

Jim Hawkins: a Boy in Two Worlds

-- A discussion of character development in *Treasure Island*

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Critics' opinions differ about the position and character of Jim Hawkins in *Treasure Island* (hereafter referred to as *TI*). While Joseph Bristow argues that Stevenson's story presents 'its young hero as a masterful figure who performs the lion's share ... of the daring deeds that ensure the success of the gentlemen's quest' (Bristow, 95), Gubar insists that the novel forces the reader 'over and over again' 'to recognize Jim's essential passivity and vulnerability' (Gubar, 70). The different views of the two critics can be accounted for by the fact that they fail to acknowledge Jim Hawkins double identity: as this essay demonstrates, Jim is both a realistic and a romantic character. While his everyday life is firmly rooted in late-nineteenth-century England, his yearnings for adventure are romantic in nature. As for this point, Susannah Miller has the similar observation, as she claims that Stevenson is interested in the 'problems of duality and moral ambiguity' (Susannah Miller, 760)

Jim Hawkins exemplifies a conflict between traditional Victorian social values which are part of the social/historical context of the novel, and romantic aspirations which separate him from the real world, his family and friends. Jim's distance from the physical world is seen particularly clearly in three specific areas: his view of what constitutes a man, the nature of hierarchical organization and the disadvantages of capitalism. *TI* is a bildungsroman: Jim develops in his views on manhood, social organization and capitalism throughout the novel.

In terms of manhood, Jim rejects the conventional Victorian view of manliness, e.g. 'honest[y], truthful[ness]' and 'polite[ness]' (Smiles, 240), and focuses on physical strength and mental resolve. With respect to hierarchical organization, he comes to understand the necessity and importance of clearly defined social ranks and responsibilities. Finally, as regards capitalism, Jim becomes disillusioned as a result of witnessing and experiencing the dark side of this doctrine, e.g. by witnessing the murder which Long John Silver carries out, Jim becomes convinced that amassing money is neither the key to happiness nor security. And furthermore he advocates that the proper use of money is a key factor for a person to establish himself in society.

Before discussing Jim's development, the concepts of realism, romanticism, manliness, hierarchy and capitalism will be defined. 'Realistic' refers to 'representing things in a way that is accurate and true to life (*Concise Oxford English Dictionary*). In this essay, the 'realistic world' relates to Victorian society, which forms the social/historical context of the novel. 'Romantic' incorporates the ideas of 'an idealized, sentimental, or fantastic view of reality; remote from experience' (*Concise Oxford English Dictionary*). The 'romantic world' in this essay refers to the imaginary world of Jim Hawkins, who has an idealized and fantastic view of his environment, as evidenced in his idealized view of a treasure hunt as a romantic adventure. 'Manliness' refers to 'good qualities traditionally associated with men, such as courage, frankness, etc' (*Oxford English Reference Dictionary*). But 'manliness' have different meanings in different cultural situations. As in the sea adventures, the qualities like physical and mental strength must outweigh the traditional notions like truthfulness and politeness. 'Hierarchical' suggests authority and control with clear distinctions in terms of power (*Concise Oxford English Dictionary*). This essay demonstrates that Jim is gradually forced to acknowledge the necessity of hierarchical organization for the maintenance of law and order. Capitalism refers to the economic system in which the profit is not obtained through labor but by investing private capital (*Oxford English Reference Dictionary*). Under such a system one's worth is measured in terms of amassed wealth. Jim learns that the capitalist system can corrupt human beings by encouraging an unrealistic view of the value of money and treasure.

The three issues – manliness, hierarchy and capitalism – with which Jim contends are an integral part of his double-nature and are pre-requisites for his negotiations between the realistic and romantic worlds which he inhabits in different parts of the novel. The seaport city, Bristol acts as a border between the realistic and the romantic worlds which Jim inhabits. While Honaker has argued that Bristol represents a 'border between domesticity and romance' (Honaker, 39) this essay demonstrates that the port city is a border area between land and sea. On the land, it is the values of Victorian society which dominate; only at sea can Jim find a romantic world which stimulates the imagination and allows him to dream of a better life.

Jim views the sailors' preparations onboard ship as highly romantic. His attention is drawn to the sailors' singing and their dexterity in 'hanging to threads that seemed no thicker than a spider's' (*TI*, 57). The romantic world is fragile; Jim does not see that the sailors themselves are driven by economic necessity. There is no space for idle dreams in their world. Jim's view of manhood is clearly seen in the contrast between the romantic figures of old sailors 'with rings in their ears, and whiskers curled in ringlets, and tarry pigtails, and their swaggering, clumsy sea-walk' (*TI*, 57) and the realistic figures 'as kings and archbishops' (*TI*, 57). Jim is keenly interested in the old sailors because of their peculiar appearance and manners as well as the extraordinary experiences these reflect. He prefers the manly qualities that transcend the limits of the conventional values in the realistic world. Even though Jim is aware of the existence of social hierarchy in the realistic world, at this stage of the story he shows no concern for it when he asserts his preference for the old sailors rather than kings and archbishops (*TI*, 57), just because he is in the romantic world of his own. Jim suffers a constant sense of conflict as he inhabits the two worlds, the realistic and the romantic. His views of manhood, social hierarchy and capitalism are determined by the world he happens to inhabit at any given time.

Jim Hawkins's view of manliness

Jim's weak father, who dies when he is very young, is not able to provide an adequate role model for his son. The qualities of male characters in Jim's realistic and romantic worlds coexist but conflict with each other. And Jim gradually demonstrates his preference as the plot develops. At the beginning of the story, the traditional quality of mercifulness as displayed in Dr. Livesey is celebrated, but at the end of the story, Jim finds hypocrisy in Livesey's mercifulness.

When Bill Bones, the man with a 'sabre-cut across one cheek' enters the inn singing 'the high, old tottering voice' 'that old sea-song, ... "Fifteen men on the dead man's chest- / Yo-ho-ho, and a bottle of rum!"' (*TI*, 15), he introduces to Jim Hawkins a different world from that which he is familiar with at Admiral Benbow Inn. For the first time, Jim is given a taste of an alternative, romantic world, which is rough and

dangerous but also full of mystery.

At the Admiral Benbow Inn Jim witnesses a clash between the realistic and romantic worlds when 'bright' Dr. Livesey is affronted by the 'filthy' pirate, Bill Bones (*TI*, 20). Dr. Livesey, with a moral soundness and professional competence, is a typical Victorian man, and personifies the definition of a gentleman, as given by Mitchell: 'one who never inflicts pain ... he is merciful towards the absurd ... he guards against unseasonable allusions ... He is never mean or little in his disputes ... never insinuates evil which he dare not say out' (Mitchell, 270). Dr. Livesey's 'pleasant manner' and 'clear and kind talking' (*TI*, 20) never inflict pain. And he shows his mercifulness toward such an absurd character as Bill Bones by trying his best to save him and cure his disease. A man like Bill Bones, who is rough, impetuous, and dangerous, is the opposite of a true gentleman in terms of social refinement and morality. But Dr. Livesey's qualities, composure, gentleness, and self-restraint as manifested in his 'pleasant manners' (*TI*, 20) 'clear and kind speaking' (*TI*, 20) and the tone 'perfectly calm and steady' (*TI*, 21), are less dynamic in comparison to Bill's impulsiveness and impetuosity as seen when he would 'flap his hand' 'glare at' the doctor, 'flap his hand again' and 'break out' (*TI*, 20).

In looking at the two men, Jim sees the doctor's moral superiority standing in stark contrast to the captain's wildness and vulgarity. However, he finds the captain's qualities to be more extravagant and interesting than the doctor's air of stability. At the death of the captain, Jim 'burst into a flood of tears' (*TI*, 32) not only because 'I had begun to pity him' (*TI*, 32) but also because Bill Bones is such a vivid, unconventional romantic character in his otherwise rather dull everyday life.

The negotiation between Captain Smollett and John Silver outside the stockade is another example of the coexistence of the conflict between the realistic and romantic worlds; two distinctly different views of manliness become apparent. The location of the respective camps of the gentlemen and the pirates is symbolic of their different positions in the negotiation. The gentlemen's stockade is located at the top of a knoll, implying that the advantages lie with the gentlemen, who represent moral and legal correctness. Silver's camp is positioned down in the marsh; his climbing up to

the stockade represents an ascent to a higher position. But he shows no humility or fear, as indicated in the narrator's comment that Silver laughs out loud at his partner 'as if the idea of alarm had been absurd' (*TI*, 126). The Captain is trying to repress his fear as he is 'whistling himself, "Come, Lasses and Lads"' (*TI*, 126) as Silver's approaches. His mood, however, is not as light as his whistling would make it seem. According to the narrator, he is seated 'on the threshold, with his elbows on his knees, his head in his hands, and his eyes fixed on the water' (*TI*, 126).

Captain Smollett and John Silver seem like an evenly-matched pair in terms of courage and abilities, as evidenced in the scene when the two men 'sat silently smoking for quite a while, now looking each other in the face, now stopping their tobacco, now leaning forward to spit' (*TI*, 128). Here, Captain Smollett represents the realistic world while John Silver embodies Jim's more romantic notions. But Silver's courage and will power can be seen as far outweighing Smollett's, if consideration is given to the greater challenges and hardships he must overcome in coming to make terms with the gentlemen.

Despite his physical defect and criminal nature John Silver presents himself as charismatic as he 'stuck to it, in silence, and at last arrived before the captain, whom he saluted in the handsomest style before the captain' (*TI*, 126). John Silver is a gentleman of the romantic world, no less intelligent, competent, or courageous than the gentlemen of the realistic world like Smollett, but with more charm as a man. His charm arises to a large extent from his flexibility. He so successfully plays every role given to him at different stages in the story that he cannot be considered an actor: in Jim's view he is what constitutes a man. Jim's admiration for him is obvious, in his assertion that Silver is 'brave, no mistake' (*TI*, 209) and in his close observation and vivid description of his actions in coming up to the stockade and leaving it. At this stage in the story, Jim begins to show his preference for the romantic definition of a man, i.e. one with insurmountable will power, physical strength, and flexibility as he asserts that the outlaw pirate, liar and villain is 'a man' (*TI*, 126).

Near the end of the story, Jim, again considers what constitutes true manliness and decides on his definition. The last night on the island, when Jim, Livesey and

Silver see and hear the shrieking and singing of the three potential maroons, the doctor makes a moral statement about Silver's inhumanity while implying at the same time his own moral superiority.

'Suppose you would hardly ask me to call you a humane man,' returned the doctor with a sneer, 'and so my feelings may surprise you, Master Silver. But if I were sure they were raving – as I am morally certain one, at least, of them is down with fever – I should leave this camp, and at whatever risk to my own carcass, take them the assistance of my skill.' (*TI*, 215)

The doctor's speech to the cook is obviously self-contradictory. He asserts a willingness to act mercifully, 'tak[ing] them (the three maroons) the assistance of my skill' 'at whatever risk to my own carcass,' if a condition is met. He says he would act 'if I were sure they are raving'. He then adds 'I am morally certain one, at least, of them is down with fever' (*TI*, 215). But he does nothing.

This contradiction reveals on the one hand that the doctor's first concern is for his own life. Although he is sure that at least one of the pirates is raving, he will not take 'whatever risk' is necessary, even if their lives depend on his skills. On the other hand, it reveals his moral hypocrisy. His pledge to treat his patients regardless of the risk to his own life is mere words without any actions. Even though at that moment in time, it seems as if no one can determine if the pirates are drunk or raving. In this context, the doctor's assertion of Silver's inhumanity makes his speech sound absurd. It sounds really bizarre to readers when a person elevates his moral superiority over another whom he 'hardly call[s] a human man'. Silver's response to the doctor's speech seems like giving a piece of advice but reveals the repressed fear for death in Livesey's subconsciousness. Silver just speaks out the doctor's fear 'to lose [his] precious life' (*TI*, 216) for him. As for this point, the doctor shows no disagreement as if he has been persuaded by Jim. He then acknowledges that Silver is 'the man to keep your word' (*TI*, 216). At this point in time, the conflict between the realistic and romantic worlds takes on a very interesting form: the figure belonging to the romantic world uncovers the hypocritical mask of a perfect Victorian gentleman and displays

the fear and cowardice long hidden under the mask. Jim, as the witness and narrator of this episode, begins to doubt the manliness of a so-called Victorian gentleman.

At the end of the voyage, John Silver achieves something impossible. He escapes and does not go 'empty-handed' (*TI*, 217) but with 'one of the sacks of coin, worth ... three or four hundred guineas' (*TI*, 217). John shows again his extraordinary competence and skill in overcoming every obstacle in his way. When the narrator says 'I think we were all pleased to be so cheaply quit of him' (*TI*, 218), he conveys two pieces of information. Firstly, the gentlemen are pleased because they had supposed that getting rid of Silver would cost them more than that in threat to life and treasure. But Jim Hawkins is pleased that Silver escapes so easily from legal punishment and returns to the world he belongs to and furthers 'his wanderings' (*TI*, 217). In spite of Jim's satisfaction with Silver's escape, he cannot help feeling regret for his having 'gone clean out of my life' (*TI*, 218). By calling John Silver a 'formidable seafaring man' (*TI*, 218), Jim confesses his admiration for his manliness: though frightening and awesome, Silver is a man not only difficult to defeat but one inspiring awe and respect because of his excellent intelligence, competence, and physical and mental strength. As he remembers Silver, Jim seems to completely ignore his moral defects, and only to hope him well in his romantic world with his 'old negress' and his parrot 'Captain Flint' (*TI*, 218).

In terms of manliness, Jim tends to maximize the importance of the qualities that make a man stand 'above and beyond the common range of human experience' (Reed, 1), qualities which are displayed in the characters of Bill Bones and John Silver. At the same time, he minimizes the importance of qualities of a man in 'common range of human experience' (Reed, 1), qualities which are manifested in Captain Smollett and Dr. Livesey.

Jim Hawkins's view of hierarchical organization

As Honaker argues, at the start of the sailors' voyage '[the gentlemen] simply import their domesticity with them to Treasure Island, much as the pirates imported romance to the Benbow' (Honaker, 40). In fact what gentlemen import to Treasure Island is not

only domesticity but a microcosm of Victorian society, with its strict hierarchy and division of labor. The similarity between the Victorian society and the crew on the ship is obvious in composition and organization. Captain Smollett, Squire Trelawney, the admiral, and Dr. Livesey, the ship's doctor, enjoy absolute authority as they form the upper strata of society. Mr. Arrow, the mate, Hands, the boatswain, Long John Silver, the cook, and Jim Hawkins, the cabin boy, represent the middle class; the remaining crew represents the lowest tier of the hierarchy.

In the realistic and romantic worlds occupied by Jim Hawkins, the way in which hierarchical organization is viewed is radically different. When Jim says 'I was going to sea myself' (*TI*, 57), he is expecting his individual adventures in the sea voyage. Onboard the ship, however, he is no longer an individual but part of a team, where freedom to make individual choices is extremely limited due to his position in the hierarchy. Jim's hatred toward those in authority is obvious when he says, 'I hated the captain deeply' (*TI*, 68). Jim hates Captain Smollett because he has cried to Jim "“Here, you ship's boy, ... out of that ! Off with you to the cook and get some work”" (*TI*, 68). By calling Jim by his position instead of his name, Captain Smollett takes him nothing but a minimal component of the whole organization, a role that is marginalized as he only plays an accessory role on the ship. Captain Smollett's words destroy his dream to be one of the romantic figures and remind him of his low position in the organization.

Jim wants to escape the limits of a hierarchical organization in the realistic world. From this desire arises his apparently inexplicable decision to leave his party and embark on his own adventures. Contrary to the expectation of the gentlemen's party, Jim Hawkins begins his individual shore adventure. Only the pirates are expected to land the island where John Silver is thought to have a chance to talk them out of a potential mutiny. But the cause of Jim's inexplicable behavior can be traced back to the cabin council. At the end of the council, Jim's consciousness of his low status is reinforced when Captain Smollett says, 'ourselves make seven, counting Hawkins' (*TI*, 84). In this sense, Hawkins is someone who is ignored in the organization except when mentioned in passing. Staying with his friends' party will diminish his

opportunities to achieve romantic feats. He is left with no choice but to escape and go onto romantic Treasure Island by himself.

Jim decides to escape from his party for the second time because of his opposition to its hierarchical organization and his desire to be a romantic figure in charge of his own destiny. His envy at 'the doctor, walking in the cool shadow of the woods' (*TI*, 142) is not the envy of the doctor's comparatively comfortable environment but of his chance to have individual adventures. Meanwhile he is troubled by his obscurity in the realistic world where he spends all of his time 'washing out the blockhouse, ... washing up the things from dinner', and is excluded from the gentlemen's conversations in which they talk 'to their hearts content' (*TI*, 142). His hatred of hierarchy and his aspiration to be a romantic figure with free will drive Jim toward his second individual adventure, his sea adventure.

Jim's voyage to Treasure Island also helps him realize the necessity and importance of the existence of hierarchical organization, after he has learned bitter lessons instead of obtaining a sense of fulfillment from both of his individual adventures. Jim learns his first bitter lesson on shore when John Silver murders Tom. Jim's joy of exploration is so short-lived and insignificant in comparison with the long-haunting intensive fear in his mind after he has witnessed Tom's death. Tom, an honest hand on the ship, is unable to get any protection or help after he has left it, a place where the authority of the gentlemen party secures the safety of every member of the organization. Jim becomes aware of the possible danger to him in leaving his friends' party, as he says 'there was nothing left for' him 'but death by starvation, or death by the hands of the mutineers' (*TI*, 96).

Jim's sea adventure turns out to be disappointing. His sense of achievement is at its highest as he comes aboard the *Hispaniola*, having overthrown the authority of John Silver by striking 'the Jolly Roger' (*TI*, 156), and taken Israel Hands under his command. The pleasure of achievement is obvious as he remarks: 'I was greatly elated with my new command, ... and my conscience, ... was quiet by the great conquest I had made' (*TI*, 160). Jim's sense of satisfaction is so strong that even at the most critical point in his life-and-death struggle with Hands, Jim is almost lost in

Hands' flattery:

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. In the horrid pain and surprise of the moment – I scarce can say it was by my own volition, and I am sure it was without a conscious aim – both my pistols went off, and both escaped out my hands. They did not fall alone; with a choked cry, the coxswain loosed his grip upon the shrouds, and plunged head-first into the water. (*TI*, 168)

Jim compares his blindfold self-conceitedness to 'drinking'. As the drunken pirates are lost in rum and have no ideas about the aim of the voyage, Jim is lost in the flattery from Hands and forgets the dangerousness he is in. Jim really feels the cruelty of humanity in the sudden change of the fate, from being Captain Hawkins to the potential victim of the wicked villain 'in a breath'. The high price paid for self-conceitedness helps Jim to see his own shortcomings, and especially his stupidity. And it also leads to a greater awareness of the fact that his success is due to good luck rather than competence. The bitter experience onboard ship causes him to reflect again on the hierarchical organization in the realistic world. After having taken the ship from the hands of the pirates, Jim returns to the stockade pleased with himself, only to find he is in the enemy's camp. The price he must pay for his heroic deeds is high: he becomes Silver's hostage.

The organization in the pirates' camp is very different from that of the gentlemen's party. As the captain in the pirates' camp, John Silver's authority is established by his individual ability rather than bestowed on him by rules or regulations. The disadvantage of this kind of organization is its lack of authority. The pirates' wine addiction is a good example. Even though Silver himself advocates temperance, he cannot stop other pirates from 'roaring and singing late into the night' (*TI*, 124) after a heavy bout of drinking. Jim's experience in the enemy's camp

strengthens his understanding of the importance of a strict hierarchy in organizations.

Among the pirates, the black spot symbolizes the right to overthrow authority. When the black spot comes to John Silver, he emphasizes that it is the black spot that ruins everything. As the color, black, in western culture symbolizes evil and death, the black spot as a means to overthrow authority, will inevitably bring unluckiness to the pirates' camp. The lack of absolute authority cannot prevent drunkenness and the problems that follow from it. Drunkenness destroys the seamen's health, it incites civil conflicts that lead to death as in the case of Hands, and ruins the plans for treasure hunting as Silver realizes when he says '...that we'd'a' been aboard the *Hispaniola* this night as ever was, every man of us alive, and fit, and full of good plum-duff, and the treasure in the hold of her, by thunder! Well, who crossed me?' (*TI*, 186-187). Jim witnesses the riots and chaos and final collapse of Silver's camp caused by the black spot, which helps realize the necessity and the importance of the existence of authority. When the Doctor says, 'I did what I thought best for those who had stood by their duty; and if you were not one of these, whose fault was it' (*TI*, 212), he points out to Jim that he encounters so many dangers because he no longer enjoys the protection of the hierarchical organization. Jim's return to his friend's party and his final return to the Victorian England and his decision never to return to the island show Jim's awareness of the merits of a hierarchical social system. Jim embarks on sea adventures to escape hierarchical society in the realistic world, but it is in the romantic world that Jim begins to appreciate the merits of a hierarchical society.

Jim Hawkins's view of capitalism

The last point of conflict between the realistic world and the romantic world is capitalism. A similar observation can be found in Naomi J. Wood's apparently contradictory assertion that '*Treasure Island* is first and foremost a hunt for treasure – the pursuit for money', while 'it has suggested to some readers a romantic distance from the factory and office work of industrial capitalism (Wood, 61)'. Jim's highly romanticized view of treasure hunting has two origins. One is that he considers treasure only just one of the essential ingredients of sea adventures similar to other

necessary components like ‘a schooner’, ‘a piping boatswain’, ‘pigtailed singing seamen’ and ‘an unknown island’ (*TI*, 57). The other is that he believes in the moral righteousness of his party in treasure hunting. The fact that Dr. and Magistrate Livesey and Squire Trelawney have administrative positions in the country makes Jim Hawkins see them as representatives of the country’s interest in bringing treasures from exotic lands back home. The social positions of the gentlemen prevent Jim from perceiving their greed for wealth. But as Marx and Engels observe, the bourgeois economic and moral systems, are actuated by ‘naked self-interest’ rather than by ‘purer’ devotion to ... country (Marx & Engels, 221-47). The gentlemen’s identities as civil servants make Jim ignore their potential greed for money. Jim’s witnessing and experience of death and murder help him reflect on his own party’s motives for treasure hunting.

Jim’s freedom from ‘naked self-interest’ is apparent when he entrusts the map of Treasure Island in the hands of Dr. Livesey and Squire Trelawney. The writing on the map which is incomprehensible to Jim ‘filled the squire and Dr. Livesey with delight’ (*TI*, 50), because the gentlemen really understand that the map means an invaluable amount of treasure for them. Jim Hawkins, the real owner of the map after Bill Bones’s death, loses his possession of the treasure without being aware of it. The gentlemen’s greed for money and possible abuse of money are obvious in spite of it being unknown to Jim Hawkins at this stage of the story, when the squire says ‘We’ll have favourable winds, a quick passage and not the least difficulty in finding the spot, and money to eat- to roll in – to play duck and drake with ever after’ (*TI*, 50).

As the story develops, the innocent Jim Hawkins in his romantic world free of corruption and greed suddenly comes face to face with ‘the naked self-interest’ of the realistic world when he overhears the intended mutiny from an apple barrel. Firstly, he acknowledges the cruelty of the treasure hunt when he says, ‘I hardly believe these same men were plotting for our blood’ (*TI*, 82). Secondly, Jim finds, as Wood argues, that ‘the qualitative difference between gentlemen born and gentlemen of fortune in their relation to the law is erased’ (Wood, 69). In order to secure treasure, each side devises almost the same scheme to seize it at the cost the lives of the other while

Silver will 'str[i]ke', Mr. Smollett will 'come to blows' (*TI*, 84); each side will satisfy their economic interest without regard for moral consideration. Jim experiences disillusionment about his idealized treasure hunting: the hunting for treasure is not borne out of economic greed, but from romantic aspirations; there is no individual benefits, only common benefits to the organization as a whole. His 'desperat[ion] and helplessness' (*TI*, 84) are excellent indications of his disillusionment.

Readers witness again the conflict between Jim's realistic world and romantic world as Jim observes the corpse of Tom Redruth, 'that poor old Tom Redruth, still unburied, lay along the wall, still and stark, under the Union Jack' (*TI*, 123). The Union Jack, the national flag of the UK, represents the nation itself in Jim's view. But Jim's knowledge about how Redruth is involved in treasure hunting makes the Union Jack seem absurd at that moment in time. Redruth has no personal desire to take on the voyage, as he 'grumble[s] and lament[s]' about it (*TI*, 56). He has to take part in it because 'the squire's pleasure was like law' (*TI*, 56) to him. His death is not from devotion to his country, as the Union Jack on his body might suggest; Redruth is himself only a victim of the economic greed of the squire. Jim's observations on the scene demonstrate that he has a clearer awareness of the nature of treasure hunting.

Jim Hawkins, the narrator, informs the readers of the 'tragic' (*TI*, 54) nature of the adventures before the voyage starts. The 'tragic' nature of the adventures is, to great extent, accounted for by people's economic greed, which 'had cost already the lives of seventeen men from the Hispaniola' (*TI*, 213). In his reflection on treasure hunting, Jim laments on his disillusionment and discloses the dark side of capitalism.

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. (*TI*, 213)

It is people's economic greed that has cost so many lives, but in Jim's view the cost of greed is not only the loss of life but the breaking of his idealized view of the treasure hunting. 'Flint's treasure' that Jim 'had come so far to seek' is not the treasure that

'had cost already the lives of seventeen men from the *Hispaniola*'; the former is only a romantic notion of a daydreaming boy, while the latter is the wealth that can satisfy people's greed. His excitement for the voyage is replaced by 'sorrow' because of so much 'blood'. The 'brave men' who have been the romantic figures in romantic adventures in Jim's vision are only people who are blinded by a greed for money. The dark side of capitalism is 'shame and lies and cruelty'.

Having had his idealized view of capitalism squashed, Jim Hawkins develops a new understanding of money and the use of money: there is no good or evil in money itself; it is people's nature that decides it, as he says, "All of us had an ample share of the treasure, and used it wisely or foolishly, according to our natures" (*TI*, 218). How a man uses money, as suggested by Samuel Smiles, 'is perhaps one of the best tests of practical wisdom' (Smiles, 180). In terms of use of money, Gray is undoubtedly the good example of being wise. In possession of ample wealth, still taking an active part in the work, Gray fulfils self-development, attaining career success and family happiness as a man of 'self-help' (Smiles, 19).

In terms of capitalism, Jim experiences disillusionment after witnessing and experiencing the dark side of it. However, out of his disillusionment, he comes to a better understanding of the issue. The conflict of the realistic world and the romantic world helps Jim abandon his idealized view of treasure and begin to form practical and correct ideas about the conditions that exist under this system.

Conclusion

The coexistence and conflict between the realistic and romantic worlds in *TI* bear out to some extent Stevenson's interest in the 'problems of duality and moral ambiguity' (Susannah Miller, 760). And Jim Hawkins matures in his understanding of the three issues – manliness, hierarchical organization, and capitalism – as he works through the never-ending conflicts between the two worlds.

Jim faces many dilemmas as his understanding of these three issues shifts from one of these worlds to the other. It is the realistic world that takes precedence in his life. The reasons for holding this view are as follows: firstly, Jim departs from the

realistic world and then returns to it; his experiences in the romantic world are only an episode in the long story of his life; secondly, Jim comes to realize that the romantic world only exists in his imagination. He can write about it but does not wish to experience it again. That's why he refuses to return to Treasure Island again but agrees to 'write down the whole particulars about' it (*TI*, 16). His experiences in the romantic world teach Jim Hawkins to have a critical attitude toward the fixed social values and traditions of his time.

Jim Hawkins's views of the three issues experience development to different degrees, and it is his view of capitalism that is most strongly developed. As for the dark side of capitalism, i.e. economic greed, Jim's disgust and hatred is so great by the end of his narrative that he defines his adventures as a tragedy (*TI*, 53), while he is completely innocent of the potential greed at its beginning. In comparison, his views of manliness and hierarchical organization develop less strongly. Despite his admiration for manliness manifested in the romantic characters like John Silver in the end of the story, he does not think that all the qualities of being a Victorian gentleman are negative. As regards hierarchy, it is not necessarily to his liking though he considers it as necessary and important. As for the last two issues, the dilemmas are still there. Jim Hawkins is still a boy living in two worlds.

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