Trabajo Fin de Grado

R. L. STEVENSON’S
TREASURE ISLAND AND
THE BILDUNGSROMAN

Alumno/a: Julia Chica Lendínez

Tutor/a: Prof. D. Jesús López-Pélaez Casellas
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Abstract

The aim of this paper is to explore the concept of the Bildungsroman in relation with a representative work: Robert Louis Stevenson’s *Treasure Island*. While the classic Bildungsroman genre has been influenced by German literary works, recent decades have seen the emergence of a body of novels which differ from the patriarchal perspective that investigate contrasting social and political contexts but would similarly belong to this genre in its widest sense. R. L. Stevenson’s novel has become the ground from which some classical aspects and some new approaches are fused. Psychological development, trip to new lands or the concept of childhood and adolescence are aspects which can easily be retrieved from this novel. The essay considers debate within the field of literary criticism and takes account of new approaches in the subject, arguing that *Treasure Island* would be a variety of the Bildungsroman genre.

Resumen

El objetivo de este ensayo es explorar el concepto de Bildungsroman en relación a una obra representativa: *La Isla del Tesoro* de Robert Louis Stevenson. Mientras que el género clásico de Bildungsroman recibe influencia de la literatura alemana, en las décadas más recientes ha surgido un cuerpo de novelas que se alejan de la perspectiva patriarcal que investiga en el contraste de contextos sociales y políticos, pero podrían incluirse en el género en su sentido más amplio. La novela de Stevenson es la base desde la que lo clásico y nuevos enfoques se fusionan. El desarrollo psicológico, un viaje a tierras desconocidas o los conceptos de infancia y adolescencia son aspectos que pueden deducirse de esta novela. El ensayo considera el debate en el campo de la crítica literaria y da cuenta de nuevos enfoques en la materia, argumentando que *La Isla del Tesoro* podría ser una variedad del género del Bildungsroman.
1. THE BILDUNGSROMAN DEBATE

First of all, a question should be approached: what does the Bildungsroman refer to? We have to go back to Germany in the 18th century, with Goethe’s *Wilhelm Meisters Lehrjahre*. M. H. Abrahams defines the Bildungsroman concept in his *A Glossary of Literary Terms* as:

\[\text{The development of the protagonist's mind and character, in the passage from childhood through varied experiences- and often through a spiritual crisis- into maturity, which usually involves recognition of one's identity and role in the world. (Abrams, 1999, 193)}\]

The term appeared in an essay on the concept of Bildung by Friedrich von Blanckenburg: *Versuch über den Roman* (1774). It was first coined by philologist Karl Morgenstern in 1820s and widely spread by Wilhelm Dilthey.

Some authors have contributed to the building of this genre. Morgensten established a relationship between the classic concept of Bildung and the emerging Bildungsroman. David Mickelsen proposed a movement “from naive idealism to a pragmatic consciousness of possible consequences within a social context” (1986, 418) in the article “The Bildungsroman in Africa: The Case of Mission terminée,”. Bakhtin moves in this same direction when referring to a transformation which reflects the historical development in the world. Susan Rubin Suleiman suggests a double parallel change in this genre: from ignorance to knowledge, and from passivity to action. Margaret K. Butcher points out a patriarchal character in this type of literary works.

Traditionally, in this type of narrative “protagonists begin at a place of naiveté, go out into the world passing through varied experiences, and finally come to an understanding about the world and their place in it” (Bonar, 2002).

As far as the classical genre is concerned, Dilthey proposed a number of premises to be met by the works included in the Bildungsroman genre:

1. The transition from ignorance to wisdom.
2. The presence of affective experiences.
3. An educative purpose.

\[\text{Goethe, Johann Wolfgang, *Wilhelm Meisters Lehrjahre* (1795-1796). The story embodies a quest away from a bourgeois life in business toward an independent life as an artist. The story is characterized by a loose, episodic structure and Meister’s passage into adult life follows an epiphany in which he acquires a burst of inner knowledge. (Bonar, 2002, 48)}\]
Jerome Hamilton Buckley provides us with a closer description by postulating some common aspects to be found in these novels:

- Sensitivity.
- Orphanage.
- Antagonism between the protagonist and society.
- The necessity to go beyond the established limits.
- A geographical movement, which brings to the protagonist both freedom and corruption.

Buckley also mentions the display of two sexual experiences, one of them devastating, the other one exalting.

This genre has been said to move along the borders of some other genres. Randolph P. Shaffner defines the Bildungsroman as a compound of:

- Sentimental novel, as it develops a focus on the inner life and feelings of the protagonist.
- Travel novel, as there is a desire to discover new places and new worlds.
- Satiric novel, as it is also said to have as objective criticism towards society and reality.
- Pedagogic and biographical novel, as there exists a development of the individual.

Lukács approaches the definition of the genre as a mixture of both the idealist novel (as in Cervantes' Don Quixote) and the disillusionment novel (its basis on L'éducation sentimentale, by Flaubert).

Marianne Hirsch postulates some characteristics common to the representative works belonging to this genre too:

- Comprehensive formation of a representative individual.
- Biographic and social character.
- Quest for the meaning of life, which is gradual, linear and chronologic.
- Just the events of the learning process are narrated.
- The narration is in 3rd or 1st person in order to achieve an ironical distancing between the narrator and the protagonist.
- The rest of the characters are subordinate: educators (mediators between society and the hero), colleagues (reflectors of the protagonist), lovers (sentimental education).
- There is a didactic purpose for both the protagonist and the target readers.
To get an insight to the concept of Bildungsroman, attention should be paid to the basis of the matter: the Bildung concept, which meant “formation” or “creation”. Therefore, the more traditional view, which considers the basis of this genre on an external force acting on a passive subject, gives rise to a new definition focused on the capacity of independent development and freedom. In an eighteen-century context, it can be defined as “a verbal noun meaning formation, transferring the formation of external features to the features of the personality as a whole” (Hardin, 1991, xi). Bildung also refers to “the cultural and spiritual values of a specific people and social stratum in a given historical epoch by extension the achievement of learning about that same body of knowledge and acceptance of the value system it implies” (Hardin, xi). However, despite the purist view, James Hardin argues that “it may not be logically defensible to define the Bildungsroman as a novel embodying the ideals of Bildung presumably extant in the age of German Classicism” (Hardin, xii)

Two main aspects that can be withdrawn from the concept of Bildung are: freedom and its global structure. The protagonist is free to choose the path to follow, as in the Bildungsroman there is a decisive moment. The global structure above mentioned is based upon two concepts: Ausbildung (inner development of the protagonist) and Anbildung (Instruction of the protagonist on the part of society).

Two examples in European literature stand out as landmark work for the Bildungsroman genre: Wilhelm Meister Lehrjahre, by Johann Wolfgang von Goethe (German literature), (1795) and Great Expectations, by Charles Dickens (British literature), (1861). Joseph Campwell identifies three stages, as if rites of passage which are common to these classical examples:

- Distance
- Initiation
- Return

The most important process to face is the initiation, from which an internal structure could be suggested:

- Social distance (rejection?)
- Initiation → Journey
- Decision → Climax
- Return → Acceptance of the social code (exceptions)
Characteristics and structure in Bildungsroman are to be analysed. It is said to have a circular structure, but as José Santiago Fernández Vázquez exposes in La Novela de Formación: Una Aproximación a la ideología Colonial Europea desde la Óptica del Bindungsroman Clásico (2002), there has been argument about the possibility of an open ending. Two main kinds of characters are going to define this genre: the protagonist and the mentor. The protagonist represents innocence and a special sensitivity. The mentor stands out for integrating the hero to society and the acceptance of hegemonic values. As far as narrative is concerned, three aspects could be highlighted: Irony, retrospective vision and distance between narrator and narration.

However clear the definition of Bildungsroman we provide is, it is convenient to define the frontiers of this genre. Amongst the adjacent genres we can find:

- Erziehungsroman: education novel.
- Entwicklungsroman: development novel (more general).
- Adventure novel: It does not have an arranged structure, a fixed order is lacking.
- Picaresque novel: There is an opposition between matriarchal aspects and spiritualism.
- Testimony: It is polyphonic, the voice of the disadvantaged people.
- Initiation stories: There is a greater emphasis on formal aspects.
- Liminal novel: There is distance between the childhood world and the colonial world.
- Künstlerroman: The novel of the artist.
- Disillusionment novel: It supposes a collapse in the goals of the hero.

Given all this information, two main sides are to be identified: the classic German scholars and the English scholars. On the one hand, the most traditional opinion argues that the concept of Bildungsroman is just found in the old German novels following the rigid structure. On the other hand, English academics propose a more flexible idea of the genre, making space for new structures and innovations in that static archetype. It is interesting the emergence of a new movement which embodied Bildungsroman, Künstlerroman and children's literature in the Victorian Age: “literatures of maturation”. Whitney Elaine Jones in her essay “Innocent Artists: Creativity and Growing Up in Literatures of Maturation 1850-1920” explores the idea of the creative child, who “can escape the confines of social integration, embracing the power of creativity by flying into art” (2014, 203), being the result a displacement of adults as creators of society and personality. A relevant concept also present in Treasure Island is the “Fantastic Journey”, explored by Heather D. Elliot in the essay “Fantastic Journeys: Resisting Growth in Golden Age Children's Novels”. The author
explains how Jim's innocence is violently destroyed by the adulthood experiences. Apparently, fantastic journeys do not follow the lines of the Bildungsroman novels. Bakhtin, in “The Bildungsroman and Its Significance in the History of Realism” (1986), states that the difference between the novel of formation and the other genre that focus on the maturation of a character is the dynamicity of the context. The key in the Bildungsroman is the idea that, as the world changes and matures, so does the hero. It is there, in the middle of the debate, where a possible reading of different novels as Bildungsroman can be included. In this paper, Robert Louis Stevenson's Treasure Island will be subject of analysis under the genre parameters in order to give an account of its idiosyncrasy.

2. TREASURE ISLAND

2.1. Introduction

Treasure Island (1883) is unique in the sense that it is one of the few novels that has been traditionally included in both children's and adults' canons. In the introduction by Peter Hunt he collects how George Meredith described it, it is “The best of boys' books, and a book to make one feel a boy again” (1970, 730), while Henry James considers it is “unique” as we relate to the young reader: “we seem to read it over his shoulder, with an arm around his neck” (James, 1894, 68 ). It is a landmark in the history of children's literature. In the same way that Carroll's Alice's Adventures in Wonderland (1865) supposed a turning point in the literature for girls, Peter Hunt considers that Treasure Island posed a challenge, as it was a satire, subverting the roles and ideas of the genre of boys literature, which was composed by adventures, distant islands, wild seas and stories that contributed to the image of the growing empire. As Hunt states, this story of a trip “launched by greed and decorated with murder and treachery, and concluded by luck rather than righteousness” (Darton, 1982, 295) changed the patriarchal views held in traditional children's literature and introduced controversy around what adults or children books are. Adults often go to Treasure Island to find themselves intellectually immersed in a book which questions the existent models of good and evil.

How Stevenson went about playing with the materials of the genre and the idea of the romance, while balancing an ironic mindset, religious and political tensions, and the immediate exigencies of a very local audience and the need to earn money, is one of the most fascinating tales in literature. (Hunt, 2011, vii)
*Treasure Island* was the first success in the novelistic genre for the Scottish author Robert Louis Stevenson (1850-1894). The novel goes around the adventures of young Jim Hawkins as he develops from being a child to being a young man. It was first published in the magazine *Young Folks* in serial form in 1881-82, under the pseudonym of Captain George North. After the success it had, the author decided to rewrite it, especially the ending part, and publish it altogether as a novel in 1883. David Angus, in his article: “Youth on the Prow: The First Publication of *Treasure Island*” exposes his views on this modification: “The conscious artist in Stevenson (an enormous part of him) was simply forced to take over, to mayhap, and to provide an “older” approach, a more responsible attitude altogether” (1990, 98). Di Francis in her essay “Motion and Agency in Robert Louis Stevenson’s *Treasure Island*” gathers how Stevenson’s intention was indeed to create a book of adventures, but the romance got some psychological nuances from the author's experience. There is space to discussion about whether it could be included within the Bildungsroman genre. The novel is set in the Victorian period in England. Therefore, it is essential to analyse the image of childhood that run around at the age.

2.2. Imagination and child-adult cooperation in *Treasure Island*

One aspect that has been deeply regarded is the concept of imagination in adults and children. Some critics have agreed that the imagination of children is shaped by education and knowledge. Some interesting aspects exposed by Victoria Ford Smith in her essay: “Toy Presses and Treasure Maps: Robert Louis Stevenson and Lloyd Osbourne as Collaborators” will be mentioned in order to throw light to the discussion. Smith reflects on how the Scottish author himself puts it: “The adult and the child dreams the same dreams, but the manner in which they act upon the workings of the imagination is fundamentally different” (Stevenson, 1878, 176). This theory of the dependent imagination allows adult, as mentors, to control and mould the input which children are to receive. However, Smith explains that some authors as George MacDonald have characterized children's imagination as an almost supernatural force surpassing adult's limit of knowledge. The Professor also studies James Sully's view in his *Studies of Childhood* that children, “as compared with adults, are endowed with strong imaginative power, the activity of which leads to a surprisingly intense inner realization of what lies above sense”. (Sully, 1896, 61). Paradoxically, adults are, at the same time, able to shape the child's imagination and perplexed by its bright and shocking character. As Smith
explains, it is the distinction between children's and adults' imaginations in the nineteenth century what marks the boundaries between children’s literature and serious novels. It is interesting to comment on the appearance in Victorian and Edwardian literature of the collaboration between adults and children, idea collected in the essay by Smith. The borders and possibilities of children action are explored throughout the use of adult-child cooperation.

The vision of children as collaborators could be opposed to the construction of the Child of Nature, an idea conveyed by the Romantic tradition. Smith explains how Marah Gubar puts it in *Artful Dodgers: Reconceiving the Golden Age of Children's Literature*, some authors that wrote children's fiction in the nineteenth and twentieth century refused the image of children as: “untouched Others, magically free from adult influence” and embraced the representation of kids as rather “saturated beings, profoundly shaped by the culture, manners and morals of their time” (2009, 5). Interestingly enough, *Treasure Island* was conceived by Stevenson and his stepson, Lloyd Osbourne, in collaboration. Then, Smith’s essay develops on the idea that the adventure story should be regarded as an intergenerational contribution in itself. A lot of documents related to the composition of *Treasure Island*, letters, essays or reviews, show the complexity of their partnership. Although Osbourne is not officially co-author of the novel, a dedication in the one-volume edition of 1983 revealed his influence, as indicated in Smith’s essay:

*To LLOYD OSBOURNE
An American Gentleman,*

*In accordance with whose classic taste
the following narrative has been designed,
it is now,*

*in return for numerous delightful hours
and with the kindest wishes,*

*Dedicated
by his affectionate friend,*

*THE AUTHOR. (Stevenson, Treasure Island)*

The intergenerational exchange is not an innovation in the traditional adventure story. Smith explains Gubar’s views that it: “encourages boy readers to believe that a juvenile crewmate – however young and inexperienced he may be – can function as an invaluable collaborator in the important work of taming he unruly world outside England” (69). With
this genre, Stevenson made use of the possibility of this fellowship in order to reach both generations, integrating adult and child in one unique author and reader. In relation to this aspect, professor Victoria Smith also considers the image of the map is essential.

The map, represented in Image 1, is conceived as the starting point from which imagination takes departure, being the marks on it the equipment that inspire children. Therefore, the map acquires significance when we approach it as a child would do it. It is curious that the map was composed in 1881 in collaboration with a child, Osbourne. As collected by Smith, Osbourne has claimed his discontent he felt when Stevenson took the map. As he recalled it: “After writing in a few more names he put the map in his pocket, and I can recall the little feeling of disappointment I had at losing it. After all, it was my map” (xi).

The idea of an adult betraying a child, basic in the storyline of the novel, is supported by Gubar's idea that children should beware “the treachery of adult storytellers, especially those who court children by pretending to treat them as powerful allies” (71), as collected in Smith’s essay.

In the fictional universe of Treasure Island, Stevenson builds a collaborative relation between the active imagination of the child and the adult limited imagination throughout a typical character of an adventure story: the handicapped pirate. Victoria Ford Smith claims that the disabled adult opposing the able child is present in the novel, especially in the relationship between Jim and the John Silver. One seems to be the counterpart of the other one, so that Silver calls Jim “a lad of spirit, and the picture of my own self when I was young and handsome”2 (146). Smith states that the collaboration between the two of them open up a world of possibilities in the narrative, as Silver announces: “I know a lad that’s staunch. Ah,

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2 All the quotations belonging to R. L. Stevenson’s Treasure Island are extracted from Stevenson, Robert Louis (2011 [1883]). Treasure Island. Oxford: Oxford World Classics.
you that’s young – you and me might have done a power of good together!” (150). However, the unstable nature of this relationship is also highlighted by Professor Smith. Smith also collects Gubar’s view that Treasure Island is “a cautionary tale of a boy who is seduced and betrayed by the adults who appear to respect and flatter him (91)”. That filthy aspect of the collaboration distances even more the boundaries between being a child and being a man.

2.3. Relationships in Treasure Island

Jim moves throughout the whole story from the children sphere to the adult’s: The first hint of infantilism and immaturity is found in the relationship with her mother. At the beginning of the novel, the boy still relies on her mother for moral support: “I suddenly put my hand upon her arm for I had heard in the silent frosty air a sound that brought my heart into my mouth” (28). Therefore, when he feels danger, his first reaction is looking for his mum, usually seeking contact, “holding each other's hands” (26). A visible change in his attitude comes after the paternal figure dies. The notion of masculinity and gender at the time dictated that it was his responsibility to take care of his mother so that the roles change and it is her who needs his support: “I helped her, tottering as she was, to the edge of the bank, where, sure enough, she gave a sigh and fell on my shoulder” (29). The figure of the mother goes to a second level and is replaced by the masculine figures, both in the physical and psychological senses. There is a physical separation from the mother when he is taken to Dr. Livesey’s and the Squire’s, even though he is allowed to see her before they set sail, conveying the idea of a helpless child who is always directed by someone else: “Let young Hawkins go at once to see his mother, with Redruth for a guard; and then both come full speed to Bristol” (43). It seems that the real parent is either the doctor or the squire, for they send him guarded as a prisoner to visit the woman. Another interesting aspect in mother and child relation is the intrusion of a boy to replace Jim at the inn. Although Jim tries to hide under a layer of compassion and pity towards the boy, a deeper glimpse of jealousy could be inferred, as a boy who feels that he is being deprived from “his” mother:

It was on seeing that boy that I understood, for the first time, my situation. I had thought up to that moment of the adventures before me, not at all of the home that I was leaving; and now, at sight of this clumsy stranger, who was to stay here in my place beside my mother, I had my first attack of tears. I am afraid I led that boy a dog’s life, for as he was new to the work, I had a hundred opportunities of setting him right and putting him down, and I was not slow to profit by them. (44)
It is the voice of adult Jim that separates himself from the boy that was easily fooled by the pirates. This retrospective vision, almost ironic, is a key element in the Bildungsroman novel. All throughout the novel, there is a kind of bittersweet tone when talking about John Silver: “And John would touch his forelock with a solemn way he had that made me think he was the best of men” (58). The role of the sea cook in the apprenticeship of young Jim is essential. At the beginning if the journey, Jim is assigned to help Silver so they build up a narrow relationship, Silver is the one who inspires him and introduces dreams and play to his dull life: “You'll bathe, and you'll climb trees, and you'll hunt goats, you will; and you'll get aloft on them hills like a goat yourself” (67). Curiosity and mystery are set up on John's mind and he lets himself be seduced by the cunning pirate. However, Jim's curiosity is charged with the innocence of someone who watches something from the first time:

I now felt for the first time the joy of exploration. The isle was uninhabited; my shipmates I had left behind, and nothing lived in front of me but dumb brutes and fowls. I turned hither and thither among the trees. Here and there were flowering plants, unknown to me; here and there I saw snakes, and one raised his head from a ledge of rock and hissed at me with a noise not unlike the spinning of a top. Little did I suppose that he was a deadly enemy and that the noise was the famous rattle. (76)

In the extract above, Jim's naivety is proved, he is fascinated by the sounds of a snake. The reptile could represent the pirates so that he is so haunted by it that he does not realize how dangerous it is, as if anticipating what was about to happen afterwards.

The interaction between Jim and the adults surrounding him has somewhat been compared to that of Oliver Twist, novel by Charles Dickens in the essay “Boy-orphans, mesmeric villains, and film stars: inscribing Oliver Twist into Treasure Island”, by Knoepflmacher. Both novels have as protagonist an orphan boy who gets around villains and manages to challenge the order imposed. When Jim's father dies, a new fatherly figure has to be assigned to the young boy. Despite the fact that the more suitable option could be the squire Trelawney or Dr. Livesey, it strikes us that he builds a father-son relationship with the wicked pirate, John Silver. Surprisingly enough, as Knoepflmacher explains, both villains, Fagin and Silver, are in charge of providing food. Although the pirate is described as a cold-blooded traitor, the boy cannot help but admire his ability and inventiveness. After all, Silver is a captain and so is Jim addressed before he kills a man, just as the pirate. Nevertheless, at the end of the novel, the
figure of the sea-cook is made smaller and separate from Jim's. Throughout the novel, we follow the attempts of Jim to reassert his masculinity. For that purpose, he tries to imitate adults and have a dominant role. However, at the end we present at the fall of the illusion that Jim manages to create. Knoepflmacher’s essay expands on the idea that, even though he is vivacious enough to kill a man and take the ship back, the helpless boy returns when he is tied and captured again by Silver, “led like a dancing bear” (164). The man he aspired to become fades away as a mirage. Another argument proposed by Knoepflmacher that can support the image of the boy in a cruel world comes at the end of the novel, when Jim himself explains how he still has nightmares with the wicked island, as a kind of trauma: “the worst dreams I ever have are when I hear the surf booming about coast, or start upright in bed, with the sharp voice of Captain Flint still ringing in my ears” (183).

2.4. Masculinity, power and child play in Victorianism

In the Victorian period, an image was running and becoming popular, childhood which, as the empire, never faded. In the essay by Bradley Deane: “Imperial Boyhood: Piracy and the Play Ethics” (2011), the idea of a hero characterised as a boy who appears in an attempt to challenge the patriarchal view of masculinity and power is exposed. As the professor explains, novels integrated brave teenagers as young heroes, and were addressed to an increasing audience of young boys. The antithesis of boys and pirates became the ground for a new relationship. The seemingly contradiction of values merged in novels, giving rise to a vision on masculinity independent from the social universal constructions. This view was marked by a more relaxed ethics which joined the spirit of boyness and piracy in a kind of game.

In this essay, some of Deane's ideas are to be collected. The traditional concept of development involved a child who progresses and becomes a man by accepting a series of moral laws and values for the sake of enlightenment. Then, Deane states how imperialism opened up a path to, as Suleri puts it “atrophic adolescence” (Suleri, 1992, 113). The idealistic idea of a boy who becomes a man by growing up was no that appealing anymore. While child play had been regarded by tradition as merely trivial and time-wasting, it became a natural stage of life. Movements as the Kindergarten provided child play with a renewed legitimacy as essential. Deane makes emphasis on how the description of the naturalist sociologist Herbert Spencer: “the sports of boys chasing one another, wrestling, making prisoners,
obviously gratify in a partial way the predatory instincts. No matter what the game, the satisfaction is in achieving victory, in getting the better of an antagonist” (Spencer, 1880, 631). The disciplined boy no longer had to prove to be so in appearance; moral teaching were not at the back of the process either. In Treasure Island, the imagination of a boy merge into the figure of the sinful pirate. A similar work is Ballantyne’s The Coral Island, in which “the boy's hero maturing confidence and power depends on the pirate's trajectory toward ethical reformation, which in turn mirrors the civilization of the savage” (Deane, 2011, 695). As collected by Deane, the antagonists complete the protagonist and vice versa. Furthermore, Stevenson suggests in his essay “Virginibus Puerisque” (1881) that pirates embody the idea of eternal childhood: “Here we recognise the thoughts of our boyhood; and our boyhood ceased – well, when? – not, I think, at twenty; nor, perhaps, altogether at twenty-five; nor yet at thirty: and possibly, to be quite frank, we are still in the thick of that Arcadian period” (1881, 24). Isn't it a normal thing to find a boy day-dreaming about pirates and wild adventures? The fact that Jim can relate more to pirates than gentlemen would contradict the Bildungsroman traditional hypothesis.

Masculinity is present in the characters' mind in the novel. Not only do they seek to feel like a man but to pretend they are so too. This tendency exposed by Deane to reaffirm masculinity by proving to be, not only a man, but the best man possible too, reaches all the characters. From Silver, who claims: “I’m cap’n here because I’m the best man by a long-sea mile” (149), to Livesey calling captain Smollet “a better man than I am” (102). In a given moment, Jim is admired by Silver because of his cleverness in tricking the other pirates, and he goes on: “I've never seen a better boy than that. He's more a man than any pair of rats of you” (149). The fact that a boy can represent manliness and be a better man than an adult adds meaning to the idea of the interactive play between generations suggested by Deane.

2.5. Duality in Jim’s figure

At the end, Jim is moving in between two worlds, both physically and metaphorically, the realistic world of Victorian society and the romantic world suggested by the pirates. This idea was collected by Jianqiu Huang in the essay “Jim Hawkins: a boy in Two Worlds”. Throughout the novel, Jim Hawkins sketches and defines his arguments about topics as manhood, social values or capitalism, that is to say, he builds his own character, characteristic
that has allowed the novel to receive the label of Bildungsroman. We will assist to a process by which Jim's initial admiration for the traditional values end up in disillusionment and rejection towards them. A first distinction could be done in terms of space. Two main spaces appear in the novel according to Huang: land and sea, being the port of Bristol a place in between the two worlds. A stark contrast is drawn upon them, the English port represents the Victorian values. However, once they are at sea, a whole new world is presented for young Jim, the Romantic one. Huang suggests that the values and laws from Victorianism are no longer valid when they ship for an unknown mysterious land. This exotic voyage is far more stimulating for Jim's imagination than the dull Victorian atmosphere.

A reflection of the internal conflict of Jim is also found in the way he chooses his paternal figure. At the beginning, we learn how Jim feels respect and profound admiration for what Dr. Livesey represents: the perfect gentleman. As we go on reading, the idealistic view of the doctor is replaced by the pirate image, a rude romantic figure “with rings in their ears, and whiskers curled in ringlets, and tarry pigtails, and their swaggering, clumsy sea-walk” (45). Huang exposes how the mystery suggested by the sailors triggers a change in Jim's development, as he grows fond of the moral values that they stand for and the vision of masculinity conveyed. The agent of change comes the moment Billy Bones enters the Admiral Benbow inn. The captain displays a different world, full of experiences, adventures and unknown dangers. Jim is haunted by the unforeseeable nature of piracy. Jim is present when realism and romanticism clash but, as Huang claims, he finds more appealing the dynamism of Billy Bones than the “pleasant manners” of the gentle doctor. It is fair enough to acknowledge that Jim thinks the doctor's values are superior to the pirate's, but still the wildness and extravagance win the match. Such is the affection produced by the old captain that, when he dies, Jim “burst into a flood of tears” (24).

The dichotomy of worlds which Huang studies, also finds expression in the roles of Captain Smollet and John Silver, whose vision of manhood is also opposed. Even when they have to negotiate, as Huang states their camps are places in opposite places, the gentlemen were located at the top of a small hill, symbol of their moral superiority, while the pirates set in a marsh. Huang studies the contrasting attitudes, when they join to get to an agreement, captain Smollet is nervous, whistling: “seated on the threshold, with his elbows on his knees, his head in his hands, and his eyes fixed on the water” (105). Contrastingly, Silver shows
strong determination, “Silver laughed at him aloud, and slapped him on the back, as if the idea of alarm had been absurd” (105).

Despite both characters' resembling intelligence and courage, Silver has a captivating halo that the gentleman are lacking. Huang suggests that Silver wins Jim's respects, as the boy claims that Silver looked “as cool as ever” (175), “is brave, no mistake” (175), and he calls the dirty criminal “a man”. All the obstacles that Silver is able to get over prove him a truly man for Jim. As Huang exemplifies, at the end of their pernicious trip, Jim says “I think we were all pleased to be so cheaply quit of him” (182). This statement could reveal both the relief the gentlemen feel not to have to deal with the rough wild pirate; and it also remarks the boy's satisfaction when the “formidable seafaring man” (182) escapes and saves his dear life. Despite his lack of moral virtues, the pirate compensates with an inspiring atmosphere and a sense of thrill surrounding him. Therefore, as Huang asserts, the usual qualities of a perfect gentleman are dismissed in detriment of the unusualness of these extraordinarily atypical men.

The duality inside Jim's mind is clear. On the one hand, he is content to be given some responsibility. When he decides to depart for his individual journey and escapes from the ship, he feels powerful, like a real man:

I was greatly elated with my new command, and pleased with the bright, sunshiny weather and these different prospects of the coast. I had now plenty of water and good things to eat, and my conscience, which had smitten me hard for my desertion, was quieted by the great conquest I had made. (132)

It is interesting to make reference to his attitude once he is in possession of the Hispaniola, he dares call himself Captain. Young Jim no longer aspires to be a gentleman, but a Captain, like the rough pirates that are just outcast back in England but fascinates him to the bones: “I've come aboard to take possession of this ship, Mr. Hands; and you'll please regard me as your captain until further notice.” (131). Jim has the feeling of being fully in control of the situation when he takes the Hispaniola and subdues Israel Hands. This security fades away quickly, and he himself reflects upon his cockiness in order to explain why he had pulled the trigger and killed accidentally Israel:
I was drinking in his words and smiling away, as conceited as a cock upon a wall, when, all in a breath, back went his right hand over his shoulder. Something sang like an arrow through the air; I felt a blow and then a sharp pang, and there I was pinned by the shoulder to the mast (139).

The innocent boy forgets to remain vigilant for the dangerous pirate because he is so delighted in his own worship. Then, he realizes he is playing a risky game, as he goes from being Captain Hawkins to nearly killed by a pirate. He is again struck by fate when he proudly returns to the stockade to find the pirates had taken it and he had become their prisoner.

On the other hand, he is afraid of making decisions, that is to say, growing up: “I would not have shown myself for all the world, but lay there, trembling and listening, in the extreme of fear and curiosity, for from these dozen words I understood that the lives of all the honest men aboard depended upon me alone.” (60). It is there when the child is exposed, at his weakest moments, he dreams of being back home, safe and sound: “Gradually weariness grew upon me; a numbness, an occasional stupor, fell upon my mind even in the midst of my terrors, until sleep at last supervened and in my sea-tossed coracle I lay and dreamed of home and the old Admiral Benbow.” (123). There are several times in which he reckons he is just a boy if compared to the rest of the crew, his insecurity comes up:

"Jim here," said the doctor, "can help us more than anyone. The men are not shy with him, and Jim is a noticing lad." "Hawkins, I put prodigious faith in you," added the squire. I began to feel pretty desperate at this, for I felt altogether helpless; and yet, by an odd train of circumstances, it was indeed through me that safety came. In the meantime, talk as we pleased, there were only seven out of the twenty-six on whom we knew we could rely; and out of these seven one was a boy, so that the grown men on our side were six to their nineteen. (70)

The adults, in seeing this ambiguity, play him by treating him both as an adult and a young man according to their interests. This way, when they want to inflate his ego, he is referred to as one of them, so that he has a feeling of belonging to the group. This attitude is carried out by both pirates and gentlemen. When Jim explains he is in possession of the map, the squire and the doctor invite him to sit with them. This invitation represents a bidding to adulthood, represented by such trivial things as drinking wine: “And they made me sit down at table
beside them, poured me out a glass of wine, filled my hands with raisins, and all three, one after the other, and each with a bow, drank my good health, and their service to me, for my luck and courage.” (69). In some other occasion, he is referred to as “Mr. Hawkins”, being given the title of manliness by Silver:

You needn't stand up for Mr. Hawkins; He'll excuse you, you may lay to that. And so, Jim”—stopping the tobacco—“here you were, and quite a pleasant surprise for poor old John. I see you were smart when first I set my eyes on you, but this here gets away from me clean, it do.” (145)

There is no doubt that the filthy cook is capable of using words for his intentions. He establishes a kind of deal of honour with Jim because he knows Jim is really aware of morality and, therefore, would be a loyal mate: “I see you was the right sort. I says to myself, you stand by Hawkins, John, and Hawkins'll stand by you. You're his last card, and by the living thunder, John, he's yours! Back to back, says I. You save your witness, and he'll save your neck!” (150). Although Silver disappoints him in plenty of occasions, he still cannot help to admire his trickiness and to pity his terrible fate.

Therefore, Jims aspires to become such a romantic figure. Huang describes how the condescending tone the gentlemen use towards him and the fact that he is excluded from the gentlemen's affairs, altogether contribute to the boy's liberation and desire to live his own adventure, far from the hierarchical arrangement of the ship. The patronizing attitude of Captain Smollet unchains Jim's dislike for the captain, who treats him as a child: “Here, you ship’s boy, he cried, out of that! Off with you to the cook and get some work!” (55). Jim departs for his own experience, looking for his destiny. His initial bliss turns out in fear when he is aware of Tom Redruth's murder, as he starts to feel the dangers of being on his own: “Good-bye to the Hispaniola; good-bye to the squire, the doctor, and the captain! There was nothing left for him but death by starvation, or death by the hands of the mutineers” (79)

An idea postulated by Huang is that, there in the pirate side, he can experience how the anarchical behaviour of the pirates is not better than the hierarchy established by the gentlemen, sinking him in a deep disappointment. However, at the end he can appreciate how useful the values of Victorianism are when he is involved in a chaotic sphere of the pirates.
That supposes, as Huang explains, an acceptance of the Victorian morality, as he return to England to never return to that island. This acceptance of the context after the adventure is at the basis of the Bildungsroman genre. Some scholars have argued that there is a latent process of maturation in Jim's character, as at the end he chooses the realistic world instead of staying in the romantic illusion. The arguments they provide is that the sea adventure is just a part of his life, which he decides to continue in England. As he does not desire to come back to the island, it supposes the vision of the romantic world as something in his mind, not real day life material.

2.6. Resistance to Adulthood

One aspect that throws light towards the Bildungsroman discussion is the concept of the resistance to adulthood, treated by Alexandra Valint in her essay “The Child's Resistance to Adulthood in Robert Louis Stevenson's Treasure Island: Refusing to Parrot”. The main points pointed out by the Professor are to be exposed in this essay. In order to go deep into this analysis, the behaviour of two characters can be compared. On the one hand, an adult who represents the values and morals of the perfect gentleman of the age, Dr. Livesey. On the other hand we find Jim, a child who does not have a paternal figure and starts to move within the men world. Dr. Livesey embodies all the features of the praiseworthy and intelligent mentor. He has authority, keeps his nerves under pressure and is presented as the ideal father figure for Jim Hawkins. However, this seemingly adequate role model clashes with Jim, as the idiosyncrasy of the doctor is more and more questionable. While adults, all gentlemen and pirates, are characterized by vices and greed, Valint claims that young Jim represents just the opposite. Two concepts are going to support this idea: the “Quick Switch” and the “Eternal Boy”, as the professor of University of Southern Mississippi explains in her essay.

The “quick switch” refers to the fact that, although the novel is narrated by Jim, from chapter sixteen to chapter eighteen, there is a change in the perspective of the narrator and it is the doctor that narrated them. For a brief period of time, the voice of an adult bursts in the child's voice. Not only does this device emphasize the moral distinction between Jim and the doctor, but also serves as a kind of punishment from the part of the doctor towards Jim when he disobeys him. In the same way as nineteenth century schools used a switch as a punishment for children, Valint explains, this quick switch proves how a narrative can also be
a penalty. The moment the doctor feels that Jim has not been dutiful, he silences him by having the word himself. During his narration, he presupposes Jim's death, and that is a way of sentencing the boy. But the reader is well aware of Jim's living state, so the distance between the doctor narrator and the reader is amplified. The acceptance of the quick switch has disturbed the arrangement of *Treasure Island* as a *Bildungsroman*. Alexandra Valint asserts that traditional readings of the novel as belonging to this genre, as Sandison's view, have ignored the narrator switch and all the weight of the narration has been wholly assigned to Jim, in order to manifest his position of power and maturity. One of the critics that have taken into account the quick switch, Mara Gubar, argues that “Jim's inability to maintain control over his own story presents a major challenge to the idea that he functions as the undisputed master of his fate” (88). Actually, the reader can sense the break in the rhythm of the narration and the stark contrast of their respective points of view.

Attention should be paid to the figure of Dr. Livesey, which can be reinterpreted in order to counter it to Jim's. Although the first image we build is that of a good man, we learn that the doctor is capable of doing the same thing as the immoral pirates. In Valint’s essay, it is explained how, even Jim, at some point of the novel, compares them as being in the same plane: “I saw the doctor standing, like Silver once before, up to the mid-leg in creeping vapour” (157). Both men are involved in the same fog of evilness and moral blindness.

Another interesting aspect collected by the Professor is that, in the narration properly, whereas Jim is proved emotionally instable, going from horror to bliss, the doctor's narration is steady, objective and lacking any kind of emotional implication. Some of the examples exposed in her essay are going to be described. Some Victorian critics as Butler have interpreted the switch as a relief from the climatic and overwhelming prose of the boy:

As we follow the narrative of the boy Jim Hawkins we hold our breath in his dangers, and breathe again at his escapes. The artifice is so well managed that when, for a few chapters, Jim disappears, and the story is taken up by a shrewd doctor, who is never in much danger, the change is felt as a sensible relief (Butler:1995, 130).
An episode that, according to Valint, marks the difference between adult and child is the description of the death of Tom, one of the servants of the squire. The doctor narrates the squire's grief-stricken attitude as childish: “The squire dropped down beside him on his knees and kissed his hand, crying like a child” (96). The squire is presented as a child when he is overwhelmed by his emotions but he represents adulthood when holding a weapon. The way of describing the stockade is also noteworthy, as Valint claims, the doctor's indifference contrasts with the child's sensitivity towards the natural landscape. The doctor's description focuses on strategy and utility, it is just a place “fit to hold two score of people on a pinch, and loopholed for musketry on every side” (88). However, Jim's view is rather empathetic, with a literary language:

The slopes of the knoll and all the inside of the stockade had been cleared of timber to build the house, and we could see by the stumps what a fine and lofty grove had been destroyed. Most of the soil had been washed away or buried in drift after the removal of the trees; only where the streamlet ran down from the keetle a thick bed of moss and some ferns and little creeping bushes were still green among the sand (101).

If we look at the same event from the two contrasting perspectives, we infer the doctor calmness towards violence and Jim's apprehension. An instance is found in Valint’s essay in the description of Alan's terrifying scream. From Jim's point of view, we receive a poetic and merciful view:

“Far away out in the marsh there arose, all of a sudden, a sound like the cry of anger, then another on the back of it; and then one horrid, long-drawn scream. The rocks of the Spy-glass re-echoed it a score of times; the whole troop of marsh-birds rose again, darkening heaven, with a simultaneous whirr; and long after that death yell was still ringing in my brain, silence had re-established its empire, and only the rustle of the redescending birds and the boom of the distant surges disturbed the languor of the afternoon” (78).

The upsetting atmosphere mirrors Jim's upsetting. On the contrary, the doctor's reaction is even and even kind of self-important: “I was thinking this over, when there came ringing over the island the cry of a man at the point of death. I was not new to violent death ” (88). While he scream is just a reality for the doctor, Jim feels it as somewhat tale worthy.
In addition, Jim is concerned about all the nature wasted for the construction of the stockade, he is able to see the loss that it supposes; in contrast to the doctor who can just see the gain, how he could take advantage of it, as introduced by Valint. If we keep in mind the colonial endowments at the time that Stevenson wrote the novel, Jim seems also to counter it. As Diana Loxley discusses: “as a consequence of British expansionism, colonial territory, rather than being settled, was rapidly carved up in the intoxicated pursuit of new sources of raw material that would yield financial profit” (Loxley, 1990, 167).

All this contributed, according to Valint, to the feeling of empathy towards Jim in the reader. We engage with Jim and feel confident with him, closing the distance between reader and narrator. While Jim shares his inner feelings, the doctor is hermetic; Jim speaks for himself (I) but the doctor usually speaks in representation of the group (we).

As it appears in Valint’s essay, in the eighteenth century, a doctor was an authoritative figure, with the ability to judge and punish. In many cases, the doctor threatened death, both as a doctor and magistrate. An example of that can be found at the beginning of the novel, when he encounters Billy Bones. In one occasion he tells him: “if you keep on drinking rum, the world will soon be quit of a very dirty scoundrel!” (13). Valint suggests that his doctor could have an executioner complex, as he is always willing to make justice and apply a punishment. Jim is witness twice of the power of the doctor's knife, first when he uses it as a doctor with Billy Bones, and afterwards, when he kills one of the pirates. Such is the importance of this aspect proposed by Valint that, even when he arrives to the stockade, he imagines it as a prison and even calls himself the “prison doctor” (158). He understands his medical care for the pirates as a punishment too, for they will be alive to be hanged. He sees the pirates as inferior creatures whose acts are unforgivable. Therefore, Valint claims that, when he punishes them, he is mirroring them to children so that the doctor will not forgive neither of them easily. Nevertheless, when it comes to gentlemen, the doctor does not apply the same moral values and judgements.

The idea of Jim as both child and prisoner adds to the concept of Victorian childhood as slavery and service to adults. “I lived on at the hall under the charge of old Redruth, the gamekeeper, almost a prisoner, but full of sea-dreams and the most charming anticipations of strange islands and adventures” (41). A stark contrast is created between the oppressive atmosphere of the land and the romantic vision of freedom and adventures that the sea has to
offer. While the gentlemen show the image of the perfect civil servant, the pirates challenge the boy's senses, their speech is so well-learned and their charm is so intoxicating that Jim ends up relying on their promises.

My suspicions had been thoroughly reawakened on finding Black Dog at the Spy-glass, and I watched the cook narrowly. But he was too deep, and too ready, and too clever for me, and by the time the two men had come back out of breath and confessed that they had lost the track in a crowd, and been scolded like thieves, I would have gone bail for the innocence of Long John Silver. (48)

Jim's attitude clearly confirms a child-like experience, he is compassionate towards those who are punished. One example of this pity present in Valint’s essay arrives when he meets Ben Gunn and thinks about desertion:

I had heard the word, and I knew it stood for a horrible kind of punishment common enough among the buccaneers, in which the offender is put ashore with a little powder and shot, and left behind on some desolate and distant island (...) I now felt sure that the poor fellow had gone crazy in his solitude (82).

Similarly, the Professor studies how Jim feels moved when they leave the island and the pirates behind: “It went to all our hearts, I think, to leave them in that wretched state (...) they continued to call us by name, and appeal to us, for God's sake, to be merciful, and not leave them to die in such a place” (181). Such is the sympathy that the young boy feels towards the punished that, even after all the times that Silver betrayed him, he still feels pity for him: “my heart was sore for him, wicked as he was, to think on the dark perils that environed, and the shameful gibbet that awaited him” (156). Valint exposes that Jim tries to act as an adult but he feels ashamed when he adopts the role of punisher. For example, he behaves in an immature way when the squire hires a boy to stay with Jim's mother when he is gone. Once he meets him, he feels grief for the boy “who was to stay here in my place beside my mother” (44), and we can even perceive a hint of homesickness. The contrast between adult-like and child-like behaviour becomes a reality in the treatment of murder, as Valint explains. Generally, adults do no feel shame when killing someone, they just do it. However, when Jim murders Israel Hands, he claims to have done it “without my own volition and without a conscious aim” (139). His killing Israel is accidental, he feels terrified and therefore loses control of himself. We get the impression that he had been playing to be an adult but had been surpassed by its consequences.
The doctor feels quite comfortable with punishments, and he reduces Jim to a helpless child when he “pulled Jim's ears for him into the bargain” (115). Valint’s theory is worth mentioning, as ear-pulling is certainly associated to children punishment. The doctor rebukes Jim for his two disappearances and even calls him coward and disloyal, he classifies him as an “ungrateful scamp”. His excluding Jim from the treaty with the pirates is a way of subtle punishment: “as for that boy, I don't know where he is, confound him... nor I don't much care, We're sick of him” (147). Adults treat him as a captive even before the voyage, when he is kept in the squire's house and just allowed to see his mother one night, as if he were a prisoner. This captivity might be due to the fear of the child talking about the treasure. However, paradoxically enough, it is the squire who spreads the new although he is never punished by the doctor. According to Alexandra Valint, Jim has sometimes been likened to the parrot, as both are puppets of adults.

The vision of Jim as “Eternal Child” is quite interesting for the interpretation of adult-child relations. The narrator of the story seems to be an adult Jim but we are never confirmed what age he is when recalling the adventure. Although in the serial version of Treasure Island there is a sentence that conveys Jim's age (fourteen), it was taken out later on by the author. This have been argued by Alexandra Valint and other scholars to represent a resistance to adulthood. If he does not identify himself as an adult, he can preserve the image of the eternal boy. Controversy arises in this matter, as Valint asserts, some critics, as Sandison or Wendy Katz, consider an adult narrator “recalling his youthful adventures” (Katz, xxv). Those who hold this vision are more prompt to an interpretation of the story as a Bildungsroman. Some other, as Rose who labels the novel as “a story told by the child hero” (Rose, 79-80), argue that there is a boy narrator. Therefore, the novel would be just an adventure story. All along the novel, Jim is presented as a child by himself and the rest: “there were only seven out of the twenty-six on whom we knew we could rely; and out of these seven one was a boy” (70). On one occasion, he compares himself with Silver: “he and I should have to fight for dear life – he, a cripple, and I, a boy – against five strong and active seamen!” (164).

Another aspect present in Valint’s study that supports the image of Jim as a child is his indifference towards money and the treasure, in contrast to the greedy and avaricious adults who surround him. When the pirates are nearing the treasure: “The thought of the money, as they drew nearer, swallowed up their previous terrors. Their eyes burned in their heads; their
feet grew speedier and lighter; their whole soul was bound up in that fortune” (172). The pirates are embodied with an avid nature, Jim classifies them as “treasure hunters” but does never include himself in the group. As Valint claims, the young boy is scared of the influence that the treasure exerts in the soul of the adults, corrupting them all along the years:

That was Flint's treasure that we had come so far to seek, and that had cost already the lives of seventeen men from the Hispaniola. How many it had cost in the amassing, what blood and sorrow, what good ships scuttled on the deep, what brave men walking the plank blindfold, what shot of cannon, what shame and lies and cruelty, perhaps no man alive could tell. (178)

Jim associates the treasure to death and a mortal trap; and he considers it in terms of loss, not gain, once again. Never does he express a desire to possess the money. This indifference towards wealth seconds the idea that Jim is just a boy, far from men business. At the end, as stated by Valint, he gets to the conclusion that the evilness is not in money itself but the evilness of the person possessing the riches: “All of us had an ample share of the treasure, and used it wisely or foolishly, according to our natures” (182). His motif for moving and progressing, as the professor poses, will never be the sound of the “pieces of eight”.

Finally, it is worth mentioning how, at the end of the novel, Jim underlines his refusal to adulthood with a comparison of Abraham Gray's evolution with his own. This idea has been exposed in Valint's essay. We do not get to know what Jim does with his life and money. However, he details the career of Abraham, what he does with the money and how he lines up his life: “Gray not only saved his money, but, being suddenly smit with the desire to rise, also studied his profession; and he is now mate and part owner of a fine full-rigged ship; married besides, and the father of a family” (182). Therefore, the Bildungsroman sphere can be clearly applied to Abraham but not to Jim. As we are not aware of the progress in Jim's life, it falls apart from the traditional category of Bildungsroman. A proposal for a slightly different concept of the genre also collected by Valint, has been argued by some critics, as Jed Esty, who argues that in the modernist novel “the perpetuation of adolescence displaced the plot of growth” (Esty, 13), In Unseasonable Youth, she also discusses that “the figure of stunted youth exposes and disrupts the inherited conventions of the Bildungsroman in order to criticize bourgeois values and to reinvent the biographical novel” (Esty, 2012, 13,3). Similarly, Valint studies the fact that Franco Moretti classifies this move from the adult's world towards the child's boy as a case of “late Bildungsroman”, as he explains: “Youth
begins to despise maturity, and to define itself in revulsion from it... youth looks now for its meaning within itself: gravitating further and further away from adult age, and more and more towards adolescence” (Moretti, 2000, 231). *Treasure Island* is not such a late novel so, it may be the case that this aspect of the main genre has been used before the Modernist period.

### 2.7. Heroism in *Treasure Island*

Christy Di Frances explores how heroism in an ethical sphere plays a key role in the process of maturing of the protagonist in the essay “Motion and Agency in Robert Louis Stevenson's *Treasure Island*”. The author explains that the concept of ethics is associated to motion and intention. It is not casual nor accidental that Jim takes the *Hispaniola*. In this sense, Jim has accepted the values and moral of his environment, he is in the way to become a good man. However, he goes back to his child-state when he performs a bad deed and excuses himself in a mistake. As far as motion and agency are concerned, Di Frances highlights the static role of Jim at the beginning of the novel, he is completely at the mercy of Captain Billy Bones. Similarly, he is merely passive while the villains are active participants.

Two turning points for Jim's development can be identified according to Di Frances, the first comes when he goes to the village with his mother to ask for help but nobody volunteers. That can be seen in the boy's own thoughts: “you would have thought men would have been ashamed of themselves – no soul would consent to return with us to the ‘Admiral Benbow’s’ ” (25) and how he judges them: “They say cowardice is infectious; but then, argument is, on the other hand, a great emboldener” (26). The same cowardice he keeps in his mind, he is not able to project physically. It is true that he leaves the village full of pride and determination against the pirates, but Jim cannot overcome the psychological barrier of fear and take action against the villains, he just hides: “My curiosity, in a sense, was stronger than my fear, for I could not remain where I was, but crept back to the bank again, whence, sheltering my head behind a bush of broom, I might command the road before our door ” (30). Di Frances classifies this as an early stage of the Bildungsroman in Jim's figure, as it is not his actions but the lack of actions of others that help him save the situation. The second and most decisive moment is prompted by Dr. Livesey invites Jim to join him and the Squire Trelawney as an equal in the reading of the map: “The squire and I were both peering over his shoulder as he opened it, for Dr. Livesey had kindly motioned me to come round from the side-table, where I had been
eating, to enjoy the sport of the search” (37). Di Frances considers the use of the word "sport" as having connotations of motion and agency.

From this moment on, the *Bildungsroman* starts to develop, Jim overhears the pirates plan while hidden in the apple barrel and determination leads him immediately to Dr. Livesey and Captain Smollet, in order to tell them. In addition, he recovers full agency when he takes the ship. However, to fulfill the idea of hero, he must also “conscientious and ethical action”, as Di Frances puts it. Although he starts to build his courage and take action, as far as morality is regarded, there is ambiguity: "my only plan was to take French leave and slip out when nobody was watching, and that was so bad a way of doing it as made the thing itself wrong. But I was only a boy, and I had made my mind up” (117). It is not Stevenson's intention to suggest Jim's amorality but to make the reader conscious that he is a child in the middle of a maturing process so our opinion towards his actions should not be that severe. Furthermore, Di Frances remarks that it is that weakness found in the recklessness of young people what does become his strength: “Why I should have done so I can hardly say. It was at first mere instinct, but once I had it in my hands and found it fast, curiosity began to get the upper hand, and I determined I should have one look through the cabin window” (122). Actually, it is his rather naïve curiosity what leads him to take action and cut the rope that tied the schooner.

Di Frances also poses the idea of an ethical code which might be ambiguous, sometimes the right action is just the less wrong of two dreadful options in the adults world. That is the case when Jim has to opt out for saving the alive people by throwing O'Brian's corpse without a decent funeral. This, paradoxically, could contradict the vision that Christopher Parker offered in “Treasure Island and the Romance of the British Civil Service” about heroism in Jim's figure, which “emerges an image of a heroic civil servant” (2006, 332), as exposed in Di Frances’ essay. At the end, the attitude of the noblemen and Jim lacks ethics, as they abandon a crew of men to their fate and kill some others in the way. If we go back to the classical concept of hero, the so-called in Greek θρώς, does it coincide with a character which follows the rule to the letter?

Christina Rossetti, in her essay: “Speaking Likenesses: Different Form of Travel in Victorian Children's Literature” discusses David Adams's idea in *Colonial Odysseys* that there are similarities between Homer’s novel, Victorian adventure novel and British imperialism:
British alliance with Greek civilization and admiration of Greek primitivism, contradictory though it may seem, both serve to encourage and legitimize Britain's imperial endeavours. The encouragement and legitimization are acts not merely in relation to the colonies but in relation to Western culture. (Adams, 2003, 20)

I have found striking the fact that, in the classical conception of hero, committing an accidental murder (*phónos akoúsios*) is one of the principles to follow. The hero is punished afterwards with the exile. Although the parallelism is not so clear with the exile treatment, Jim could well resemble a hero when he kills Israel Hands by accident. Together with this, the adventure having some moral teaching for the development of the hero's idiosyncrasy is another feature shared by Jim. Similarly, the Hellenic hero returns home after the trip in order to question surreptitiously the moral and social values of the society he seemed to contrast with. We shall keep in mind the importance of *Ihtaka* in this allegory. As the poem by Cavafy states: “Wise as you will have become, so full of experience, you will have understood by then what these Ithakas mean”. The hero, once he has learned from experience, can finally return to Ithaka and appreciate it. Then, Jim returns to his own Ithaca because he has acquired the proper formation. However, the traditional vision of *Bildungsroman* regards the return as an acceptance of the society values. Therefore, what is the resolution of young Jim when he goes back to England? As it has been claimed before, we do not get to know what Jim has done with his life once his adventure has come to an end so it is likely to happen that he has remained as an outcast. It depends on whether our reading of the end of the novel is an innocent one of an ironic one. Di Francis claims that heroism in *Treasure Island’s Bildungsroman* reading is “anything but tidy, but it is this very rawness which haunts Stevenson's fiction in the best romance tradition” (64). An outstanding example can be found in Jim's speech towards the pirate at the end of the novel, when he claims the importance of his actions for the success of the gentlemen:

There's a thing or two I have to tell you,” I said, and by this time I was quite excited; “and the first is this: here you are, in a bad way — ship lost, treasure lost, men lost, your whole business gone to wreck; and if you want to know who did it — it was I! I was in the apple barrel the night we sighted land, and I heard you, John, and you, Dick Johnson, and Hands, who is now at the bottom of the sea, and told every word you said before the hour was out. ”And as for the schooner, it was I who cut her cable, and it was I

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that killed the men you had aboard of her, and it was I who brought her where you'll never see her more, not one of you. The laugh's on my side; I've had the top of this business from the first; I no more fear you than I fear a fly. Kill me, if you please, or spare me. But one thing I'll say, and no more; if you spare me, bygones are bygones, and when you fellows are in court for piracy, I'll save you all I can. It is for you to choose. Kill another and do yourselves no good, or spare me and keep a witness to save you from the gallows” (147,-8).

This assertion Jim makes conveys a hint of how much the hopeless child tied to her mum's apron strings has progressed. Now, he is able to defy the pirates and he can enumerate the ways in which he has been superior, physically or psychologically, to these roughnecks. The principles of Bildungsroman are made visible throughout Jim's statement.

3. CONCLUSION

To conclude, the nature of Jim Hawkins, as well as his relationships with the adult and child worlds, has caused great debate within the literary field of criticism. On the one hand, we find the supporters of the Bildungsroman reading, who rely blindly on Jim's process of maturation, reflected both in the physical and moral plane. Not only does Hawkins undertake new adventures on his own, defining and building his personality, but he also decides which ethical values he wants to stand for, what makes the story a coming-of-age novel. On the other hand, many scholars have agreed that we assist to a crystallization of a stage in the maturing process. The fact that he cannot even think about his experience without shuddering violently could reveal a child-like side. Similarly, his final preference for the Romantic vision over the honest civil servant emphasizes an innocent and impressionable nature of a boy who refuses to grow up, the eternal child. Personally, I think it would be too risky to classify the novel as belonging to one group, as it dynamism and richness make it possible to see brushworks and nuances of both options. Therefore, no reading could be excluded. Nevertheless, I do think a field of study can be opened, that of a new Bildungsroman genre. It may be that boys grow up to become immature men, or to refuse the society surrounding them. It happens that the man of every time is different and. In any case, the special aspect of Jim Hawkins is that we can all relate to him. Everybody has been this young lad dreaming of mysterious islands, buried treasures and old wicked mariners. At the end, it is a novel which focuses on development and human behaviour. Every human sets sail for a personal voyage, and we can just, As Cavafi,
hope for it to be long, full of adventures and discovery. Several critical approaches have been taken to analyze *Treasure Island*, from a mythological one, focusing on the appearance of archetypes, to a psychoanalytical one, based on the importance of dreams as revealing. I would like to end this essay addressing the reader as Robert Louis Stevenson did at the beginning of his novel:

"To the Hesitating Purchaser"

If sailor tales to sailor tunes,  
Storm and adventure, heat and cold,  
If schooners, islands, and maroons,  
And buccaneers, and buried gold,  
And all the old romance, retold  
Exactly in the ancient way,  
Can please, as me they pleased of old,  
The wiser youngsters of today:  

– So be it, and fall on! If not,  
If studious youth no longer crave,  
His ancient appetites forgot,  
Kingston, or Ballantyne the brave,  
Or Cooper of the wood and wave:  
So be it, also! And may I  
And all my pirates share the grave  
Where these and their creations lie!
4. BIBLIOGRAPHICAL REFERENCES AND WORKS CITED:


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