social position among pirates circumstance makes him like the other figures. So the adult Jim is not only deceptive figure but also a "predatory performer" (Margot 140) the latter identity is also implied in his own name "Hawkins" associated with colonizer like greed person as he says: "I was as hungry as a hawk" (Stevenson 51). Transformation of boy Jim into Pirate Jim makes him entering into activity of pirates playing the role of colonizers. In one instance, Israel Hands attack Jim. After attack, Israel conceals his knife beneath his coat (137). It shows that each figure has hostile relationship to others. The setting of the novel, that of the island, which is projected as anti-Edenic that feeds the playground for the mutineers' quest for money and treasure. It is "the very sight of the island having the cords of the discipline" (Stevenson 69). But such heavenly place becomes unhealthy spot that visibly parallels the hidden turmoil of piratical sedition:

There was not a breath of air moving . . . A peculiar stagnant smell hung over the anchorage – a smell of sodden leaves and rotting tree trunks. . . If the conduct of the men had been alarming in the boat, it became truly threatening when they had come aboard. . . Mutiny, it was plain, hung over us like a thundercloud. (70)

By way of projecting the image of the island in the above mentioned terms, Stevenson merges the inner psyche and the outer circumstances. McCulloch argues the fusion as "inner and outer climate merge to form a doubling bodes ill, thundry tempers complemented with thundry air, fueling the stagnation, greed and decay of

an unquenchable thirst for profit" (78). Like Silver's parrot, this island tends to blab its weight in gold of what is hidden, revealing the performative dimension of subjectivity and speech, "for the chill and vapour taken together told a poor tale of island" (Stevenson 104). In that sense the novel unearths a tale, revealing the decay at the heart of previous Edenic representation of colonialism and discovering an ugly face of exploitation, greed for material gain, masked by the rhetoric of enlightening dark continents. Significantly, there are no savages to tame on Treasure Island only, as its name suggests, wealth to extract, unveiling the truth behind colonialism. Thus, the tales of savages which Hawkins has heard prove untenable, beginning "to recall what I had heard of cannibals" (78), the island's savage ironically turn out to be "a white man like myself" (79). Instead of featuring as an externalized other as in its literary predecessors, the cannibal in Stevenson's text lurks within the self. The English arrival on Treasure Island does not transform it into an Edenic space but labels it with western value. It becomes an island of treasure which exposes the deception and masquerade at empty epicenter of its characters who, from their legitimate disguise, erupt into illegitimate "gentlemen of fortune" (73).

### **Problem with Drinking, Fighting and Killing among Characters**

Civilization is a culture and way of life of people, nation or period regarded as a stage in the development or organization of the society. Civilization demands for improved behaviors and manners. The question of behavior always gets presence with culture. The right behaviors can be performed by following the

proper prescriptions prepared by certain culture. Culture is "a sort of theatre where various political and ideological causes engage one another" (Culture 76). This theatrical performance is guided by civilized acts. But when the power holders commit mistake and try to approve the wrong behaviors into mainstream culture, the uncivilized activities are transformed into civilized culture because power determines everything. The westerners commit such barbaric acts like fighting, killing and drinking frequently. These things are camouflaged that makes the sense that they are civilized acts in Europe. Their prescribed culture of fighting, killing and drinking may not be the act of civilization, rather it is the act of uncivilization or barbarism. Therefore, they are uncivilized. In such activities, each individual like Jim is made to learn so no one remains exception or innocent in the novel.

Jim's observations of the acts of uncivilization are dominant factors in the novel *Treasure Island* from the beginning to the end. In the initial phase, characters are engaged wildly in fighting. The precious 'treasure map' has become the first and foremost thing for their quarrel. When Billy Bones (Captain) takes shelter in "Admiral Benbow Inn" belonging to the narrator Jim with 'treasure map' is followed by Black Dog, one of his companions and sea pirates (Stevenson 1). Black appears in the Admiral Benbow and encounters with Billy Bones, which results in:

[T]remendous explosions of oaths and other noises-the chair and table went over in a lump, a clash of steel followed, and then a cry of pain, and the next instant I saw Black Dog in full fight and the captain hotly pursing, both with drawn cutlasses, and the former

streaming blood from the left shoulder. Just at the door, the captain aimed at the fugitive one last tremendous cut, which would certainly have split him . . . of Admiral Benbow. (100)

It has become the culture to fight and wound each other in European context. Their clash which has no significant cause creates enmity and skepticism among one another. These above-cited lines connect their hollowness in ethics and morality. Their materialistic drive which they assume through the means of "Treasure Map" exposes their corruptible inhuman manner. Only the material interest dominate their behaviors and turns them into the state of fighting. Not only these characters are running for money but all the characters are not far from their ill behaviors and materialistic dream. Their business of killing each other is taken as glorified act. They always engage in fighting. Their activities are made clear in the following extracts:

They paused as if taken aback; and before they recovered, not only the Squire and I, but Hunter and Joyce from the block house had time to fire. The four shots came in rather a scattering volley; but they did the business: one of the enemies actually fell; and the rest, without hesitation, turned and plunged into the trees. (93).

The modern arms are used in an insignificant event for killing one's own friends. The culture of Europeans to play with guns has become common practice. Feeling of security and friendship among the Europeans is questioned. They show their bravery by killing their own friends. They think great victory and satisfaction over other's death. In this sense the narrator Jim says, "After the reloading, we

walked down the outside of the palisade to see the fallen enemy. He was stone dead- shot through the heart. We began to rejoice over our good success" (39)

The characters find no limitation of happiness in the animal-like death of rivals. Their narrow-mindedness and cruel behavior can be guessed everywhere. Even in the death of European friends, they do have extreme pleasure then what can be the situation in the case of non-Europeans? Certainly, we can say that they do not have any regard for love and mercy over themselves as well as over the non-Europeans. Their violent nature is always harmful for the colonized people. Their wilderness game of hide and seek through the means of fighting and drinking is mentionable here. They cannot be exhausted and escaped from these filthy practices. This can be traced that this is not their fault but the fault has been transformed from the root of cultural and civilization upbringing. Their indulgent in the cruel and violent activities as well as the drinking is further more mentioned as:

The other was of course my friend of the red nigh-cap, both men were plainly the worse of drink, and they were still drinking; for even while I was listening, one of them with a drunken cry; opened the stern window and throw out something, which I divided to be an empty bottle.(122)

The characters' mission for searching the "Treasure Island" has become the battlefield and exotic place for intoxication with power and wine. It has disturbed the peaceful environment of Treasure Island and European's entrance has resulted as the snakes in the paradise as the Bible describes. Their position as the 'snake in

paradise' has created the geographical violence of the Island, which has spoiled and impaired the resources of the land. On the other side, characters rarely speak without drinking. Narrator's father is described "rum and bacon and eggs is what" (2) he wants. Throughout the day he "drank rum and water strongly"(2). Captain Smollet, another main character, having drunk speaks with Mr. Arrow and exposes reality: "I don't like this cruise; I don't like the men; and I don't like my officer. That's short and sweet" (4). Mr. Arrow is too described as an old sailor who has eye "hazy cheeks, stuttering tongue, and other marks of drunkenness" (53). These types of drinking scenario deserves no grace among each other; only conspiracy, violence and betrayal.

Thus, Stevenson's portrayal of characters who are involved in the acts of uncivilized activities, are the representatives of western colonialism. Their activities are committed with the only purpose to be economically sound. Therefore, the European's claim of civilization, law, order and prosperity to an uncivilized and degenerated world is an illusion. That is reflecting in the material interests, which motivate the characters to indulge even in criminal activities.

### **Symbolic Representation of Treasure Island and Buried Treasure**

In writing about the orient through certain governing metaphors, orientalist simultaneously underwrote the positional superiority of Western consciousness formulating a discourse. In doing so, the discourse rendered the orient a playground for western "desires, repression investment, projection" (Orientalism, 8). In other words, it helped to formulate the discourse about the orient. The text in this light is a discourse. This discourse is an ideological



ground for the empire to thrive to huge body of writings formed a coherent system of western knowledge about the orient including Africa, and Latin America and it served as a lens for the writers to see the real world. No writer or scholars can detach himself from the contemporary situations of life and his position in the society. Robert Louis Stevenson is a high Victorian novelist when colonialism was blooming and expanding towards distant territories of non-western world. Being a writer of colonial era, his text *Treasure Island* can not transcend from the existing convention of creating the fantasy and imagination to represent the political and economic power in the distant territory. Therefore, in the novel *Treasure Island*, his invention and imagination of Treasure Island, as the place of romance, and exotic is nothing more than the outlet of latent consciousness of colonialism.

Treasure Island is as the symbolic representation of non-western countries or orient. Stevenson transforms his idea about the orient into the image of island which is described as:

I ticketed my performance 'Treasure Island' I am told there are people who do not care for maps, and find it too hard to believe. The names, the shapes of the woodlands, the courses of roads and rivers, the pre-historic foot-steps of man still distinctly traceable up will and down dale, the mills and the ruins, the ponds and the ferries . . . is an inexhaustible fund of interest for any man with eyes to see or too praiseworthy of imagination to understand with. (Stevenson 194)

Stevenson implicates that Treasure Island is something like heaven where he can have the things loved very much. Therefore, his description of the Island is similar with a beloved who is praised highly in a sonnet of an imaginative poet.

The lovely thing is treasure which is found in the Island so the Island is very much dearest for Stevenson. The very much love for it, is the implication of the writer's latent desire to be materially prosperous. "Such physical" desire is the common way of European life (195). In general, Robert Louis Stevenson exhibits a tinge of colonial motifs that are the quest beyond the frontier of civilization. This experience and perceptions form the imperial perspective.

The narrator himself says at the end of the novel that "the tale has a root there, it grows on that soil, it has a spine of its own behind the words"(200). Remaining in the ship, he is referring to his homeland where the root of his story is. Soil is not only the soil but it refers to the whole situation of contemporary Europeans life. In this point, it is clear that the writer himself accepts the facts described in the above-mentioned paragraphs.

The Europeans, during those days had believed that their fortune had been beyond the frontier of the civilization. To get that fortune, it was must to impose authority abroad where "by every evening a fortune had been stowed"(187). The imposition of power was not so easy game so that they used to commit many serious crimes against non-western people. Their crimes were justified by producing the various discourses which described the non-western people as uncivilized and it was regarded 'European mission' to civilize them. Non-Europeans were treated as an animal; therefore, they had not any positive image in

the western texts. Robert Louis Stevenson in his symbolic land that is Treasure Island does not bring single reference of the Islanders. His characters in their treasure getting game count no Islanders as their barrier. They are quarreling and conspiring among themselves. This situation implies that Europeans do not count non-European people. Non-European's are regarded as inferior; weak and their characterization plays no important role to twist the meaning of the text. In short, Stevenson adopts the western style of dominating, restructuring and having authority over the non-western. He could not elude his material greed.

Stevenson's creation of Treasure Island symbolically represents the system of knowledge into European consciousness. From the early days of colonization, many texts like *Treasure Island* have underpinned efforts to interpret other lands, offering home audience a way of course powerfully headed by quest for profits. Stevenson through the dramatization of his character's mission for Treasure Island symbolically informs his ruler that the 'Island' is the land to be colonized.

After all, the mission of all the characters to fetch the treasure has been finished when they have become successful to ravish the Treasure Island. The ravishing of the island makes them happy and joyous. Happiness gets its volume high when they have the buried treasure, their only "dream of life"(166). The event of raping someone cannot be followed by happiness normally. The act of killing and raping sounds abnormal. But same happens in the island leaving it disordered; sad etc. Happiness after ravishing the colonized land which is their true identity. The ravishing of the island should not be taken in a narrow sense; it is very serious matter of concern among the non-western people. For us it is the symbolic

representation of forceful imposition upon non-Europe. The raping of treasure indicates that their control is for fulfilling their desire of getting wealth on. Getting the treasure they all "had an ample share of the treasure, and used it wisely and foolishly according to" their nature (191). Whatever wise or foolish thing they do, it is okay for them. Thus, there is explicit indication of isolation of non-European. This kind of behaviors constructs the category of superior and inferior. And in the name of illusion of superiority, Westerners dominate the non-westerners.

At last, we should understand that one of the major sources of European prejudice is their prior conception of the category they label as Europeans and non-Europeans or superior and inferior. Because of this binary category, from the early days of the Europeans history, Europeans have been marginalizing the non-Europeans. They take materiality in first priority. Humanity, brotherhood and other such practices are beyond the thought of European consciousness. They are even ready to commit crimes for the sake of money. Therefore, what they desire is for nothing more than to gain material wealth. It haunts their mind continuously. Then they let the desire be out by producing different sort of texts. Robert Louis Stevenson's *Treasure Island* can be taken as one among many other texts. In this novel, Stevenson's exposes his hidden aspirations symbolically. As a symbol of whole non-western where European deserves to have more wealth, he describes the *Treasure Island* with buried treasure. Here, *Treasure Island* is symbolic representation of African, Latin American, south Asian land and the buried treasure is the wealth that the European's desire to take from these lands. The

completion of getting treasure is projected in the novel and its share among characters is the expression of the repressed desire of materiality in the fictional form. In short, it is the symbolic representation of disguised wish.

## Chapter-IV

### Conclusion

#### **Greed: The Impetus for Domination**

The novel *Treasure Island* unfolds the image of the island in the form of travel narrative. The characters are exhilarated with the adventure. The novel in the form of travel writing, thereby, attempts to conceal the fact that adventure or traveling undertaken by the Europeans in the Non-Western land exploited the people as well as their natural resources. However, the real mission of exploitation is manifested in the characters' longing for domination. For instance, the pirates in the island fight each other even at the cost of their own life. They exhibit an intense desire to be controller so that the hunger of power and material prosperity would be quenched. Thus, the novel in the discourse of travel writing constructs an idea that the island with rich materiality needs to be explored by the European.

The novel also deconstructs the discourse of enlightenment ethos constructed by the west to vindicate their presence in non-European or contained land. The so-called civilized people themselves are epitome of barbarism as they take part in fighting, killing, drinking and the like. Since the presumed to be civilized people show barbaric attitude, the image of 'enlightened' no longer exists then how such people function the role of the teacher of civilization or enlightenment so the entire events of the novel revolves around this contradiction.

Colonial greed is the basic issue under scrutiny in *Treasure Island*. Careful study of the novel places Stevenson in the position of a colonialist. Alternatively, on the basis of this study, it can be deduced that Stevenson was a colonialist with

his repressed desire to have maximum wealth from the European colony. For this purpose, he neglects all the humanitarian behaviors, which result the European into moral and intellectual decay. In the literal sense, the novel is seen about the adventurous sea voyages but in the deeper sense, it symbolically mirrors the rape of the Treasure Island. The place of Treasure Island, itself symbolically refers to the very much rich land, which is the representation of completely non-western land.

The novel exposes the theme of colonialism in relationship to the growth of the character Jim. Jim in the beginning is completely innocent who learns such activities under the touch of people like Dr. Livesey, Squire Trelawney, Mr. Smollett, Long John Silver who are the manifestation of colonialism. Stevenson's colonialist attitude is also reflected more specially in his representation of characters and their activities. Their activities are selfish because they are directed to gain power and wealth. Characters' division in two groups creates the situation of disbelief from one another. One group does not have faith upon another group and conspires against each other. Jim Hawkins does not tell the reality of 'treasure map' which he learns everything in this state of life. Long John, Black Dog etc, give no emphasis in other concerns rather than to have the map of Treasure Island. They quarrel, fight and kill each other only for the possession of treasure map. There is lack of spirituality, humanity and brotherhood. Jim Hawkins, Dr. Livesey, Sir Trelawney celebrate happiness and enjoy over the murder of their some rivals because they assume to be successful is to have treasure even after their death. In another case, pirate's group with the intention to snatch the treasure captures one

of the major characters or the narrator Jim. This is how the novel dramatizes the discourse of the struggle for domination. This type of game is played since the beginning to the end of the novel. And all of such activities are witnessed by Jim who comes to believe that colonialism is the mission of life.

These kinds of killing, conspiracy, disbelief and deceitful activities are the characteristic features of high Victorian colonial era. In this period, Europeans' assumed to civilize non-Europeans by imposing authority. Even they created an illusion that Non-western civilization is barbaric one so it is the job of Europeans to civilize them. Stevenson, as a high Victorian writer can not go beyond that circumstance. It can be deduced that he reproduces the imperial ideology of his time as his representation of the island without island dwellers is offensive. In general, the novel projects non-western context in stereotypical terms. They are compared with animals. Their presence in the island does no harm in European mission to bring wealth. The Europeans think it easy to take hold of a non-western resource, which is revealed in our symbolic understanding of the novel.

Treasure Island and its images given in the novel seem exotic and strange. It can be taken as the symbol of whole non-western land which is assumed by Europeans as a land with full of riches, gold. The treasure that is buried in the Island refers to the materiality and character's obsession to get it, is the Europeans' repressed desire to be economically predominant. Stevenson's deep implication in imperialism and colonial process is his political reflection and attitude. His weaving of several nets to ravish the Island for its natural resources reflects his deep obsession to get buried treasure. His representation of the Island, therefore, is



marked with otherness'. So it helps to produce a discourse that the non-western lands are supposed to lacking in organized control, and hence full of lawlessness. By this justification, Stevenson plans to go to Island. At the end, the island is left empty, with its precious treasure taken away by the westerners. It is a kind of rape upon the Island and it is an evidence to prove Europeans' greed. And these details are projected through the observation of Jim Hawkins.

Thus, this overall picture of the novel reveals that Stevenson's political attitude was pre-supposed to the non-western land as very much rich in its natural resources. And as a colonialist, his purpose is to import those resources into Europe. His portrayal of the island as exotic and strange without people is to arouse interest in new generation for further explication. By stressing the affiliation of the text, its overarching implication is the extent to which English society and culture was grounded on the ideology and practices of imperialism. Culturally, the English society shows its ugly face of exploitation, representation of colonialism, greed and murder for material gain. In this mission, each character is engaged with it without resistance inculcating the discourse to the innocent fellow like Jim. His experience with colonial discourse obliterates the innocence of the childhood state.

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