



**“He's More a Man Than Any Pair of Rats of You”:
Masculinity in Stevenson’s *Treasure Island* and its Adaptations**

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Abstract

This project looks at masculinity in novel and film, and answers the questions what image of masculinity Robert Louis Stevenson's children adventure novel *Treasure Island* represents and how this image has changed in film, comparing adaptations of Byron Haskin (1950) and Steve Barron (2012). In the past, children were influenced by expected gender models portrayed in literature and this is still happening in media today. Influenced by adaptation theory and gender theory, I will use a comparative approach as while analysing the image of masculinity and of maturity in Stevenson's novel and in the two film adaptations to see how they changed. Made in a different time and with different audiences in mind, these representations of masculinity have been adjusted showing that they in media are subject to different intentions and perceptions.

Keywords: Robert Louis Stevenson, *Treasure Island*, 1950, 2012, Film, Adaptation, Masculinity, Adulthood, Boyhood, Morality

Table of Contents

Acknowledgements.....	i
Abstract	ii
Introduction	1
Chapter 1. Stevenson's <i>Treasure Island</i> : A Tale of Masculine Ambiguity	5
– 1.1: Jim's Journey to Manhood.....	5
– 1.2: Representing Masculine Relations	7
– 1.3: Moralising Lessons.....	14
Chapter 2. Haskin's <i>Treasure Island</i> (1950): A Light-hearted Tale.....	16
– 2.1: Jim's Journey to Manhood.....	16
– 2.2: Representing Masculine Relations.....	19
– 2.3: Moralising Lessons.....	23
Chapter 3. Barron's <i>Treasure Island</i> (2012): A Dark Rendition.....	25
– 3.1: Jim's Journey to Manhood	25
– 3.2: Representing Masculine Relations	28
– 3.3: Moralising Lessons.....	33
Conclusion.....	35
Works Cited.....	38

Introduction

Robert Louis Stevenson's novel *Treasure Island* is filled with male characters and so masculinity is inevitably a central theme in the novel as "[i]t was to be a story for boys" (qtd in Scott ix). The novel features the mental growth of the main character from a boy into a man while trying to find his way among various types of adult men. It is therefore no surprise that Arthur Conan Doyle dubbed *Treasure Island* as the initiator of "the modern masculine novel" (qtd in Noimann 57). *Treasure Island* initially appeared in parts in the story paper *Young Folks* before it was published as a novel in 1883. Literature, including that in periodical papers for children, was a common means of enforcing gender roles and expectations on (young) people. As I will show in this thesis, Stevenson's work also contains an implied moral judgment on masculinity through the representations of his male characters; however, he presents a rather controversial view.

Treasure Island may have been a children's novel originally, but it ended up entertaining a broader audience in his time as well as today. Nineteenth century novels have proven to be popular adaptation choices and Stevenson's novel, which has led to at least fifty adaptations by now, is no exception. But how does this proclaimed masculine novel fit in our modern-day society, in which educating the public on ideal behaviour and gender roles has become a less prominent phenomenon? This thesis will be concerned with the way current popular media have approached these Victorian masculine representations and whether they have been changed to fit contemporary times. I will do this by answering the question: What image of masculinity does Robert Louis Stevenson's children adventure novel *Treasure Island* represent and how has the representation of this image changed in film, comparing adaptations by Byron Haskin (1950) and Steve Barron (2012)?

Kelly Boyd, who talks specifically about masculinity in boys' story papers, categorises different stages of masculine representations. The period from 1855-1900 involved, according to her, the upper class hero who "achieved manhood with little effort through the grace of their superior birth" (50). This aristocratic manliness emanates arrogance and omniscience by being confident about what must be done and exerting leadership over 'inferior' characters (50). Lisa Honaker, however, attributes somewhat different qualities to the mid-Victorian image of manliness: becoming a man meant domesticity, a spiritual development and education as they find a balance between "compassion and courage, gentleness and strength, self-control and native

purity” (29). Boyish activities such as fighting must be sacrificed for education (29). Bradley Deane supports this by indicating that mid-Victorian boys had to grow up by “mastering” their instincts and showing self-discipline (690).

These three agree that by the late-Victorian period a shift had taken place in this ideal masculinity. Boyd sees this shift starting around 1890 when manliness became more democratic as masculinity was no longer inert in class. These heroes were not encouraged to be individualistic, but keep their community in mind and accept its rules (71). By the end of this shift in the 1920s, the superior hero had changed for more varied heroes who were more focused on the process of becoming manly while overcoming their flaws or accepting the “group over individual needs” (98-99). Again, Honaker selects other traits for the late-Victorian man stating that “manliness becomes less a state of mind than a state of muscle” as characters are not much concerned with the ethical effects of their actions (32). Rather than developing spiritually, the late-Victorian boy achieves pluck and energy (35). This coincides somewhat with Deane who indicates that in Late Victorian Britain an “ideal of unfading boyishness” was praised which went paired with the changing ideology of the British Empire as the adventurous and undefeatable spirit of young boys suited the new imperialists’ idea that expansion rather than development was the goal (689-691). According to Deane, late-Victorian literature would thus reflect this mentality by increasingly portraying heroic *young* men who were mirroring boyhood games, such as playing pirates (693). This remark is a bit problematic regarding *Treasure Island*, because although its protagonist is a heroic young man who eventually commits certain piratical acts, he certainly does show signs of growing up.

Joseph A. Kestner instead not only recognises a shift in the 1880s to an image similar to Honaker’s, he pinpoints this period to be the time in which the representation of individual masculinities in British adventure novels assumed greater significance. On the one hand, portraying individual heroic masculinity formed a contrast with the increasing role of the imperialist state organisations, which left no room for individual deeds (2). On the other hand, the representation of masculinity reflects a reaction against concerns such as a loss of confidence in the British Empire and the (physical) degeneration of men (3-4). He points out how adventure literature was crucial for forming a masculine ideal by depicting codes such as rescue, heroism, survival, courage and isolation and so became instruments in educating and shaping young boys (1). In adventure fiction, the protagonist’s masculinity is tested as they manage their obsession

with risk and confrontation, encountering challenges and abrupt intensity (10). The heroes furthermore had to overcome Christian moralities by committing acts like spying or murder, and all these usually resulted in the reconstruction of their sense of masculinity (11). When Chamutal Noimann talks of Stevenson's time, he argues that the British manly character "placed great emphasis on physical strength, religious devotion, and teamwork" and had gentlemanly traits such as an education, and a imperialistic and righteous character (59). Stevenson's characters, he argues, break with this masculine type, and so confirm the rise of individual and ambiguous masculinity that Kestner noticed in the 1880s.

In recent years, gender studies has become an increasingly popular field in academic context, especially with the representation of men and women in media. While the focus started with the feminine image, masculinity has now been given more attention as well. John Stephens, in *Ways of Being Male*, points out that gender studies has mainly concentrated on feminism and that there are much fewer works focused on masculinity in children's literature (x). In the same book, Perry Nodelman mentions his experiences with his students' general opinion that masculinity is not stereotyped but instead is regarded as the default form that is free of constrictions. This, he points out, is not the case as masculinity or "normality" are also social constructs (2). Stephens refers to traditional masculinity as being characterized by "toughness, courage, and muscularity, but also by aggressivity, violence, misogyny, homophobia" (x). Representations of 'new' masculinities are emerging in fiction, however, and these varieties are represented through popular film, and as such become familiar to boys and men (xi-xii). Nodelman points out that, like women, men too have become the objects of physical gaze — making 'appearing' more important than 'being' — and so men should suggest aggression, strength and danger to be desirable (7-8). Masculinity is something contradictory as men are expected to be sensitive at the same time (10). Nodelman finds many children's books presenting masculinity as an oppositional force as the character individually defies conventional norms and laws but confronts danger and so becomes a hero (11).

Although there may not have been many works on the general concept of masculinity in children's literature, there are some writers who have paid attention to masculinity in Stevenson's *Treasure Island*. Noimann argues how the pirate Long John Silver is a symbol of "the failures of British masculinity" (59). Honaker has devoted an article to how Stevenson "genders romance" and Jim Hawkins's development throughout the novel (28). Interesting as these works may be,

however, they miss a link to the present. At the same time, Scott Allen Nollen points out in his work on Stevenson's literature and its adaptations that although Stevenson was and still is a popular writer and has been adapted many times, there was not yet a book on his filmography (ix). Not only is there still no piece comparable to Nollen's work, but even today there are few articles on adaptations of Stevenson's work. My thesis combines the problems that Stephens and Nollen realised by analysing masculinity in both Stevenson's novel *Treasure Island* and two film adaptations. Both topics may have been addressed in some way but have not nearly been fully explored nor been combined. Despite the fact that the issue of masculinity has slowly been gaining attention with regard to media, current research on masculine representations in film is more dedicated to original productions rather than adaptations. The idea that it would be more productive to look at the original novel when exploring gender representation because adaptations adapt the concepts of the novel would explain this lack of debate. Adaptations are never true copies of the novel, however, and deserve to be studied since even the smallest details can reveal elements of the differing ideas on masculinity.

My aim is to describe how a certain representation in a Victorian novel is reflected on film and how it may have changed over time and so ideally makes us aware of what expectations we still portray today. Chapter 1 will provide an analysis of masculinity in Stevenson's *Treasure Island*, which will include a discussion of Jim's boyhood and growth to manhood, the representation of the adult men, and moralising lessons for the child readership. These elements will, I believe, be sufficient to draw a sketch of the representation of masculinity. I will search for these same or most comparable elements in two film adaptations: Byron Haskin's 1950 adaptation, famously known for the iconic acting of Robert Newton as Long John Silver, and the most recent adaptation from 2012 by Steve Barron, discussed in Chapter 2 and Chapter 3 respectively. Although certain characteristics prove to be timeless, Haskin and Barron have tried to make Stevenson's morally ambiguous masculinity more accessible by romanticising piracy while presenting a lighter and darker version of masculinity, working with their audiences in mind.

Chapter 1. Stevenson's *Treasure Island*: A Tale of Masculine Ambiguity

Robert Louis Stevenson dedicated his novel *Treasure Island* to his young stepson, to whom he read parts of the novel as he was writing it (Scott x). Thus, Stevenson had to make the protagonist Jim Hawkins attractive for a young audience, not only by making him relatable but subjecting him to an exciting journey. This journey involves Jim being forced to grow up, while trying to find a place among the adults who function as possible father figures and realising what becoming a man means. Both Jim's process and his surrogate father are definable as being morally ambiguous.

1.1: Jim's Journey to Manhood

At the start of the novel, Jim is a naïve, passive and easily intimidated boy, immediately trusting the strangers (or rather the pirates) that visit the Admiral Benbow. His judgements about the men in the earlier part of the novel are inaccurate: the mutilations of Black Dog and Pew should have been a warning, squire Trelawney is not the great adventurer Jim thinks him to be and Jim's childish dislike for Captain Smollett is disregarding of Smollett's good intuition. At the same time however — though Jim, like Livesey and Trelawney, determines Silver to be an honest man — he is the only one who had some initial doubts about his character. Although an older Jim narrates the story, including his childish acts, in a rational tone, these simplistic expressions — such as his idealistic ideas on what adventure entails and his dislike for Redruth because of his lack of excitement — are easily recognisable. Furthermore, Livesey and Trelawney decide for him that he joins them in the adventurous undertaking, declaring that “Hawkins shall come as cabin-boy” without Jim having expressed any opinion on this matter (Stevenson 38). He is a fairly passive force in the earlier part of the novel as he simply follows his elders and is braver in his mind rather than in his actions, claiming that “I think, if I had been able, that I would have killed him through the barrel” (64).

As the story progresses however, we witness him maturing in different ways. One important process coinciding with Jim's growth to adulthood is his loss of innocence. It begins with external or uncontrollable forces to which Jim is subjected, such as him witnessing the death of his father and Billy Bones, but namely his preference for Billy Bones over his own family. Though we know that his father is ill, Jim pays more attention to Billy Bones and has greater

admiration for him than for his pitiful father and mother. Jim furthermore seems to miss Bones more than his mother: despite tearing up his mother does not shed any for him, and thus his last nostalgic thought — which Noimann also calls one of Jim's "first betrayals committed against his adult companions" — is spent on the Admiral Benbow and Billy Bones rather than on his mother (65). Kestner finds another example of a loss of innocence in the consequences of Jim overhearing the mutiny plotting as this leads him to "masquerade" in front of the mutineers and Silver especially (31). Jim can no longer be an honest child but is in fact ordered by his elders to adopt the role of a spy and thus corrupted to deceit while he feels "pretty desperate" and "altogether helpless" at these circumstances (Stevenson 73). At the same time this act shows he is slowly becoming like Silver himself.

Jim later loses his passivity and starts acting independently and courageously. Kestner marks Livesey's intersection — chapters 16 to 18, in which Livesey narrates the mutiny that happened in Jim's absence — to be the transition point from a young Jim to a matured Jim (31). Indeed, after this section Jim becomes an intentional active agent in losing his childlike innocence. Jim's new independent acts are an indication of his rebelling "against the societal conventions that require him to obey his elders" (Noimann 65). Instead of remaining on board as these elders planned, Jim decides for himself that they "had no present need of his assistance" and joins the pirates to explore the island (Stevenson 81). Simultaneously, these choices are impulsive decisions on which he hardly reflects, but although these decisions may seem rash and he initially regrets them, they eventually have positive consequences meaning these could also be proof of a good intuition. Honaker points out that Jim not only disobeys his elders but with these rash choices also denies himself, yet when they lead to success Jim "finds himself truly changed, capable of heroism that has become a matter of instinct and not conscious disobedience" which is especially noticeable in the events on the *Hispaniola* (41).

The climax of Jim's loss of innocence and passivity starts with his abandonment of his crew and taking control of the *Hispaniola*, with Jim's ultimate act into manhood found in his confrontation with Israel Hands. Jim leaves his companions partly due to boredom but also to escape this place filled with death and his recapturing of the *Hispaniola* is not so much a quest, as an idea that he develops along the way and so proves his successful natural instinct. On board of the *Hispaniola*, Jim takes control of the situation, acting like a figure of authority and so displaying his "new character" (Honaker 41). Jim boldly tells Hands that he has "come aboard to

take possession of this ship, Mr. Hands; and you'll please regard me as your captain until further notice" (Stevenson 144). Although Hands tries to deceive him like Silver does, Jim is not fooled and can see his real intentions. He emerges with a different attitude, including a sense of experience and cynicism as he delivers the iconic lines: "'One more step, Mr Hands,'" said I, "and I'll blow your brains out! Dead men don't bite, you know," I added with a chuckle" (152). Although the seemingly accidental shooting and subsequent feeling of horror should be proof of Jim's childlike innocence, at the same time Jim has a different attitude in this and the following scenes. Where he first fainted when witnessing a murder for the first time, he has no problem with disrespectfully throwing a corpse overboard and despite his wound courageously carries on. When Jim next encounters Silver, he boasts of the rebellious acts he has committed to sabotage him and so flaunts his newfound confidence. At the same point, Jim shows his intelligence, as he is able to understand Silver's intentions while he watches him communicate with the pirates.

As Jim grows through the novel, he seems to become more like Silver: he has to act, disregards orders, abandons his friends and kills a man. The process to his new identity is thus a morally ambiguous one (Kestner 29). Like Silver, he moves between both camps as he sees the pirates as criminals, yet somehow respects and admires Silver at the same time, so becoming morally fluid himself.

1.2: Representing Masculine Relations

Jim's boyhood is short-lived when his father dies, leaving only two options: either he takes up the role of his father or he continues his childhood by searching for a replacement. His mother initially seems to fulfil both parenting roles and Jim follows her pace, yet Jim is disappointed in this casting and believes his mother's actions and stubborn honesty have only increased their troubles. His mother does hint at Jim's emergence as hero, by pointing out how a child and woman are manlier than the town's people are. Jim also seems disappointed in his father regarding his cowardice and submissiveness by letting Billy Bones' presence take him down. Both parents therefore seem pitiful in his eyes and Jim's lack respect or admiration for his own kin indicates his turn to independence from his parents and achieving manhood by himself or finding replacements.

In the novel, Jim encounters what Kestner defines as 'surrogate fathers' (28). These are the male adult characters, which act as possible role models — replacing his biological father —

in his process to maturity. His father's death allows Jim to witness and possibly admire the different types of adult men around him while he tries to find a place amongst them. Deane sees the novel placing the "man in competitive sense" over the "a man in developmental sense" as the characters are striving to be more masculine than their opponents, which is visible in their comments on each other's status of masculinity (700). This allows a boy like Jim — who has not yet developed into an adult age-wise — to be, in Silver's words, "more a man" than some of the actual adults in the story (Stevenson 165). Not only do the men compete each other for the treasure, in Jim's eyes they are also in competition for the role of surrogate father while Jim himself eventually competes for a place among these men.

Captain Billy Bones is the first example of a different type of man, and although he is an immoral drunk and a ruthless, intimidating, and dirty person, Jim feels some sort of admiration for him. He appears as a scarred, tall, ragged man with a "dirty livid white sabre cut across one cheek" (7). Bones is only present in the first part of the novel, yet he is an important person for Jim: he is the first pirate to enter his life, and already Jim respects him more than he respects his own parents as he remembers Bones with great nostalgia, while not even mentioning his own father ever again. This is exemplary of Jim's preference for piratical men.

The first gentleman we encounter is Dr Livesey, who is easily recognised as a man of authority yet kind at the same time. Jim does not explicitly describe his appearance aside from observing how "the neat, bright doctor, with his powder as white as snow and his bright, black eyes and pleasant manners" contrasts with the country folk and the pirate Bones (11). Livesey is a moral and ethical man who strongly holds to his 'Hippocratic oath' as he finds it his duty to attend to the pirates when they are ill. He is rational and insightful, and due to his sympathetic character is able to forgive Jim for abandoning them and to have more successful negotiations with Silver than Smollett does. His warm-heartedness towards Jim shows when he visits Silver and tries to persuade Jim to run away, while Jim (hypocritically) plays the moral card that he made a promise to Silver not to do so. Livesey is also a strong and brave man as he challenges the piratical manners of Bones and openly disapproves of them. He furthermore has a military background, which proves to be rewarding as he uses his experience as a fighter and a strategist. As sympathetic as he may be, when Livesey assumes the narrator role the tone becomes more factual and he pays less attention to inner feelings, which can be attributed to him being a doctor, magistrate and ex-military man.

Livesey's masculinity reflects Honaker's description of mid-Victorian manliness and this type is not very attractive to Jim. Livesey possesses traits that could have made him the hero of the story though Jim does not promote him in such a way. He plays a significant role in leading the ruined expedition to a safe ending and if Trelawney had followed his advice, it would not have gone wrong in the first place. Jim recognises Livesey's authority as a "gentleman and a magistrate" (33) and clearly respects and admires him and Livesey himself cares greatly for Jim; yet in the end Jim's interest has faded as Jim is not as inspired and influenced by him as he is by Silver. This shows in the concluding paragraphs where Jim mentions the futures of the other characters while failing to mention both Livesey and Trelawney.

Like Livesey, Squire Trelawney is also a gentleman that fails Jim's standards. Jim physically describes him as being a tall and broad man, having a "bluff, rough-and-ready face", with a "look of temper" that comes back in his easily offended nature (34). Like Livesey, Trelawney is a man of high status. He is an important plot device as he instigates the journey by organising it and financing it and at the same time — due to his excitability, inability to keep silent and his bad judgment — is the cause for the failure of their quest. His goodhearted and generous nature leads him to be tricked easily by Silver. Although his face reddened by his long travels suggests that he is experienced, it seems to be pretence only as he shows up "all dressed out like a sea-officer ... and [doing] a capital imitation of a sailor's walk" and a few pages later Trelawney demonstrates his ignorance when he does not understand Captain Smollett's way of speaking (48). Initially, Trelawney does not know how to deal with the new war-like situation and acts fainthearted, but later proves to be a fairly good fighter as well as Livesey describes him as "the best shot" and being "as cool as steel" (101).

He has an extremely low opinion of Smollett and believes him to be unmanly and un-English and Jim adopts this opinion at first as well, even though Smollett was right to fear a mutiny. As soon as it becomes evident that Trelawney made a judgment mistake, he moves to the background for the rest of the story while Smollett takes up the leadership position. He becomes subject to the orders of others and at the end tells Silver: "I am told I am not to prosecute you. Well, then, I will not" (195). Although Jim recognises him as a figure of authority in the early stages of the novel, he soon loses any admiration for him when he learns of his foolishness and no longer pays much attention to him. Trelawney somewhat fits Honaker's description as well, but also corresponds Boyd's definition of the aristocratic but arrogant mid-Victorian manliness

— though the later characteristic has disappeared by the end — which does not suit Jim’s taste either.

Both Livesey and Trelawney are domestic characters, according to Honaker, who stand opposite the demoted romance characters, that is, the pirates (35). While the first type fits the mid-century Victorian ideal of manliness “as state of mind” which involves mental growth, the latter type emerged as a late-century ideal of manliness “as a state of muscle” and focuses on actions (32-33). Livesey and Trelawney are both men of intellect with well-established positions at home, who would not spring to (violent) action if it were not necessary and when they are put in the romantic setting of a treasure island, they do not fit in because, as Honaker puts it, they bring their domesticity with them (40). Trelawney does this literally by involving his servants on this expedition, and Livesey does this by practicing his doctoring skills “as if he were treating “a quiet English family” (Stevenson 174). Neither characters prove to be fit for the role as a surrogate father — although Livesey has a fair shot — but the fact that Jim fails to mention them at the end of the novel might very well be because their situation has not changed and they have resumed their old, domestic lives.

Although morally definitely on Livesey’s and Trelawney’s side, Captain Smollett is somewhat distanced from the two gentlemen as he has no earlier acquaintanceships with either them or Jim. He is also immediately portrayed in a negative way with Jim describing his appearance as “a sharp-looking man who seemed angry with everything on board” (53). Both Jim and Trelawney dislike him strongly, but Livesey recognises his honesty and intelligence. The fact that he instantly feels something is wrong with the whole expedition is proof of Smollett’s good intuition and his experience as captain, and he expresses his worry about Livesey’s and Trelawney’s lack of experience at the very start. Smollett steps in to take the leader role of the non-mutineers and proves to be strong, courageous and fair, and he plays an important part in fighting the pirates as he—amongst other things—organises the defence in the stockade.

Smollett is also a man with an extreme sense of duty and discipline. When he insists on putting up the British flag even though it makes them an easy target, it seems to be admired by the other characters who find it “not only a piece of stout, seamanly, good feeling; it was good policy besides” even though it is foolish considering the circumstances (106). When his orders are not obeyed he gets upset, such as when Livesey and Trelawney leave their post in the stockade while Smollett is negotiating with Silver — which fails partly by Smollett’s

stubbornness but also because he is not tricked by Silver's smooth words. Like Trelawney and Livesey, he has a very black and white view regarding good and bad and tells Silver: "You're either my ship's cook—and then you were treated handsome—or Cap'n Silver, a common mutineer and pirate, and then you can go hang!" (115).

Jim's negative opinion on Smollett dominates in the narrative. Despite his admirable traits, his obsession with duty, his strictness and lack of visible sympathetic emotions are more memorable since Jim still refrains from describing him with very positive terms even after he was proven to be right. Captain Smollett's "absurdly exaggerated manliness is utterly unattractive to Jim" and proves to be unsuitable to be Jim's surrogate father (Noimann 61); however, Smollett neither wishes to fill this position as he expresses his hope never to sail with Jim again.

Opposite these three men is Long John Silver, who is undoubtedly the most interesting character in the novel not only because he is the most complicated one, but also because it is his manliness that "proves superior to all other models" (Noimann 63). He becomes the character to which Jim seems to be attracted the most and which influences his maturity process as Silver fills the position of surrogate father. While Honaker describes both Trelawney and Livesey as domestic characters being opposite the romantic pirates, Silver moves between these two fields (44). On the one hand, Silver possesses qualities of a gentleman, but on the other hand those of a ruthless pirate and so he presents a (morally) ambiguous manliness.

Silver convinces Jim and the other gentlemen of his good nature through his charm and even after revealing his murderous side, his charismatic character still captivates Jim. Silver proves to the other characters that he has what Victorians thought to be essential characteristics of a gentleman: strength of character, bravery, a good education, kindness, awareness of others' needs, and helpfulness (Noimann 67). In his letter, Trelawney provides an account of this "man of substance" and is convinced he is an honest and decent man, using as proof his "banker's account, which has never been overdrawn" (Stevenson 46). We first witness Silver in his domesticity as a pleasant innkeeper and this combined with his good-humoured attitude wins the trust of the men. Jim is also immediately convinced as this appearance:

"He was very tall and strong, with a face as big as a ham—plain and pale, but intelligent and smiling. ... But one look at the man was enough. ... I thought I knew what a buccaneer was like—a very different creature, according to me, from this clean and pleasant-tempered landlord." (49)

Silver looks out for Jim on board the ship when his piracy is still unknown as well as later when Jim accidentally stumbles into the pirate camp. Silver and Jim treat each other respectfully and acknowledge the other's abilities, despite the fact that they have become each other's opponents. They form a unique relationship not only based on respect and admiration but also on their need for each other to stay alive.

While he receives a domestic position as a cook on board the *Hispaniola*, when they reach the island, Silver proves to be as ruthless as a pirate. He shows to be cunning and deceitful and demonstrates his capability of cold-blooded murder in the horrific scene when Silver tried to persuade one of the honest hands, Tom. Silver's psychopathic side shows as they suddenly hear a bloodcurdling scream, which does not move Silver at all, but instead he smiles, saying "That? Oh, I reckon that'll be Alan" before brutally murdering Tom (84). He seems to have no conscience as Jim subsequently notes how Silver simply ignores the corpse, whistling while cleaning his blade in the grass. While he later again adopts a friendly and protective attitude towards Jim as they make a deal to help each other out, when Silver recognises the prospect of ending up with the treasure after all Jim finds him shifting murderous looks at him. Jim feels unsure of his fate, realising that Silver "had still a foot in either camp, and there was no doubt he would prefer wealth and freedom with the pirates to a bare escape from hanging, which was the best he had to hope on our side" (181). Thus, Silver is capable of being kind and protective if he wants to and if it serves his purpose but neither does he hesitate to use extreme measures. While Jim admires his skills and is grateful for Silver's friendliness and protection towards him, Silver's bad side makes Jim's position a morally complex one.

Silver's contradictory character is perfectly summarised in the apple barrel scene. Silver — who has had a lot of experience dealing with pirates — describes to a fellow crewmember these 'gentlemen of fortune' as follows:

They lives rough, and they risk swinging, but they eat and drink like fightingcocks, and when a cruise is done, why, it's hundreds of pounds instead of hundreds of farthings in their pockets. Now, the most goes for rum and a good fling, and to sea again in their shirts. But that's not the course I lay. (64)

Silver is aware that he is not like the other pirates and cannot be judged on the same level. He is a man with a plan, whose goal—now that he is fifty—is to live as a proper gentleman rather than a pirate and has therefore saved his money from his piracy. After criticising the other pirate-folk

for their hurry and explaining he would rather wait with striking until Smollett has set the course back home if it was not for his fellow mutineers, Silver himself shows his aggressive side stating he wants them dead and longs to decapitate Trelawney. Not only does he confuse Jim and his companions, the other pirates recognise his being “different from the piratical norm” as well (Honaker 45). Hands describes Silver as “no common man” because of his schooling and bravery and Jim observes that all the crew respects and obeys him (Stevenson 60). At the same time, some regard him with pity as the loss of his leg has made him a ‘reduced’ man despite the fact he has adapted well to it; Trelawney likewise admits he partly hired Silver out of pity.

Silver has a way of talking that suggests familiarity and so makes others like him and his cool-headedness helps him through any situation. He does everything he can to save his own skin and cunningly wins people over with only his (often flattering) words and false amiability at which Jim expresses admiration at his ability to do so. When Silver notices that he will not succeed by relying on his fellow pirates, he uses Jim for leverage to join forces with Livesey and escape the gallows. He is determined and extremely resourceful, doing whatever he has to do to get what he wants. He saves Jim and continues to treat him kindly but, it seems, does this because he needs him to save himself. Though he acts tough in front of his rebellious crew, when he is alone with Livesey Jim finds him “a changed man” as his voice trembles and cheeks look fallen in as he expresses his intense fear of the gallows (177). Jim claims these are signs of his earnest, but the reader has witnessed Silver’s deceptive games so often that it can never be completely certain whether or not he is acting and just trying to prick Livesey’s conscience. Jim understands Silver’s ambiguous ways to some extent and Silver evokes both admiration and terror, but he can never truly be able to define him and so Silver even becomes able to fool the reader.

These five men are the most significant adults in the novel with whom Jim forms some sort of relationship. Ward, however, points out that Jim himself becomes a trusted person for all of them because of his boyish innocence (308). Because they believe he has not been fully defined yet and as a child is still influential, they trust him and have him help them in some way. This is done both by Bones when he begs for alcohol and Silver when he asks for cooperation and generosity when his own plan falls apart. Jim’s comrades as well, appoint him the task to keep an eye on Silver when they learn of his plot, stating “Jim here [...] can help us more than anyone. The men are not shy with him, and Jim is a noticing lad” (Stevenson 72). Jim may be searching for a man to depend on, but instead finds more men wanting to depend on him instead.

1.3: Moralising Lessons

These different masculine representations also generate certain moral implications and so add a moral message to the novel. This seems to contrast with Deane's statement that early critics were doubtful whether the novel was to be considered healthy reading material, because of its amorality and coexisting good and evil (Deane 696). This does not mean that the novel is deprived of a message however, but that the message is precisely that the stereotypical 'good' is not always better than what is deemed 'bad'. The novel does not clearly distinct good from evil, using both the gentlemen and pirates. Although most of the pirates seem plainly 'evil' characters, Silver proves to be a dubious case. Kestner identifies all male characters, including the gentlemen, as "proto-imperialists ... [who] believe they have the right to seize the territory, exploit land and grab treasure" (29). Trelawney shows his hypocrisy when he exclaims that villainous pirates risk anything for money, yet his greed is also his own motive for going on this journey as he subsequently states he "[will] have that treasure if I search a year." (Stevenson 36). Where the hero-type characters turn to piratical motives and behaviour, Silver — and the other pirates in lesser degree — function as parodying middle-class decency (Deane 696). This shows when the pirates express their dissatisfaction with Silver while keeping to the rules of piracy, as one says, "I ax your pardon, sir, acknowledging you for to be capting at this present; but I claim my right, and steps outside for a council" (Stevenson 166). Although imperialism was a celebrated concept in the past and (child) readers would not necessarily find this problematic in itself, by juxtaposing the gentlemen with the pirates Stevenson questions the justification of imperialist practices. The problem of not ending with a final moral judgment, shows in the cruelty these respectable men depict when they abandon the few pirates that are left even though they are sick and thus doomed to die a slow death.

Silver — the gentlemanly pirate — turns out to be the preferred model of masculinity and a father figure for Jim. Stevenson's ideal man is unlike the dominating ideal and Noimann thus defines Jim and Silver as antiheroic and unmanly because of their traits such as working alone, instinctively, and selfishly (57). Instead his definition of the British gentlemen involves a "combination of adventure, greed, and violence with commitment to domestic duties" (60). The perfect masculine model is thus imperfect: ambiguous and not extremely manly but a reduced man. Silver being the preferred example is also very problematic because he is a psychopathic

murderer and the result of Jim's maturation is questionable however, as the process to this masculinity is what still haunts the now-seventeen-year-old Jim in his dreams.

By clearly depicting a society filled with class and Jim's awareness of this, Stevenson makes Jim's expectations of masculinity more complex (Kestner 33). While at the start of the novel, Jim recognises the superiority of Livesey and Trelawney to the other common people around him, when the plot develops and when he becomes more acquainted with Silver, this superiority becomes questionable. The relevance of class to superior manliness becomes a faded notion. Jim learns that one cannot define a character by looks and status alone, but also that being rich and powerful does not equal being 'good'. Silver eliminates the connection between being a gentleman and class, by continually refers to others (including his fellow pirates) as gentlemen or gentlemen of fortune and by telling Jim: "a young gentleman you are, although poor born" (Stevenson 176).

The purpose of acting morally right is also questioned. When Jim lectures Hands on proper moral and Christian conduct, Hands remarks "I never seen good come o' goodness yet." (Stevenson 149). Hands confirms the idea that conscience is no longer needed for the late-century boy hero because "[w]hen one is defined by action, only pluck and instinct matter (Honaker 42). This also shows in the fact that, as Ward points out, Silver is not much condemned for his treacherous and murderous acts (312). Despite his acts of piracy and murder, the men promise not to prosecute Silver as reward for his cooperation. Silver receives no punishment of any kind for his misdeeds but even escapes with a part of the treasure and gets to live in peace.

Chapter 2. Haskin's *Treasure Island* (1950): A Light-hearted Tale

The 1950 version of *Treasure Island* is a Walt Disney production directed by Byron Haskin. Scott Allen Nollen, who dedicated a work to Stevenson and film adaptations of his work, does not have a very high opinion of this film and blames Walt Disney for *Treasure Island*'s status as a children's novel and accuses them, amongst others, of portraying the characters as one-dimensional (98). Yet, this adaptation is a rather popular one, often attributed to Robert Newton's portrayal of Long John Silver, which has led to Newton repeating the role in a sequel and a TV series. As Nollen mainly criticises the film for not staying true to the novel, it is interesting to see in what ways Haskin's adaptation has shifted from the novel's depiction of Jim's maturation, the exemplary father figures and dubious morality. In the main events and characters, the film proves to be rather the same, but the renditions made also change the perspective on Jim's maturation and the men. As such, while keeping its audience in mind, Walt Disney simplified certain aspect, choosing for a lighter rather than serious tone.

2.1: Jim's Journey to Manhood

When adapting a novel, the themes originally represented may change due to the adaptor's choices. Linda Hutcheon points out that themes are seemingly the easiest elements to adapt, but are in fact more important in novels and plays than in TV and films, where they "always serve the story action ... [because] storyline is supreme" (10-11). Similarly, the theme of Jim maturation does not have the same significance as in the novel, unless the actions connected to this process progress the story. Likewise, a 1950 trailer describes Jim Hawkins, played by the then-famous child actor Bobby Driscoll, as "the boy who faced a thousand dangers" and so places the focus on action rather than theme ("*Treasure Island* (1950) Trailer"). Being restricted by his elders, Jim does not seem to grow until he proves his capability at the very end.

Rather than a clear process to maturation moving from innocence to experience, this Jim starts with exhibiting both his childish and mature qualities. The first impression of Jim is that he is a rather tough and mature child. The film leaves Jim's parents off-screen completely — leaving Jim alone only in the company of pirate Billy Bones — and so shows the young boy looking after the inn independently. He does not show naïvety and innocence, as he cunningly lies to Black Dog to get rid of him. Jim furthermore defiantly asks Silver if he knows Billy Bones and so

makes his suspicions known to everyone. Silver handing Jim a pistol would have symbolised the corruption of a child's innocence, were it not that Jim indicates he already knows how to handle one. Whilst the first impression of Jim is that of a brave and experienced boy, physically Bobby Driscoll portrays a very young Jim. Due to this, Jim spends a lot of time literally looking up to the adults around him, something which the camera furthermore emphasises by the high angle shots. At the same time, his childishness shows in his behaviour, as he imitates a sailor's walk accompanied by an upbeat tune and a little later passively watches whilst the crew is working hard to sail the ship. The alternation between these two sides decreases by the time they reach the island. As the story progresses we keep seeing him depend on the characters around him before finally taking action himself.

Jim depends on his companions who offer protection and instructions. The first involves certain adults looking after Jim both physically and emotionally. When Jim is in Silver's hands, it becomes Smollett, Livesey and Trelawney's specific quest "to save that boy", instead of merely trying to get through the situation (*Treasure Island*, 1950). During the fight at the stockade, Livesey physically saves Jim by rescuing him from the pirate that is chasing him. Even Silver is a source of protection as when Silver tells Jim to stand by, the latter just hides behind Silver. This tendency to protect also shows in little acts. Livesey shows he has Jim's best interest at heart when he reacts in shock at the squire's suggestion that Jim joins the expedition and uses his mother as reason to reconsider this idea. He later entrusts the treasure map to Jim as a means of protection, telling him to buy his life with it if necessary. When Jim witnesses his first (violent) death on screen, Smollett pulls him back and puts him to work. Due to the characters around him, Jim is given less opportunity to show his bravery but instead receives care and protection.

The second way of dependence — through instructions — also limits Jim's capability. While the Jim in the opening scenes seems capable of Honaker's masculinity of pluck and energy, this capability becomes repressed as the adults here influence or premeditate those acts that were originally examples of Jim's instinct and independency. With a nod of the head, Smollett moves Jim to join Silver's boat when they first get on land. Smollett also devises the plan to take over the *Hispaniola* though does not instruct Jim to act on it. Although Jim's recapture of the *Hispaniola* is no longer paired with spontaneity, his decision to act functions as proof to his elders that he is capable of being independent. Nollen's statement that "characters telegraph the results or events before they happen" and so cause a loss of spontaneity is also

evident here (100); however, rather than it being something negative, it prepares the young viewer for what is to come and helps them understand it.

The confrontation with Hands on the *Hispaniola* itself is not a pivotal scene for Jim's growth either in the way that Jim remains true to his pure-hearted self rather than undergoing a personality change. Although it is still a dark and exciting moment in the film and Jim shows his capability, Haskin's adaptation focuses on the playfulness of the confrontation, as Stevenson's Jim described the chase as "such a game as I had often played" (151). As Disney's audience is more likely to identify with these actions than with Jim's moralising conversation with Hands, the focus is on the thrilling action of retaking the ship, accompanied by a suspenseful tune rather than any dialogue. As a result he does not show evident superiority or confidence and when Jim utters the words "One more step, Mr Hands, and I'll blow your brains out!" he is visibly shaken and frightened, expressing no sense of irony or conceitedness either but instead retains his purity (*Treasure Island*, 1950). When he next confronts Silver, he bravely says he prefers death to giving Silver the map, but likewise this is more a matter of honour rather than of superior conceitedness. Jim's true act of moral ambiguity does not happen until the end when he first sabotages Silver but decides to help him escape after all.

Haskin's Jim is not easily fooled and, rightly so, distrusts Silver when he first meets him and after the mutiny, but at some points his rational insight seems to be lacking. Nevertheless, when Silver mumbles "Appearances, matey. Appearances." to explain his treatment of Jim in front of the pirates and clear away his confusions, he reassures the audience at the same time (*Treasure Island*, 1950). The fact that the viewer is not exposed to Jim's intelligence and independence can be attributed, however, to a quality inherent in film and other performance media which — according to Hutcheon — are said to be unable of adapting literature's narrative subtlety or depicting the human mind or feelings (38). Although film cannot literally reveal the actual experience or thought of a character except when using a voice-over, Hutcheon indicates that film can make use of techniques — such close-ups and camera movement — as equivalent to this literary device (58). These are not present in Haskin's *Treasure Island*, but Linda Constanzo Cahir accounts for this by rightly pointing out that film was still rather static in the early days of cinema (62). As such, the viewer is unable to become directly acquainted with Jim's analyses on other characters and situations or with his reflections on his own actions. In fact, several of the examples of Jim's dependency may be due to this: Since Haskin does not make use of a voice-

over, it becomes necessary for Smollett to function as a stimulator to solve the problem of visualising Jim's internal processes and so vocalising what is going to happen. The consequence is that the actions that used to indicate Jim's growth have lost their significance, and instead turned him into an obedient and dependent boy who does not think for himself. Thus, the Jim in the greater part of the film is defined by those around him, yet by the end Jim still manages to free himself of these restrictions and defines himself.

2.2: Representing Masculine Relations

Because of the close relationship between Jim and the adults, the aforementioned changes affect the depiction of all adults as well. Even little changes suggest a different interpretation as filmmakers communicate their own ideas, meaning and values as they themselves interpret the text in these areas (Cahir 100). Likewise, the exclusion of Jim's parents subverts the sense of loss and gap that has yet to be replaced. Instead, Livesey is already looking after him and Jim, after witnessing and possibly becoming impressed by the different men around him, finds in Silver an additional father figure. No narrative voice is adopted in the film and so the cast is not perceived through the eyes of one specific character but through the registration of the camera, which — together with the actors' performances — defines the characters and their relationships. Rather than relying on Jim's moral judgment and choice of descriptive words, the relationships thus have to be defined from facial expressions, body language and (the tone of) their spoken word. In fact, the adult characters have now become characters in their own right and thus more important.

One exception to this is Billy Bones (Finlay Currie) whose influence altogether has decreased. Although the scene leading up to his introduction creates suspense as we witness the frightening-looking Black Dog asking after one Billy Bones (as unknown to the viewer as Jim pretends to be of him), he appears in his final stage before death, looking like a rather frail and old man. Nollen calls Currie's Bones "inconsequential", which is the effect of excluding his intimidating entrance in the story but also his intense fear of the one-legged man (99). Being the only other man present in the inn, Bones is the first optional father figure, but whenever Jim is trying to help him, he harshly pushes him away although he eventually hands Jim map. While Bones refuses a father-like role, Jim's loyalty to Bones does not surpass his death because "now that he's dead" he feels he can reveal the map entrusted to him and Jim does not express a lasting or nostalgic admiration (Treasure Island, 1950).

In contrast, Denis O'Dea's performance as Doctor Livesey is rather close to the source text although some of his traits are emphasised while others are less so. Livesey is an intelligent, modest and proper man, who functions as a neutral element and passive observer for the greater part of the film, and so becomes a figure parents may identify with. He does not take part in instigating any plans, not urging Trelawney to organise the trip or telling what must be done when they learn of the mutiny. In fact, Livesey finds the idea of leaving his practice behind "preposterous" and does not show a sense of adventure. Instead, as the most down-to-earth character amongst Smollett and Trelawney, he asks the right questions to develop the plan further. Livesey is furthermore extremely stoic and restrained, showing no strong emotion in his speech, and as result, provides a counterbalance to the presence of boisterous characters such as Trelawney and Silver. Regarding his appearance, his physique matches his character with his serious and intelligent looking face while dressing in bland and brown-coloured clothes.

Besides his level-headedness, the emphasis of Livesey's character is on his kindness and affection for Jim. He loses his passivity when it involves Jim, demonstrating his protective and heroic nature by saving the boy more than once. Livesey's affection for Jim is noticeable in his soft tone of voice and kind smile when directing himself at Jim, and Livesey immediately shows this during the question of Jim's participation in the journey. Rather than being delighted at the prospect of a journey, Livesey joins more for Jim's sake and is willing to sacrifice the map as long as Jim is safe. This good relationship is mutual as Jim respects him and shows awareness that he can depend on Livesey. Livesey is more prominent than Trelawney or Smollett later in the film and despite Jim's time with Silver, their relationship persists through to the end as Livesey's words "I could almost find it in my heart to hope he makes it" show how Jim and Livesey are on one line and do not think in black and white.

Livesey's composure and increased passivity is placed opposite that of Squire Trelawney (Walter Fitzgerald), who is easily excited and attracts attention. Although Trelawney fulfils the same role in the plot (unconsciously sabotaging their own quest), his bad character traits are emphasised partly for comedic effect. He may be goodhearted, but the mistakes he makes are caused by Trelawney's foolishness, which is represented in his exaggerated emotional portrayal. Fitzgerald makes much use of strong facial expressions, most evident when Smollett confronts Trelawney on the crew and the latter reacts extremely offended, unable to produce any sensible words and looking as if he might faint at the accusation. At the same time, he is an open book as

his emotions are easy to understand and he is not reluctant to hide his opinions. His excessive nature is also evident in his dress and his brightly coloured admiral outfit contrasts strongly with Livesey's brown clothes; even when he loses his coat his completely white outfit makes him clash with the natural world around him. Trelawney's boisterous character functions as an entertainment device, making the story more light-hearted and attractive for a young audience.

Aside from his goodhearted and unintentionally humoristic nature, Trelawney does not have many redeeming qualities. Trelawney's shows little loyalty to his servants not paying much attention when they die, although Trelawney is not the only one guilty of this, as their deaths happen quick and almost unnoticeably as to keep the children's film from becoming too dramatic. Trelawney is furthermore egocentric as well, telling Livesey "I'm your practice!" and pretending to be unaware of his own bad tendency to talk. Trelawney seems to be inadequate in battle as well as he is slacking whilst everyone is preparing for the attack, and yet claims "They'll find me ready. Once I've had my brandy" (Treasure Island, 1950). Despite his obtrusive character, Trelawney is not very present for the greater part of the film and there are not many interactions between him and Jim, nor does Jim seem to be drawn to his kind of masculinity at all.

While Trelawney's character is exaggerated, Captain Smollett seems to be slightly neutralised in certain aspects. Basil Sydney's Smollett's love for duty and discipline is still present though not to a negative extent, and instead he has a stronger influence as figure of authority. He gives orders with his abrupt tone of voice and his neatly fit clothing match his character, showing quality and authority but not excessively so, due to its subtle colour differences and lack of superfluous decoration. This nuance is partly because Smollett is not subject to Jim's judgment — in fact, Jim does not express any dislike and only the foolish Trelawney judges him harshly. Furthermore, Haskin has made Smollett include the main characters' presence during the negotiations with Silver, but when the minor characters abandon their post Smollett does not reprimand them and thus shows his leniency towards his comrades.

Smollett shows his influential authority however, as he also acts as a judge, threatening the crew with lashes at any offences and he has no leniency regarding Silver would not go easy on him despite saving Jim as he rhetorically asks, "And does that clear you of the crime of mutiny?" (Treasure Island, 1950). Even after Jim and Livesey stand up for Silver, he will take him back for trial and only gives them the option to testify, indicating he has the final say in this matter. Smollett's authority is persistent throughout the film; even after he is wounded and

remains off-screen for a while, his command is still strong. As hinted at before, he is the (indirect) force behind Jim's escapades and plans the act of retaking the Hispaniola. Although Sydney's Smollett has a relatively short stature, his poses and the camera perspectives mark him as a figure of authority. Smollett often adopts a stiff pose, with both arms holding his belt and so displaying his dominance. On several occasions, Smollett is placed above the other characters, looking down at Trelawney and the crew from the deck or at Silver from the stockade, while the camera provides low angle shots further emphasising his superiority.

The most interesting pirate and character remains, of course, Long John Silver. Although he still depicts Silver's ambiguity that makes him switch between two camps, Robert Newton's iconic portrayal has turned him into a more likeable and less morally complex character. He is a smart fellow, quick to analyse the situation and know when he needs to rid someone of their suspicions. His ambiguity shows in his way of communicating: when dealing with Jim and his companions, he does this mainly through familiarity, flattery and humility, but when he is speaking to the pirates, he uses a more threatening tone. Silver is thus perfectly aware of how to attain a favourable position on both sides. He furthermore deviates between taking care of Jim and using him as a bargaining device. Silver is less complex however, as Haskin has simplified Silver by ridding him of his murderous ability on the one hand, and his parliamentary and gentlemanly ambitions on the other.

In order to suit his young audience and making the story family friendly, Haskin romanticises Silver by making his morally less extreme. In essence, Silver is still a pirate and therefore 'evil' and during the apple barrel scene a fellow pirate mentions his violent past, saying, "When you were sailing with Flint, it was cut and rip" (*Treasure Island*, 1950). Nevertheless, Silver does not commit any unscrupulous and cruel acts directly though he is indirectly responsible for certain (off-screen) deaths. During the attack on the stockade, he mostly hides behind a fence whilst commanding others to fight and those whom Silver does kill are evil pirates, which deaths are justifiable as self-defence. This allows the audience to like Silver without being morally questionable. The true romanticising of Silver is seen in his attitude towards Jim at the end. In this changed ending, Silver threatens to shoot Jim if he does not help him escape but he finds himself softened towards the boy and unable to kill him. Nollen goes as far as to say that this ending pinpoints how he "possesses none of the moral ambiguity of

Stevenson's creation" (102). Although Silver is less morally complex and shows that his determination to achieve his goals has a limit, Silver is not without ambiguity.

Silver is also less complex as his intentions become clear from reading the emotions on his face, which can be attributed to Newton's hammy performance as he incorporates many 'Arr!'s and mumbled laughter in his speech, and uses over-the-top eye-rolling and grimacing as facial expressions. Newton's Silver, a healthy-looking and round-faced man, is thus able to look very kind in the one scene, while evil in the other, sometimes even nearly mad with his uneven eyes and bared teeth. It is these eccentric characteristics that would make people describe him as 'stealing the scene' and which turned him into an icon, and this melodramatic acting — common in the earlier days of cinema — was deliberately instructed by the director, because Haskin believed children would not understand the subtleties (qtd. in Nollen, 103). As a result, he becomes easier to understand and less intimidating but more like a theatrical figure.

The more Silver interacts with Jim, the more he seems to take a liking to the boy. For example, Silver's claim that Jim is more courageous than Silver's fellow mutineers are, carries a more emotional message, as he is in fact unknowing of Jim's actions and thus has no reason to think he is other than his affection. Jim and Silver's relationship is not one of mutual understanding and cooperation as Jim finds it difficult to grasp Silver's true meaning and nature, but instead their relationship involves Jim's reliance on Silver looking after him (taking into account that despite his threats he never once hurts Jim). Jim is initially very distrustful but soon won over by Silver. After discovering the mutiny, the way Jim thinks of Silver remains ambiguous, as Jim clearly expresses his dislike but seems touched when he recognises that Silver is fond of him as he did not keep him alive to get the map nor was he able to shoot him. When Jim learns of Silver's true plans, he no longer shows any indication of admiration, but towards the end he does become sentimental when Silver offers to give him his parrot and even helps him escape either out of pity or to repay him for sparing him.

2.3: Moralising Lessons

Cahir's aforementioned remark that adaptations communicate different ideas because of the filmmakers' interpretations applies here as well. Elements that may have been important for Stevenson to have incorporated them in his novel, are not necessarily as important here. This Disney adaptation is foremost intended to entertain children and less likely to involve underlying

criticism. *Treasure Island* has undone the story of its proto-imperialistic quality. Jim, Livesey and Trelawney still start their quest to find this treasure, but only the squire becomes excited at the thought of gold whilst Livesey remains rather unimpressed. As the story progresses though, Livesey proves that the treasure is not important but their survival is. He also tells Jim that the map is his by right, pinpointing the important addition that Jim was given the map by Bones and so did not take the map for his own purpose. The character that is most obsessed with the treasure is pirate Silver, who even escapes with the entire chest rather than with only a modest part.

Haskin's adaptation is not as morally dubious as the original, which is related to the romanticised Silver. Any kindness that Jim feels for Silver (for example, for saving his life) is less morally problematic because Silver has not proven to be capable of extreme cruelty and even prefers not to be violent himself. This lack of extreme violence is, however, because Disney originally wanted to receive a G (general audiences) rating for which it even ended up cutting certain scenes, though these were restored by 1992 (Daly). Although Jim consciously helps the 'villain' character escape, he is in a way allowed to do this because this morally questionable man has proven to be soft-hearted. Jim is even supported by his companions who are not very distraught at his escape and Livesey hopes Silver makes it whilst Jim gives him a small wave. The film presents this as a happy ending and suggests no further haunting of these events in his dreams. Deborah Cartmell states that, aside from simplifying the plot, Disney's adaptations are often accused of insisting on closure as they tend to "resolve all the ambiguities and complexities of their literary sources" in the ending (171). For Jim, Silver's ambiguity is solved, because despite escaping with the treasure, Silver has proven to honestly care for him.

For a great part of the film, Jim does not seem to be an anti-hero, which is due to his lack of strong individuality. Jim instead provides a good example of an obedient little boy, who is very proper (or as Nollen calls it, "stilted") and always responds to his elders' questions with "Yes, sir" and "No, sir" (101). Nollen's accusation of one-dimensionality is visibly in this aspect of Jim as he does not act from his own will. This gives him no option to reflect on his actions and regret certain decisions because they were hardly his own, nor is he reprimanded for leaving his companions. Jim does not set an example as an inventive and reckless, but as an obedient and respectful boy. While the choices to show less violence was due to it being a family film, this argument also applies here as it promotes being respectful, helpful and brave to children which is a message parents will not disapprove of.

Chapter 3. Barron's *Treasure Island* (2012): A Dark Rendition

Steve Barron's *Treasure Island* is one of the most recent adaptations of Stevenson's novel, released in the United Kingdom. It was broadcast as a two-part TV film of three-hour length, which allowed for the deeper exploration of the novel's characters and themes. Not only does it cover more scenes from the novel than the 1950 film, it even adds subplots and background stories to give the characters more dimensions. Despite the aforementioned remark of Hutcheon that the storyline is superior to themes, this adaptation shows that they may be equally balanced. The plot remains important, but its themes take an important position due to the amount of attention they receive. In an interview with distributor Sky, executive producer Mark Grenside tells that the film is "about the journey of self, it's about growing up, it's about relationships, and it's about the fact that there is no black and white" (*The Making of*). Despite (or rather, because of) the changes made in the character and plot, this adaptation indeed emphasises these themes that are also found in Stevenson's work. Not concerned with making the film appropriate for all ages like Haskin's *Treasure Island*, Barron's adaptation more explicitly shows the darker sides of men. Jim is forced to grow up in a world deprived of unquestionably good male role models from which he can only conclude that one decides what is right by one's self rather than by moral norms.

3.1: Jim's Journey to Manhood

Jim Hawkins is played by actor Toby Regbo and his performance contrasts strongly with Bobby Driscoll's as he gives a more mature touch to the character, not only because of the actor's age difference, but mainly because of the moral conflict he goes through. After the prologue about Silver and Flint, the scene opens with Livesey offering his condolences to Jim and his mother and — now that his father has passed away — indicates that Jim "has to step up now, for your mother" (*Treasure Island*, 2012). This immediately defines the theme of the film: Jim has to quickly grow up and become a man. Despite this, his parents' presence is still strong throughout the film as his father is frequently mentioned and his mother — who has her own subplot — is his motivation to go on the journey.

Jim initially does not want to or is not able to grow up. Although he steps up as "the man of the house" at first, when Billy Bones is residing at the inn and tells of his adventures, Jim has

found someone to look up to again and who inspires him, allowing him to stay a child and to neglect his duties but fool around swinging a sword instead. When Silver fills the gap that Bones has left, Jim has found a new person who looks after him (or pretends to) though he also shows attempts to fit in with the men, using what he has learnt from Bones (i.e. cheating with cards and the stories about Flint). This fails however as none of them except Silver pay any positive attention to him. While being neglected by the other men, Jim develops a special bond with Silver instead.

Jim morally remains in an in-between state for quite a while as he is distanced more from the officers while getting closer to Silver. When Jim is betrayed by Trelawney, who cuts him off from the treasure, and by Livesey, who does not stand up for him and once again disappoints Jim, he turns to Silver who provides comfort and understanding while emphasising their wrongdoings with the words “Your doctor, he made an argument for you, didn't he? Tell me he did.” and “I'm hearing of a map your Squire has ... because the rumour is the map was yours too” (*Treasure Island*, 2012). Nevertheless, Jim remains wary of Silver's importunate requests for the map and does not want to betray the other men by giving it to him. Jim is often seen silently witnessing and judging the situations on board the ship as he becomes more distraught with the Squire's questionable ways and cruelty — such as the thrilling keelhauling scene. While Hutcheon stated that film cannot literally reveal a person's thoughts unless through a voice-over, she follows by stating that film can make use of cinematic equivalents that are able to reflect the inner feelings of a character (58). As such, the growing moral conflict in Jim's mind is reflected through the many close-ups of Jim and through the intensification of the score.

When Jim learns of the mutiny, he is not only shocked but it makes him realize that he is on his own and cannot truly trust anyone. Having nobody to rely on, Jim does not inform the others of the plot but instead decides to do the right thing independently. Taking up this hero-role proves to be difficult as his actions suggest he does not know what is ‘right’. Jim takes the map with the intention of giving it to Silver, because (he later reveals) he feared for his own life, making his qualities as a hero questionable; however, although Silver is a pirate, he is the only one Jim has a bond with and has not treated him badly so his choice seems understandable. Seeing the last two honest crewmembers, Alan and Joe, join Silver's boat, Jim joins them as well and begs Livesey (as subtly as possible) to accompany him, but he disappoints him again and so Jim gives up on him. While on the point of giving Silver the map, when he witnesses Joe's brutal

death and finds an escape from choosing for Silver, Jim decides he does not want to be part of his murderous crew after all and runs off to be reunited with the others. These rather impulsive decisions show Jim's independence while they are questionable at the same time.

The scene at the stockade is a defining moment for Jim, where he finally stops being indecisive but actually stands up for himself. Jim does not receive a warm welcome but is treated as a spy and Trelawney not only points towards his "untrustworthy" biological father but also towards Jim's new father Silver saying, "Now Silver is your father, you will answer for it before the law" (*Treasure Island*, 2012). When Smollett hands Jim back over to Silver with no second thought, the latter reassures Jim he is his family now and will take care of him as if he were his own son. This prospect is not agreeable to Jim who then refuses to go with him. Although Jim's subsequent fight with Trelawney seems a rather childish reaction, he no longer hopes for someone (such as Livesey) to stand up for him, but defiantly calls this figure of authority out on his immoral actions and his similarity to Silver. Jim so proclaims his independency from any father figures and emergence as the hero. Not able to hide cowardly inside like Livesey, Jim courageously joins the fight with the mutineers outside deciding he would rather die as a brave man. The fact that Livesey subsequently has a sudden spark of bravery and saves Jim's life, undermines Jim's actual capability to act brave and so it seems that Livesey's apologetic words "We're not always the men we hoped we would be" apply to Jim as well (*Treasure Island*, 2012).

In spite of this, Jim has definitely undergone a courageous change, which shows in the recapturing of the *Hispaniola*. Overhearing Gray and Smollett talk about the menacing ship, Jim is inspired and forms a plan to set it adrift. Similar to the novel, Jim later decided to beach it as well and as he boards the ship acts confidently in front of Hands, as he orders him to sail the ship at gunpoint. When Hands asks if he can cope with killing and stating that he has "got to be man enough not to care after it's all done" Jim confirms, and although a bit dazed at first, seems to cope fairly well. His growth especially shows when next facing Silver. While he first intended to join him because he feared for his life, after having faced death twice, he can state that he is longer afraid to die. Only when Silver reminds him of his mother does Jim no longer defy him but work with him.

Barron has, like Haskin, given a new twist to the ending of the story, which makes Jim's sense of morality questionable. Thinking of all the men that have suffered and died for the treasure, Jim suddenly throws it overboard. On the one hand, this moment of moral

enlightenment shows Jim's superiority to the men that were corrupted by greed and materiality; however, on the other hand it is problematic because Jim has made the original purpose of their venture meaningless. More problematic is that he helps Silver, the underlying cause for all this violence, escape from being tried because of his caring feelings, and so makes his moral act meaningless.

Jim's road to maturity is overall a confusing and bumpy one. Although he feels there is nobody he can rely on (due to villainy, corruption, or cowardice), he moves between the groups while not truly siding with them either. Between his moments of intrepidity and independence, he reveals flashes of childlike incapability such as fear and rash decision-making. This is due to the increased moral dilemma that Regbo's Jim is facing, but at the same time this complexity gives more realism to his process of finding a place in the world than Stevenson seems to do. The process seems more important than the result, because the result is moral ambiguity, something all the adult men possess, and so maturity remains an indefinite concept. Yet, Jim has definitely grown which is reflected in how the characters address him. Being continuously referred to as 'boy', towards the end he is acknowledged as a 'young man' or 'gentleman'.

3.2: Representing Masculine Relations

Jim's relationships with the other characters are thus very important in this film as they lead him into this moral conflict. Jim tries to find his place amongst them while at the same time searching for a new father and new family. The other men help him define himself, as they force him to act independently and explore moral ambiguities. Hutcheon indicates that adaptations — of which the source text is familiar to the audience — operate like genres as they establish audience expectations (121). Barron plays with this by making some unexpected and important changes to the characters to support the emphasis on (the lack of) morality in this darker adaptation. Whilst fleshing out the characters, some have become more sympathetic while others less so.

Billy Bones is the first to make an entrance as the right-hand of Flint and traitor to Silver and his men. After the prologue, as Bones approaches Jim's inn, the rigid fast motion camera shots paint an ominous picture. Although Bones makes a crude entrance indeed, his presence soon softens as he tells exciting tales and shows his weak side as he is haunted by his past. The editing arranges for Bones' entrance in the Admiral Benbow to symbolise the entrance of a new

father. As Jim envisions his father's coffin being hammered shut, the sound changes in Bones hammering on the door. Because Jim's admiration for him is so prominent on screen, as he looks at him with much interest and fascination, Bones seems rather sympathetic. Inspired by his stories, Jim takes up his cutlass and fights with logs and buckets. Bones gives a sample of the pirate life that awaits Jim and which excites Jim's boyish naivety, as he does not seem bothered by the cruelty behind his tales.

Livesey is the first character that underwent an extreme transformation resulting in the failing father figure from whom Jim wants to break free. Livesey's rather friendly but foolish and stumbling appearance suits his new character: he is kind-hearted but weak and cowardly. His tragic background story, that is the death of his wife and child, adds some dimension to his character and accounts for his apathy and drinking away of his sorrow. Yet, he does not become a sympathetic character until later, because everyone either looks down on him or disregards him and because of his lack of presence for the greater part of the film. Jim tries to rely on him on several occasions (e.g. when he needs assistance in defending the inn, or when Trelawney wrongs them both) but after being disappointed, Jim gives him the cold shoulder. Livesey's weaker character creates a greater force for Jim to grow up and become independent.

Livesey not only pushes Jim to develop, he also represents the possibility of change himself. He becomes excited at the sight of the treasure map, because this would allow him to be free of his current life and become "free to be as gentlemen" instead (Treasure Island, 2012). More importantly, the film emphasises his cowardice up until the moment that Jim is in a seriously life-threatening situation at which Livesey suddenly emerges as a hero and saves him. Livesey rediscovers his sense of courage and acts more responsible while standing up against Trelawney. This change into "a fighting man" shocks everyone and Jim develops a newfound respect for him. Livesey is then a source of inspiration for change, showing that anyone can become brave.

Trelawney is the second character to have undergone a change, and although he remains an unsuitable replacement father for Jim, the reasons for this are different and more developed. Rather than being foolish and kind-hearted he becomes almost a villainous character. The score symbolises his character as his appearances are often marked by a soft, but threatening theme. Silver instigates the rumours amongst the crew that Trelawney is driven by only haste and profit at the cost of men's lives. Although these are Silver's words and Trelawney may truly have

thought the ship was sea-worthy, he does portray imperialist characteristics as he is business oriented, assumes a superior attitude and is driven by greed. Although he starts being reasonably kind to Jim, when he suddenly unfairly cuts the protagonist out of his share of the treasure (for no explained reason) the audience has no choice but to lose sympathy for him. For the greater part of the film, he keeps a stiff upper lip and when most are shocked at Dujon's death, he merely proclaims that "accidents are part of life" (*Treasure Island*, 2012). Even when he does show sorrow as his loyal servant is dying, he avoids promising to take care of his family and the scene then shifts to Jim's mother being evicted on his orders to depict the unlikelihood that he would.

His strict but hypocritical clinging onto gentlemanly conduct and rules is an important part of his unsympathetic character. Following his speech on discipline, Trelawney sentences Arrow to death by keelhauling for his "attempted murder of gentleman" (*Treasure Island*, 2012). The cruel execution symbolises Trelawney's hypocrisy when he later accuses Silver of being a thief and a murderer. Trelawney's development through the film entails becoming increasingly obsessed with the treasure and though Jim finds Trelawney similar to Silver, Silver himself envisions Trelawney as a second Flint. The epitome of his egocentric character occurs towards the end of the film when he passionately claims ownership of the treasure because he took the (financial) risk, neglecting the suffering of others until Smollett sets him straight that financial risk "does not exist separate to men's lives". His obsession with the treasure eventually kills him, as he drowns when jumping after it when Jim throws it overboard.

In contrast to the 1950 Trelawney, Rupert Penry-Jones' Trelawney is tall, thin and stiff but also looks young without a white wig. He does have a flamboyant way of dress consisting mainly of bright red clothes, which makes him the centre of attention and so forms a strong contrast with the other characters, emphasising how he is not only separated from the others by his actions but also by his status. Controversially, he is also the only character that is overtly Christian and so in a way resembles the superstitious pirates for believing in a higher entity. Trelawney's representation thus suggests that a religious man is not always a good man. Trelawney may be at the top of the social ladder status-wise, but is the least sympathetic character and masculinity is therefore separate from class superiority and religion.

Smollett's representation seems to be the least marked, staying rather close to both the novel and the 1950 adaptation on surface level. Interestingly, while the novel only describes him as sharp-looking, Barron's Smollett (Philip Glenister) has — like the 1950's representation — a

short stature and stocky built. He is stern and disciplined, refusing to strike the colours because “If I strike the colours I strike my authority ... I will not show one ounce of weakness to Silver and his men” (*Treasure Island*, 2012). This remark also applies when he does not show any weakness to Jim and ties him up, not willing to risk the chance that he is indeed a spy. Smollett possesses good leadership qualities and even takes responsibility as a captain for Dujon’s death while it was not his fault. Though he is not an affectionate person, he does care about the well-being of his crew however, not wanting to lead them into any unnecessary danger and when Jim proves to belong to his camp, he accepts him again. Though the same appearance-wise, his masculine representation is thus more diverse than Haskin’s.

Even Smollett undergoes a change for the better, though be it a more subtle one. He is initially only convinced to go on this journey when Trelawney offers to double his pay, which shows his corruptible side. He does not go against Trelawney much at first, not concerning himself with the situation when Trelawney mistreats Livesey. As the time passes, Smollett refutes Trelawney’s authority and puts him in his place. Later, pointing out the human lives that were lost for the sake of this treasure, he declares it shall be treated as contraband and is not convinced by Silver’s suggestion to divide the money according to rank.

Long John Silver possesses traits of all these three men: like Livesey he has a longing to be free and live as a gentleman; his position as commanding officer and disciplinarian of his crew is compared to Smollett; his greed and cruel acts to find the treasure mirror those of Trelawney. The length of this TV film allows a deep representation of Silver, increasing the moments he spends with his crew, the officers and Jim and so fully explores his diversity and ambiguity.

Eddie Izzard’s look as Silver is rather striking — involving eyeliner and a tattooed bald head — which was done to give him a punk and edgy look (Izzard). His rough appearance meets Nodelman’s description of the contemporary standard of the attractive man and this appearance matches his character, which appears more sinister than Newton’s Silver and perhaps even Stevenson’s and is also supported by a soft but foreboding theme that is often heard in his scenes (8). Silver initially proves himself to be a cruel and cunning man, though be it ambiguously. Although he may act friendly with Jim, he resolutely tells his wife that he will not let him return; yet, he tell his men that Jim is one of them and need not be killed to get the map. Whether Silver truly saw him like that or whether he meant to calm the men down is, however, questionable. Later, Silver brutally murders the innocent Joe and his psychopathic side — supported by the

rigid camera movements as it zooms in on his face — shows when he commands Jim to wipe the blood of his knife and so turning him into an accomplice, before asking whose side he is on. Considering the murder and the tone of his voice, it seems likely that Silver would have killed him if he said no, despite his previous remark. Silver's cunningness shows in his ability to take advantage of the situation, stepping in as the sympathetic person when Jim receives harsh news. He also creates these situations as he cleverly sabotages the journey and creates a bad atmosphere in such a way, that a mutiny would (almost) be justifiable. Although he is intimidating when angry, he usually communicates in a down-to-earth and calm but cynical way but it is his humoristic twist to his talking ("Well, we won't mention you killed their mates. But the ship is good. Good insurance.") that makes his true intentions hard to define (*Treasure Island*, 2012).

This indefiniteness of his character is also generated by the extended background story of Silver which give him a more sympathetic character. Barron opens the film with prologue that shows how Silver lost his leg and was betrayed by Flint despite his loyalty, and so indicating how Silver has become such an ambiguous and disloyal man. As he says so himself, by the end he is the only one alive who initially 'earned' the money (albeit in an illegal way) and so claims ownership and the fact that his share of the treasure was taken from him, makes him more relatable to Jim. The additional strong presence of his wife, who also claims that Silver can have sympathy for Jim, demonstrates Silver's soft and affectionate side. By visualising the honest dream that the couple shares, the audience is inclined to root for him.

Although Silver's dark side is thoroughly explored and although he is cruel at first, Silver becomes a parent for Jim and ends as a romanticized criminal but father figure. This role is recognized by the other characters, as Merry refers to Jim as "your Jim Hawkins" and "your boy", and Trelawney to Silver as "your father". Silver accepts this role as well, affectionately calling Jim "Jimmy" throughout the film and even saying "You've got a new family now. I'll look after you like you were my own son" (*Treasure Island*, 2012). While one could argue that Silver does this to win Jim's trust, towards the end of the film Silver proves to honestly care for Jim by saving him from Trelawney and entrusting Jim with his money, telling him not to speak up for him at the trial because he does not want to taint him. When Jim subsequently helps him escape, accompanied by a sentimental theme, Silver tells Jim that Jim will make a "fine gentleman" and that he will be waiting for him.

Beside Silver's intentions and character being ambiguous, Barron questions his actual masculinity. The rebellious pirates call him out on his lack of manliness partly caused by Silver's continuous emphasis on patience, as Merry claims: "You were never man enough to be our captain" (*Treasure Island*, 2012). This remark vexes Silver who argues back by rhetorically asking "Is it not man enough to say me and the boy have got the ship safe?" and "Is it not man enough to say when that fierce doctor came and negotiated this morning, I got, through a captain's guile, possession of Flint's map?" (*Treasure Island*, 2012). He so reclaims his manliness by indicating what he has achieved with his intelligence and patience. Yet, when the treasure proves to be gone, they attack Silver on his physically failing manhood by shouting "this cripple has led us to nothing!" (*Treasure Island*, 2012). Trelawney and Smollett furthermore define Silver as not being a decent man, but merely a thief and murderer and when Silver tells them he will become a gentlemen they laugh at him. Neither the pirates nor the officers therefore respect him as their sort of man.

By redefining *Treasure Island*'s characters, Barron provides us with more varied examples of manliness, creating greater gaps between the characters and giving them a sense of individuality. Yet, these variations are all dark representations of masculinity, due to their moral ambiguity, and so they may be closer alike than it seems. Trelawney and Silver function as the two extremes of these dark masculinities, which is mainly due to the elaborate emphasis that the adaptation places on violence. Anne Gjelsvik indicates that violence in film media has a stronger impact on its audience than literature as reading and watching leads to a different emotional experience (247-248). As such, Silver's sinister character has a stronger effect on film and makes Barron's representation not only darker than Haskin's but also than Stevenson's.

3.3: Moralising Lessons

Morality is an important part of Barron's *Treasure Island*. On the one hand, it adopts Stevenson's supposed amorality with its emphasis on blurring the distinction between good and evil. On the other hand, Barron expands on some and incorporates new moralities. As mentioned above, Trelawney functions as an example of an imperialist, who increases his wealth at the cost of others and claims the treasure is legally his because he now possesses it. Barron makes some more moral statements, for example, by being the first *Treasure Island* adapter to paint a

multicultural society, employing actors with different nationalities and ethnicities, but the ones more relevant to our question are those defining the ideal man.

Through the change in characters, the film has depicted a strong moral conflict. There is no clear-cut distinction between good and evil and Jim's choice is rather a matter of two evils. He could side with the gentlemen of which one is unreliable and cowardly, and another cruel and greedy, which would likely lead to their deaths. His other option is joining the pirates who are murderers and criminals, but at least he can depend on Silver to look out for him. Barron juxtaposes Silver with the others through alternation of camera shots (such as with Smollett before the fight), and through dialogue or visual effects (Jim stating that Trelawney is like the pirates, and Flint visually replacing Trelawney on the throne). Thus the film shows different types of moralities in men, but Silver remains Jim's most preferable choice of father figure. Despite Izzard's Silver being a dark version, Jim's 'choice' is justifiable because of the complex options. Although Jim regards him as a father at the end, he manages to be morally ambiguous as well as he never truly joins Silver's crew and their morally wrong actions. He simultaneously defies society's norms by standing up to its authoritative figures. Thus, Jim functions as a (yet unspoilt and individual) moral centre trying to find his way but instead finds that he can never truly be 'right' and so the message seems to be that every man is morally ambiguous.

Barron incorporates a modern day moralistic question, which concludes with the act of disposing of the treasure towards the end of the film. From the beginning of the film, all characters seem to believe that the treasure will ensure their happiness, either short-termed (spending it on drink and women) or long-termed (living as a gentleman). Silver even uses the words "think of the happiness this treasure will bring you" to calm his crew down (*Treasure Island*). Ben Gunn then symbolises the question whether money can really buy oneself happiness. He has clearly reflected on the value of money and eventually decides to stay on the island, for there is no true happiness to find in the 'real world' outside the island. Gold only brings corruption and suffering. Smollett also agrees with this view when he declares that the money is stained with blood and not worth the human lives that were lost. Jim then follows by thinking of all the suffering that this treasure has caused before resolutely throwing it overboard. Trelawney also symbolises this viewpoint. Silver, Livesey and Jim may long to become gentleman but the present example of a gentleman is atrocious and corrupt. Therefore, one must not want for money as wealth does not define ideal man.

Conclusion

The question that laid the groundwork for this thesis concerned the representation of masculinity in Robert Louis Stevenson's novel *Treasure Island* and how this has been changed when adapted to film, looking closely at works of Byron Haskin (1950) and Steve Barron (2012). Before coming to more concrete statements and arguments regarding the adaptations, I will providing brief and simplistic accounts of the masculine traits mentioned in the various chapters.

In Stevenson's *Treasure Island*, becoming a man means losing one's innocence and passivity and assuming a state of experience and activity instead. Jim starts naïve but becomes independent, courageous, and reflective. In the end, he is capable of recognising morally fluidity and becomes morally ambiguous himself. Through Jim we can differentiate inferior and superior forms of masculinity. The inferior masculinity involves domesticity, gullibility due to kind-heartedness, being too disciplined and exerting authority through status and dress rather than ability. Superior traits are authority through knowledge and experience, intelligence, sympathy, bravery, individuality, charisma, determination and above all ambiguity. Being masculine is not necessarily being morally good, but is rather being questionable. The acts and results are more important than a strong conscience, as the process to manhood involves moral extremities which results in a masculine identity that is filled with ambiguity.

For Haskin, the process of becoming a man requires examples and guidance from adults. Jim displays enthusiasm, honour and bravery but also boyish energy and play. In the end, he breaks free from his capable of carrying out his elders' instructions and shows independence. The inferior traits of masculinity in this adaptation comprise of being emotionally excited, easily offended, egocentric and foolish, and having an excessive nature. Placed opposite this are traits such as authority, intelligence, stoicism, sympathy, affection and protection while moral decency is also valued. Some are present in Silver, who additionally portrays flattery, familiarity, determination and ambiguity and whose characterisation as the lovable rogue is the most preferred form. Obedience and respect for one's elders are valued, but so is an adventurous spirit.

Barron's adaptation indicates that becoming a man means gaining moral experience and discovering what is the right thing to do. The process entails rebelling against unethical authorities, gaining assertiveness and independence, being in moral conflict, and stepping up for one's self. Jim becomes eventually a confident but morally questionable man. This time, inferior

masculine traits include greed, authority, an imperialistic mindset, selfishness and cowardice. Superior traits are again moral ambiguity, an indomitable spirit, independence, intelligence and sympathy; but new to Silver are humour and an extreme emphasis on patience and opportunism. It becomes clear that every man has bad qualities and as one is unable to always do the right thing, they must find their own path.

While Stevenson's Silver only acts in his own interest and seemed capable of destroying his bond with Jim if necessary, both adaptations have found it necessary to place more emphasis on the villain's possible soft side, romanticising him more so in Haskin's 1950 adaptation than in Barron's 2012 adaptation. As such, the audience can better relate to Silver's appeal; however, the moral conflict of Silver becoming Jim's surrogate father is diminished and instead we learn that men must be sympathetic in order to receive admiration. Still, the element of ambiguity is kept (albeit to different degrees, with Barron even applying ambiguity to other characters) and thus clearly is something we can relate to in our age. This is also true in that some traits recognised by Nodelman in contemporary children's fiction (e.g. confronting danger and authority) are also found in the 1880's work, and so we can say that certain masculine traits do not change but become part of a stereotype. The moral identity that Jim assumes by the end, however changed rather significantly. Despite Jim's rebellious and his admiration for Silver, Stevenson makes him side with the gentlemen, recognising the ethical differences between them and Silver. Although Jim wishes him a good life, he is relieved to be away from him. Haskin's Jim does not condemn Silver ethically but instead they end on good terms, as he does with the other characters. Barron's Jim is as rebellious and rash as Stevenson's but he makes the opposite choice as, although he rejoins the gentlemen after opposing their authority, he betrays them by letting Silver escape after being torn between different questionable moralities the entire film. This continuing internal debate has made Jim more of a tragic hero.

If we take Stevenson's ambiguous representation of masculinity as the neutral form, the 1950 *Treasure Island* presents a more light-hearted version of masculinity. There is less pressure on Jim, as he takes a less prominent role on screen and mainly works together with the adults. He is allowed to maintain some childlike tendencies throughout the film, while the adults are soft on him and even Silver is not as terrifying. This light-heartedness can be accounted for the fact that Walt Disney's films are aimed at a family and mostly child audience. Their main purpose is to entertain a young audience and therefore it cannot be too dark and violent. Silver is romanticised

from the beginning, which makes children see him as exciting rather than intimidating. Children can identify themselves with Jim and join him on his adventurous tale, while parents may be satisfied with Jim being so respectful and being accompanied by adults. Another thing keeping it from becoming too serious is the melodramatic acting and the lack of filmic experimentation in these earlier stages of cinema, which has helped keeping the film from becoming too deep and judgmental but instead resulted in a simplified and romanticised account of the adventure without troubling young children too much with moral complexity.

In contrast, the 2012 *Treasure Island* presents a darker version of masculinity. Although both Silver's charisma and cutthroat nature are adopted from the novel, by visualising this cruelty it generates a more intense effect which makes Izzard's Silver not only darker than Newton's but Stevenson's as well. The characters respond to the modern concept of the female gaze as Silver's appearance suggests aggression, strength and danger and Jim is not a young, innocent-looking boy. Additionally, the creation of a dark antagonist to Silver in Trelawney makes for more thrilling scenes but also adds to the idea that humankind is corruptible. This reflects a relatable but cynical worldview that humanity is not as virtuous as we would hope and that being righteous is not always possible, as none of the characters is free from moral ambiguity. It furthermore displays the modern ideology that one controls their own fate and should do what they want as long as they are willing to take responsibility and accept the fact that your choices might haunt you. Barron's choices too have been made with keeping the audience in mind, which is an older and thus bigger audience. To bring a nineteenth century novel closer to today, Barron uses modern filming techniques attracting the viewer's attention, but also makes the characters' language and actions less distant and easier to understand for the modern public. Visualising violent action, intrigue and moral suspense not only makes it exciting but also engaging and so accessible to a contemporary audience.

Since these films are adaptations, their representations of masculinity partly resemble those from the source text, especially if they form the essence of the novel; however, they are also rewritten to suit the director's intentions and interests, but the changes are also influenced by the time period and the adapter's interpretation. As such, Stevenson's charismatic, opportunistic and morally ambiguous masculinity — symbolised through his character Long John Silver — was turned into a lighter version by Haskin and into a darker version by Byron, while it has been romanticised by both.

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