

TRIBHUVAN UNIVERSITY

*Colonial Greed in Treasure Island*

A Thesis Submitted to the Central Department of English,  
in Partial Fulfillment of the Requirement for the Degree of  
Master of Arts in English

By

Prakash Kumar Rawat

Central Department of English

Tribhuvan University

Kirtipur, Kathmandu, Nepal

August, 2006

### **Acknowledgements**

The present study would not have been complete without the scholarly guidance and encouragement of Mr. Rajendra Kumar Panthee, Lecturer of Central Department of English, Tribhuvan University. He provided scholarly guidance by minutely going through the script and correcting my innumerable mistakes. I am highly indebted to him and my gratitude knows no boundary for this kind of act by him.

I would like to express my sincerest gratitude to Mr. Chandra Prakash Sharma, Head of Central Department of English, for his kind co-operation and valuable suggestions. I am not less grateful to Dr. Birendra Pandey, Dr. Sanjeev Kumar Uprety and Mr. Shubharaj Ranabhat of Central Department of English, who encouraged me for the work providing scholarly instructions. I am equally grateful to all the teachers of Central Department of English, who assisted me for the work, providing scholarly instructions.

I have gratitude from within to my parents, brother, sister, my friends GDN, H. Poudel, R. Wali, B. Malla, P. Chhetri and all the friends who assisted me in course of this research work.

Lastly, I would like to thank Mr. Ashok Kumar Chhetri and Mrs. Bishnu Devi Chhetri of Creative Computer Center, Kirtipur for Computer type setting.

### **Abstract**

This research work is a study in Robert Louis Stevenson's novel, *Treasure Island*. The novel has exposed the colonial greed of Europeans. The obsession for materiality during the days of high Victorian era and the literary documentation or creation of contemporary scholars is to support for colonizer's mission. The decay of moral values, disbelief with brothers and craze for collecting the property outside Britain was the pre-dominant culture and practice for Europeans. Stevenson's main concern is to expose the social frivolities and evil practices of contemporary society. But, Stevenson fails to give the moral lesson rather knowingly or unknowingly gives the gateways for colonizers by giving the information of distant land- *Treasure Island* for its beauty, richness and perfection. His inclination with colonial mission and informative documentation of *Treasure Island* for its colonization and rape not only results into the barren and desert but proves the European's crisis in humanism and brotherhood and furthermore explores the hunger for treasure, ugly face of exploitation, greed and murder for material gain.

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## Chapter - I

### Colonial Greed in *Treasure Island*: An Introduction

Robert Louis Stevenson's *Treasure Island* explores the high Victorian spirit and ideas. High Victorian period in European history was the time when almost all English people were highly obsessed for material gain. The society was divided into distinct classes due to the evolution of industrialism. Industrialism had narrowed their perception and made the slavish follower of more wealth. Therefore, they felt necessary to capture the wealth outside of Britain, too. The 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 to the lower and middle class people but intellectuals too were badly affected. They let the greed passion way out through the medium of literary production. The characters used in the narratives go outside with the purpose of humanity, however, their hidden purpose is to collect wealth from concerned foreign land. In this sense, it is not true what they had done. The reality is the exposition of their motives.

The hidden colonial greed could also be found in the writings of other Victorian writers and scholars like Eliot, Carlyle, Thackeray, Dickens, Conrad etc, if we go deeply through their works. However, many critics point out literary works as the documents to maintain the social norms and values which were rampant among the so-called superior class of people. It is seen that in the end of the 19th century their claim to maintain moral and harmonious society

turned into immoral. The society was decaying and cultural values were degenerating so that among the intellectuals, it became 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 later types of writing didn't directly ask for people to regenerate the degenerated moralities. Though, indirectly their purpose was to bring back the quiet 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 walks 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 hungry for overseas markets, raw materials, cheap labor and hugely profitable land, and dense foreign policy establishments

were more and more committed to the maintenance 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 the dominant role to colonize the distant territories. The desire of the west to govern and control the non-west was added by the informative and imaginative information conveyed by the contemporary writers through the means of literary creation. Literary writings "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' (Riach, 188). For the exploration of new land literary writings became the documents for colonizers.

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

Stevenson's life was for year's 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 different parts of European and non-European countries. His travel to different world made his life exotic and his experiences were imprinted into his text. Like other writers of high Victorian era, he also couldn't be detaching himself from the circumstances of life, set of beliefs and his position in the society. His "pacific tales led into a colonialist lineage which connected him to Conrad" (Culture 46). As Conrad's writing 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 the material wealth. As Conrad, Stevenson also telescopes the imaginary land of Treasure island and exposes the land as the "full of gold coins and natural beauties"(Riach, 186).

Stevenson was born in 1850 in Edinburgh and spent most of his life as a traveler. *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 reformulated the meaning of the text, interpret in on their own way.

Regarding Stevenson's novel *Treasure Island*, David Daiches remarks in his book *A critical History of English Literature* as "a boy's adventure story" (1088). No doubt, Stevenson has written the novel in the setting of sea representing the adventurous stories. But Daiches has limited himself and analyzed 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" (45). So, every critic isolates him as a romancer, adventurer forgetting the



reality of contemporary social and political codes and conducts. One of the prominent post colonial critics Edward Said has viewed the novel differently than the other. 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 Britisher's. What they have got is only the map of that 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 dual life of the characters. This presentation of "moral ambivalence nature of the character" (Wheeler, 177) is somehow similar of his own where he lived something of a double life in Edinburgh. In the novel *Treasure Island* the major characters like Jim Hawkins and Long John Silver, who are rivals each other 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 bean to deceive their own friends and they seemed even ready to kill their own friends. So, their outlook 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 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. J. Long says:

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 in 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. Hence, there is a shift in the theme in modern novels. 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 inbetween the Victorian tradition and modernist tradition of novel writing. As a Victorian, he is able to point out the social realism and goes beyond them to reveal the individuals 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 kinds of setting practice used to be done in post union Scottish writing, after the union of crowns in 1603 and the unions of the parliament in 1707. This literally meant that the land of his childhood became far away never to be returned to. "It was certainly Stevenson's own experience "(Riach, 186).

### **Colonial Greed**

The main concern in this dissertation is to analyze the 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 or 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 of colony is meant for collecting more material wealth imposing the rule upon defeated countries. European nations, as we have witnessed in colonial history, used to capture upon the comparatively weak nations by using ultra modern weapons and did use the natural resources of those countries freely to make person as well as their own nation materially sound. In that sense, their colonial mission was for greediness.

'Greed' in isolation is defined as "excessive and selfish desire for wealth and power" (Oxford English Dictionary). Since, 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 the non-western and teach them, rather was the western uncivilized behavior.

To sustain their desire to 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. Stevenson's *Treasure Island* presents the Europeans 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 by false practices by fighting, killing and 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 behaviour. In this point, colonial greed had become the root cause of growing the European culture.

Upto now, the gist of the dissertation, Stevenson as a high Victorian novelist and the phrase 'Colonial Greed' has been defined so far. Now, in the subsequent paragraphs, the brief outline of the proposition of the present study will be presented.

The present work has been divided into four chapters. The first chapter presents an introduction outline of the present study. It tries to discuss briefly about Stevenson as a high Victorian novelist with his colonial motivation for material gain. For this purpose, some of his own texts and the texts of different critics who study on Stevenson will be taken as supporting materials to justify the point that he is a writer of the period of colonial flourishing, desires to have material wealth which was common among the European people during that period.

The second chapter of this study will be concentrated on discussion of the theoretical modality that is going to be applied in this research. It explains in detail about the western colonialism, its false practices upon the colonized people. Likewise we study on colonial discourses which are assumed to be the documents that assigned colonialists to perform their bad practices. And analysis of dominant trends of colonial writings is our purpose to give the post colonial reading for the novel *Treasure Island*.

Based on the theoretical modality, the text will be analyzed at a considerable length in the third chapter. Some extracts from the text will be taken out as evidence to prove the hypothesis of the study- how neurotic colonial obsession with the prospect of materialism leads to the decay of western moral and intellectual dignity and subsequently introduces crisis in the continental humanism and European brotherhood.

As the conclusion of this research, it put forward some explanations and an argument based on textual analysis and shows the colonial obsession with

the prospect of materialism which brings crisis in humanism and European brotherhood.

The present work touches the contemporary issues of high Victorian era as well as blurs the colonizers existence in the post colonial milieu. It also explores an ugly face of exploitation, representation of colonialism, greed and murder for material gain. It is hoped that the present study will be of interest to general reader as well as scholars.

## **Chapter - II**

### **Colonialism: A Theoretical Modality**

After the emergence of post-colonial theories, many of the discourse produced during the colonial time, before, and after it has been studied on its terrain. The Western colonial desire began to see in another form in their discursive form. That is why, in this chapter the attention will be given to some of the selective topic that will be helpful to our research properly.

#### **Western Colonialism**

Western colonialism has a long history. The accumulation of racist colonial mentality has shaped Western mind from the Greek times onwards. Politically post-50s saw the end of 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 dominance the boundaries of discussions: the century of British colonialism on a grand scale, or high imperialism, and the decades of anti-or post colonial activity which follows"(2). Boehmer believes that the Victorian age witnessed both the moment of greatest expansion of that empire and at the same times its demise too. The excessive control of British colonizers was determined by the economic factors and political as well ideological belief. 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 as it questions various paradigms of thought, which are accepted 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 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 the relation to the West. Said again writes:

Orientalism can thus 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 orient is taught, researched, administered and pronounced upon in certain discrete ways. (200)

Orientalists appear as teachers, researchers, travelers and administrators. The orientals accept the involvement of orientalist. The concept of inferiority and superiority are seen clearly in the above citation. But the orientalists have the capacity to dominate others. They used that capacity as a power and started ruling over orientals. The first orientalists were nineteenth century scholars and travelers who translated the writings of the orient into English and gave the



detail account of exotic place, its beauty and richness. They researched upon orient. Whatever they have written the articles and books was in their own perspective. After knowing the orient, the west came to own it. The orientalist accused that the orientals were passive, lazy, greedy, uncivilized and barbaric. 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 a cohesive whole, is one of the most powerful accomplishments of orientalist scholars. It has image of prototypical oriental, a biological inferior that is culturally backward. The orientalist or western scholars and intellectuals wrote the history of non-western people.

Edward Said argues that orientalism can be found in current depictions of non-Western cultures. The depiction of non-Western culture is irrational, untrustworthy, anti-western and dishonest. Perhaps most significantly, prototypical ideas are those into which orientalist scholarship has enrolled. Those nations are trusted 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 orientalism), 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,

peoples and civilizations...For any European during the 19th century and think one can say this almost without qualification orientalism was a system of truths, truths in Nietzsches 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 mission of the colonizers is to involve through various academic and business fields. They came as traders, and commercial men, historian as school teachers, and military men to rule the colonized nations. The colonized countries' people failed to rule themselves because they have no education, no money and no 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 form the foundation of orientalist thinking. The colonial discourse not only creates power to rule other but also contains the possibility of resistance to it from the other. One sees that the production of 'Otherness' is essential for colonialism. It 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 orientalism, played a vital role in 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, which is the writing concerned

with colonial perceptions and experience is written by metropolitans. About the colonial literature Elike Boehmer writes:

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)

The earlier days of colonization are appetizer for colonizers. Those days, they tested the inferior people. In the beginning of colonialism, Europeans wanted to know others. They started entering other countries as travelers first, became traders, and lastly they started ruling them. The colonizers 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 narratives fantasy and ancient sacred books. The subject matters of literature the natives, their culture or the landscape. Therefore exotic and fantasy led in the native cultures. But the literary writers were dedicated to the imperialists. Boehmer in this sense says:

Spreading themselves 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 interpretational. 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 writers aim was to legitimize colonial rule in an indigenous idiom. British administrators hoped to undermine the native monopoly on legal knowledge, and to gather the information needed to impose their own authority.

Most of the colonialist writers in high Victorian age produced within a wider tradition of colonial romance and adventure writing. Keeping this fact in mind Boehmer says, "motifs of shipwreck, resourceful settlement and cultivation, treasure, salves and the fear of cannibalism resurfaced time and again in boy's stories are common phenomena" (47).

For Boehmer, these above mentioned activities and sources are common practice for Defoe, Stevenson and Conrad etc. 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 writings under its subject study. The colonial discourse, not only

creates power to rule others, 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 forcefully produced parallel discourses which have questioned stereotypes about myths. The power and authority of Western colonial representations have been questioned and challenged by the discourses produced by the people supposed to the subordinates. Those post colonial writers and critics turned the table from the real situation of the colonial countries and presented the colonial history from the perspective of colonized people's experiences. By doing this, they revealed 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 and 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 post colonial theory, Said's *Orientalism*, is the first to explore historically unbalanced relationship between the orient and the west.

Said relentlessly unmask the ideological disguises of imperialism -- 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, so that the last two hundred years of European imperialism 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 and sometimes hidden responses to it of 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 shed light speech especially on two aspects: the case of representing an alien nation, its people and culture in colonial writings; and the colonial rise 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 with the light of post-colonial lens.

## **Dominant Trends in Colonial Writings**

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 the 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 the novelists 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 inevitably brought to bear on (and therefore always involved in) any occasion when that particular entity 'the Orient' is in question.  
(Qtd. Mongia 22)

Now, it is better to discuss 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- e.g. 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 inhabited the lands they claimed: the natives, the colonized. But the problem was that of truly understanding the alien people, culture, geography and the landscape. They were dumbfounded to see the things in new surroundings, and the attitudes and the behaviours 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 degenerate, either dangerous or alluring. This notion of danger was expressed in their depiction of vast and mysterious landscapes, wild jungles and swampy lands. Boehmer again writes: "Classifications and codes imported from Europe were matched to peoples, cultures 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 beings 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 peoples 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 'blacks' 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 for nothings, layabouts, degenerate versions of the pastoral idler, were the stock-in-trade of colonialist writing. In contrasts the white men represented himself as the archetypal worker and provident profit-maker" (38).

Achebe pointed out Conrad's image of Africa as otherworldly. In similarly 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 writes:

"where the rest, the non-West, was assumed to be marginal and secondary to the metropolis" (24). Achebe again braids Conrad as a 'through racist' and writes:

Africa as setting and backdrop which eliminates the African as human factor. Africa as a metaphysical battlefield devoid of all recognizable humanity, into which the wandering European enters at his peril. Can nobody see the preposterous and perverse arrogance in thus reducing Africa to the role of props for the break-up of one petty European mind? But that is not even the point. The real point is the dehumanization 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 adventure are that of the colonizers, of white men. As Boehmer writes: "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 shown in need of leadership, incapable of self-governance and in managing their own 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.

### **Colonialist's Discourse: An implication 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 discourse 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 the East, and the role of Orientalism as a governing force in this relationship. Orientalism as the discourse of the West about the East. Said argues, designates the long term images, stereotypes and general ideology about the Orient as the 'Other'. "His book on *Orientalism* shows," Selden concedes, "how the Western image of the orient constructed by generations of scholars, produces myth about the laziness, deceit and irrationality of the Oreintals" (102). According to Said, Orientalism is a huge body of texts that construct certain stereotypes images of the Orient. These stereotypes, however ironically, 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 Orientalists rather than material, military, or political power, because the discourses make possible Orient as

"subject class". Orientalist's discourses fashion their modes of thoughts and working style by developing confidence in them, which in turn, increase their power and authority over the orient.

The Orientalist discourses always try to prove the superiority of Western language and culture in comparison to with all non- Western culture. The orient is studied on the basis of knowledge produced by the Western elites, which is based on the stereotype "images" of the colonized, or the non-Western.

Defining the colonialists' practice of the discourses Elleke Boehmer writes:

Colonialist discourse 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, embraced a set of ideological approaches to expansion and foreign rule. (50)

The western colonialist discourses create the myth of inferiority of the colonized and it deployed the superiority of colonial culture. The colonized natives were tamed by the pedagogy of "civilizing mission" that advocate 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, barbarian, Indian, animal like was simultaneously an act of evaluation, usually of downgrading. In these colonialist discourses, the presence of the native people was entirely erased from the land they occupied.

The colonialists ruled over this world by symbolism because the colonial authority expressed its dominance in the part through 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 types of narrative in which the colonized are represented as fixed reality, 'a regime of truth,' that is structurally similar or racialism. Said, in his book *Orientalism* argues that the 'Orient' was the European fantasy, "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 Europeans 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 the orientalism should seriously be studied. He speaks for the sake of non-westerners, and comments that the "Orientalism depends for its strategy on this flexible *Positional* 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 for Europeans. The Westerners always associated non-Western ways of life and behaviours for their wealth motivated mind and according to their suit. With this 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 experiences (*Culture*, XII).

They shaped the economical and cultural values of non-Western people through their lights and perspectives. Their documentation for non-Western attitude, references and experiences exposed the imperial ethos.

The presentation of the Africans as the cannibal, who eats his fellow's flesh and blood, is a form of European image. Such allegories, given to the colonized are supposed valid. Such allegories were mainly developed just to prove them inferior. With reference to Said, Michael Parker in his book *Postcolonial Literature* says:

Central to Said's thesis is the textual 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)

The Orient was created by the Europeans; 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;

Europeans writing 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 as the stereotypes about "the African [or Indian or Irish, or Jamaican] mind," the nations about bringing civilization to primitive or barbaric people, the disturbingly familiar ideas about flogging or death 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. (Introduction, XII) The above argument makes clear about their intention to rule upon east or orient is on the one hand to grab natural resources, to extend their trade with the purpose to collect material wealth on the other hand to fulfill their natural instinct to be powerful or in one sentence, it is their exposition of colonial greed.



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 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 European because of their greediness.

## CHAPTER - III

### Colonial Greed in *Treasure Island*: A Textual Analysis

#### The Politics of Power and Wealth in *Treasure Island*

At the very beginning of the novel, *Treasure Island*, the writer Robert Louis Stevenson writes:

Squire Trelawney, Dr. Livesey, and 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 bearings 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 gentle man of Europe. The gentlemen are from the 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. Colonialists always seek to be materially prosperous by capturing the natural resources from their ruled colonies. During their ruling period, they exploited upon the not-white people excessively. The local dwellers or colonized people are used for the sake of Europeans irrationality. Mostly, Europeans waste their time in drinking and conspirating each other. The narrator or one of the major character Jim, describing a character in the novel says, "When I brought it to him, he seized it greedily, and drank it out"(4). The spirituality, humanity and rational practices 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" (2) he wants. In the same page father is described as a person who "all evening sat in a corner of the parlour, next the fire, and drank rum very strong" (2). The identity of his father comes frequently with rum which refers to the European identity that is rested on drinking. The narrator himself seems superior bringing his father's identity with drinking.

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-colonizers deep-rooted "commercial interest". The character's are disunited in for greediness and selfishness. Both so-called intellectuals and pirates can't escape far from the ground reality of 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.(102)

The dirty and conspiracy game is practiced very much within the characters. They are even ready to kill their own shipmates for the sake of

selfish desire. For them, the importance of life has become minor in front of money and desire. The lust for money, power and wine has questioned the faith upon their brotherhood and fraternity. The characters themselves felt alien within the companionship of their friends. Their identity was realized in isolation.

In Isolation s/he exposes his/her inner motives as in the novel one of the characters, captain 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. (48)

Treasure refers to the wealth and in his view to obtain it, it requires working carefully. 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 alonely. He is jealous of saying it to others.

"Treasure Voyage" symbolizes the Voyages that all the European has within their inner heart. Their inner heart always seeks to gain material wealth. Captain furthermore 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's crosses on the map to show where treasure is" (49). The characters who are all from Europe, don't trust each other.

They quarrel with each other to have treasure which is supposed to be buried. Otherwise, why do they keep the thing in secret? The map shows where the treasure is so everyone tries to get the map in hand. The narrator, Jim Hawkins keeps the map secret. Keeping this thing secret, he hopes to have treasure solely. 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 let 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". The latter group rests on its hope to have treasure by keeping the first group out. As we have described above, the narrator tries to make all person away.

The narrator is seems to be powerful due to the map he has got. He as well as other characters debate only on the map. They are unaware of island dwellers or at least they are unaware the country which possesses 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 danger when any European presents before them without weapon. The people have not their own consciousness. They are like "the creature flitted like a deer" (78).

From the above analysis, we can induce that European are performing their politics over other non- Europeans as if they non-Europeans are powerless .But, in reality they even couldn't show their integration. Debating, quarreling, conspirating became their religion. They try to create power for the sake of wealth-taking arms in hand. There is lack of spirituality so that not the non-European but Europeans themselves have "dark a face" (79).

Stevenson, while presenting the Treasure Island, doesn't focus for local dwellers of the island. Perhaps, there were local settlers having full authority over the land. But, only those things are presented, which suits the material purpose of the British. So, politics is involved in the act of representation. What is left out in the novel remains equally important issue to address. The island's situation is described without anybody:

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 treasurer seekers, Europeans. The situations of whispering and silence sound of woods make the reader interesting and enthusiastic. Hiding the facts unreality is brought into the main narrative stream to spread his propaganda. Rest of the people and their all sorts of affairs except Europeans are not worth for Stevenson. If any of non-Europeans are represented and their activities represented in the novel, it is to make aware to the European authority. The land is described as "blanked and darkened like silence of the wood" (175). It has not been described with any of the positive adjectives.

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 irrational behaviour. The frequent repeated song "fifteen men on the dead man's chest yo- ho- ho and a bottle of rum" (52) shows their intoxication and deep longing for wine. The sorrow of friend's death is assimilating with silly like song. The wine has become the most important part of their culture which serves for anti-human purpose. They don't have any place for love and mercy.

Objectively, this is clear that the phrase, 'material interest' stand 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 the 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 money and hunger with an admixture of white man's burden missionary, zeal characteristics of period to spread pure form of Christianity. Ben Gunn, one of the characters in the novel who was in an 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 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 s 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 can was 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)

We can easily understand that Europeans, who has got white race, are considered themselves superior. Benn Gunn's 3 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. It is revealed in Ben



Gunn's utterances. He says, "I haven't spoken with a Christian" (79). Despite the unsuitable and unlivable place for Europeans they try to incline or attach for the hungriiness 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 "includes a healthy respect and protection of the law allied with a superior, specialize intellect including to science" (*Culture*, 152). Colonial rule and crime detection always gain the respect and order of the western society who consider themselves "civilized" and take the responsibility for 'civilizing other'. With this purpose Ben Gunn, has been sent as a colonial agent in Treasure Island. He guards for Treasure Island to become materially sound. Gunn's imagination and fantasy to become rich shows his high intention for materiality.

The revelation of fantasy and imagination of different characters can be seen them as wealth oriented fellow beings. For example, Gunn's repeated statement "rich! rich!" shows his underlying goal to get the hidden treasure. Stevenson, as a brilliant creator of literary fantasy and dream exposes his narrator Jim who has dreamed to have buried treasures. Jim says, "and I was going to see myself; to sea in a schooner, with a piping boatswain, and pig-tailed singing seaman; to sea, bound for an unknown island, and to seek for buried treasures. While I was still in this delightful dream"(40).

Jim is the hero of his own dream, a day dreamer of quest for treasure. He appears to be good but in fact becomes evil apparently crude traveler, a rapacious and represents as 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. This kind of game was enjoyed by Stevenson with his companions when they were working on the map of the island. It is a game which evokes fear among the reader like us who can have the assumptions of their 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? makes us know that there is no any motives other than to gain material wealth. Because when the difficult situation comes, the characters, like Jim try to elude. In this sense characters are idiosyncratic and loneliness with the dream and fantasy of ruling upon 'Third World' Long John silver 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 reader realize that he is a "prodigious villain and imposter" (125). It becomes clear that his activities of persuading others by false practices are to establish a true form of European religion of Victorian daydreaming. His act of persuading others is the result of European 'civilizing mission' to third world people.

Thus, Jim and Silver's victory over treasure proves Stevenson's belief on Europeans colonialist ethos, their moral and ideological imagination of a commercial world where only conspirators can be successful.

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 to 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." (Macculloch, 128). Stevenson's politics of power and wealth is very much honest. He observes it constructing the 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', is the product of high Victorian industrial and colonial milieu which helps for the deserting the Treasure Island. 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" (200), to indicate the economic exploitation of Third World countries through the pervasive network of colonial mentality.

In accordance with the observation made in the above paragraphs, the writer is placed on the threshold of colonialism for its bitter criticism of Stevenson's politics of power and wealth with which he tries to support his imperial ethos. The intention of writer's like Stevenson includes such ideas to make safe of their economical interests. All these ideas come down to illusions because material interest overrides every other considerations and the idea 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 get out of the tradition of colonial bloc. 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 in humanism and brotherhood is explicitly can be observed.

### **Fighting, Killing and Drinking of the Characters: Acts of Uncivilization**

Civilization is a culture and way of life of people, nation or period regarded as a stage in the development of organized society. Civilization demands for improved behaviors and manner. The question of behavior and manners come always 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*, XIV). This theatrical performance is guided by civilized acts. But when the power holders committing wrong, try to approve the wrong behaviors into mainstream culture, certainly the uncivilized activities transforms in the civilized culture. The westerners commit such wrongs like fighting, killing and drinking frequently, these things seemed as if they are civilized 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. So, they are uncivilized.

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. Billy Bones (Captain) when takes the shelter in "Admiral Benbow Inn" (1) belonging to the narrator Jim with 'treasure map' is followed by Black Dog, one of his companion and sea pirate. Black appears in the Admiral Benbow and encounters with Billy Bones, which results:

. . . tremendous 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 pursuing, 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 to the chin . . . of Admiral Benbow.(100)

It has become the culture to fight and wound each other for Europeans. Their clash which has no significant cause creates enmity and skeptical each other. These over 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 dominates their behaviours 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 make 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 own friends. The culture of Europeans to play with guns has become common practice. The feeling of secureness and friendship among the European 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 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).

They found no limitation of happiness in the animal's like death of rivals. Their narrow-mindedness and cruel behavior can be guessed everywhere. Even in the victory over Europeans they do have extreme pleasure then what can be the situation in the case of non-Europeans? Surely we can say that they don't have any place for love and mercy over non-Europeans. Their violent nature is always harmful for us.

Their wilderness game of hide and seek through the means of fighting and drinking is mentionable here. They can't 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 indulgement and love for drinking is further mentioned more:

The other was of course my friend of the red night-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)

Their 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 Europeans entrance has resulted as the 'snakes in the paradise'. 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 "hazy eye, red cheeks, stuttering tongue, and other marks of drunkenness" (53). The fully drunkard characters become ready "to take out the arms and powder" (50). This type 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 act of uncivilization, 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 reflected in the material interests which motivate the characters to indulge even in criminal activities.

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

In writing the orient through certain governing metaphors orientalist simultaneously under wrote the positional superiority of Western consciousness and doing so rendered the orient a playground for western "desires, repression investment, projection" (*Orientalism*, 8). Thus, the text provides ideological ground for the empire to thrive of 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 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 colonial man, he couldn't be away from existing convention of creating the fantasy and imagination to represent the political and economic power in the distant territory. So, 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 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 to 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 two praiseworthy of imagination to understand with.(194)

Stevenson implicates that Treasure Island is a 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" (195) desire is the common way of European life. In general, R.L. Stevenson exhibits a tinge of colonial color or it features colonial's motifs that are the quest beyond the frontier of civilization. This exhibits his colonial experiences and perceptions from 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 his homeland where the root of his story is. Soil is not only the soil but it refers to the whole situation of contemporary European 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 place in western texts. Robert Louis Stevenson in his symbolic land that is Treasure Island doesn't bring single reference of the Islanders. His characters in their "treasure getting game" count no Islanders as their barrier. They are quarreling and conspirating themselves each other. This situation implies that Europeans don't count non-European people. Non-European are regarded as inferior; weak and their characterization play no importance 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 couldn't 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* has underpinned efforts to interpret other lands,

offering home audience a way of thinking about exploration, Western conquest and colonial acquisition. Empires were of course powerfully headed by quest for profits. Stevenson through the dramatization of his characters mission for Treasure Island symbolically informs his ruler that the 'Island' as 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 rape the Treasure Island. The raping of the island makes them happy and joy. The happiness gets its volume high when they have got the buried treasure, their only "dream of life" (166). The event of raping someone or something cannot be followed by happiness normally. The act of killing and raping sound us abnormal. But same happens in the island leaving it disordered; sad etc. Happiness after raping is the religion of European since colonial time. It is their true identity. The raping of the island should not be taken in the narrow sense; it is a 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 their control is for to fulfill 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 ok for them. Thus, there is explicit indication of isolation of non-European. This kind of behaviors constructs the category of superior and inferior.

At last, we should understand that one of the major sources of European greediness is their prior conception of the category they label as European and

non-European or superior and inferior. Because of this explicit category, from the early days of the European history, Europeans have been decaying. 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. R.L. Stevenson's *Treasure Island* can be taken as one among many other texts. In this novel, Stevenson 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 these European desire to take from these lands. The completion of the "getting treasure" project 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 disguise wish.

## **Chapter -IV**

### **Conclusion**

Colonial greed is the basic issue under scrutiny in Treasure Island. Careful study of the novel places Stevenson in the position of a colonialist. Or 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 results 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 Treasure Island, itself symbolically refers the very much rich land, which is the representation of whole non-western land.

Stevenson's colonialist attitude is reflected more specially in his representation of characters and their activities. Their activities are selfish to gain power and wealth. Character's division in two groups creates the situation of disbelief from one another. One group doesn't have faith upon another group and conspires against each other. Jim Hawkins doesn't tell the reality of 'treasure map' which he has .Long John Silver; 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 the 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 to get treasure after their death. In another

case, one of the major character or narrator, Jim is captured by pirates group with the intention to snatch the treasure. This type of game is played since the beginning to the end of the novels.

This kind of killing, conspiracy, disbelief and deceitful activities is the features of high Victorian colonial era. In this period Europeans' assumed to civilize non-Europeans by imposing authority. It was taken as a "white men's burden". Stevenson, as a high Victorian writer couldn't go beyond that circumstances. He reproduced the imperial ideology of his time. His representation of the island without island dwellers is offensive and caricatural. In general, the novel counts non-western people as weak and irrational. They are compared with animals. Their presentation in the island does no harm in European mission to bring wealth. The Europeans think easy to take 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 with full of riches, gold and adventurous. 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 sufficient. Stevenson's deep implication in imperialism and colonial process is his political reflection and attitude. His weaving of several nets to rape the Island for its natural resources reflects his deep obsession to get buried treasure. His representation of the Island is marked with 'otherness'. The non-western lands are supposed to lack of organized control, lawlessness. By this justification

Stevenson plans to go Island. At the end of the novel, it is understood that the island is left empty, taking the precious treasure away. It is a kind of rape upon the Island and it is an evident to prove European's greediness.

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 religion is to import those resources into Europe. His portrayal of the island as exotic and strange without people is to arise the interest in new generation for further exploitation. 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.

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