

UNIVERSITY OF PARDUBICE

FACULTY OF ARTS AND PHILOSOPHY

BACHELOR THESIS

2021

Magdaléna Hrubešová

University of Pardubice
Faculty of Arts and Philosophy

Landscape in the R. L. Stevenson's Adventurous Prose
Bachelor Thesis

2021

Magdaléna Hruběšová

Univerzita Pardubice
Fakulta filozofická
Akademický rok: 2019/2020

ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(projektu, uměleckého díla, uměleckého výkonu)

Jméno a příjmení: **Magdaléna Hrubešová**
Osobní číslo: **H18066**
Studijní program: **B7507 Specializace v pedagogice**
Studijní obor: **Anglický jazyk – specializace v pedagogice**
Téma práce: **Krajina v dobrodružné próze R.L. Stevensona**
Zadávací katedra: **Katedra anglistiky a amerikanistiky**

Zásady pro vypracování

Studentka se ve své práci zaměří na vybranou dobrodružnou prózu Roberta L. Stevensona z pohledu poetiky místa. V první části své práce se bude věnovat faktorům, které na literární scéně na konci 19. století přispěly k rozmachu popularity dobrodružné prózy pro děti a mládež. V další části práce se zaměří na roli krajiny v dílech *Kidnapped* a *Treasure Island*. Pokusí se identifikovat shodné rysy, které se mohou týkat Stevensonova pojetí přírody, vztahu člověka a prostředí apod. Práci uzavře kapitola, která z předchozích dílčích úsudků vyvodí obecnější závěry.

Rozsah pracovní zprávy:
Rozsah grafických prací:
Forma zpracování bakalářské práce: **tištěná/elektronická**
Jazyk zpracování: **Angličtina**

Seznam doporučené literatury:

Primární zdroje:

Stevenson, Robert Louis. *Kidnapped*. 9th print. New York: Scholastic Book, 1971.

Stevenson, Robert Louis. *Treasure Island*. London: Puffin Books, 1975.

Sekundární zdroje:

Bell, Ian. *Dreams of Exile: Robert Louis Stevenson: A Biography*. New York: Henry Holt & Co, 1993.

Bushell, Sally. "Mapping Victorian Adventure Fiction: Silences, Doublings, and the Ur-Maps in *Treasure Island* and *King Solomo's Mines*." *Victorian Studies* 57.4 (2015): 611-637.

Colley, Ann C. "Robert Louis Stevenson and the Idea of Recollection." *Victorian Literature and Culture* 25, no 2 (1997): 203-223.

Hammond, J.R. *A Robert Louis Stevenson Companion: A Guide to the Novels, Essays, and Short Stories*. London: Palgrave Macmillan, 1984.

James, Louis. *The Victorian Novel*. Oxford: Blackwell Publishing Ltd, 2006. London: The University of Chicago Press, 2008.

Tuan, Yi-Fu. *Topophilia: A Study of Environmental Perception, Attitudes and Values*. Englewood Cliffs: New Jersey: Prentice-Hall, 1974.

Williams, Raymond. *The Country and the City*. New York: Oxford University Press, 1975.

Vedoucí bakalářské práce: **PhDr. Ladislav Vít, Ph.D.**
Katedra anglistiky a amerikanistiky

Datum zadání bakalářské práce: **30. dubna 2020**
Termín odevzdání bakalářské práce: **31. března 2021**

doc. Mgr. Jiří Kubeš, Ph.D.
děkan

Mgr. Olga Roebuck, Ph.D.
vedoucí katedry

Prohlašuji:

Práci s názvem Krajina v dobrodružné próze Roberta Louise Stevensona jsem vypracovala samostatně. Veškeré literární prameny a informace, které jsem v práci využila, jsou uvedeny v seznamu použité literatury. Byla jsem seznámena s tím, že se na moji práci vztahují práva a povinnosti vyplývající ze zákona č. 121/2000 Sb., o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon), ve znění pozdějších předpisů, zejména se skutečností, že Univerzita Pardubice má právo na uzavření licenční smlouvy o užití této práce jako školního díla podle § 60 odst. 1 autorského zákona, a s tím, že pokud dojde k užití této práce mnou nebo bude poskytnuta licence o užití jinému subjektu, je Univerzita Pardubice oprávněna ode mne požadovat přiměřený příspěvek na úhradu nákladů, které na vytvoření díla vynaložila, a to podle okolností až do jejich skutečné výše.

Beru na vědomí, že v souladu s § 47b zákona č. 111/1998 Sb., o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších předpisů, a směrnicí Univerzity Pardubice č. 7/2019 Pravidla pro odevzdávání, zveřejňování a formální úpravu závěrečných prací, ve znění pozdějších dodatků, bude práce zveřejněna prostřednictvím Digitální knihovny Univerzity Pardubice.

V Pardubicích dne 31. 3. 2021

Magdaléna Hrubešová v. r

ACKNOWLEDGEMENTS

I would like to express my gratitude to my supervisor PhDr. Ladislav Vít, Ph.D., for his time, advice and guidance. Furthermore, I would like to thank my family and my friends for their support.

ANOTACE

Tato práce se zabývá vyobrazením krajiny a přírody a jejich funkcí v dílech Roberta Louise Stevensona. Konkrétními díly vybranými pro analýzu jsou knihy *Treasure Island* a *Kidnapped*. První část této práce je zaměřena na popis vlivů, které přispěly k rozmachu dobrodružné prózy pro děti a mládež na konci devatenáctého století. Rovněž je zaměřena i na stručný popis Romantismu. Druhá část práce je zaměřena na analýzu využití a vyobrazení krajiny a přírody v obou novelách. Poznatky jsou shrnuty v závěrečné kapitole.

KLÍČOVÁ SLOVA

Krajina, Robert Louis Stevenson, Romantismus, ostrov, moře, Edmund Burke

TITLE

Landscape in the R. L. Stevenson's Adventurous Prose

ANNOTATION

The primary focus of this work is the portrayal of a landscape and its functions in the work of Robert Louis Stevenson. The works discussed are *Treasure Island* and *Kidnapped*. The first part of this paper is concerned with the description of influences which led to the boom of adventure literature in the nineteenth century. In addition, a brief discussion of Romanticism is included. The second part of this thesis concerns analysing the usage and portrayal of the landscape in both novels. All findings are summarised in the final chapter.

KEYWORDS

Landscape, Robert Louis Stevenson, Romanticism, island, sea, Edmund Burke

CONTENTS

INTRODUCTION	8
1. Influences on the boys' adventure literature	11
2. Islands and the sea	20
3. The Highlands and houses.....	28
Conclusion.....	38
Resumé.....	40
BIBLIOGRAPHY.....	43

INTRODUCTION

The genre of adventure literature is loved by many nowadays and has been loved by many during the centuries. One of the authors who contributed to this genre significantly was Robert Louis Stevenson who is well-known for his poems, children literature or for his stories, for instance *Dr Jekyll and Mr Hyde*. Furthermore, Robert Louis Stevenson has been discussed by various scholars because of his quite original writing style shown for instance in his possible likelihood of duality, which can be seen not only in the previously mentioned *Dr Jekyll and Mr Hyde* but in many other stories and poems, too. To provide an example, Ann C. Colley focuses on characters in various works by Robert Louis Stevenson and concludes that this perspective is applied to characters who rarely have only one side, or only one major feature. Quite frequently, the opposite features are mixed in one character in order to result in an unforgettable and a rather complex character.¹ By building the characters in a complex way Stevenson successfully “brings the characters to life”.

Possibly, the reason why he multiple times sets his stories into the area of Scotland which is inhabited by the wild, rampant and proud Scots is that he wants to keep the memories of the place which he once called “home” to stay vivid up to the very end of his life. Ann C. Colley suggests a similar opinion when claiming that “Most of all he wanted to be back among his boyhood play.”² This man who felt a strong sense of nostalgia almost all of his life and who “thought of himself as being alienated and exiled from his own homeland”³ got at least a chance to visit his hometown Edinburgh and his land of Scotland again via his writings. The vivid depictions and a lot of attention being payed to the surroundings of the characters is one of the reasons for Stevenson’s writings being so famous all around the world.

This bachelor thesis concerns the art of portrayal in Stevenson’s books *Treasure Island* and *Kidnapped* with an attention to landscape and to its functions in both books. The former title is considered to be also a colonial fiction, an evidence for this being for example the map included in the book. In connection to this, Ann C. Colley claims that it is exactly via the map that the ideology of Victorian Era is exercised.⁴ The latter is generally considered to be an example of Bildungsroman because of the great change of personality which the main

¹ Ann C. Colley, “Robert Louis Stevenson and the Idea of Recollection,” *Victorian Literature and Culture* 25, no. 2 (1997): 209.

² Ann C. Colley, ““Writing Towards Home”: The Landscape of “A Child’s Garden of Verses,”” *Victorian Poetry* 35, no.3 (Fall 1997): 5.

³ Colley, “Writing Towards Home,”1.

⁴ Sally Bushell, “Mapping Victorian Adventure Fiction: Silences, Doublings, and the Ur-Map in *Treasure Island* and *King Solomon’s Mines*,” *Victorian Studies* 57, no. 4 (Summer 2015): 25.

character David Balfour goes through. However, the perspective in which *Treasure Island* and *Kidnapped* are discussed will be different.

The core of the first chapter lays on discussing the development of the genre of adventure literature in general. It inspects the reasons which had an impact the development of the genre itself. The main discussion is concerned with the influences in the society and the changes of it. Briefly, the ideas of romanticism and its reflection in literature will be discussed due to its highly important connection to the adventure stories of Robert Louis Stevenson. Stevenson's incline towards the Romantic perception of the nature, the society and the world is the major source of inspiration for this thesis. There are authors, such as William Gray, who argue that Stevenson was not a purely romantic soul, but that he was, in reality, more of a "romantic with a moderation". This can be, according to William Grey, seen in an essay which was written by Robert Louis Stevenson. In there, Stevenson contemplates upon the idea of sublimity and if there is something as "a too much of sublime features".⁵ The examination of landscapes, particularly of their sublime features will be the main focus for both of the analytical chapters.

The second chapter of this thesis examines the description and the use of the island in the story of *Treasure Island* and in the story of *Kidnapped* from the perspective of the Sublime and the Beautiful. As Raymond Williams states, the nature is mostly connected to the ideas of purity, innocence and peace.⁶ It also covers the roles, which the toposes have in both of the narratives separately. In addition, a close attention is given to the elements of the sea in both narratives chosen for examination in this thesis. The main premise is that Stevenson uses the sea in order to gradually create the feeling of tension and of the sublimity in the stories via describing the sea directly, giving it particular roles in the narratives and via picturing the people, who spend most of their secular time on the sea – the sailors, or to be more accurate, the pirates.

Finally, the third chapter deals with the other landscapes, which are important for both narratives separately. For *Kidnapped* it is mainly the area of Scotland, mainly of the Highlands since the high part of the story is happening exactly there. The usage and depiction of houses and homes will be discussed, too. The main premise is, that this area only seems to be sublime and that there may be a factor influencing the perception of the landscape to seem to be sublime to a high degree.

⁵ William Gray, "On the road: Robert Louis Stevenson's views on nature," *New Formations: A Journal of Culture/Theory/Politics* 64, no. 2 (Summer 2008): 92.

⁶ Raymond Williams, *The Country and the City* (New York: Oxford University Press, 1975), 1.

Finally, all findings will be summarized in the last part of this thesis.

1. Influences on the boys' adventure literature

If a term “adventure” is looked up in the Oxford Learner’s Dictionary, it can be seen that the meaning that is inscribed there is “an unusual, exciting or dangerous experience, journey or series of events.”⁷ This is also how an adventure novel is generally perceived and what it is connected to. It is probably because of the danger, adrenaline, and unexpected happenings in the story why adventure novels are loved by many adult or child readers all around the world. In this chapter, the aim will be to state and to explore the main reasons why the novel became such a popular genre, in particular on the reasons and influences at the very end of the nineteenth century.

The end of the nineteenth century is often nicknamed as The Golden Age of the novel. There were several points whose impact resulted in such a phenomenon and such a great time of literature. Of course, literature and culture in a more general perspective are interrelated to the era itself: to its standards, politics, and lifestyle. The nineteenth century is well-known not only as the Victorian era, but also the time of the greatest expansion of the United Kingdom. This century, the time of the reign of Queen Victoria in the Empire is generally connected with a great expansion of the industry and of other fields of people’s interest. Almost every single aspect of the ordinary life as people knew it previously underwent a dramatic change. When the term “Victorian Era” is pronounced out loud, pictures of the expansion of the size of the Empire, the Great Exhibition, and many other almost fantastical events and features appear. The expansion of the railways and of the steam engine changed people’s lives in such a way that it could not ever go back to its original position before this century. The power of change can be seen, for example, on the English landscape. According to Louis James, the author of the book *The Victorian Novel*, the first passengers who travelled by the railway stepped in no sooner than in 1830. Only eighteen years later (thus, in 1848) there were 8,000 miles of track which connected Aberdeen and Plymouth.⁸ That was an astounding change. The technological improvement was quick, the development had a quick pace. As Louis James claims, the development and expansion in the field of travelling and railways affected to a high degree even the field of literature. He claims that “Books became part of travelling, and railway station shops sold pocket-sized ‘railway novels’ for passengers.”⁹ By stating this,

⁷ “adventure,” Dictionary, Oxford Learner’s Dictionary, last accessed March 18, 2021, <https://www.oxfordlearnersdictionaries.com/definition/english/adventure?q=adventure>.

⁸ Louis James, *The Victorian Novel*, ed. Jonathan Wordsworth, (Oxford: Blackwell Publishing Ltd., 2006), 12.

⁹ James, *The Victorian Novel*, 12.

he says that the literature reflected the needs of the society, as it mirrored the time the people were living at. It is no surprise that genres transformed in the same pace as the society and its standards, as well.

The Industrial Revolution can be perceived as one of the primary influences on literature in the eighteenth and nineteenth century. As is stated in Encyclopaedia Britannica, the Revolution was not minor, in fact it was the exact opposite: a complex, major and in a perspective a rapid change of what was generally considered normal, or ordinary. It can be rated as such, since “The main features involved in the Industrial Revolution were technological, socioeconomic, and cultural.”¹⁰ As can be seen from the citation, the change was truly dramatic. And there is not a reason to think otherwise: It is a matter of fact that during the reign of Queen Victoria the Empire took a quarter of the whole planet Earth. With no dispute, this is the reason the sun above the Empire did not set at all.

Another aspect, which changed during The Industrial Revolution and which definitely affected the genre of adventure literature to a high degree was the print. It was by no means a new technology, not at all: Books were printed on the British Isles for more than four hundred years (to be exact, the print started in 1440). What changed in the nineteenth century was the real technology and the procedure of printing. As Matthew Taunton writes, the power of steam made a breath-taking difference in the whole technology of print because “The new presses were capable of printing 1000 sheets per hour – around five times the number produced by the machines they replaced.”¹¹ Of course, such an act affected the social perspective, too. Matthew Taunton, as well, highlights the impact of this with another example: “*The Times* went from a circulation of 5,000 a day in 1815 to around 50,000 in the middle of the century.”¹² It took approximately thirty-five years for the print technology and for the workers included in it to multiple daily production ten times. Still, this is only one spectacular change in people’s lives, but it nicely reflects the impact of the massive technological change.

There are other aspects, which have to be discussed regarding the era of The Industrial Revolution and its impact on the novels in general, thus to an adventure novel, too. One of them is surely literacy of the people of the Kingdom. As Ian Watt notes in his book called *The Rise of the Novel*, if a look is taken at the century before the Victorian Era, thus, in the

¹⁰ “Industrial Revolution,” Banking & Business, Encyclopaedia Britannica, last modified February 21, 2021, <https://www.britannica.com/event/Industrial-Revolution>.

¹¹ “Print culture,” History, British Library, last accessed March 18, 2021, <https://www.bl.uk/romantics-and-victorians/articles/print-culture>.

¹² British Library, “Print culture.”

eighteenth century, literacy appeared to be a quite a complicated area of many people's lives. Watt claims that "many small farmers, their families, and the majority of labourers, were quite illiterate, while even in the towns certain sections of the poor -- especially soldiers, sailors and the rabble of the streets -- could not read"¹³. As can be seen from the citation, even if people would like to read, often times, they were not given the chance. It seems as a magic unbreakable ring: not all children had the chance to receive proper education, thus, to learn to read. As Watt suggest, many families were not able to pay for the schooling of their children. Children who were not lucky enough to be born into a higher social class stopped attending any school when reached the age of six or seven.¹⁴ The adult members of the society who had such origins had a lower chance to come up in the social hierarchy. Probably, although there possibly could be exceptions, the descendants of such adults had truly similar childhood experiences as their parents.

However, the situation changed with the come of the nineteenth century. To be exact, the point in time when the situation changed was the year 1832 when the Great Reform Act was passed, the whole educational system started to change significantly. This Act made education progressively more accessible for people, especially for the working class. Interestingly enough, the change was not perceived with great optimism in the perspective of many citizens. Matthew Taunton says that one of the greatest arguments for not passing such an act was the fear of a potential revolution raised up by the members of the working class. Taunton also mentions the fact that people were not wanted to be able to think critically.¹⁵ It seems completely logical, since it is definitely much easier to convince and to lead people who cannot think critically among those who can. Although this argument seems to be strong and almost undisputable (at least during the Victorian Era), at last it was not strong enough to stop the revolution concerning literacy from happening.

The final step which structuralised the education in the United Kingdom in a completely different way, was the passing of the Forster Act in 1870. It was with this act that people of the working class finally got their right to have at least a limited amount of education payed for by the state if they could not afford it. Again, as Matthew Taunton claims, even though we nowadays cannot be much sure about the quality of the received education, still according to the percentage of the population with an ability to read, the

¹³ Ian Watt, *The Rise of the Novel: Studies in Defoe, Richardson and Fielding* (Berkeley and Los Angeles: University of California Press, 1957), 33.

¹⁴ Watt, *The Rise of the Novel*, 34.

¹⁵ British Library, "Print culture."

number of readers was increasing.¹⁶ There is probably no need to comment on the significance of such a factor to the developing genre of adventure literature. Simply put, after passing the Forster Act in 1870, the number of readers throughout the country was increasing and book market had to adapt to the new situation. Definitely, the laws changed a little even after 1870, but still, this is an enormous milestone. Luckily, it did and because of that there is another rapid development to be seen: the development of the novel.

Another aspect of the ordinary life which impacted book market (thus, the genre of adventure novel was touched by it, too) was the social mobility and the fact that many citizens were moving from a countryside to towns and cities. Louis James claims that it was roughly in the middle of the nineteenth century when there were more citizens living in towns and cities rather than in the countryside.¹⁷ This is a great change which mirrored in the literary market in general. Louis James implies that “there was a growing demand for novels to supply middle-class family reading.”¹⁸ Because of that, James states that “Writers were turning from journaling and poetry towards the more lucrative field of novel writing.”¹⁹ What this means is almost obvious: the high influence of the society on the writers, booksellers, librarians, and on the book market resulted in the expansion of the novel. However, there is one question that remains: what caused the situation to turn so drastically? Why did people move from the countryside to towns? The answers to these questions can be found in the short article by Professor Kathryn Hughes, who focuses on this topic. Quite unsurprisingly, again, the rapid turn is related to the Industrial Revolution, which can be identified as one of the key ideas of the era. According to Hughes, the ownership of land (which is generally connected mainly to the aristocracy in this era) was suddenly not the only spring of money anymore. Again, thanks to the Industrial Revolution, there started to appear new roles and jobs across all areas in an increasing manner. Additionally, as Professor Hughes claims: “it was now possible to make a fortune from manufacturing and trading goods.”²⁰ This underlines the fact that many citizens became richer and richer due to the changes in industry and business. By having more money, they could spend more on books and novels, which is definitely a powerful factor which formed the market again. It is up to a truly detailed investigation of individual families to state whether this element was as influential as it seems, but viewed from a general perspective, there is no dispute that changes within the social system, people

¹⁶ British Library, “Print culture.”

¹⁷ James, *The Victorian Novel*, 18.

¹⁸ James, *The Victorian Novel*, 16.

¹⁹ James, *The Victorian Novel*, 17.

²⁰ “The middle classes: etiquette and upward mobility,” History, British Library, last accessed March 19, 2021, <https://www.bl.uk/romantics-and-victorians/articles/the-middle-classes-etiquette-and-upward-mobility>.

moving from the countryside to the towns and growing businesses, thus, growing middle classes were among others factors which helped the novel to rise as it did towards the end of the century.

One more highly significant feature which had its consequences on forming the interest in the adventure novel is the perception of childhood and the understanding of it. Since this phase of an individual's life has undergone many changes throughout the history, the attitudes towards it to be mentioned here are the pre-Victorian attitude and the attitude which applied to childhood during the Victorian era itself. There is hardly any other period of an individual's life whose understanding would undergo as many changes and turns as childhood. Although the development of this topic is truly interesting, only the main features and changes which impacted the Victorians are to be mentioned. Interestingly enough, up to the nineteenth century there would be almost no fantasy features included in the children's literature. Text were aimed mainly at educating children, but not entertaining them. During the century preceding the Victorian era, children were generally seen as sinful human beings who must let go of their sins and who have to be shaped to become a good adult. However, this idea was left when the book *Emile, or on Education* by Jean-Jacques Rousseau was published in 1762. It is due to this masterpiece that the perception of childhood was changed drastically from children seen as little sinners to children seen as innocent and by some, childhood to be a state of life which adults wish to return to. Just as Kimberley Reynolds in her article clarifies, "in children's literature, this idealised version of childhood became and remained enormously influential throughout the 19th and into the 20th century, though its origins grew less pronounced."²¹ Moreover, Bette P. Goldstone agrees and adds that it was this view which emerged the rise of magical features of children's literature and that these are the beginnings of seeing the children's world as a completely different that the world of the adults.²² Even though its effects on the adventure literature may not seem completely visible at the first sign, there is still a high importance. Without all changes and the development of the perception of children and childhood, there may be a risk of not paying attention to the development of the genre of adventure novel, or even in risk of not developing it. Therefore, this point, among others, is considered essential and why it needs to be connected to the adventure literature, too.

²¹ "Perception of childhood," History, British Library, last accessed March 19, 2021, <https://www.bl.uk/romantics-and-victorians/articles/perceptions-of-childhood#>.

²² Bette P. Goldstone, "Views of Childhood in Children's Literature Over Time," *Language Arts* 63, no. 8 (December 1986): 793–794.

The last factor which influenced specifically the genre of adventure literature to a high degree was the expansion of the Empire. As mentioned previously in this chapter, it is a well-known fact that the Victorian era is the time when the United Kingdom itself was the largest it has ever been spreading on a quarter of the planet Earth. However, the base of the expansion is not related to the Victorian Era, but to Queen Elizabeth. It is a fact that the Empire was quite great at the time of Queen Victoria's accession due to the successes in expansion. Dennis Butts notes that "the exploits of Clive in India and of Wolfe in Canada had whetted the public's appetite for adventure in the eighteenth century, and the more recent triumphs of Nelson and the Duke of Wellington in the Napoleonic Wars had raised patriotic feelings to the great heights."²³ A factor like this definitely affected the taste for adventures in the Empire as well as the massive and significant expansion of the Empire throughout the reign of Queen Victoria. However, again, as mentioned previously, even in this field the Industrial Revolution had its degree of impact. This is what Dennis Butts notices in his article when he suggests that due to the improvements in the industry with the main focus on the field of communication, it was easier for the public to have the knowledge of foreign happenings or wars.²⁴ Surely, that was an extraordinary experience at that time and it for sure added to the enthusiasm and excitement regarding the expansion. In addition, when influencing the expansion, it semi-indirectly influenced the genre of adventure fiction for children in a positive way. As a matter of fact, Dennis Butts proposes the same thought when noting that "Many Victorian children, particularly boys, shared their parents' interest in the Empire, expecting to work there when they left school, in commerce, the armed forces or as public servants."²⁵ Of course, this is not an extraordinary feature. However, Butts continues by suggesting that

Thus the British public's interest in thrilling deeds in faraway places, normally within the hegemony of British imperialism, helped to create a cultural climate in which young people wanted to read adventure stories in which the heroes and (less often) the heroines were young people like themselves.²⁶

Such a fact was not left unseen by the book market and thus, within the space of years a growing number of adventure stories was aimed at children. It can be said that, in fact, this was the true boom of adventure literature for children, which brought to the readers many brilliant books such as *Treasure Island* published in 1881 and written by Robert Louis Stevenson, or *The Coral Island* published in 1858 and written by Robert Michael Ballantyne.

²³ Dennis Butts, "The birth of the boys' story and the transition from the robinsonnades to the adventure story," *Revue de littérature comparée* 304, no. 4 (2002): 448.

²⁴ Butts, "The birth," 449.

²⁵ Butts, "The birth," 449.

²⁶ Butts, "The birth," 449.

Clearly, there were many factors which were, in addition, interrelated, but luckily enough, the combination of factors connected to the Victorian Era resulted in a boom of brilliant literature aimed at the most innocent readers – the children.

For the purpose of the analysis in the following chapters, there is a need to briefly introduce the Romanticism, especially in the perspective of nature. Generally speaking, Romanticism is a movement tightly connected to the Industrial Revolution in the United Kingdom, thus, to the eighteenth and the early nineteenth century. Often, this period is nicknamed as The Age of Revolutions. The ideas of nature were given in comparison with an increasingly corrupted society, the notion of the emphasis on emotions and on the individual rather than on the reason are among those frequently connected to the Romantic authors. Another feature noted by many in a quite frequent tendency are, according to Dr Stephanie Forward, for example, the voicings of those oppressed by poets (by those oppressed Dr Stephanie Forward means “the rural poor; discharged soldiers; ‘fallen’ women; the insane; and the children.”²⁷ The childlike perspective is also often connected to the Romanticism. Works of Samuel Taylor Coleridge, William Blake or William Wordsworth are among the most famous of this period. Another work of high significance is *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful* by Edmund Burke. In this work, the key features of the perception of nature in connection with the Romanticism are introduced: the ideas of the Sublime and the Beautiful. Edmund Burke defines the notion of sublime as follows:

Whatever is fitted in any sort to excite the ideas of pain, and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror, is a source of the *sublime*; that is, it is productive of the strongest emotion which the mind is capable of feeling.²⁸

It can be seen from the citation that the feeling of sublime is not connected to anything positive. The feeling of sublime brings a human to the very edge of everything. Whenever a human being is confronted with a direct source of danger or similar aspects, it leads to evoking the feeling of tightness, adrenaline levels arising in the blood and, as proposed in the citation, it brings an individual to the very edge. According to the entry in Encyclopaedia Britannica: “The judgement of the sublime has its origins in our feelings toward nature, and in our intimation of our ultimate solitude and fragility in a world that is not of our own devising

²⁷ “The Romantics,” History, British Library, last accessed March 20, 2021, <https://www.bl.uk/romantics-and-victorians/articles/the-romantics>.

²⁸ Edmund Burke, “Of the Sublime,” in *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, 2nd ed., ed. Adam Phillips (New York: Oxford University Press Inc., 1998): 36.

and that remains resistant to our demands.”²⁹ Simply put, the sublime is connected to feelings of extraordinary fear, being alone, the extremes which cause a fear to rise and to the feeling of an individual “being small” – for example, when standing in front of a mountain of an enormous height. This aspect mixed up with fear can be called the sublime. The sublime is often used and depicted in the literature. The reader, thus, possibly can experience similar feelings as the character in the book, which is being exposed to a source of sublime in the story. The adrenaline, fast beating heart, the tension, and the irresistible urge to know what is going to follow in the story can possibly be identified as the feeling of indirect exposure to sublime.

There is yet another notion to be discussed: the notion of the Beautiful. Edmund Burke notes on the beauty that “By beauty I mean, that quality or those qualities in bodies by which they cause love, or some passion similar to it.”³⁰ There can be a similarity noted between the Sublime and the Beautiful, since both of these concepts are closely connected to the emotional and psychological response of an individual. However, a substantial difference has to be seen because sublime is about negative and distressing emotions, whereas the concept of the Beautiful is the exact opposite with its power to evoke positive emotions within an individual’s mind. Examples of what can be considered Beautiful Edmund Burke notes the qualities of smoothness, delicacy, fragility, or in mild colours.³¹ After considering both of these concepts, the differences between them are obvious. It is a matter of fact that the Romantic authors were close to nature and that it often time served as their source of inspiration.

To provide a summary of what has been stated so far, there were many reasons which helped the genre of adventure literature to develop to the level it did. Mainly, it was the Industrial Revolution by creating the appropriate conditions for it. Furthermore, another revolution which changed the school system in the Empire had a great impact since it was due to it that the number of readers grew. Additionally, the influence of changing the basis of the social system had its part in the development of an adventure novel, too, since it again resulted in more people who could afford books. Together with the change of perception of childhood and children, the options for developing the adventure novel were ideal.

For the sake of the following analysis, the Romantic movement was briefly mentioned with the prime aim on describing the Edmund Burke’s concepts of the Sublime and the

²⁹ “Aesthetics”, Philosophy, Encyclopaedia Britannica, last accessed March 20, 2021, <https://www.britannica.com/topic/aesthetic>.

³⁰ Burke, “Of Beauty,” 83.

³¹ Burke, “Of Beauty,” 103–106.

Beautiful. Although this part was truly brief and short, the main ideas and concepts which will be discussed in the following chapter were introduced.

2. Islands and the sea

Robert Louis Stevenson is generally known as an author, whose skills in depicting the landscape and scenery were exceedingly high. He carefully pictures the scene in his books by using many tools, such as personification, and many others. This applies to his adventurous novels, *Treasure Island* and *Kidnapped*, written only a few years apart in 1883 and 1886, respectively. Because of this, it may seem that the depiction and roles of islands and sea in both novels would be similar. The question whether the islands and sea are pictured in the same way having the same effect on the stories of *Kidnapped* and *Treasure Island* is up to examination in this chapter.

In general, the island in the story of *Treasure Island* is not portrayed as a desired place to stay, even though there is a moment in the story when Jim Hawkins sees the beauty of the island instead of its sublimity. Firstly, one of the factors which creates the feeling of sublimity in readers, is the appearance of the island. When the crew of the ship *Hispaniola* in *Treasure Island* encounters the island for the first time, it is a foggy night: “Away to the south-west of us we saw two low hills, about a couple of miles apart, and rising behind one of them a third and higher hill, whose peak was still buried in the fog. All three seemed sharp and canonical in figure.”³² The peak of Spy-glass hidden in the clouds is a source of mysterious atmosphere. Being seen from this perspective, the island can be related to a concept which Stephanos Stephanides and Susan Bassnett recognize as an island having magical properties.³³ However, this would be a false presumption as there is no magic in a literal sense included in the story. Yet, a feature which should be noted is that the Spy-glass and the other hills on the island resemble a volcano by their shape and so represent possible sources of inevitable terrible death. This rocky side of the island adds to the sublimity because it creates a feeling that although there is vegetation growing on the island, the island itself does not have only a life nourishing capacity but also the life-threatening capacity.

The other hills can be perceived as a great source of sublimity, too. Not only they are high, so an individual may feel small in comparison with them, but Stevenson describes their appeal as an amphitheatre with an irregular location: “The place was entirely land-locked, buried in woods, the trees coming right down to high-water mark, the shores mostly flat, and the hill-tops standing round at a distance in a sort of amphitheatre, one here, one there.”³⁴

³² Robert Louis Stevenson, *Treasure Island*, ed. Kaye Webb and Eleanor Graham (13th ed., Harmondsworth: Puffin Books Ltd, 1975), 73.

³³ Stephanos Stephanides and Susan Bassnett, “Islands, Literature, and Cultural Translatability,” *Journal of Global Cultural Studies* Special Issue, no. 1 (September 2008): 13.

³⁴ Stevenson, *Treasure Island*, 81.

Through this description, Stevenson possibly suggests that the inhabitants (or in this case the crew of the ship) cannot hide from any danger which may arise. They are always to be seen – it is the same case as actors in the amphitheatre. Furthermore, the analogy with the amphitheatre suggests a strong feeling of almost palpable boundaries, which limits the inhabitable space on the island – if a great danger suddenly arises, the characters have nowhere to run to, they just cannot escape from this amphitheatre. In addition, as Pete Hay claims in his article, the island is a limited space with the most visible boundary: the sea and the shore.³⁵ This means that even if the characters were successful and escaped from this amphitheatre, they would run into another much bigger boundary, which would possibly make them choose between drowning and terrible death lurking on the island. Thus, spatially, the characters have little control over their chances to survive and their future, too. Definitely, the island is depicted and delivered as a prison with highly sublime features.

To the characters and the reader, this enormous hostile island evokes the presence of various unpredictable creatures as a source of terrifying danger. Stephanos Stephanides and Susan Bassnett observed this quality of islands and come to a conclusion that “Islands are also repositories of fearful elements: accounts of voyages to the Caribbean, for example, abound in fantasies about cannibals and other destructive forces that were believed to lie hidden in island heartlands.”³⁶ Definitely, an idea similar to this was present in the minds of the characters, since they were facing the challenge of stepping on the shore and an overwhelming fear of the unknown. This reflects in Jim Hawkins’ observation that the “mood” lying all around the island is like a blanket: “There was not a breath of air moving, nor a sound but that of the surf booming half a mile away along the beaches and against the rocks outside.”³⁷ By depicting the mood surrounding the island in such a way, Stevenson successfully creates a sense of sublimity. The quietness may be thought about as deafening. It serves as an omen of all deadly threats that are imagined residing on the island. In addition, even though Stevenson mentions the presence of seabirds crying all over the boat, suddenly, they are “down again, and all was once more silent”.³⁸ This is crucial. It helps to understand how much striking the silence is. Behaviour similar to this is for sure not what is mostly expected: when arriving on the island, the seabirds are expected to fly in great circles up in the sky and cry loudly, not to sit down and be quiet. Thus, a considerable change in their behaviour can be seen as another source of sublimity because it seems that the seabirds’ acts

³⁵ Pete Hay, “A Phenomenology of Islands,” *Island Studies Journal* 1, no. 1 (May 2006): 22.

³⁶ Stephanides and Bassnett, “Islands, Literature, and Cultural Translatability,” 6.

³⁷ Stevenson, *Treasure Island*, 81.

³⁸ Stevenson, *Treasure Island*, 81.

are just a sign of a terrible future happening which are waiting for the crew on the island. At this point of the story, the landscape of the island, thus, the nature itself, stands as a source of sublimity – it creates the feeling of being small in a person and the sense of having no control over one’s fate and chances to survive.

What can be possibly found quite interesting is the fact that the adventure and action are happening mainly on the shore, not truly further inland of the island. The only time the crew explores the island is when the story is closing. It is headed by Ben Gunn, who has been marooned on the island for three years. This figure can be treated as another source of sublimity, too. He is introduced after the crew spends some time on the island, which elevates the idea that there may be other people or inhabitants hidden and the crew does not necessarily have to be aware of such a fact, but he is the clearest evidence of the fact that the island serves a lot as a prison in this story. This view is discussed by Pete Hay in his work. He claims that islands are connected to a wide range of metaphors nowadays. They are not only imagined as paradisaical places, but also as prisons or places suggesting loss, isolation, and remoteness.³⁹ This is the case of Benn Gunn. The setting of the island in the story is in isolation, almost “quarantined” somewhere in the deep seas (in fact, the reader does not even know where exactly the island is located, since Jim Hawkins mentions that “I am not allowed to be more plain.”⁴⁰). Thus, a person is isolated from the rest of the world and from the help of others, which may be needed, too. With no help, a man can only rely on luck and his own survival skills: feelings and strong emotions connected to the sublime are present.

However, the island is not always dark, dangerous, and life-threatening. At one moment in the story, Jim Hawkins says that he liked being an explorer. He looks at the Beautiful flowers around him blooming in different colours, he examines the trees and bushes.⁴¹ This is the very first moment in the story, when the island is perceived as a Beautiful place, which corresponds with one of the general ideas concerning islands nowadays (although it is not the only one, just as Godfrey Baldacchino reflects in his article, that the island nowadays can stand for everything a man wants it to.⁴²) Interestingly, when approaching the Beautiful side of the island, Jim focuses on the smallest of details:

Here and there were flowering plants, unknown to me; here and there I saw snakes, and one raised his head from a ledge of rock and hissed at me with a noise not unlike the spinning of a top. Little did I suppose that he was a deadly

³⁹ Hay, “Phenomenology,” 27.

⁴⁰ Stevenson, *Treasure Island*, 64.

⁴¹ Stevenson, *Treasure Island*, 85.

⁴² Godfrey Baldacchino, “Editorial: Islands, Island Studies, Island Studies Journal,” *Island Studies Journal* 1, no. 1 (May 2006): 5.

enemy, and that the noise was the famous rattle. Then I came to a long thicket of these oak-like trees – live, or evergreen oaks, I heard afterwards they should be called – which grew low along the sand like brambles, the boughs curiously twisted, the foliage compact, like thatch. The thicket stretched down from the top of one of the sandy knolls, spreading and growing taller as it went, until it reached the margin of the broad, reedy fen, through which the nearest of the little rivers soaked its way into the anchorage. The marsh was steaming in the strong sun, and the outline of the Spy-glass trembled through the haze.⁴³

This part clearly corresponds with one of the possible perceptions of the island topos as a paradise, too.⁴⁴ Possibly, this idea is more strengthened than necessary now because of the way of the high sublimity in which the reader is made by Robert Louis Stevenson to perceive the island throughout the rest of the story. By making a large difference between the two perceptions of the island (island as a sublime element, island as a paradise), Stevenson successfully highlights the beauty of the island and the Beautiful landscape, which seems to be present on the island, too.

The perception of the island as a paradise does not stay with the reader for a long time since at the very end of the descriptive part concerned with the Beautiful, attention is shifted quite radically, and the feeling of insecurity and fear rises again. Stevenson manages to create the tension masterfully as he slowly builds the whole action. Jim's surroundings are not only beautiful to look at, but also quite practical, providing a chance to hide. Moreover, the way of describing changes completely again. From beautiful colours and plants seen as pleasant to watch and a source of blessed feeling, the description changes and strengthens the idea of danger again. Jim does not see or hear anything beautiful. He hears a terrifying yell somewhere far in the island, and what follows is truly heart-stopping: "The rocks of the Spy-glass re-echoed it a score of times; the whole troop of marsh-birds rose again, darkening heaven, with a simultaneous whirr."⁴⁵ The dangerousness of this situation is made even stronger by being placed right after the depiction of the Beautiful side of the island; the sudden rise of danger and, thus, the Sublime is made stronger by such a violent interruption of Jim's thoughts of the Beautiful. In addition, the reader's attention is partially shifted to the fact that woods on the island are not much of an advantage as Jim cannot see anything and has no idea what and where is happening. This is another Sublime moment on the island. Covered in the woods, Jim can hide from the enemy and save his life, but he can lose it quite easily too, since he does not have any clue where and when the danger can hit him again. For all the reasons mentioned so far in this chapter, the island can be pronounced to have many features,

⁴³ Stevenson, *Treasure Island*, 85.

⁴⁴ Hay, "Phenomenology," 27.

⁴⁵ Stevenson, *Treasure Island*, 87.

which all align in creating the idea of the Sublime in connection with the island. Moreover, although the island could possibly have a role of a forced home for Ben Gunn, more likely it has the role of the prison for the characters.

In comparison to the *Treasure Island*, the island of *Kidnapped* does not play such an enormous role. In *Treasure Island*, the island is one of the main places of the story (if not the main one); in *Kidnapped* it plays a rather supporting role. The wide range of places and surroundings used in the story eclipses attention to the island. Moreover, the island has a little different function than in the *Treasure Island*. In *Kidnapped*, the island does not directly function so much as a source of the terrifying Sublime, although the experience of sublimity is present to an enormous degree. However, it mainly concerns the isolation, hardships of living, and the need to rely on oneself. Additionally, there is only one hill present on the island, which is crucial. When climbing up the hill and sitting atop, David Balfour can see houses and other people's dwellings:

Now, from a little up the hillside over the bay, I could catch a sight of the great, ancient church and the roofs of the people's houses in Iona. And on the other hand, over the low country of the Ross, I saw smoke go up, morning and evening, as if from a homestead in a hollow of the land.⁴⁶

This perfectly illustrates the loneliness and isolation which David experiences when being stranded on the island. The society is so close and yet, David has no chance to get help from anyone: even if he yells and screams, no man in the dwelling hears him. There is one possible connection, which can be made here: Stevenson puts David in the same situation as he himself experienced when he was a little boy. Stevenson was frequently ill and was not able to talk to others. This is stressed by Ian Bell, who recalls Stevenson looking out of the window with his nanny Alison Cunningham.⁴⁷ This social deprivation is exactly what David experiences during his stay on the islet. The isolation is a different source of the Sublime than the reader experiences when reading *Treasure Island*. In this case, it concerns the human nature more than anything else. David's stay on the islet is crucial for the self-development of David: he is forced by the circumstances to change his behaviour and priorities. Another interesting comparison would be that of the previously described David's experience and Stevenson's experience of being exiled from his own country, his home.

An element that is closely connected to the island is the sea. According to Jürgen Kramer, the sea resonates with several similar meanings. Like other pales, the sea can be also seen as a

⁴⁶ Robert Louis Stevenson, *Kidnapped* (9th ed., New York: Scholastic Book Services, 1971), 112.

⁴⁷ Ian Bell, *Dreams of Exile* (New York: Henry Holt and Company, 1992), 30.

“socially constructed space” imbued with a complexity of meanings.⁴⁸ The sea was an element of a high importance back in the times of Robert Louis Stevenson. It was necessary for trading; shipbuilding was a source of money for many people and fishing as well. Most importantly, it was a source of a new land via colonisation.

In general, in *Treasure Island* does not thematize the sea much. Jim Hawkins even mentions that talking about the voyage in detail is unnecessary: “I am not going to relate that voyage in detail. It was fairly prosperous. The ship proved to be a good ship, the crew were capable seamen, and the captain thoroughly understood his business.”⁴⁹ Stevenson backgrounds the sea. Still, it is at the boat on the wide sea, where Jim Hawkins hears the crucial conversation about the mutiny.⁵⁰ With this being mentioned at sea, Stevenson successfully builds up the tension and feeling of the Sublime as well.

The probable and usual scenario of travelling on sea wild waves, storms, and heavy rain would be expected. However, in *Treasure Island* the reader does not get any detailed description of this kind. Jim Hawkins states the weather condition in one brief sentence: “We had some heavy weather, which only proved the qualities of the Hispaniola.”⁵¹ Jim Hawkins seems almost uninterested in the fact that the sea may be the reason of his possible death. He seems to trust Hispaniola to stay intact in every weather possible and does not give much attention to the sea. Therefore, the sea is not spoken about in terms of its sublimity directly. Contrarily, in an indirect way the sea has the qualities of the Sublime to a high degree. As W.H Auden claims, classicist writers did not render the sea in a positive way since it was not natural to stay at the sea:

As to the sea, the classical authors would have agreed with Marianne Moore. “It is a human nature to stand in the middle of a thing; But you cannot stand in the middle of this.” A voyage, therefore, is a necessary evil, a crossing of that which separates or estranges.⁵²

There are results of the stay at sea which can be seen on the characters of pirates. The pirates included in both stories are ordinary and they to a high degree represent the stereotypical “pirate character”: some of them do not have all four limbs, they drink alcohol extensively, they appear to be sly, they sing a pirate song and they are accompanied by a parrot. Although it seems that they are not willing to follow any rules, the opposite is true:

⁴⁸Jürgen Kramer, “The sea in Robert Louis Stevenson’s writings,” *Journal of Stevenson Studies* 4, no. 1 (2007): 169.

⁴⁹ Stevenson, *Treasure Island*, 60–61.

⁵⁰ Stevenson, *Treasure Island*, 68–72.

⁵¹ Stevenson, *Treasure Island*, 64.

⁵² Wystan Hugh Auden, *The Enchafèd Flood: or, The Romantic Iconography of the Sea* (New York: Random House, Inc. and Alfred A. Knopf, Inc., 1967), 7.

when they set “their” rules, they follow them without any exceptions. However, if they do not follow it, then a harsh punishment follows. This can be seen in the first few chapters of the book *Treasure Island*, when the black dot is being discussed. It seems as if the pirates create a sort of subsociety because they are unable to be part of the “traditional” society (people living on the land). Probably, even if they were able to join, they would feel highly uncomfortable. Due to this, pirates form their own society with its own rules. As can be seen, the sea took its toll on the pirates, and therefore is a source of sublimity, too. There is, however, another idea connected to it. As Wystan Hugh Auden writes, “The ship, then, is only used as a metaphor for society in danger from within or without.”⁵³ If this perspective is taken into account together with the notion of Robert Louis Stevenson being often referred to as a Romantic writer, it is uncomplicated to think about a possible criticism of the society hidden in this part. Possibly, when Stevenson saw the results of the Industrial Revolution with his Romantic perception, he was not quite satisfied with the way the society functioned. Luckily, Stevenson as a writer had a choice to express his unhappiness via his writings.

However, the roles of sea and pirates in *Kidnapped* are not quite the same as in *Treasure Island*. In *Kidnapped*, pirates are described in a very different way. They are more dangerous, evil, and harsher than anybody else and even more than the pirates in the *Treasure Island*. That applies mainly to the scene in which the captain beats the cabin boy up to death. He does so when he is drunk, which is still no excuse for his act.⁵⁴ There are no such scenes in *Treasure Island*. Thus, in comparison, the pirates in *Kidnapped* seem to be more dangerous. Possibly, this violent act reflects the long stay on the sea, which is so unnatural for a man. This is exactly what W. H. Auden points out: “The sea, in fact, is that state of barbaric vagueness and disorder out of which civilisation has emerged and into which, unless saved by the effort of gods and men, it is always liable to relapse.”⁵⁵ This, applied to the case of the captain in *Kidnapped* would mean that he killed the cabin boy not because he was a bad person, nor since he was drunk; his action could be a reflection of the stress and hardships which he went through because of his stay on the sea. He was forced to lower himself to such a barbaric act because of the conditions of the stay on the sea.

Contradictory, that does not mean that they would not be afraid of anything. This is manifested at the beginning of one of the chapters, when the captain claims: “I have other

⁵³ Auden, *The Enchafèd Flood*, 7.

⁵⁴ Stevenson, *Kidnapped*, 57.

⁵⁵ Auden, *The Enchafèd Flood*, 6.

things to think of – my brig’s in danger!”⁵⁶ David comments on this scene and claims that the captain had a “concerned look on his face”. In fact, it is probably the first time a reader acknowledges the fact that the pirates are afraid, too. In addition, it is one of the first moments in the narration which reveal the true sublime face of the sea.

The captain’s fear goes is closely related to the sublimity of the sea in this situation. The sea is presented in a quite calm manner – the same applies to the weather, as well: “The sky was clear; it blew hard, and was bitter cold; a great deal of daylight lingered; and the moon, which was nearly full, shone brightly.”⁵⁷ From this description, it does not seem that the night would endanger the ship *Covenant* in any way, apart from the fact that the crew may be endangered by the freezing cold of the night. Still, there was quite a lot of light, so the visibility was certainly quite good. And it is this visibility that underlines the sublimity of the sea for the next few pages. Because of the amount of light, the crew can see almost each occasion when “a thing like a fountain rose out of the moonlit sea”.⁵⁸ Since there are a lot of places at which the sea breaks on the reef, the situation is not safe for the crew. Seeing the breakings could be seen as helpful, but in fact it is exactly the other way around, since the crew is almost overwhelmed by the number of breakings and the fact that some of them are close to each other. It is at this moment of the story, where the sea resembles the greatness of the wilderness itself. The crew once again has no control over their future and fate. Finally, it is the sea that defeats the crew. The ship is torn apart and almost drowned. Another moment, in which the sea acquires Sublime qualities is when David almost drowns before stepping his foot on the islet.⁵⁹ David does not have any control in that situation, and it is only up to luck whether he will survive or not. Since he cannot swim very well, he has no choice but to hope for his possible survival.

To summarize the analysis so far, although both elements sometimes vary in the portrayal, most of the time in both books, the sea and the island are shown as elements having a highly Sublime features which are terrifying. It is mainly on the grounds that both elements have such a passive role: when their roles become active (such as in the case of David Balfour’s drowning), it arises a Sublime effect on the reader even more. Stevenson is masterfully describing the surroundings, which in the reader create vivid visions of the landscape in the story, its duality: The Beautiful, and the Sublime.

⁵⁶ Stevenson, *Kidnapped*, 101.

⁵⁷ Stevenson, *Kidnapped*, 101.

⁵⁸ Stevenson, *Kidnapped*, 102.

⁵⁹ Stevenson, *Kidnapped*, 106–107.

3. The Highlands and houses

As could be seen in the previous chapter, Stevenson introduced and used the islands in both stories as a source of high sublimity; as places where each character has to fight for his own life. Similar strategy was applied in connection to the elements of the vast sea, too. What seems to be obvious is that in the case of the Highlands included in the story of *Kidnapped* and people's houses in *Treasure Island* and in *Kidnapped*, the sublimity does not have to be discussed. The presumption here may be that clearly a character in a story would feel safe when surrounded by other people. However, this problematic is not so clear. Robert Louis Stevenson is truly a master of his art; therefore, the appearances of the Sublime are not always traditional (thus, elements which have sublime features would not always be classified as the Sublime defined by Edmund Burke). The landscape examined will be The Highlands and people's dwellings.

After winning his fight for life and death on the islet, David has almost no time to rest since other adventures are waiting for him in Scotland. When David successfully saves himself and gets away from the islet, he is feeling relieved. He possibly thinks that the worst part of his whole adventure is over, but that is not quite true. In fact, Stella Moretti in her article mentions the work of Alexander Clunas when stating, that "Its plot does not revolve around a concatenated series of adventures that are tightly connected with one another; instead, it is more like a 'necklace', a series of episodes arranged as successive stages of a journey."⁶⁰ As could be seen even in the first chapter, the notion of the Sublime is an important part of an adventure, but in this part of the story the notion of the Sublime has a different source, which is not revealed to the reader straight away, but only after David Balfour spends quite some time in the Highlands. As a result of that, when he is entering the land after leaving the islet, it seems again that the main source of the sublimity will be the landscape. Again, Stevenson masterfully builds the atmosphere of the story. Previously, the sea was discussed from this perspective. The idea was that the sea serves as an area, where Stevenson starts to create the atmosphere of sublimity and starts making the reader to feel in tension. The same applies to David's travels after he leaves the islet. The starting point of this is the moment of the first step, which David makes on the Ross of Mull:

The Ross of Mull, which I had now got upon, was rugged and trackless, like the isle I had just left; being all bog, and brier, and big stone. There may be roads, for them that

⁶⁰ Stella Moretti, "Under Lowland Eyes: David Balfour in the Land of the Jacobites – Robert Louis Stevenson's Mapping of 18th-century Scotland in *Kidnapped*," *Annali di Ca' Foscari. Serie occidentale* 50, no. 1 (September 30, 2016): 309.

know the country well; but for my part I had no better guide than my own nose, and no other landmark than Ben More.⁶¹

Again, David Balfour is once more forced to rely on himself even on this occasion. His knowledge about the Highlands is uncertain. Surely, the tension is slowly being built in the reader. When the theory of the Sublime by Edmund Burke is taken into account here, it can be seen that the Sublime element here is not connected to the land itself anymore, but to the people of the land instead: “A level plain of a vast extent on land, is certainly no mean idea; the prospect of such a plain may be as extensive as a prospect of the ocean; but can it ever fill the mind with any thing so great as the ocean itself?”⁶² The answer to this question in relation to *Kidnapped* is yes, since there are many unknown people, traditions and customs of the land which David is not aware of. Every reader notices the position in which David Balfour appears at this moment of the story. He, a lowlander for all his life, gets on an adventure of exploring the other half of Scotland in search for Alan Breck— The Highlands. Although he is himself a Scot by origin, he is well aware of the fact that life is completely different in the Highlands and that he may not be welcomed in the area. The question whether the Highlands and Lowlands could be taken as one unity which is complicated to answer. Stella Moretti in her article tries to answer this question when stating that Robert Louis Stevenson saw and portrayed Scotland in the eighteenth century in such a way that each part represents a society in a different stage of development. Thus, the Highlands and the Lowlands are completely different worlds.⁶³ The differences are so significant that the two parts of Scotland depicted in *Kidnapped* cannot be compared with one another. It is exactly in this moment, when the relationship of a foreigner is set when the tension starts to appear and is slowly build up by Stevenson.

Again, Robert Louis Stevenson proved his outstanding ability in the description of a landscape. The landscape of the Highlands is showing its strong, self-reliant, and harsh side. Of course, this side of the Highlands can be terrifying:

There was a good deal of ferrying, as you hear; the sea in all this part running deep into the mountains and winding about their roots. It makes the country strong to hold and difficult to travel, but full of prodigious wild and dreadful prospects.⁶⁴

From this portrayal, the reader can feel a slight sense of admiration, which David feels towards the sceneries he saw. Definitely, David finds the mountains almost magical, although it is the mountains what is a source of the element of the Sublime here. As Yi-Fu Tuan

⁶¹ Stevenson, *Kidnapped*, 119.

⁶² Burke, “Of the Sublime,” 53.

⁶³ Moretti, “Under Lowland Eyes,” 306.

⁶⁴ Stevenson, *Kidnapped*, 132.

highlights in his book *Topophilia: A study of Environmental Perception, Attitudes, and Values* the mountains were always seen as a source of fear – once as a place where gods were staying and living, once as a place where the same activity was done by the exact opposite of gods. Most importantly, the mountains were treated as a source of sublime feelings, too.⁶⁵ In addition, Yi-Fu Tuan claims that mountains are one of the few elements in a landscape that are out of man’s control.⁶⁶ What should be noted here is that although the scenery looks terrifying and dreadful, no true danger is stemming directly from the landscape. As was mentioned in the previous chapter, the sea was almost a place of David Balfour’s death. Here, the mountains and the scenery look as having only features of the Sublime, but in comparison to the sea no attempts to kill David are taken. David feels a mixture of contradictory feelings: on the one hand, the sublimity is present, on the other hand David recognizes the mountains and the scenery as a one which he likes (an evidence for this can be the word “prodigious”, which he uses in the text). The described scenery includes a lot of duality and it seems as if Robert Louis Stevenson did it on purpose. Here, not only the wild side of Scotland is presented to the reader, but the charming side which Scotland surely has.

When observing the duality of the description, there are many occasions in the story which can be noted to have such a quality. At the first reading, it often seems to the reader that the scenery is purely beautiful, because it evokes pleasant feelings. However, when reread for a few times, the Sublime of each scenery can be often found. Generally speaking, this topic is what K. G. Simpson refers to in his article called “Realism and Romance: Stevenson and Scottish Values”. Simpson proposes, in reference to the work of Edwin Muir, the thought that there is a large element of duality appearing in Stevenson’s writings.⁶⁷ As mentioned previously, there are several other moments throughout the story in which the reader sees the duality of the Scottish landscape via the eyes and narration of David Balfour. The last example which will be mentioned in connection with this appears later in the story. In this moment in the narration, David negotiates with Mr Henderland who invites David to spend a night in his house standing near the Linhe Loch. While negotiating, David manages to observe the scenery:

Accordingly we shook hands upon the bargain, and same in the afternoon to a small house, standing alone by the shore of the Linhe Loch. The sun was already gone from the desert mountains of Ardgour upon the hither side, but shone on those of Appin on

⁶⁵ Yi-Fu Tuan, *Topophilia: A Study of Environmental Perception, Attitudes, and Values* (New Jersey: Prentice-Hall Inc., 1974), 70.

⁶⁶ Tuan, *Topophilia*, 70.

⁶⁷ K. G. Simpson, “Realism and Romance: Stevenson and Scottish Values,”: *Studies in Scottish Literature* 20, no.1 (1985): 232.

the farther. The loch lay as still as a lake, only the gulls were crying round the sides of it; and the whole place seemed solemn and uncouth.⁶⁸

As in the previous scene, David observes the landscape. When the reader reads David's observation for the first time, the overall picture evokes a strong feeling of calmness and peace. However, in fact, this is a portrayal of a scenery with highly sublime features. Edmund Burke states that "An air of robustness and strength is very prejudicial to beauty."⁶⁹ Possibly, without the presence of mountains, the scenery could be identified as purely beautiful, however, in the state in which it is described, the reader receives again a mixture of Beautiful properties together with those indicating the Sublime.

Still, there is one aspect closely related to the depiction and perception of the landscape by David Balfour. The aspect is the quite complicated political situation in which the Highlands are at the time when the story happens.

The story is taking place in 1751, in a quite rough time for Scotland. As Louis James claims, the year 1751 could be called a wild year because of the consequences of the second Scottish rebellion. Additionally, one of the many adventures of the story of *Kidnapped* is based on an actual murder.⁷⁰ Surely, this is a crucial aspect. Furthermore, it is closely tied up to the description of the surroundings and the landscape of the two heroes: David Balfour and Alan Breck. The consequences of revolutions and the tight political situation influence David Balfour's perception to a high degree; therefore, it is important to take it into account when focusing on the roles and perception of the landscape.

The history of the Scottish rebellion and its results is enormously concerning. After the Battle of Culloden, which was the final battle of the second rebellion in Scotland, the results were destructive for the Highlanders. In the entry in Encyclopaedia Britannica, the results are listed and discussed. One of the greatest results of the battle was "the destruction of the traditional clan society and began a pattern of rural depopulation and emigration from Scotland."⁷¹ Undoubtedly, this was a great change of the rules of the society. In essence, the traditions of the Scots were not allowed anymore, and people of the Highlands had to drastically change their beliefs, ideas and lifestyle in order to stay safe. The story of *Kidnapped* is clearly happening after both of these revolutions, so it is concerned with the consequences. According to the entry in Encyclopaedia Britannica, another result of the Battle of Culloden was that Jacobites were executed, hunted down like a prey and killed, or driven

⁶⁸ Stevenson, *Kidnapped*, 136–137.

⁶⁹ Burke, "Delicacy," 105.

⁷⁰ James, *The Victorian Novel*, 139.

⁷¹ "Highland Clearances," Scottish History, Encyclopaedia Britannica, last accessed March 22, 2021, <https://www.britannica.com/event/Highland-Clearances>.

into exile.⁷² When examined from this perspective, it is without doubt that the living conditions, lifestyle and mood laying among the Highlands has itself added a lot of to the feeling of Sublime. Is it even possible to perceive a landscape as beautiful when there is enormous fear in the back of the viewer's mind? Clearly, the politic situation held such a strong position that it surely affected many people, especially Highlanders, and that it took an enormous space in their lives. This is the reason the politic situation cannot be omitted when considering a description of one's surroundings.

The atmosphere of the still-present threat of death is, therefore, included in the narrative of *Kidnapped*. Of course, David Balfour as a Lowlander has not much insight into the situation and probably had little idea of the current state of the situation in the Highlands. During his wanderings and adventures in the Highlands, David sees a lot of poverty, beggars, injustice, and suffering. However, most importantly, he gets to witness and actively participate in what Stella Moretti calls "the core event of the novel"⁷³: The Appin Murder.

Interestingly enough, David Balfour, thus, Robert Louis Stevenson, even after considering this perspective, still stays in balance with the picturing of the landscape. This can be seen, for example, when David crosses the Linnhe Loch. He notices the darkness of the scenery he sees, but he also pays attention to the nice and welcoming features of it. David, for example, mentions the mountains which are "high, rough and barren, very black and gloomy" and that these mountains are accompanied by clouds which are "silver-laced with little watercourses where the sun shone upon them"⁷⁴. Again, this is an example of Stevenson's attitude to duality. The dark colours together with the other described properties of the mountains undoubtedly stand for the Sublime. However, the clouds do not quite fit into this category. Edmund Burke discussed a liquor of a rather dark colour and sun rays which went through the liquid. His conclusion is that the light makes the objects to appear softer, thus, more Beautiful.⁷⁵ It seems as if Stevenson is trying to stay somewhere in between again. He mentions the unpleasant side of landscape, but he does not forget to mention the pleasant and kind side of it as well. However, it is one moment, which decides about the mood of the whole scenery:

There was but one thing to mention. A little after we had started, the sun shone upon little moving clump of scarlet close in along the waterside to the north. It was much

⁷² "Jacobite," British History, Encyclopaedia Britannica, last accessed March 22, 2021, <https://www.britannica.com/topic/Jacobite-British-history>.

⁷³ Moretti, "Under Lowland Eyes," 312.

⁷⁴ Stevenson, *Kidnapped*, 139.

⁷⁵ Burke, "Of Beauty," 103–106.

the same red as soldiers' coats; every now and then, too, there came little sparks and lightings, as though the sun had struck upon bright steel.⁷⁶

In this exact moment, the politic situation and mainly its instability influences the story and perception of the scenery directly. By staying in balance with the previous description, Stevenson finally decides how the scenery will seem to be. The final decision about its sublime or nonsublime features is, then left to the little, almost imperceptible blink of the steel and the soldier. This blink does finally highlight the Sublime features of the scenery and from that moment, it is just the Sublime what is present. Such evidence agrees on the argument proposed, that the politic situation of Scotland is adding a lot to the sublimity of the countryside, too.

One of the moments in the narrative, when the connection between the politic situation and the landscape can seem almost palpable is the murder of Colin Roy Campbell of Glenure. Even though just a few lines after the murder the reader is told that the murderer “was a big man, in a black coat with metal buttons, and carried a long fowling piece”⁷⁷, the reader does not know his name or how the face of this man looks like. Here, the trees have their irreplaceable role for they hide the identity of the shooter. As a result of that, the shooter has an important advantage and in fact is never found. In this part of the story, the masterful skills of Robert Louis Stevenson are seen again. The masterfulness and attention to detail which Stevenson is able to pay applies mainly to the birches, which are included in the depiction of the murder scene. The birches have long branches which help the murderer to stay safe and unknown. Although there is a moment when he eventually is seen by David once more, it does not matter since the birches again hide the murderer and David, thus, is unable to tell the direction to which the murderer ran. Lastly, David standing on the steep hill above everyone else involved in the crime scene catches attention more than the runaway man. Owing to that, the situation starts to evolve quite bad for David, since the accompaniment of Colin Roy Campbell of Glenure notices him and all out of sudden becomes convinced that David had his role in the whole murder.⁷⁸ This is a highly dangerous situation for David, who cannot prove his innocence because the danger of being killed after a rather unfair trial quickly arises.

Another quite important feature of the surroundings of the characters in the story of *Kidnapped* and of the story of *Treasure Island* is that the characters are undoubtedly safer outside of people's dwellings, thus, in the countryside. Houses are not depicted as a safe place to stay at. In the case of *Treasure Island*, this tendency is shown at the very beginning of the

⁷⁶ Stevenson, *Kidnapped*, 139.

⁷⁷ Stevenson, *Kidnapped*, 143.

⁷⁸ Stevenson, *Kidnapped*, 142–144.

story, when the old seaman Billy Bones appears in the house of the main character. The notion of home undoubtedly changes for Jim Hawkins and his parents, when such a person arrives into their lives. In essence, their lives turn upside down. The frequent repetition of the famous “Fifteen men on the dead man’s chest – Yo-ho-ho, and a bottle of rum!”⁷⁹ follows the reader through the whole story and continuously reminds the reader of the dreadful moments which Jim had to go through at the very beginning of it. Jim even has nightmares where the character of Billy Bones figures:

How that personage haunted my dreams, I need scarcely tell you. On stormy nights, when the wind shook the four corners of the house, and the surf roared along the cove and up the cliffs, I would see him in a thousand forms, and with a thousand diabolical expressions.⁸⁰

As can be seen from the cited text, Jim is terrified of the mystery visitor. As J. R. Hammond observes, Jim Hawkins is an innocent boy at the beginning of the story of *Treasure Island*.⁸¹ He is clearly terrified by the figure of the pirate and is even afraid of him. A factor which definitely strengthens the idea of Jim’s unsafety at his own home is the weather. The wind is not only blowing vehemently or strongly: it is shaking the whole house. The surf is not only loud: it is roaring. By choosing these words, the aggressivity of the weather rises and so does the terror, thus, the Sublime.

As suggested previously, the house in which Jim is living with his parents in peace changes from a safe place to a place where no member of the family can feel safe anymore. The integrity of the place is ruined for good before Jim leaves for the quest. However, there are important actions preceding this act. One of them is the introduction of the character named Black Dog. This act is reflected in the weather, too. Again, the terror, thus, the Sublime, slowly arises with the description of the weather during the morning of the day when Black Dog appears in the story:

It was one January morning, very early – a pinching, frosty morning – the cove all grey with hoar-frost, the ripple lapping softly on the stones, the sun still low and only touching the hilltops and shining far to seaward.⁸²

The reader can feel even from this depiction that something is going to happen. Although such a description may be mirroring the romantic idea of the Beautiful, it also mirrors indirectly the idea of the Sublime. Jim cannot anticipate the following happenings that are going to change his life drastically, but the reader who knows the story well can feel a strong sense of sublimity in such a portrayal. The cold and frost and gloominess of the whole

⁷⁹ Stevenson, *Treasure Island*, 1.

⁸⁰ Stevenson, *Treasure Island*, 3.

⁸¹ John R. Hammond, *A Robert Louis Stevenson Companion: A guide to the novels, essays and short stories* (London and Basingstoke: The Macmillan Press Ltd., 1984), 23.

⁸² Stevenson, *Treasure Island*, 8.

situation kind of reveals the mood of the act of getting to know the mystery Black Dog. Although the meeting is not truly violent in any way directly, still, it is an unpleasant experience for Jim Hawkins, and it is a source of terror to a certain degree.

The last reason why Jim's house can be understood as a place where it is not safe to stay at (and possibly, the following argument can be spread to all people's dwellings in the story) is the impact of the blind beggar Pew. He is one of the scariest characters in the story and, primarily, is one of the reasons why Jim is forced to leave his home for a good deal of time. At first, he has no idea what the true character of Pew is, since Pew is pretending to be a well-behaved, crippled man who cannot see. When Jim finds out the truth, it is too late for him to run away, since he is once more forced to obey orders by an old seaman. In fact, Jim is terrified to a degree in which he just does not protest at all.⁸³ However, that is still not the final instance upon which Jim's perception of home is finally destroyed. This occasion is connected to the first true strong sense of adventure in the story. The moment, which is being mentioned, is the final unwanted visit of Pew and a few of his henchmen who break into the house and search for Bones' sea-chest and mainly for the map leading an individual to an enormous treasure.⁸⁴ It is a matter of fact that the map is the most wanted thing. As Sally Bushell points out in her article, the map is a key to the treasure: it gives accurate information about the position of the island, about the exact position of the treasure on the island, too. Additionally, as other maps, this map serves as a tool with which a person can locate his or her position on the island.⁸⁵ Understandably, if Pew wants the treasure, he must own the map. Because of that, he breaks into Jim's house and this cruel act changes the place from a safe zone to a Sublime scene. No man could feel safe in such an environment. Home of an individual is almost a sacred space. It reveals the character, values, and other sensitive information about a man. When all of this is taken into consideration, it should be no surprise that Jim is possibly not feeling safe anywhere near his home, or the neighbourhood in which he grew up, since, as mentioned previously, the integrity of the notion of "home" is ruined by this violent act.

Surely, in the story of *Treasure Island*, the house has its irreplaceable role. At the beginning of the story, there is no special attention given to it by the reader. However, the transition of the notion of this place changes drastically during the first five chapters of *Treasure Island*. The intimacy and integrity of the place is ruined, which affects Jim Hawkins

⁸³ Stevenson, *Treasure Island*, 18–20.

⁸⁴ Stevenson, *Treasure Island*, 29–34.

⁸⁵ Bushell, "Mapping Victorian Adventure Fiction," 617.

and his mother. This violent and dramatic act is one of the many acts in the story which cause the feeling of the Sublime and, thus, affecting Jim Hawkins' transition from an innocent boy to an adult man.

In *Kidnapped* it is not his original home in Essendean what is shown in a Sublime light, but it is the house of David's uncle called Ebenezer. Repeatedly, Stevenson builds the atmosphere masterfully. While David is walking towards the House of Shaws, thus, the house where his uncle lives, he hears only negative reactions from strangers whom David talks to.⁸⁶ The reader becomes increasingly curious about the character of this mysterious uncle. When David Balfour finally arrives near the house, he is welcomed by a delightful view:

I sat me down and stared at the house of Shaws. The more I looked, the pleasanter that countryside appeared; being all set with hawthorn bushes full of flowers; the fields dotted with sheep; a fine flight of rocks in the sky; and every sign of a kind soil and climate; and yet the barrack in the midst of it went sore against my fancy.⁸⁷

Surely, the countryside which is described is pleasant to look at. It is apparent that the countryside described by Stevenson even can be thought about as beautiful in the Edmund Burke's perspective, since it covers two qualities of the Beautiful: it has mild colours and it is smooth.⁸⁸ Understandably, this consideration is not aimed at the house, but on its surroundings. The presence of the notion of duality is obvious: on the one hand, the scenery is Beautiful, on the other hand the House of Shaws is not beautiful in any way. The house is unfinished, and David even observes that "The nearer I got to that, the drearier it appeared."⁸⁹ Such a house is surely not what David thought about and expected, and the same applies to his uncle, too. Mr Ebenezer Balfour is of a completely different nature than David. In fact, the uncle's answers, behaviour and looks seem all truly strange to David, but he still tries to behave his best even though he is clearly not feeling safe in the house. All happenings escalate one evening. Interestingly, it can be noted in the narration that Stevenson again creates the Sublime by slowly rising the tension and fear in the reader. The first indication that something bad is going to happen is observed by David Balfour: "It was a dark night, with a few stars low down; and as I stood just outside the door, I heard a hollow moaning of wind far off among the hills. I said to myself there was something thundery and changeful in the weather, and little knew of what a vast importance that should prove to me before the evening passed."⁹⁰ From such an observation, the reader understands that something bad is going to happen. There are signals for this statement even in the words which are chosen: for

⁸⁶ Stevenson, *Kidnapped*, 7–10.

⁸⁷ Stevenson, *Kidnapped*, 10.

⁸⁸ Burke, "Recapitulation," 107.

⁸⁹ Stevenson, *Kidnapped*, 11.

⁹⁰ Stevenson, *Kidnapped*, 26.

example, the wind is not blowing, but moaning. Then, the uncle gives David an old-looking key to a tower which is in fact a part of the uncle's house. David has to come there and bring an old chest from that place. However, that is not an easy task to accomplish, since David is not allowed to carry any source of light with him. The atmosphere is carefully prepared by Robert Louis Stevenson: not only it is happening during a dark night, but the weather adds to the Sublime once more. The wind keeps moaning and suddenly a flash appears in the sky. This is a crucial feature, too, because David in relation to this says that he cannot see much even before stepping into the dark old tower with unfinished stairs. When the flash provides light again, David observes that the stairs are in a truly bad condition. The terror rises immediately in David when realizing that "My uncle had sent me here, certainly to run great risks, perhaps to die. I would settle that "perhaps," if I should break my neck for it; got me down upon my hands and knees; and as slowly as a snail, feeling before every inch, and testing the solidity of every stone, I continued to ascend the stair."⁹¹ The fact that David Balfour survived leads his uncle to have his nephew kidnapped by the Captain Hoseason. J. R. Hammond notes that these chapters are in fact even showing gothic elements and observes that "These introductory chapters, so circumstantial and gripping, are written with a conviction and veracity which Stevenson rarely equalled."⁹² Even though the source of the adventure is mainly the uncle, still, this is one of the first adventures which happen to David Balfour. Interestingly, as in the case of Jim Hawkins, the first adventure appears in a building.

As could be seen from the analysis, in both narratives the notions of "home", or "house" do not provide real safety at all. Often, there may be a notion of possible safety, but still the actions appear to break the notion of possible safety of the characters inside buildings. Additionally, the adventure situation happening in a house or at home is one of the first true adventures of Jim Hawkins and David Balfour, which lead to the following adventures. Moreover, they can be seen as a point from which the change of the character's attitudes and behaviour starts. It is at home, or in a house where the characters' lives change forever.

Another quite important result of the analysis is that in *Kidnapped* the politics has an enormous impact on the description and of the perception of the landscape. Although the landscape has many features of the Sublime, in the end, it stays passive and does not hurt the main characters in any way.

⁹¹ Stevenson, *Kidnapped*, 29.

⁹² Hammond, *A Robert Louis Stevenson Companion*, 128.

Conclusion

The primary aim of this bachelor thesis is to examine Robert Louis Stevenson's attitude towards landscape and its usage in his books *Treasure Island* and *Kidnapped*. Nature and landscape has been always of a high significance to people and has had inevitably an influence on their lives. Due to Stevenson's rather complex writing style, the standpoint of examining the Sublime and the Beautiful in connection to the landscape is taken.

In the first analytical chapter, the main focus lays on the islands and the sea. The islands are perceived not only from the perspective of the portrayal of the islands itself, but from a perspective of their function in the story, too. In *Treasure Island* the island is one of the key landscapes for the story since the majority of action of the whole narrative happens there. Although the general perception nowadays is that islands have many faces and can stand for almost everything in a man's life, in case of *Treasure Island* the island is primary a prison for all the characters. Ben Gunn is a prisoner on the island, too. Robert Louis Stevenson's portrayal of the landscape is Romantic: he appreciates the scenery and pays a lot of attention to it and to the feelings it evokes in his narratives. Characters interact with the landscape and the nature; they notice even the smallest details. If seen in connection to the work of Edmund Burke, the duality appears in the Stevenson's description of the island, too.

In *Kidnapped* Stevenson uses the topos of the island (or, the islet) to isolate David Balfour from the rest of the society. It is via this social deprivation that the change from a little boy to a grown man is partially done. The word partially is important, because in this narrative, the islet does not have that much of an importance, since there are multiple landscapes in this point of view introduced in the story. Interestingly, the islet is not completely isolated from the mainland and therefore it can be reached by foot. Before realizing this, the islet has features of the Sublime and the stay on the islet is surely a terrible experience for David.

The sea has a similar role in both *Treasure Island* and *Kidnapped*. Robert Louis Stevenson shows his masterfulness in the fields of landscape picturing and its usage in a narrative when using the sea as the source of the Sublime and also as a place where the tension and the feeling of terror starts to be introduced to the story and it slowly builds up. Additionally, it is the sea what is used to move the story further. Additionally, the sea has, as other landscapes included in both of the stories, a sense of duality connected to it: sometimes it is backgrounded and there is almost no attention by characters paid to it. However, when Stevenson foregrounds the sea, it usually brings a lot of terror, fear, the feeling of death-threat

and similar. A man feels small and defenceless against it. The foregrounded sea is a source of the Sublime to a high degree.

However, there are more sources of the feeling of terror in both stories. In *Kidnapped* a lot of attention is paid to the political situation which inevitably changed the perception of the scenery by the main characters. The political knowledge is portrayed as one of the key abilities among many others to survive in the wild Highlands. David Balfour's origin is, in fact, another source of the Sublime, since he is a Lowlander, who gets lost in the Highlands. The cultural and sociological differences are so enormous between these two parts of one country, that it results in David Balfour being afraid of a possibility of losing his life.

Lastly, the area of a home or, in case of *Kidnapped*, of a house was examined. Surprisingly, Robert Louis Stevenson does not give houses the role of safe places, but rather the opposite. In fact, it is in connection to a house where the first adventures of many happen in both stories and thus, the houses have an enormously important role. The notion of "home", thus, of safety is not used much in the stories and if it is, then it is destroyed as in the story of *Treasure Island*.

Additionally, there were many features connected to the depiction of the landscape which could be perceived as having elements of duality. This factor is often talked about in connection to Robert Louis Stevenson's writing style and, thus, the portrayal of the landscape and nature is not an exception.

Robert Louis Stevenson was an author of exceedingly great abilities not only in the portraying and using nature and landscapes in his stories, but in building the stories in general. His writing style is of a high quality and it is original, too. It is no surprise, why his stories belong to the classics of the literature and of the adventure literature, too.

Resumé

Tato bakalářská práce se zabývá skotským romanopiscem, básníkem a autorem cestopisů Robertem Louise Stevensonem a tím, jak tento velmi významný autor popisuje, vykresluje a používá přírodu v jeho dílech *Kidnapped* a *Treasure Island*. V obou románech lze najít shodné prostředí, do kterého Stevenson hrdiny svých příběhů zasazuje. Tato bakalářská práce vychází z předpokladu, že tvorba Roberta Louise Stevensona je do jisté míry ovlivněna Romantismem. Obě novely jsou tedy posouzeny z této perspektivy.

Nedílnou součástí bakalářské práce je teoretická část. Tato část práce je zaměřena na vymezení hlavních vlivů, které vedli k rozkvětu dobrodružné literatury pro děti a mládež na konci 19. století. Jelikož je vlivů, jež by šly tímto způsobem identifikovat, opravdu mnoho, v teoretické části práce jsou identifikovány ty, jež měly největší dopad. Jedním z vlivů, které primárně nejvíce ovlivnily rozmach dobrodružné prózy pro děti a mládež byla rozhodně Průmyslová revoluce. Tato revoluce započala v první polovině osmnáctého století a přibližně pokračovala až po konec vlády královny Viktorie. Tato revoluce ovlivnila prakticky každý aspekt lidského života a společnosti, není tedy překvapením, že měla svůj dopad i na poli literatury. V této práci je průmyslová revoluce spojována primárně s vylepšením techniky tisku, která dovolovala vytisknout více stran za nižší čas. K tématu Industriální revoluce lze rovněž připojit i téma mobility veřejnosti z vesnic do měst, která rovněž ovlivnila literární scénu.

Dalším faktorem s vysokým vlivem na knižní trh, tudíž i na dobrodružnou prózu pro děti a mládež, byla revoluce ve školství a vydání The Forster Act neboli Zákonu o základním vzdělávání v roce 1870. Tento zákon měl enormní dopad, jelikož díky tomuto zákonu bylo zavedeno základní vzdělávání pro děti ve věku pěti až deseti let. Souvislost s literaturou je v tomto ohledu zcela zřejmá, jelikož zavedení základního vzdělávání vedlo ke zvýšení počtu čtenářů. Předposledním faktorem s nezanedbatelným dopadem na dobrodružnou prózu pro děti a mládež bylo vnímání dětství jako období lidského života. Vnímání této etapy bylo v historii mnohokrát změněno a stejně tak tomu bylo i v časech královny Viktorie. Dětství bylo nově vnímáno jako období, kdy je člověk nevinný a je třeba, aby se naučil vše potřebné. I z tohoto důvodu tedy došlo k rozvoji dobrodružné literatury pro děti a mládež.

Posledním faktorem, který měl rovněž nezanedbatelný vliv na rozvoj dobrodružné literatury byla expanze území Britského království. Je známým faktem, že území spadající pod Britské království se několikanásobně zvětšilo díky kolonizaci různých území. Takovýto faktor ovlivnil mínění široké veřejnosti, kdy lidé až lačnili po nových a nových

dobrodružství. Toto se samozřejmě týká i dětí a mladistvých, není tedy náhodou, že došlo k rozkvětu právě dobrodružné prózy pro děti a mládež.

Součástí teoretické kapitoly je pak velmi stručné představení teorie Vznešeného a Krásného ve vnímání Edmunda Burke. Edmund Burke popisuje vznešené jako jakýkoliv element, který vzbuzuje v jedinci pocit strachu, ohrožení či děsu. Oproti tomu věc splňující podmínky Krásného vyvolává v jedinci příjemné pocity, vzbuzují lásku. Tato teorie je zmíněna, jelikož je z ní vycházeno během analýzy v následujících kapitolách.

Druhá kapitola bakalářské práce je zaměřena na popis a využití toposu ostrova a moře v obou titulech. Primární perspektiva na obě krajiny je již výše zmíněné Vznešeno a Krásno. Analýza spočívá v porovnání ostrovů vyobrazených Robertem Louistem Stevensonem, v jejich funkci a v interakci postav s tímto typem prostředí. Ostrov v knize *Treasure Island* je popsán jako místo s vysoce Vznešenými prvky. Hlavní postava si velmi často všímá například podivného chování zvířat na ostrově, či tajuplnosti tohoto ostrova. Ostrov zároveň slouží jako vězení se skoro až hmatatelnými hranicemi. Tato funkce se týká všech postav, které se vyskytují na ostrově, dokonce i Bena Gunna. U tohoto ostrova se zároveň čtenář setká s dualitou prostředí. Oproti tomu ostrůvek v díle *Kidnapped* je vyobrazen jako zdroj utrpení, samoty, izolace a strachu. Tento ostrůvek je popsán velmi pochmurně a negativně. Úloha moře v obou příbězích je prakticky totožná, kdy Stevenson využívá moře jako prostor k pomalému nárůstu strachu ve čtenáři. Moře má aktivní a pasivní role, které velmi značně ovlivňují děj románů.

Třetí kapitola se zabývá rovněž teorií Vznešeného a Krásného ve spojitosti s krajinou Skotské vysočiny a prostředí domu. Skotská vysočina je zmíněna a využita pouze v díle *Kidnapped*, ve kterém má ovšem nesmírně důležitou roli a z tohoto důvodu není možné ji opomenout. Hlavním zdrojem strachu a pocitu bezmoci není při procházení Skotskou vysočinou sama příroda, nýbrž lidé a politická situace. Hlavní postava příběhu, David Balfour, se na území Skotské vysočiny stává v podstatě psancem na útěku. Čtenář je na velmi napjatou politickou situaci několikrát upozorňován, byť i sebemenšími náznaky.

Vyobrazení prostoru domů a lidských obydlí se rovněž pojí spíše s prvky Vznešeného. V případě *Treasure Island* je vnímání domu jako bezpečného místa ovlivněno několika událostmi, které vrcholí v závěrečném vyrabování domu hlavní postavy. Shodně, ani v případě knihy *Kidnapped* nelze dům vnímat jako bezpečné prostředí. Dům pana Ebenezera Balfoura není možné vnímat tímto způsobem i kvůli činům a pohnutkám právě vlastníka onoho domu. Robert Louis Stevenson využívá oba analyzované domy jako prostředí, kde se hlavní postavy setkají poprvé s velkým dobrodružstvím, s adrenalinem a se strachem o svůj

život. Prostředí domů a obydlí tedy rozhodně není užito Robertem LouiSEM Stevensonem jako bezpečné prostředí pro život, nýbrž jako přesný opak: jako nebezpečné prostředí.

Tato práce ukázala, že příroda a krajina místy reflektují dualitu, se kterou bývá jméno Roberta Louise Stevensona velmi často spojováno. Rovněž je z díla patrný i Stevensonův cit pro detail a vysoká informovanost a znalosti historie z pohledu autora (toto je patrné právě v *Kidnapped*). Krajina je v obou románech obecně využita k navození strachu a pocitu napětí, stále ale projevuje nejen prvky Vznešeného, ale i Krásného, i když ve znatelně menší míře. Příroda a krajina představuje silný neporazitelný element, který ale primárně neubližuje člověku, ač v něm vyvolává opravdu mnoho strachu a děsu. V případě novely *Kidnapped* je i z popisu prostředí a krajiny velmi patrná Stevensonova láska k jeho rodné zemi. Zároveň má ale příroda stále velmi důležitou a nezastupitelnou roli v příběhu, a to ať už její popis, či její funkce nebo využití autorem.

Tato práce ukazuje, že Robert Louis Stevenson přikládá přírodě opravdu důležitou roli ve svých dílech, kdy přispívají k seberozvoji hlavního hrdiny, k navození velmi hlubokých pocitů spojených se Vznešeným, ale zároveň se vyskytují i prvky duality, kdy krajina vykazuje nejen prvky Vznešeného, nýbrž i prvky Krásného.

BIBLIOGRAPHY

Auden, Wystan Hugh. *The Enchafèd Flood; or The Romantic Iconography of the Sea*. New York: Random House, Inc. and Alfred A. Knopf, 1967.

Baldacchino, Godfrey. "Editorial: Islands, Island Studies, Island Studies Journal." *Island Studies Journal* 1, no. 1 (May 2006): 3–18. <https://www.islandstudies.ca/ISJ-1-1-2006-Contents.html>.

Bell, Ian. *Dreams of Exile: Robert Louis Stevenson: A Biography*. New York: Henry Holt and Company, Inc., 1992.

Burke, Edmund. *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful*. Edited by Adam Phillips. 2nd ed. New York: Oxford University Press Inc., 1998.

Bushell, Sally. "Mapping Victorian Adventure Fiction: Silences, Doublings, and the Ur-Map in *Treasure Island* and *King Solomon's Mines*." *Victorian Studies* 57, no. 4 (Summer 2015): 611–637. <https://www.jstor.org/stable/10.2979/victorianstudies.57.4.02>.

Butts, Dennis. "The birth of the boys' story and the transition from the robinsonnades to the adventure story." *Revue de littérature comparée* 304, no. 4 (2002): 445–454. https://www.cairn-int.info/article-E_RLC_304_0445--the-birth-of-the-boys-story-and-the.htm.

Colley, Ann C. "Robert Louis Stevenson and the Idea of Recollection." *Victorian Literature and Culture* 25, no. 2 (1997): 203–223. <https://www.jstor.org/stable/25058385?seq=1>.

Colley, Ann C. "'Writing Towards Home': The Landscape of 'A Child's Garden of Verses.'" *Victorian Poetry* 35, no. 3 (Fall 1997): 303–318. <https://www.jstor.org/stable/40003054>.

Encyclopaedia Britannica. "Aesthetics." Philosophy. Last modified November 6, 2020. <https://www.britannica.com/topic/aesthetics>.

Encyclopaedia Britannica. "Highland Clearances." Scottish history. Last modified March 31, 2020. <https://www.britannica.com/event/Highland-Clearances>.

Encyclopaedia Britannica. “Industrial Revolution.” Banking & Business. Last modified February 21, 2021. <https://www.britannica.com/event/Industrial-Revolution>.

Encyclopaedia Britannica. “Jacobite.” British history. Last modified December 30, 2018. <https://www.britannica.com/topic/Jacobite-British-history>.

Goldstone, Bette P. “Views of Childhood in Children’s Literature Over Time.” *Language Arts* 63, no. 8 (December 1986): 791–798. <https://www.jstor.org/stable/41405515>.

Gray, William. “On the Road: Robert Louis Stevenson’s Views on Nature.” *New Formations: A Journal of Culture/Theory/Politics* 64, no. 2 (May 1, 2008): 90–97.

Hammond, J. R. *A Robert Louis Stevenson Companion: A guide to the novels, essays and short stories*. London and Basingstoke: The Macmillan Press Ltd., 1984.

Hay, Pete. “A Phenomenology of Islands.” *Island Studies Journal* 1, no.1 (May 2006): 19–42. <https://www.islandstudies.ca/ISJ-1-1-2006-Contents.html>.

Kramer, Jürgen. “The sea in Robert Louis Stevenson’s writings.” *Journal of Stevenson Studies* 4, no. 1 (2007): 168–184. <http://robert-louis-stevenson.org/rls-journal/>.

Louis, James. *The Victorian Novel*. Edited by Jonathan Wordsworth. Oxford: Blackwell Publishing Ltd., 2006.

Moretti, Stella. “Under Lowland Eyes: David Balfour in the Land of the Jacobites: Robert Louis Stevenson’s Mapping of the 18th-century Scotland in *Kidnapped*.” *Annali di Ca’Foscari. Serie occidentale* 50, no. 1 (September 30, 2016): 305–321. <https://edizionicafoscari.unive.it/en/edizioni4/riviste/annali-di-ca-foscari-serie-occidentale/issuesList>.

Oxford Learner’s Dictionaries. “adventure.” Dictionary. Last accessed March 29, 2021. <https://www.oxfordlearnersdictionaries.com/definition/english/adventure?q=adventure>.

Stephanides, Stephanos and Susan Bassnett. “Islands, Literature, and Cultural Translatability.” *Transtext(e)s Transcultures: Journal of Global Cultural Studies Special Issue*, no. 1 (2008): 5–21. <https://journals.openedition.org/transtexts/212>.

The British Library. "Perceptions of childhood." *Childhood and children's literature*. Last accessed March 29, 2021. <https://www.bl.uk/romantics-and-victorians/articles/perceptions-of-childhood#>.

The British Library. "Print culture." *Reading and print culture*. Last accessed March 29, 2021. <https://www.bl.uk/romantics-and-victorians/articles/print-culture>.

The British Library. "The middle classes: etiquette and upward mobility." *The middle classes*. Last accessed March 29, 2021. <https://www.bl.uk/romantics-and-victorians/articles/the-middle-classes-etiquette-and-upward-mobility>.

The British Library. "The Romantics." *Romanticism*. Last accessed March 29, 2021. <https://www.bl.uk/romantics-and-victorians/articles/the-romantics>.

Tuan, Yi-Fu. *Topophilia: A Study of Environmental Perception, Attitudes, and Values*. New Jersey: Prentice-Hall Inc., 1974.

Simpson, K.G. "Realism and Romance: Stevenson and Scottish Values." *Studies in Scottish Literature* 20, no. 1 (1985): 231–247. <https://scholarcommons.sc.edu/ssl/vol20/iss1/>.

Stevenson, Robert Louis. *Kidnapped*. 9th ed. New York: Scholastic Book Services, 1971.

Stevenson, Robert Louis. *Treasure Island*. Edited by Kaye Webb and Eleanor Graham. 13th ed. Harmondsworth: Puffin Books, 1975.

Watt, Ian. *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*. Berkeley and Los Angeles: University of California Press, 1957.

Williams, Raymond. *The Country and the City*. New York: Oxford University Press, 1975.