

THE UNIVERSITY OF CALGARY

APPROACHES TO
EVIL IN THE ADVENTURE STORY

by

Shelley Anne Hiebert

A THESIS
SUBMITTED TO THE FACULTY OF GRADUATE STUDIES
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE
DEGREE OF MASTER OF ARTS

DEPARTMENT OF ENGLISH

CALGARY, ALBERTA

AUGUST, 1987

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ISBN 0-315-37998-7

THE UNIVERSITY OF CALGARY
FACULTY OF GRADUATE STUDIES

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies for acceptance, a thesis entitled, "Approaches to Evil in the Adventure Story" submitted by Shelley Anne Hiebert in partial fulfillment of the requirements for the degree of Master of Arts.

William Blackburn
Supervisor
Dr. W. Blackburn, Dept. of English

Alexander A. West
Dr. A.A. West, Dept. of English

Christine T. Sutherland
Prof. C. Sutherland, Faculty of
General Studies

Date

Aug. 14, 1987

ABSTRACT

According to modern psychological research, a confrontation with evil is necessary for the individual to achieve the full potential of an integrated and individuated self. Adventure's focus on exploration makes it an ideal genre for the exploration of evil, and of Carl Jung's contention that evil is inherent within man's personality. Jung's term "the Shadow" embodies all of our darker characteristics and tendencies, as well as such positive attributes as creativity and humour. According to Jung, when one ignores or denies the Shadow it attempts to surface in the personality, frequently expressing itself in the will to power and control, and in the potential for hatred and cruelty. Jung suggests that the only way to control the Shadow is by accepting it as an integral part of the psyche's duality, and integrating it with the rest of personality.

In Treasure Island Jim first perceives evil in Silver's inherent duality, and in the Shadow side of his personality. Jim's own Shadow attempts to surface when he kills Israel Hands, but his nightmares (which keep him in contact with his unconscious) allow him to recognize his own potential for evil and integrate his Shadow with the rest of his personality. So Treasure Island's exploration of the dual nature of the psyche serves as the springboard into the other two novels which I discuss. A High Wind in Jamaica shows

the development of evil within the individual, and illustrates the effects of denying the Shadow's existence.

Emily's Shadow attempts to surface when she murders the Dutch captain, but instead of integrating her Shadow with the rest of her personality Emily denies its existence, and thus allows the Shadow to influence her actions. Hughes stresses the importance of society's influence on the individual recognition of the Shadow, and illustrates the consequences of denying the Shadow's existence. Lord of the Flies shows the development of the Collective Shadow in a small isolated community, and the effects of the Collective Shadow on the individual. The beast on Golding's island symbolizes the boys' fear and the power of the Collective Shadow; the greater the boys' fear the greater becomes the Shadow's influence. In Flies Golding stresses the importance of integrating the individual Shadow, and the consequent effects on the rest of a society made up of individuals.

In our time, adventure has been moving away from the traditional emphasis on brute incident and stock characters, and inclining towards fantasy and the exploration of the unconscious mind; characters now tend to be complex, and are concerned with their own psychological development. Adventure provides an imaginative understanding of human nature, and as such enables us to know ourselves.

ACKNOWLEDGEMENTS

My thanks to the many people who encouraged and supported me during the writing of this thesis; including my parents, for their loving support; my professors and teachers for their inspiration and encouragement; and my friends, for their belief in me. You know who you are.

I also extend my gratitude to the AES staff, who not only tolerated my preoccupation with this thesis, but who allowed me to use their computer for the writing of it. My special thanks to Tim Acton, without whose generous assistance Chapter 2 would still be trapped in the computer!

Most important of all, my heartfelt thanks to my supervisor Dr. William Blackburn, for his patient direction, encouragement, and support. Without his guidance and dedication this thesis would still be only chaotic ideas swirling in the vast sea of thought. Verba numquam satis.

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CHAPTER 1

"EVIL IN THE ADVENTURE STORY: Treasure Island,
A High Wind in Jamaica, and Lord of the Flies"

"They are not too young to die; they are not too young
to go to Hell." (Janeway 10)

James Janeway's above opinion regarding children was one shared by the Puritans--they believed in innate sinfulness, and the necessity of casting out sin in order to achieve salvation. In the hope that "the young Generation may be far more excellent than this", in 1671 Janeway published his A Token for Children: Being an Exact Account of the Conversion, Holy and Exemplary Lives, and Joyful Deaths of Several Young Children. Its presentation of 'good' or 'saintly' children was to encourage its child-readers to follow the example set out for them: to be pure of heart and to grieve for the Corruption of their own natures; to be fearful of wicked company and pray that God keep them from it; to be concerned with duty and devotion to God and to be "admirably affected with the Things of God" (11). Janeway's emphasis (like the Puritans') was on casting their innate evil out of their souls and becoming 'good' children, who were obedient to their parents, alienated from other children, and naïve about the existence and development of evil. This opinion probably encouraged the children of the time to develop duplicity--if they were able to hide or deny any misbehaviour perhaps they would not go to Hell. By removing

children from all outer influences except for the prevailing influence of the necessity of goodness and casting out evil, this opinion also encouraged obedience and unsociability. While this was a socially acceptable opinion for the time and a common literary approach to the problem of evil (particularly when dealing with the topic of evil in books for children) the approach to evil has changed radically; and it is in the genre of adventure that evil is most satisfactorily dealt with.

The influence of The Odyssey on the development of the genre of adventure and its conventions cannot be ignored. Here we find the quest motif, the hero's facing of trials and temptations, his success in the face of adversity, and his return home. Robinson Crusoe (1719) is another major influence on the development of adventure, for it was the first real 'island adventure story': it introduced the themes of isolation, removal from society, and man being forced to rely on himself to survive. Because of its didactic flavour (in Crusoe's observance of piety and the many didactic passages in the novel) it established the genre's acceptance into the canon of literature. Crusoe gave rise to many imitations and variations called 'Robinsonnades'--of which the best-known author is Captain Frederick Marryat (1792-1848), who wrote the first children's historical adventure stories. Other British Robinsonnade authors include

W. H. G. Kingston (1814-1880) and R. M. Ballantyne (1825-1894), whose The Coral Island (1858) had a major impact on Robert Louis Stevenson's works. Treasure Island (published serially in 1881; in book form in 1883) is perhaps the best-known and most popular of all adventure stories, although it breaks many of the conventions of the genre as it was in the early and mid-1800s. Other popular British authors in this genre include G.A. Henty (1832-1902) and Rider Haggard (1856-1925).

In the United States one of the most influential writers of adventure stories was James Fenimore Cooper (1789-1851), who wrote the popular 'Leather-Stocking' tales (1823-41). Other popular American writers of adventure stories include Harry Castlemon [Charles Austin Fosclick (1842-1915)] and Oliver Optic [William Taylor Adams (1822-1897)].¹ While the main basis of 19th-century British adventure was sea-going stories, the American idea of adventure tended to be concerned with the making and settling of America and the exploration of new territory. The works of Mark Twain (1835-1910) are probably the best examples of the American genre of adventure. Both The Adventures of Tom Sawyer (1876) and The Adventures of Huckleberry Finn (1884) show that adventure can happen anywhere to anyone. This idea that "adventures are as likely to happen on one's own doorstep as over the other side of the fence"² was a significant contribution

to the ideas of adventure of the time--at last adventure could happen to ordinary people like Huck and Jim in their own country, instead of going off to sea. With his portrayal of mankind as the 'damned human race', Twain's works developed the notion of social criticism in children's literature, and specifically in adventure.

My thesis will explore the nature of evil in the adventure story. I will concentrate on the presentation and development of evil within the human psyche, and on its initial and eventual effects on the individual and the society in which it is present. Evil is innate in the human personality, and Treasure Island, A High Wind in Jamaica, and Lord of the Flies each contains a character or characters who are profoundly affected by their discovery of evil in others and in themselves. Jim Hawkins must face John Silver and come to terms with his dual nature, and then confront his own duality and inherent evil. Emily encounters evil through her developing individuality, and her inner nature encourages her to become increasingly intrigued with power and aggression (both forms which evil can take). Golding's boys--including Jack, Piggy, Simon and Ralph--become aware of their own potential for evil when they are isolated from all adult and societal controls. Their initial delight with the island and their removal from society quickly transforms into fear as their more primitive natures

surface and begin to control their behaviour; aggression, the corruption of power, and cruelty quickly become controlling forces in their small society.

Carl Jung maintains that we all have the potential to be both good and evil, and he stresses the importance of recognizing evil's existence within human nature (Self). Jung calls the darker side of the personality "the Shadow"; it represents not only man's potential for evil (realized in such acts as murder and destruction or in such emotions as hatred), but also man's creative potential. Jung declares that it is only by recognizing and accepting the Shadow as an integral part of the personality that we can achieve self-knowledge or individuation, and thus become whole and integrated beings. By refusing to accept responsibility for one's Shadow and its actions one is left defenseless against the corruption of evil, and so cannot prevent being corrupted from within. Further to this, Jung comments on the Collective Shadow of a society, which is composed of the darker characteristics of all of its inhabitants. He states that "the value of a community depends on the spiritual and moral stature of the individuals composing it" (Self 40), and stresses the importance of the individual's integration of his Shadow and his ensuing effect on society.

The word adventure brings to mind a sense of risk and a feeling of excitement. It implies a tale of man's journey

into the unknown and his meeting of unexpected challenges. The theme of "honour preserved against the dangers of intrigue, betrayal and the clash of loyalties" (Fisher 109) is a necessary component of adventure, which implies the noble-natured hero. Adventure's values portray a "basic respect for courage and endeavour" (Fisher 350), and traditionally it deals with conflict and the hero's determination to overcome the odds and succeed. The classic adventure story tended to centre around boys who are far removed from the comforting strictures of civilization--boys who encounter danger in the form of storms, pirates, shipwrecks, desert islands and natives. Despite the portrayal of courage in the face of adversity, traditionally adventure stories were viewed with suspicion: how could anything so obviously enjoyed by children possibly be good for them? Adventure in the first half of the 19th-century often took the form of penny dreadfuls; which tended to be romanticized exploits of notorious criminals. The moral majority of the time took exception to these cheap thrillers, and the penny dreadfuls were criticized as being 'vile publications' which were making "thieves of the coming generation".³ Despite such attitudes adventure survived. Some of its appeal lay in the fact that there was little overt moralizing, although it did contain "passages of simple piety" (Carpenter 7)--take for example Crusoe's prayer during the time he was ill: "before

I lay down, I did what I never had done in all my life; I kneeled down and prayed to God to fulfill the promise to me, that if I called upon him in the day of trouble, he would deliver me when I waked I found myself exceedingly refreshed, and my spirits lively and cheerful." (110-11)

Instruction was offered along with delight, and according to Edgar Osborne adventure stimulated the "spirit of adventure amongst young people" (Carpenter 6). J. S. Bratton argues that from the works of such 19th-century adventure writers as Marryat and Cooper boys were shown qualities of self-reliance, self-confidence, and of national pride--characteristics which were considered valuable to their education.

The narrative elements of adventure include dialogue and description, with careful attention to detail--perhaps to create a sense of realism. Take for example Crusoe's careful inventory of his salvage from the ship:

... Pens, ink, and paper; several parcels in the captain's, mate's, gunner's, and carpenter's keeping; three or four compasses, some mathematical instruments, dials, perspective glasses, charts, and books of navigation ... also, I found three very good Bibles ... some Portuguese books also, and among them two or three Popish prayer-books, and several other books, all which I carefully secured. (Defoe 83)

In the traditional adventure story the tone tends to be buoyant and optimistic--boys shipwrecked on an island are delighted with their new-found paradise, as are Jack, Ralph and Peterkin in The Coral Island; and there is little (if

any) consideration given to the problem of evil. Events follow upon each others' heels, and are "coloured by emotion but not an intensity of analysis" (Fisher 26): traditionally the genre invites contemplation but does not insist upon it. The hero is generally a young boy who is somehow removed from society and isolated either with other young boys (as in The Coral Island) or with characters of ill-repute, such as pirates (Treasure Island). Traditionally he is a character of high regard, "uncontradictory even when he steps aside from the path of correct behaviour" (Fisher 25)--as is Jim Hawkins, who shoots Israel Hands and is able to absolve himself of blame. The traditional hero tends to be intelligent, courageous and resourceful; if stranded on a desert island the hero (like Crusoe) is able to survive. Crusoe did, however, lack the spirit of adventure. He made out of his island his own small civilization, with a 'country' home by the sea and a 'town' home in the valley. Jim Hawkins is more of a typical hero--he is ecstatic at the idea of going to sea and searching for treasure. In the classic adventure story threesomes are popular (for example, Ralph, Jack and Peterkin)--they offer a contrast in character and in approach to action, and are not too large a number to be easily distinguished.

What are some of the weaknesses in this genre? According to Fisher adventure has been criticized as being 'subliter-

ature' or light reading because of its fast-paced action and sense of excitement and fun. It is also looked down upon because it is a type of escape (and therefore it must be subversive!) Its concentrated description is at times a weakness in style--while it is interesting to know exactly what Crusoe salvaged from the wreck of the ship, Defoe's continual detailed listing of articles becomes tedious. A complaint Marryat had about adventure was its inaccuracy; he felt that fiction and especially fiction for young people should be as close to the truth as possible. After reading The Swiss Family Robinson to his children, Marryat was angered by its inaccuracies of geography and navigational techniques, and decided to write Masterman Ready (1841) as an example of how adventure should be written.

Despite its weaknesses, adventure is a genre which continues to be published and has continuing popularity. Fisher suggests that adventure "has consistently preserved that essential element of fiction, the story, where it has often been pushed aside in the interests of novelty of structure, psychological analysis or verbal experiment" (404). While this is true in part--one of adventure's central components is the story--Fisher neglects to explore the importance of the genre's structure, style, and psychological implications. Adventure's most enduring quality is its ability to change and expand within its form, experi-

menting with such factors as style and structure. A tendency towards moral ambiguity is helping adventure to change its formula without losing its appeal--it changes and grows with its readers. Over the past century deeper characterization, more effective use of landscape, and additional layers of meaning have been developing in the adventure story and expanding its mythology.

One of the most popular settings for the traditional adventure story is the desert island. There is something about the idea of a desert island, removed from the cares and trivialities of everyday life and society, which appeals to us all. The words 'desert island' invoke images of palm trees, sandy beaches, surf crashing against the shore, and hot sun beating down upon everything. Or perhaps we see in our mind's eye Prospero's island, with sweet air and green and lush grass. Often the conventions of the pastoral come to mind: "the simple life ... close to the elemental rhythms of nature, where a man achieves a new perspective on life in the complex social world" (Abrams 128). However, a desert island is a place to be visited with the intention of eventually returning to the 'real' world--it is appealing only as long as it can serve as a temporary retreat from reality and the pressures of society. If it becomes an enforced habitation it becomes a prison--take for example Ben Gunn's attitude towards the "lonely island" (92). Along

with loneliness comes the drive or instinct of survival-- when shipwrecked or marooned the hero is thrown into an unfamiliar landscape and must adapt to his surroundings or perish. J. M. Barrie said "To be born is to be wrecked on an island",⁴ and in a way characters stranded on a desert island are given the chance to be born again. They must learn how to survive: they must find food and drinking water, shelter and fire, and eventually (if the elements demand it) make clothing. However, it does not take mankind forever to adapt. Once the basic needs are taken care of, the hero has triumphed over nature and has begun to redefine himself.

The relationship between landscape and character is of much more importance in modern adventure than it was in 18th- and 19th-century adventure; neither Crusoe nor the Seagrave family (Masterman Ready) were profoundly affected or changed by their surroundings, for both authors were content to have their characters build new civilizations on their respective islands based on the values from their old world. However, landscape's effect on character is something that is treated much more seriously in modern adventure. Landscape has evolved into a "psychological arena and a mirror of the psyche" (Blackburn 9). Our islands are made in our own images to reflect our selves, just as Prospero's island mirrors the personalities of each of its inhabitants

(a paradise and kingdom for Gonzalo and a barren, desolate prison for Prospero). The isolation of a desert island's landscape encourages the hero to explore his personality without the interference of society's rules and conventions, and finally his inner nature surfaces. He must confront his own true nature, with all of its inherent good and evil. In Jungian terms the island is an archetype for the self, and it implies the isolation of each member of humanity from each other. The best example of the negative implications of this landscape of isolation is Golding's island in Lord of the Flies--the boys are profoundly affected and changed by the enforced isolation of their island, and Golding's dark descriptions of the island mirror the boys' retreat from the conventions of civilization and the surfacing of their own beast-like natures.

Adventure since the 18th-century has shown a tendency to be more interested in the character than in the 'brute incident'. This coincides with the internalization of quest romance, which makes the hero seek after his own powers and turn "from nature to what was more integral than nature, within himself." (Bloom 26) A focus on the individual and the effects that his isolation from society have on his psychological development is becoming much more important to the theme of exploration in adventure. The convention of "victory of good over evil and the happy ending" (Fisher 21)

is one which is fading; adventure in the past century has been changing so that the happy ending is not as common or as certain as it was in earlier adventure stories. The trend toward ambiguity is adding to the interest in adventure--no longer are good and evil easily distinguished, and one must carefully weigh the evidence before making a judgment about the true nature of a character. The challenge faced by the hero used to be something outside of himself, either in the form of another man or in some form of nature. Now it tends to be "not the dangers of the wild but the dangers inherent in man's own nature" (Fisher 268), as he discovers his dual nature and his propensity for evil. "In the romantic quest the Promethean hero stands finally, quite alone, upon a tower that is only himself, and his stance is all the fire there is" (Bloom 19). This is true of modern adventure as well as romance. Finally the true hero is left alone with his realization of the evil within human nature, and must concentrate on integrating his personal Shadow before he can begin to meaningfully relate to the other individual members of society.

To Treasure Island, A High Wind in Jamaica, and Lord of the Flies I will apply Jung's theory of the Shadow and its implications on the fostering of evil within the human psyche. I will focus on the development of the potential for evil within the children, their confrontation with and

the effects of that evil, and the progressive nature of evil through the three novels. The themes of exploration, survival, and self-discovery which pervade the mythology of adventure make it particularly well-suited to exploring the nature and development of evil. Isolation and escape from conventional society and its controls invite the individual to ponder the composition of his own personality in relation to his surrounding landscape and people. In modern adventure, the landscape provides a background for the action as well as an impetus for behaviour that depends ultimately on personality. The adventure story "examine[s] action in a way that is emotionally stirring and enlightening" (Fisher 136); in Treasure Island, A High Wind in Jamaica, and Lord of the Flies the action is "a journey toward a supreme trial, after which home is possible, or else homelessness will suffice" (Bloom 3). Here homelessness is the failure to integrate the Shadow with the rest of personality; the trial is the confrontation with evil and the way in which it is realized; and finally home is self-realization and the integration of the Shadow, and the effect that the integrated individual has on the other individuals who compose society. Adventure brings an imaginative understanding of human nature to its readers, and because it has such a far-reaching appeal it is the ideal genre in which to explore the nature of evil.

NOTES TO CHAPTER 1

¹ Fosclick (Harry Castlemon) wrote sixty adventure stories for boys, including the 'Gun-Boat' series: Frank the Young Naturalist and Frank on a Gun Boat were both published in 1864. Adams (who used the pseudonyms Irving Brown; Clinham Hunter, M.D.; and Old Stager as well as Oliver Optic) wrote several adventure stories for boys, including Outward Bound; or, Young Americans Afloat (1867), and the Army and Navy Series and the Starry Flag series. He also edited The Student and Schoolmaster, Oliver Optic's Magazine, and The Little Ones. His works were criticized by Louisa May Alcott for being sensational, and were banned by many libraries on the same grounds.

² Roderick McGillis quoting Gillian Avery in his "Fantasy as Adventure: Nineteenth Century Children's Fiction", page 19.

³ This criticism is from an editorial written by Lord Northcliffe (née Alfred Harmsworth) in his popular magazine Halfpenny Wonder (1892). He stated the "If we can rid the world of even one of these vile publications our efforts will not have been in vain". See Humphrey Carpenter's Oxford Companion to Children's Literature under "Penny Dreadfuls" and "Harmsworth".

⁴ Barrie made this comment in his introduction to The Coral Island (1913).

CHAPTER 2

"'Pieces of Eight! Pieces of Eight!':
EVIL IN Treasure Island"

Catherine Storr, at the end of her article "Fear and Evil in Children's Books", comments that "evil is still there, all around us" (40). In Treasure Island evil is not only "all around" but also pervasively within the characters. Why does Stevenson explore the nature of evil in Treasure Island--what makes this book suitable for a dissertation on the nature and significance of evil? Stevenson once said that the most influential books were works of fiction, which repeat, rearrange and clarify the lessons of life: "they constrain us to the acquaintance of others, and show us a web of experience with our own ego removed" ("Books" 78). In Treasure Island we, like Jim, make the acquaintance of Long John Silver and are forced to contemplate his duplicity and dual nature. Jim experiences evil partially through his encounters with Silver and the pirates, but Treasure Island also forces him to face the evil that is inherent within himself. With the creation of Treasure Island Stevenson invokes the mythology of the desert island and its isolation. Something in us answers to this call of sand and surf--how many of us can honestly say we have never imagined our own personal desert island as a paradise to which we can retreat from the pressures of everyday life?¹ Treasure Island is far from this archetypal

or mythical island paradise, however. Stevenson uses the island to invoke the image of evil, which he explores through the island's dark images, the character of Long John Silver, Silver's and Jim Hawkins' relationship, Jim's confrontation with his Shadow, and Jim's nightmares. With Treasure Island Stevenson has indeed created a web of experience which repeats, rearranges and clarifies the lessons of life, and which invites us also to explore the evil within our own natures.

Treasure Island appears to be a dismal and isolated place, removed from conventional society and its controls, laws and mores. Upon his first sighting of the island Jim notices its "grey, melancholy woods, and wild stone spires, and the surf that we could both see and hear foaming and thundering on the steep beach" (80).² The island is "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" (81). Its atmosphere has a feeling of harshness, and gives Jim a sense of foreboding. While the starkness of the island's isolated setting allows us to concentrate more fully on the characters and their dilemmas without the interference of landscape, the island does serve as more than a stage for 'brute incident'.³ Its "poisonous brightness [and] smell of sodden leaves and rotting tree

trunks" (81) colour the events that take place, and its desolate atmosphere remains in the backs of our minds throughout the book. As on Prospero's island, the perceptions of the island's temporary inhabitants correspond to their personalities. The pirates, who are excited about finally reaching Treasure Island and have visions of Flint's treasure lying about the island free for the taking, think the island is delightful. This perception remains with them until they fear the island to be haunted by the 'sperrit' of a dead man, at which time their guilty consciences (such as they are) encourage them to abandon their search for treasure. Silver on the other hand is determined to find the treasure--while we know Treasure Island is the focal point at which he plans to satisfy his greed, little is said about his perceptions of the island. Dr. Livesey's view is darker and more realistic: "'I don't know about treasure ... but I'll stake my wig there's fever here.'" (81). He feels that the island is an unhealthy place, and his attitude implies that he looks forward to leaving it behind. Ben Gunn too has a rather dark view of the island; quite understandably, for he regards it as the lonely prison where he was marooned and which he longs to leave.

Jim is at first terribly excited by the prospect of a sea-adventure and the whole idea of Treasure Island, but when the crew of the **Hispaniola** sights the island Jim tells

us that "from that first look onward, I hated the very thought of Treasure Island" (80). He later refers to the "dark and bloody sojourn on the island" (223). We must keep in mind that the narrative was written several years after the adventure had taken place, with the result that the reliability of Jim's 'initial' reaction is imperfect and coloured by his experiences of the island. It is reasonable to suppose, however, that Jim really did feel a sense of foreboding upon his first sighting of the island. After all, Jim is cabin boy on a ship headed for treasure-seeking and its inherent promise of adventure when he learns that the majority of the crew is planning mutiny and murder as soon as they arrive at Treasure Island. How could anyone not feel at least a small sense of foreboding in such circumstances? It is not only the threat of mutiny that disturbs Jim, but also the isolation of the island itself and its implications. The very sight of the island relaxes the cords of discipline around the pirates--they begin to growl, give black looks, and obey orders grudgingly. Mutiny hangs over the ship "like a thunder-cloud" (81). The removal from society encourages their feeling of freedom from the conventionally acceptable rules of conduct. With no societal restraints on behaviour the pirates are inclined to give in to their greed and mutiny, and it is only Silver's cool and calculating manner which controls them. Jim and his party

have no way of enforcing orderly conduct and the laws of society save force, and the pirates are better outfitted to use force with their greater numbers and eventually greater arms. This lack of law and order re-enforces the feeling of isolation and removal from conventional society.

The isolation has other more psychological implications than lawlessness. Removal from society and the normally accepted standards of behaviour often forces one to come into closer contact with one's psyche, and with all its implied good and evil. Carl Jung theorized that we all have a darker side called the Shadow, which is repressed under our 'good' and more accessible masks. The Shadow is made up of the rejected qualities from our 'ego ideal'--those qualities which we cast out of our more 'perfect' identities and personalities that we want to present to the world. Such characteristics as greed, the will to power, destructiveness, and the ability to commit murder all belong to the Shadow. However, these qualities do not disappear when they are cast out of the 'ego ideal'; rather, they are repressed and forced into our unconscious, where they thrive unhindered. Isolation (such as the isolation on an island) can encourage these darker qualities to resurface, for they are generally repressed only in reaction to some value in society that dictates that they are bad, or wrong, or improper. Once free from society's restraints the Shadow tends to

reappear to the individual and forces him or her to deal with it. These repressed qualities or aspects of self are not completely evil; in fact, when used positively they can strengthen one's character.⁴ It is the phrase 'when used positively' that is the key here: most commonly when the Shadow appears the individual is unaware and unprepared to deal with it in a positive manner. The tendency as dictated by society is to refuse or ignore evil, and pray to be delivered from it. Jung however postulates a completely different approach to evil: he argues that

the evil [which] undoubtedly dwells within [man] is of gigantic proportions man has done [evil]; I am a man, who has his share of human nature; therefore I am guilty with the rest and bear unaltered within me the capacity and the inclination to do it again at any time" (Self 107-8).

Jung suggests that the only possible way to fight the Shadow's darker influence is to accept its existence in one's own psyche, for "by denying the evil within us we are denying our unconscious" (Self 108). By accepting the Shadow and integrating it into the rest of the personality, one achieves self-knowledge and self-realization and so controls the Shadow's power, for it can no longer influence the personality in a totally negative and unknown way.⁵

Why then is there a danger in confronting the Shadow, if the final goal is to integrate it with the rest of the personality? The danger lies in the idea of isolation. If we are removed from all societal constrictions and restraints

when confronting the Shadow, what is to keep us from giving in to the Shadow's powerful and darker influences? All then that lies between us and the destructive power of the Shadow is our own unintegrated and sometimes immature personalities. In an adult the resurfacing of the Shadow is perhaps not so great a threat, because an adult's personality tends to be fairly well-formed by society's restraints and codes of behaviour. However, in the case of a child (whose personality is being formed) the outer psychological influences, particularly from those adults around them, are of immense magnitude:

It is important that children identify with the proper psychological attributes in the process of growing up, and not identify with the Shadow, for if there is too great an identification with the Shadow, the ego, so to speak, has a "crook" in it or a fatal flaw If people are overly identified with their cheating, dishonest or violent side, and have no guilt or self-reflection, wholeness cannot emerge. (Sanford 54)

Silver's influence on Jim, as well as the influence of the pirates, is therefore of great importance in the discussion of evil and its nature.

Stevenson declared that his purpose in characterization was to portray the characters only "as far as they realize the sense of danger and provoke the sympathy of fear" (Fisher 390). Long John Silver certainly provokes fear with his inherent evil, but he also invites compassion. He is, as Maixner states, "one of the most remarkable pirates in

fiction" (132). The use of remarkable refers at least in part to the incredible duplicity of Silver's nature: he is both treacherous and charming, and despite his ability to inspire terror (he is, after all, the only man of whom Flint was afraid) he undeniably has charisma. Stevenson modelled Silver after his good friend W. E. Henley, leaving Silver with nothing but Henley's "strength, his courage, his quickness and his magnificent geniality" ("First Book" 123). In Silver Stevenson created a character who is a murderer and buccaneer with a menacing gentility--a character who, despite his evil characteristics, is a "smooth and formidable" adventurer ("First Book" 132).

Indeed, it is hard not to like John Silver. He is "a most charming companion" (52), and a man of courage and kindness.

All the crew respected and even obeyed him. He had a way of talking to each, and doing everybody some particular service. To me [Jim] he was unweariedly kind; and always glad to see me ... [he] would touch his fore-lock with a solemn way he had, that made me think he was the best of men. (62-3)

Silver's success lies in his ability to manipulate people. Squire Trewlany regards him as "a perfect trump" (53), and Jim immediately takes to "this clean and pleasant-tempered landlord" who looks nothing at all like what a buccaneer should look like. Even Dr. Livesey is satisfied with Silver, and the captain agrees, from the way Silver swiftly and deferentially obeys orders, that he is probably a good

man. Silver is also a man of courage and fortitude--nowhere better illustrated than near the end of the book when Silver, Jim and the pirates are searching for Flint's treasure. When Ben Gunn hollowly sings

'Fifteen men on the dead man's chest--
Yo-ho-ho, and a bottle of rum!' (206)

Silver continues undaunted, though the rest of the pirates are quite prepared to flee. Later when they discover the treasure is gone, Silver's reaction is a cool one: "He kept his head, found his temper, and changed his plans before the others had time to realize the disappointment." (212) He does not quake before the others when they turn on him, but keeps up his courage and readies himself for attack; later he strives to keep up with Jim and the Doctor as they return to their camp, "leaping on his crutch till the muscles of his chest were fit to burst" (214)--but never quitting.

Silver is, of course, by no means completely good. The inherent evil in his Shadow surfaces through his great need or drive for self-preservation. He will do anything to save himself and to further his own ends, and in this vein he is incapable of loyalty to anyone but himself. As Jim finds out by accident, Silver is the ringleader of the impending mutiny on the **Hispaniola** as soon as Treasure Island is reached. Jim reacts with horror to Silver's "cruelty, duplicity and power" (74), and after witnessing Silver's murder of Tom, one of the innocent hands, he faints from

horror and terror. Later when seeking the treasure Jim realizes Silver is "doubly a traitor ... [with] a foot in either camp" (199). He is certainly a fine and convincing actor; when the pirates accuse him of playing double and trying to make a separate peace for himself by sacrificing their own interests he is able to convince them that he is innocent of their suppositions, when in fact he is guilty of everything they accuse him of. His motivation is greed, and the freedom to enjoy the profits or benefits of his ventures. He has nearly 3000 pounds "all safe in [the] bank" (66), and once Flint's treasure is recovered he wants to "set up gentleman in earnest" (67) as a man of culture and substance--in short, he wants to retire in comfort. He also desperately wants to avoid the gallows. While his acting skills are indeed superlative, Silver is truly concerned about not living to enjoy his gains: "his voice trembled; never was a soul more dead in earnest 'I'll own up fairly, I've the shakes upon me for the gallows.'" (194) He will do anything possible to avoid such a fate. One of Silver's more appealing aspects is that he is a survivor who can dedicate himself completely to surviving, as well as sacrificing anything and everything--including any pride, honour or loyalty--in order to save his own skin. While this is not conventionally 'good' behaviour, one must admire his dedication, which results in his escaping the gallows,

at least at the end of the story.

Silver's complexity is one of his most interesting traits. Silver's nature, like that of the gods in Greek mythology (where no single deity personifies evil as all the deities are capable of both), is one of duality. Modern-day Jungian psychology states that "duality is the precondition of conscious psychological development" (Sanford 83). In Jungian terms, does Silver have a maturely integrated personality? He has a reasonable amount of self-knowledge, and he is intelligent enough to know that he is a criminal by society's standards. He has a healthy fear of being hanged as punishment for his actions. However, his terror of the gallows comes not from a belief that he is morally in the wrong, but rather from knowing that if he is hanged he will not enjoy the benefits of his wealth--he is self-serving to the last. Silver's healthy ego comes into play here: he continues to be a pirate because he believes he is clever enough not to get caught. He knows just how much he can get away with. At the end of the book Silver is discovered to have disappeared with one of the sacks of coins; the crew is relieved, and "pleased to be so cheaply quit of him" (223), rather than being tempted to search for him as they might have been had he absconded with a larger sum. When he states to the pirates "I'm cap'n here because I'm the best man by a long sea-mile" (179) he is telling the truth--he is

the best man among the pirates. "Best" is a relative term though; he is certainly the best pirate as well as being the most interesting and complex of them all, but in a group of people whose value system is based on obeying the law and not lying, cheating, stealing or murdering, Silver would be regarded as a criminal. His self-knowledge is limited. He knows what he wants and what methods to employ in order to succeed, but he lacks a conventional sense of morality. His good and evil characteristics co-exist within his psyche, and even partially within his conscious mind, but he is not at all inclined to recognize or attempt to control his Shadow; he is comfortable with letting it surface and have a controlling influence on his life. It is his duality which intrigues and interests us; we like him because he is a complex character, and therefore true to life. Silver is not a traditional villain. He is not simply a cliché of evil, or one of the "simple, bloodthirsty gang of pirates" (Fisher 251). He cannot easily be figured out, for it takes time to discover and understand his complex nature. We even enjoy his intellectual supremacy over the other pirates; they may seem frightening because of their appearance, but Silver is the real thing--he is both intelligent and intimidating. It is because of his duality and his lack of a sense of morality that he endures, and he is above all other things interesting. It is this characteristic of interest-

ing and intriguing duality that is a danger to Jim, whose immature psyche is vulnerable to negative influences.

When the adventure first begins Jim Hawkins is a young lad eager for excitement and the success of the quest of the **Hispaniola**: "And I was going to sea myself; to sea in a schooner, with a piping boatswain, and a pigtailed singing seaman. To sea, bound for an unknown island, and to seek for buried treasures" (47). Before the voyage Jim is rather naïve about the potential within man. He is terrified by the image of the seafaring man with one leg:

How that personage haunted my dreams
I would see him in a thousand forms, and with
a thousand diabolical expressions To see
him leap and run and pursue me over hedge and
ditch was the worst of nightmares. (3)

In reality Jim is far less afraid of the captain--the "tall, strong, heavy, nut-brown man"--than of his fantasies of the one-legged man. Fisher states that "the twists and turns with which Silver ensures Jim's safety, during the violent clashes of pirates and treasure-seekers on the island, occasionally confused the boy, but he is never really deceived in spite of Silver's occasional return to his impudent charm of manner." (252) This is not at all true--when Silver appears to be the complete opposite of Jim's image of a buccaneer, Jim trusts Silver's pleasant appearance as a friendly, helpful and genial man, and accepts him as one of the best members of the crew. Jim, like the others, is

initially unable to see past Silver's image of geniality to the embodiment of evil within him.

While Jim at first thinks of Silver as "one of the best possible shipmates" (52), his high opinion changes after he learns that Silver was quartermaster on Flint's ship, and hears him flattering the young mate just as he previously flattered Jim. When he overhears Silver's plan to "finish with 'em at the island" (69) he thinks of Silver as "this abominable old rogue", and he is horrified by Silver's "cruelty, duplicity and power" (74). Jim's and Silver's relationship is a strange mixture of innocence and calculation. Jim is naïve and trusting when he first meets Silver, while Silver is calculating as he carefully orchestrates the proper responses in any given situation to achieve his own ends. When Jim first meets Silver the sea-cook treats him in a confidential and flattering way in order to gain his trust and loyalty, and by the end of their first conversation Jim "would have gone bail for the innocence of Long John Silver" (51). Later, when the pirates want to depose Silver and choose a new captain, Jim watches Silver use exactly the correct responses to gain his ends. By acting contemptuous of the pirates' knowledge of the 'rules' of conduct, Silver is able to plant a seed of doubt into the pirates' faith in George; then he shows them how fairly and rationally he listens to their complaints: After vehemently

answering their complaints with a show of his superior intelligence and position (he has bargaining power with the possession of the map); he cannily resigns and invites the pirates to elect whomever they please for captain--all the time implying that he is the best man for the position. Silver is a master politician, and simply from observation Jim must surely learn something about leadership from him--even if the lesson he learns is not one of absolute honesty. While Jim is horrified by Silver's continual changing of sides and loyalties, he does think with some pity about what he believes to be Silver's fate: "the dark perils that environed, and the shameful gibbet that awaited him" (189). Silver's influence over Jim is the strongest and most dangerous of all his outer adult influences, "for evil is contagious" (Sanford 108). Jim has been brought up with adults like the Squire and the Doctor, but Silver's personality with its complexity is a new experience for Jim, and therefore more intriguing. Evil is interesting, and because Silver's Shadow is so evident his psychological attributes are not healthy ones for Jim to identify with.

Jim's vulnerability to such negative influences comes from his lack of experience with confronting evil and dealing with duplicity. Until Jim encounters the "brown old seaman" we can suppose that he, like the villagers, led a fairly sheltered and conventional life--a life which does

not accept pirates as responsible members of the community. This attitude is illustrated with Dr. Livesey's reaction towards Billy Bones: Livesey calls him "a very dirty scoundrel" (6), and informs Bones that if he hears of any complaints about him he will be hunted down and hanged. While the villagers agree with Livesey in theory, despite their fear of Bones and his stories

on looking back they rather liked it; it was a fine excitement in a quiet country life; and there was even a party of the younger men who pretended to admire him, calling him a 'true sea-dog', and a 'real old salt', and suchlike names, and saying there was the sort of man that made England terrible at sea. (4-5)

The villagers are naïvely thrilled to have a little excitement in their lives, as long as it does not threaten to harm them or put them into real danger. After Bones is given the black spot and Jim's mother asks for help from the villagers, not one of them will agree to leave the safety of their homes and accompany Mrs. Hawkins and Jim back to the inn. It is in this atmosphere of cowardice that Jim has spent his early years. However, he is not a coward, for despite his fear he returns to the inn with his mother. Jim's parental influences are largely left up to our imagination, for little is said about either of them. His father dies early into the story, and we are given only one episode featuring his mother. After she and Jim are unable to find a willing villager to help them, Mrs. Hawkins in-

sists that she and Jim return alone, for "she would not, she declared, lose money that belonged to her fatherless boy" (23). Once at the inn she is obstinately unwilling to be contented with one coin more or less than what she is due: "'I'll show these rogues that I'm an honest woman I'll have my dues, and not a farthing over.'" (26), and she painstakingly goes through Bones' coins, sorting out the many different types to find the guineas which are the only type of coin she knows how to count. Jim's mother's stubbornness nearly costs them their lives, for the pirates return while she is counting the money; once she and Jim are safely out of the inn she turns faint. Jim curses the cowardice of the neighbours, and blames his mother for "her honesty and her greed, for her past foolhardiness and present weakness" (27). However, his societal conditioning goes deep, for in the retelling of the incident Jim includes the word "poor", implying that his feelings at the time, while justified, were less than gracious. Jim's life radically changes within a short time of the advent of the captain: his father dies, he encounters real pirates or buccaneers, and he sets off to sea removed from parental and societal influences.

Jim's removal from society is a major influence on the growth and maturation of his psyche. While his psyche is already partially developed by the time he boards the **Hispaniola**, Jim is by no means an adult with a fully de-

veloped personality. The results of his actions, as well as the adults surrounding him, become important influences on his development. Throughout the adventure Jim tends to be successful when he goes against 'proper' and acceptable behaviour. By inadvertently hiding in the apple barrel and therefore effectively acting as an eavesdropper, he discovers Silver's and the pirates' plans to mutiny. When he leaves the ship and gets lost on Treasure Island he meets Ben Gunn, who becomes an important ally for Jim and his friends. Finally, when he deserts the stockade in the middle of the night, leaving his friends one man short in their already skimpy defense system, he recovers the **Hispaniola**. While Jim's narrative implies that he realizes at the time that he is acting improperly: "I was a fool, if you like, and certainly I was going to do a foolish, over-bold act; but I was determined to do it with all the precautions in my power" (136) Stevenson leaves it up to us to guess at the long-term effects from this behaviour. In having socially unacceptable behaviour rewarded no less than three times Jim runs the risk of supposing that this sort of behaviour should be rewarded--at the very least it will give him a different view of morality from that of his ship-mates, and from that of most of the people he will encounter during the rest of his life.

What are the effects of these influences on the

development of Jim's psyche? We see him act in socially unacceptable ways (for example, deserting his company) and being rewarded for it. However, there is the matter of Israel Hands to consider and the part that the theme of isolation plays in this matter. When Jim leaves his company in the stockade, he searches for and finds Ben Gunn's coracle. With the aid of this coracle he is able to cut loose the **Hispaniola** from her anchor. He then drifts along the shore of Treasure Island for the remainder of the night. While isolated in the coracle Jim is finally alone for the first time since the adventure began (when lost on Treasure Island he encounters Ben Gunn). He falls asleep, and he dreams of home and the 'Admiral Benbow'. However, upon waking and after boarding the **Hispaniola** the first person Jim encounters is Israel Hands, and Jim is forced to live by the rules of the pirates in order to survive. He finds Hands in pain and very weak, but remembering the plot he overheard while inside the apple-barrel he feels no pity for Hands' predicament. He takes over the **Hispaniola** and he is quite pleased with himself:

I was greatly elated with my new command ...
 I had now plenty of water and good things to eat,
 and my conscience, which had smitten me hard for
 my desertion, was quieted by the great conquest
 I had made. (156)

His ego is beginning to swell from his success and he feels quite daring and brave. He has however learned a little

about human behaviour--or at least about the pirates' behaviour--since first setting out, and he watches for treachery on the part of Hands. When Jim spies on Hands and sees him arm himself with a knife, he is able to deal with the situation with the necessary duplicity--from Silver he has learned dissimulation, and he is able to keep Hands from knowing his true feelings. When Hands attacks Jim he avoids the attack and takes "a cool aim" at Hands, but because of his unprimed pistol he fails to kill him. For a few moments he views their conflict as a boys' game, and he laughs at Hands jeeringly.

Stevenson cannily avoids blaming Jim outright for Hands' death. Jim is pinned by the shoulder to the mast, and

In the horrid pain and surprise of the moment
--I scarce can say it was by my own volition,
and I am sure it was without a conscious aim--
both my pistols went off ... with a choked cry,
the cox-swain loosed his grasp upon the shrouds,
and plunged headfirst into the water. (166)

He dispassionately tosses Hands' body into the water, but then (realizing that he had some responsibility in the killing of a man) Jim feels "sick, faint and terrified" (167). Certainly some of this reaction is a result of his wound, and from the fear of falling into the sea beside Hands, but some of his feeling surely is remorse for his action: despite the fact that his action was necessary in order to defend his own life he is responsible and has committed murder. Stevenson gives us little exploration into Jim's

psychological state after his conflict with Hands. He mentions Jim's crowing to the pirates in the stockade "it was I! it was I who cut [the schooner's cable], and it was I that killed the men you had aboard of her ... The laugh's on my side; I've had the top of this business from the first" (177). Here Jim appears to be swollen with pride at his accomplishment, and for a moment it looks as though his Shadow is in control by allowing him to feel exaltation after committing murder. Later however Jim thinks with remorse about the man he had slain, which is the closest that Jim comes to directly and consciously confronting the evil within himself. After that the only mention Stevenson makes of Jim's confrontation with his inner evil is through his nightmares.

Jim has a reason to have bad dreams: he is responsible for killing another man. No matter how he rationalizes his action to himself the fact remains that he has committed murder, and he will have to live with this knowledge always. In order to survive and remain sane, and not spend the rest of his life letting his guilt over his action ruin him, Jim could try to convince himself that what he did was not morally wrong, and join up with Silver and his crew. In doing this Jim would be pushing his Shadow deeper into his unconscious and denying its existence. Since the Shadow is most dangerous when the conscious personality has lost touch

with it, it would then have an excellent opportunity of working through Jim's unconscious for its own destructive ends. It would take Jim some time to 'unlearn' the socially acceptable codes of moral behaviour with which he had been indoctrinated, but he is still young enough (and has an as yet undeveloped psyche) to do so. However, instead of joining with the pirates and sublimating his Shadow Jim (with the help of his unconscious) chooses to accept the responsibility for his act and continue with his life, always remembering his potential for evil. He comes to terms with the evil within himself that allowed him to kill Hands by internalizing Treasure Island through his nightmares.

Jim says at the end of the book:

... the worst dreams that ever I have are when I hear the surf booming about its coasts, or start upright in bed, with the sharp voice of Captain Flint still ringing in my ears: 'Pieces of eight! pieces of eight!'" (224)

We know from the beginning that Jim has a fanciful imagination, but his nightmares are more than just imaginative memories of the adventure. If they are to serve as a reminder of the evil he encountered, why are they not about Silver or even Israel Hands? No one could live his life normally with the guilt of committing murder constantly in the forefront of his conscious mind. Dreams come from our psychic centre, and express the standpoint of the self: "Our dreams are of great importance and infallibly inform

us, among other things, when our souls are in danger."

(Sanford 110) Jim's dreams help him to keep in touch with his psychic centre and his Shadow, and so protect him from the evil that is inherent within him. Jim does not dream of Silver and Hands, because if he did he would constantly remember the horror of killing Hands, as well as his discomfort with Silver's duplicity. By displacing his horror of the entire situation onto the island and letting it symbolize his own inherent evil and the dangers of isolation Jim internalizes Treasure Island. It becomes something that he will carry with him always in his unconscious, or in his nightmares. Jim's nightmares protect him from further corruption by his Shadow; they remind him of his own inherent evil without forcing him to relive every horrific moment of the killing of Hands, and the terrible fear felt while he was a captive of the pirates. In his nightmares Captain Flint, the parrot, stands for Silver--like Silver he is striking and exotic, and like the island he has a "poisonous brightness". Jim substitutes the parrot for Silver in his nightmares; by displacing the memory of Silver's evil characteristics (such as greed and the ability to murder in cold blood) onto Captain Flint Jim can forgive himself for liking or at least empathizing with Silver, who in hindsight seems so obviously to embody evil. It is because his nightmares keep him in touch with his Shadow that Jim is able to become

a storyteller, and relate the "whole particulars about Treasure Island, from the beginning to the end". He matures through the story, and has a good start on positively integrating his Shadow with the rest of his personality.

What is Stevenson's purpose in this book, and why does he address the problem of evil? Stevenson said that Treasure Island was "a story for boys; no need of psychology or fine writing" ("First Book" 123)--yet in the book he explores some of the most disturbing problems in life. He certainly knew how to write a good story, but Treasure Island is more than just a good story--it explores the duality of human nature and the presence of evil within the duality of the psyche. With the creation of the archetypal Long John Silver, Stevenson initiates his ideas of duality in the human personality, which he explores more fully in Jekyll and Hyde: "... of the two natures that contended in the field of my consciousness, if I could rightly be said to be either, it was only because I was radically both" (99). He also, perhaps quite unconsciously, agrees with Jung's theory of the Shadow and with the notion that "evil may be necessary if we are to become complete human beings" (Sanford 10). Evil is necessary and vital; it makes things happen, and when properly integrated spurs the individual on to psychological growth. In Treasure Island Stevenson fulfills what Robson claims to be the primary purpose of all

fiction: he provides the reader with imaginative understanding of human nature (74). Treasure Island is a success --as a good story, an example of fine writing, and as an exploration of evil within the psyche--because Stevenson dared to break the traditions of adventure; he refused to write simply "a superficial game of action" (Fisher 136). While he keeps the action moving as befits an adventure story he also explores the deeper nature of human relationships and the duality within man's soul. On the surface Treasure Island is a good, fast-paced adventure story; on a deeper level it encourages us to speculate about the nature of evil, and to accept the assumption that awareness of the Shadow is the only way to protect oneself against the corruption of evil from within. It acts as a foundation for books which develop the theme of evil by showing us the consequences which result when the Shadow is ignored and not allowed to be integrated with the rest of the personality. It is to this exploration of evil within the individual as it occurs in A High Wind in Jamaica that I now turn.

NOTES TO CHAPTER 2

¹ "[W]e make our islands in our image an island is, above all other things, a figure for the self." (Blackburn 9). The island is an archetype for the self, and as such we all have our own desert islands within our minds, perhaps in some way symbolically functioning for us as Treasure Island functions for Jim.

² This reference is to the Puffin edition of Treasure Island (Great Britain: Penguin Books Limited, 1977). All other references are to this edition and are incorporated into the text.

³ This is a departure from the tradition set up in Robinson Crusoe, where the island is "a splendid stage for 'the brute incident', an arena for the trial and triumph of the hero" (Blackburn 9).

⁴ For example, one's sense of humour tends to come from the Shadow; it is usually the Shadow side of the personality which laughs, because humour often expresses our "hidden, inferior, or feared emotions" (Sanford 53).

⁵ For a complete discussion of the Shadow see Jung's The Undiscovered Self and his "Reply to Job" in The Portable Jung; also see Sanford's Evil.

CHAPTER 3

"A High Wind in Jamaica: EMILY AND HER SHADOW"

I have a little Shadow that goes in and out
with me,
And what can be the use of him is more than I
can see.
He is very, very like me from the heels up to
the head;
And I see him jump before me, when I jump into
my bed

He hasn't got a notion of how children ought to
play,
And can only make a fool of me in every sort of
way.
He stays so close beside me, he's a coward you
can see;
I'd think shame to stick to Nursie as that shadow
sticks to me!

"My Shadow"
Robert Louis Stevenson

In Chapter 3 I will focus on the development of evil in the individual--that is, the growth and behaviour of Emily Bas-Thornton and her Shadow. As we saw earlier in Treasure Island, mature psychological influences are of great importance to the developing psyche and its ability to deal with evil. While Jim is already partially indoctrinated into the conventions of society regarding acceptable and proper behaviour, because of his weak parental psychological influences he is more open to the negative influences of Long John Silver and the Pirates, which in turn encourage the growth of Jim's Shadow. Immature or irresponsible psychological influences tend to inhibit the socialization processes of

children, whose developing psyches are particularly vulnerable to outer influences. These children with such weak socialization skills often react positively to negative psychological influences. Take for example the story which inspired A High Wind in Jamaica: an old family friend told Hughes of an actual account of children (of whom she was one) taken aboard a pirate ship in 1822. Once on the pirate schooner

the children found themselves petted and made much of, and feasted on crystallized fruit. Indeed, they were given such a whale of a party by the pirates they were quite tearful when the time came to say goodbye to their new friends and be put back in the brig again. (Thomas 47)

Obviously these children lacked the strong positive psychological influences which would have taught them that society dictates 'pirates are evil'; hence good children should not enjoy their company. However, in the case mentioned above the pirates are **not** evil, and in A High Wind in Jamaica Hughes extends this parable of appearance versus reality. In his novel he continually turns conventions upside-down: we discover silly and naïve parents, an irresponsible sea-captain, and 'good' pirates. Along with the up-ending of conventional expectations and beliefs about good and evil, childhood innocence, and the notion of moral justice we watch the development of Emily's character and her realization of her Shadow. The Shadow, as I mentioned in Chapter Two, is composed of all the darker aspects of

personality which generally are realized only in the unconscious. Jung stresses the importance of accepting the Shadow's existence within the personality, and suggests that without integrating the Shadow it is impossible to gain self-knowledge and individuation. Failure to accept and integrate the Shadow causes it to attempt to surface in the personality, and thus exert its darker influence over the behaviour of the individual. The enemy in High Wind is both "within and without, an aspect of Nature itself" (Thomas 49). Nature without is 'red in tooth and claw': in the stark beauty of Jamaica we see the power of both its destructive and regenerative elements. Nature within is as vital and even more antinomious as Emily's personality develops. Why does Emily's Shadow develop so strongly--what is it about the nature within and without Emily that separates her from the others and makes her vulnerable to her Shadow and its inherent evil? How much responsibility must she personally take for the actions of her Shadow, and how much can be attributed to her outer influences?

Emily's peculiar personality makes her more vulnerable than the others to the corruption of evil from within. From the beginning she is fascinated with nature and her relationship with it--our very first glimpse of her shows her trying to carry home the kittens of a wild-cat. She has a passion for catching house-lizards without their dropping

their tails off, which they do when frightened:

... it wanted endless patience to get them whole and unalarmed into a match box. Catching green grass-lizards was also very delicate. She would sit and whistle, like Orpheus, till they came out of their crannies and showed their emotion by puffing out their pink throats: then, very gently, she would lasso them with a long blade of grass. Her room was full of these and other pets, some alive, others probably dead.¹

Already we see Emily is different from the others--she alone has the patience to catch these creatures, and she is seemingly obsessed with this activity. Her interest in nature is closely related to her fascination with power. Sanford says that the power drive is at the core of the archetype of evil: "Lucifer's sin was in trying to replace God on the heavenly throne. It was the desire for power that brought about his downfall and led to mankind's plight." (115)

Emily's drive for power is strong, and she is particularly fascinated with the God-like power over life--she and John set tree-springs to catch birds, and she delights in the thrill of deciding "whether to twist its neck or let it go free" (17). She is also fascinated with the 'deeper powers' of a more mythic level, such as the earthquake and the little alligator (both of which I discuss in detail later). However, Emily's fascination with power is not the only factor which makes her personality slightly peculiar and sets her apart from the others; she also has a strong tendency towards ego-inflation. While the others have exper-

ienced the same earthquake as Emily, it never crosses her mind that their survival should have as much importance as her own: "Heaven had played its last, most terrible card; and small Emily had survived, where even grown men had succumbed She was too completely possessed to be able to see anything, or realise that anyone else pretended to even a self-delusive fiction of existence." (29-30) In Emily's case her egocentricity is a major factor in the establishment of her Shadow.² Emily is at first totally without any need to conform--unlike most children of her age she is perfectly happy to be different and to have different reactions to events than they have: "At present it did not worry Emily that she was alone in her sense of proportion." (30) Her strong sense of self encourages her eventual psychological isolation, and expedites the appearance of her Shadow in her personality.

Before going any further in exploring the influences on Emily and her development, I would like to say a word or two about Hughes' distinctive narrative style, and the unusual way he utilizes it in the novel. He begins by talking about the "Fruits of Emancipation" as the number of ruins in the West Indian islands, and continues with a few paragraphs about the decay of the Misses Parkers' estate, and their own slow decline: "they were both starved altogether to death. Or, if that were hardly possible in so prolific a country,

perhaps given ground glass--rumour varied. At any rate, they died." (14) In his opening paragraphs Hughes introduces us to the atmosphere of decay, starkness, and barely subdued violence in which the children are raised, and then focuses on their experiences while in Jamaica. The theme of emancipation is one which appears throughout the novel as the children are removed from their parents and the influences of society, and Hughes explores the effects of this emancipation on Emily. At the beginning of the novel his voice is that of a first-person narrator with limited omniscience; he gives us his impressions and opinions about Emily and (in a less significant way) the others. His voice fades as the story progresses and the narrative focuses on Emily and the development of her individuality. We are subtly encouraged to identify with Emily and perceive her reactions to her developing personality. At some point in the story (perhaps at a different point for everyone) we **become** Emily--her development and tentative realization of her individuality become our own. The effect this intimate identification has is devastating--we identify with her so strongly that her murder of the Dutch captain comes as a natural and logical action. At that point (where we have committed the murder of the Dutch captain in our own minds) Hughes steps back into his position of observer and comments on the response of the pirates: "It was plainly Margaret

who had done it--killed a bound, defenseless man, for no reason at all: and now sat watching him die, with her dull, meaningless stare." (125) Only then do we realize the impact of Emily's action, and begin to feel horror and loathing of both Emily and ourselves. Near the end of the novel Hughes states "I can no longer read Emily's deeper thought, or handle their cords. Henceforth we must be content to surmise." (186) Because of our deep identification with Emily we are compelled to ponder her personality (and by extension our own) and to question the possible influences over her development which encouraged her Shadow to surface in such a dramatic way. It is to her outer influences that I now turn.

The primary outer influences in Emily's life are those of the adults around her and of the forces of nature she encounters in Jamaica. Of the surrounding adult influences Emily's parents have the most to answer for. Mr. and Mrs. Bas-Thornton's name alone implies an air of dignity, or old British upper-crust 'respectability'. However, Hughes quickly over-turns any notions we may have about Frederic Bas-Thornton's dignity when he is identified with a short mule who (like Mr. Thornton) is temperamental, and on top of which he looks "rather ridiculous" (14). As a parent Mr. Bas-Thornton is irresponsible and ineffectual, although he goes through all the motions of being the family's protect-

or. During the hurricane he tries to protect his family by herding them into the cellar, and passes around a bottle of madeira "with great good sense" (37)--with the result that his children fall asleep 'blind drunk' in a heap on the floor. We are told he "had every accomplishment, except two: that of primogeniture, and that of making a living" (40); he is therefore completely incapable of providing for his family. In short, Mr. Bas-Thornton appears at the beginning of the novel to be a bit of a fool. We are told little of his children's feelings towards him, except for a short comment during the hurricane: when John and Emily rush out to meet him he yells at them to return to the house and "all of a sudden they realized he was afraid" (32). Their reaction to his fear is one of astonishment: they are "shocked to the heart". Later on Santa Lucia they are scandalised by the grown-ups' rude behaviour towards each other (75). This notion of adults as omnipotent beings who always act responsibly, properly, and in a parental manner is a common one throughout the book both on the part of the children and of the adults.

Mrs. Bas-Thornton is not only naïve, but also terribly sentimental about her children. Her preoccupation with 'right' behaviour and with 'doing the right thing' results in her complete ignorance about the children's true natures. She is in two minds about letting Emily and John go to visit

the Fernandezes (the 'Creoles') "lest they should learn bad ways" (22), but in the end she lets them go because they "should have some intercourse with other children outside their own family, however undesirable" (22). Mrs. Bas-Thornton totally ignores what she thinks--if she thinks--they should do. She is completely irresponsible: when Mr. Bas-Thornton asks his wife why she let the children rush outside to greet him during the hurricane, she replies with "I never dreamt they would be so silly!" (32). Obviously she has not the slightest idea of how to discipline them, even when it is to protect them from a hurricane's gale. Like her husband she has illusions of grandeur: during the storm she sits "heroically in a chair, her brood all grouped round her, saying the psalms, and the poems of Sir Walter Scott, over by heart" (35)--one has the impression that she might not notice if two or three of the 'brood' were missing, as long as she had the impression that she was acting courageously with her appreciative audience gathered round. Later, when the children are boarding the **Clorinda** to sail for England, she assumes what she feels to be a brave manner, and speaks (probably in a long-suffering and martyrish tone) of how the children seemed to be getting "almost too devoted to us It doesn't do for minds developing to be completely dependent on one person." (45)

Mrs. Bas-Thornton is blinded by her sentimentality and

her ignorance--she has a "keen interest" in Psychology, and is "full of theories about their upbringing which she had not time to put into effect" (40). In reality she is utterly incapable of seeing what is happening before her eyes, and Hughes indulges in some heavy-handed humour at her expense with his comment that "she was congenitally incapable of telling one end of a child from the other." (40) She worries about Emily's mind going to sleep from the lack of stimulus and excitement on the island, when in reality Emily's mind is almost overloaded with everything she absorbs. Her attitude towards her children is one of sentimental naïvety:

It would have surprised Mrs. Thornton very much to have been told that hitherto she had meant practically nothing to her children she thought she had a deep understanding of their temperaments and was the centre of their passionate devotion. (40)

She is determined to trust appearances over reality, as she illustrates with her comment upon their parting that John is "so much the more sensitive [than Emily]: he was absolutely too full to speak" (47).

Mr. and Mrs. Bas-Thornton are "an index of decaying colonial society and guardians to its residual gentility" (Thomas 50). The children's concepts of behaviour and propriety have their inception with their parent's standards, and the children therefore have very definite ideas as to the nature of 'right' and 'wrong' behaviour. For example,

the children are outraged at Sam's theft of their father's handkerchief, and when he returns it they are in thorough agreement with him as to his action being the cause of the storm: "Stealing was bad enough anyway; but on a Sunday!" (33) Emily in particular on the surface appears to be an extremely conventional child indoctrinated into the belief system of her society. It "was only natural that Emily should have great ideas of improving the Negroes" (17), and because they are not in need of such conventional things as "soup, or knitted things" she teaches them how to read--a sure mark of civilization! She focuses on John's "disproportionate stories (not lies)" because she believes it is wrong to lie; she is shocked by the unconventionality of the Fernandez children's habit of going barefoot and is extremely conscious of her boots "buttoned respectably half-way up her calf" (25). Later on the pirate ship she and the rest of the children are scandalized because the pirates talk about 'drawers', and Emily is utterly horrified at the breach of convention incurred when Miss Dawson requests that Emily call her Lulu. Emily has a strong sense of propriety which influences her behaviour: "it was not her place, as guest, to alter anything" (25). However, her sense of decorum is occasionally skewed--while at the Fernandez's she omits washing but makes up for it by spending an unusually long time over her prayers. "The children are innocent, but

they are also savages" (Watkins ix)--savages in that their ideas of propriety are based on their own modifications of their parents' scant teachings.

Both Mrs. Bas-Thornton and her husband have the illusion (shared with most of the adults in the novel) of the children being little innocents incapable of corruption. This does more damage than good, for by not acknowledging the possibility of corruption they give their children no defense against such a danger. They also share with most of Hughes' adults a characteristic naivete and confusion about appearance and reality. Both Mr. and Mrs. Thornton are blinded by Captain Marpole's appearance of being "the ideal Children's Captain" (45). Mrs. Thornton whispers "He's too good to be true", to which the equally naive Mr. Thornton replies "Not at all! It's a sophism to imagine people don't conform to type!" (45). Captain Marpole is indeed 'too good to be true'--but not in the way Mrs. Thornton means. Despite his "clear blue eyes of a translucent trustworthiness" (45) he is a liar and a cheat; he is also a coward, and spends most of the time that the pirates are boarding his ship hiding below deck in his cabin. He informs the Bas-Thornton parents of their children's deaths when in fact he is responsible for stranding them with the pirates; also he tries to dump his poor equipment which was not of use to the pirates overboard, in order to claim it as stolen on his re-

port. He has no sense of responsibility towards the children, and like Captain Lumsden of the **Zephyr** he is far more interested in his own money than in their safety.³

In this novel things are not at all what they seem: most of the adults are ignorant of reality, at least one of the children is evil, and many of the pirates are good. The ineffectualness and stupidity of the 'good' adults is contrasted with the experience of the pirates--but even the pirates are blinded by society's perceptions of the innocent nature of childhood. The pirates' appearance, like Captain Marpole's, is at odds with their true natures. The very word 'pirate' invokes dark images of cruelty and depravity; take for example the appearance of the pirate crew of Neverland:

A more villainous-looking lot never hung in a row on Execution dock. Here ... his great arms bare, pieces of eight in his ears as ornaments, is the handsome Italian Cecco, who cut his name in letters of blood on the back of the governor of the prison at Gao In the midst of them, the blackest and largest in that dark setting, reclined James Hook In person he was cadaverous and blackavized, and his hair was dressed in long curls, which at a little distance looked like black candles, and gave a singularly threatening expression to his handsome countenance.
(Barrie 62-3)

In contrast, Captain Jonsen is hardly a terror-inspiring figure: "a clumsy great fellow, with a sad, silly face ... bulky; yet so ill-proportioned one got no impression of power." (58) Instead of striding boldly and confidently

across the deck he walks "at the slowest of shuffles, flop-flop along the deck" and stands "stooped, as if always afraid of banging his head on something" (58). He is obviously a figure of ridicule, and Hughes even goes so far as to liken him to an orang-outang. Jonsen is not at all like the pirate who was 'the only man of whom Flint was afraid' --when he speaks to Marpole it is in a soft and polite tone: "Excuse me, but would you have the goodness to lend me a few stores?" (59). Even when he threatens Captain Marpole with a pistol his voice is "peculiarly gentle" (61). Despite their illegal and ill-admired act of stealing the **Clorinda's** stores, the pirates have a strong sense of propriety when it comes to their behaviour towards the children. When the captain mutteringly replies "You can go to the debble" to the children's polite request for permission to get up, he is reproved sharply by one of his mates (70)--obviously the pirates have a strong ingrained sense that swearing is not acceptable conduct before children. When Jonsen's attempt at leaving his 'impromptu nursery' with the lady in Santa Lucia fails, he resigns himself to the children's presence, and when he hears of Marpole's accusation that he murdered the children he is outraged:

--his anger had broken out in one of its sudden explosions. For it was unthinkable--during those first few days--that he would ever touch a hair of their heads (97)

The children are at first regarded by the pirates in the

conventional way which focuses on their innocent appearance: they are "a sort of holy novelty".

This insistence on trusting appearances with a blind eye to reality is common among the adults in the novel. Pirates must be evil; children are young innocents; adults are all good and brave and responsible--that is, unless they are pirates. As we have seen, however, not all people conform to the above conventional standards, for the Bas-Thornton parents are ineffectual at best; Captain Marpole is indeed "that least reputable of skunks" (97); and the pirates have a curious sense of morality about them. There are other adults to consider as well: the Fernandez children's nurse, the people on the steamer, and the lawyer Mr. Mathias who questions the children and brings the case to court. The children's nurse is a fine example of adult behaviour when faced with a crisis--she is found in the fo'c'sle where she spent the day in hiding "probably from motives of fright" (65).⁴ On the steamer the adults regard the children as "little innocents" who have been tortured on the pirate ship, and the lady passengers fall on the children and pity them "while the men, less demonstrative, stood around with lumps in their throats." (159) This is a perfect example of the sentimental attitude that Hughes' adults have towards the sometimes-less-than-deserving children. The children quickly learn the proper and expected

responses to the adults' questions about what happened aboard the pirate ship, for the adults do not really want the truth--they simply want their own opinions confirmed. Miss Dawson is a particularly strong offender with her blind and sentimental attitude: "She had, as everybody has, a pretty clear idea in her own head of what life is like in a pirate vessel. That these little innocents should have come through it alive was miraculous ..." (167). However, her sympathy with Emily's and the children's predicament is mixed with curiosity, and she finds it rather exasperating that Emily is not cooperating with her queries. While she presents a concerned façade about the children's well-being, her curiosity renders her insensitive.

Mr. Mathias, the lawyer who is arguing the case to convict the pirates of murder, is another typical example of the adults' preoccupation with what they insist on believing to be the truth: he checks the children's testimonies with Marpole's "detailed affidavit". It is highly ironic that the lying and cheating Captain Marpole is believed on the strength of his appearance of trustworthiness, but the adults in this book are incapable of dealing with reality, and they pass on their incompetence to their children. Mathias is caught up with the legalities of making the charge stick, and takes great pains to point out these legalities to Mr. Bas-Thornton. "After all, a criminal lawyer

is not concerned with facts, he is concerned with probabilities the lawyer does not, cannot be expected to go further than to show what the ordinary man would be most likely to do under presumed circumstances." (183, my italics) Mathias refuses to consider that he is not necessarily dealing with the 'ordinary man' in Emily's case. He is incredibly naïve concerning human nature, and the idea that the children could have become emotionally attached to the pirates goes against his and his society's belief that children are pure, innocent and therefore incorruptible. His mistake--the mistake that all of Hughes' adult society makes--has some influence on the development of Emily's psyche.

While the pirates have the same stereotypical view of children as has conventional society, eventually they become nervous about having the children with them and realize that they must go. Providentially the steamer appears on the horizon and the children, after a very affectionate farewell to the pirates, are put aboard. At first the pirates feel a sense of relief to have their ship to themselves again, and Jonsen congratulates himself for getting out of a rather tight spot.⁵ His sense of security does not last for long, for he and the crew soon remember the demise of John and they realize their fate is in the hands of a society who will believe what it wants to believe, and so never give

them a chance at real justice. The pirates know that they will be condemned simply on the grounds of society's conception of pirates as evil, nasty and vicious creatures with no redeeming qualities--a conception which has little to do with **these** pirates' real natures.

Despite their redeeming qualities the pirates are not by any means paragons of virtue. They do board ships and steal stores, and use force when necessary to achieve their object. They are kind to the children, and so are regarded in a highly-respected manner by them. When the younger children ask if they are aboard ship with 'pirates' Emily consults the Mouse with the Elastic Tail, and then assures them that Jonsen and his crew "are Pilots" (106). Hughes chooses his words carefully--pilots have obvious associations with guiding and steering, and their role tends to imply the positive attributes of leadership. While deep down most of the children realize the pirates' true identity, the confusion of 'pirates' and 'pilots' infers their moral confusion of the time: they have been taught to believe that all pirates are 'bad' and that as 'good' children they should not be drawn to pirates, yet Jonsen and his crew are pleasant and do not fit with the children's conditioned beliefs. It is much easier, particularly for the younger children, to associate the pirates with a more positive adult counterpart. Edward on the other hand is not at all

(upset by the pirates' true identities--after all, it is a true adventure to be on board with a pirate crew, and he looks forward to being grown up and being the captain of his own pirate ship. While Emily also knows that they are indeed 'pirates', she denies it as she denies so many other things that disturb her. At times she identifies with Jonsen and assumes that she would know what to do in his place, but at other times she is afraid of him and of what punishment there will be for her by emulating him. This fear comes to a climax after she kills the Dutch captain, as she has attacks of "blind, secret panic", and wonders what will become of her.

This life was full of interest: but was it, she asked herself, a really useful education? What did it fit her for? Plainly, it taught her nothing but to be a sort of pirate too (what sort of pirate, being a girl, was a problem in itself). But as time slipped by, it became clearer and clearer that every other life would be impossible for her--indeed, for all of them.

(131)

The effect of the pirates is questionable at this point. One could argue (as probably society and Emily herself would) that she killed the Dutch captain only because she had been influenced negatively by the pirates, and did not know what else to do. However, the children never see the pirates kill anyone: although they get a scare when the pirates first board Marpole's ship, the closest they come to witnessing bloodshed is when the pirates try to cut the

cancerous tail off the ship's monkey. Emily's murder of the Dutch captain has deeper roots than simply emulating the pirates. While their presence in her life at this particular stage is not uninfluential in that their presence makes her question herself and her future career, they are only a minor influence over her development. Emily's Shadow develops in response to a number of things, of which the lack of early responsible psychological direction on the part of her parents is one factor, and the pirates' influence as role-models is another. The composition of her psychological characteristics also develops in response to the landscape in which she spent her early years, and the inner nature she was born with.

While Emily was born in England, and has a vague memory of peacocks screaming in the yard, the landscape of Jamaica and the forces of nature present on the island have a part in influencing the development of her psyche. Hughes' interest in "picturesque decay" (Penelope Hughes 81) is apparent as we see the children playing in the ruins of the slaves' quarters and the ruined boiling house. Jamaica is "a kind of paradise for English children to come to ... especially at that time, when no one lived in at all a wild way at home" (16). In the adults' opinions their lifestyle is one of decadence, for many characteristics of 'civilized' behaviour must be ignored in favour of survival. For ex-

ample, "the difference between boys and girls ... had to be left to look after itself" (16); and when to satisfy her mother's feelings of convention Emily is made to wear a bathing suit she nearly drowns. Jamaica fosters a primitive and elemental way of life, and the children live close to nature's inherent violence: Tabby, the family pet, is the offspring of a wildcat--his father 'took to the jungle' and remained there, while Tabby is content to make occasional forays into the jungle to fight with and kill snakes. Emily and her siblings are caught in the "flux of beauty and pain of Jamaica" (Thomas 51): the pain from the death that surrounds them, and the beauty in such places as Exeter Rocks:

A bay of the sea, almost a perfect semicircle, guarded by the reef: shelving white sands to span the few feet from the water to the undercut turf: and then, almost at a mid point, a jutting-out shelf of rocks right into deep water --fathoms deep. And a narrow fissure in the rocks, leading the water into a small pool, or miniature lagoon, right inside their bastion The water of the bay was as smooth and immovable as basalt, yet clear as the finest gin: albeit the swell muttered a mile away on the reef. The water within the pool itself could not reasonably be smoother. No sea breeze thought of stirring. No bird trespassed on the inert air.

(26)⁸

Beside the children's 'decadence' is the arbitrariness and extremity of nature: "earthquake, fire, rain and deadlier vegetation, did their work quickly" (13). Hurricanes and earthquakes are common occurrences, and their physical destruction is quickly followed by regeneration. However,

the effects that Nature has on Emily are farther-reaching than this eventually restorable destruction of landscape. Jung says that it is "not storms, not thunder and lightning ... that remain as images on the psyche, but the fantasies caused by the affects they arouse" (41). This is true for Emily and the earthquake. It goes completely to her head: she dances and hops from one foot to the other, she scrambles onto the pony and gallops up and down the beach with him, she tries to bark like a dog, beats the pony until he swims into the sea, and following John she "yap[s] herself hoarse". She goes into a trancelike state, and revels "'I have been in an earthquake' With that certainty, her soused excitement began to revive. For there was nothing, no adventure from the hands of God or Man, to equal it." (29-30) The earthquake gives Emily a feeling of superiority and a sense of importance. She fantasizes about telling people that she has been in an Earthquake, and during the hurricane she relives and retells her experience in her own mind--first as an actual performance, then as a dramatic story, then as an historical event in which she took part. Here her purpose is twofold: she thrills in the remembrance of the event, and she also avoids dealing with the grief she feels for Tabby's horrible death. An earthquake symbolizes a sudden change for better or worse (Cirilot 93). For Emily it is one of the sudden changes that shapes the development

of her psyche. Along with her feelings of importance and superiority she feels a certain sense of power, and she becomes so saturated with wonder as to become dumb: she eats and sleeps and becomes the earthquake, and she regards it as her own private possession. "Life seemed suddenly a little empty, for never again could there happen to her anything so dangerous, so sublime". (30)

From the beginning Emily has had a fascination with power and its inducement of pride: when she traces the source of the river to the natives' settlement she swells with glory at the offered flowers from the native child; she alone is privileged with revelations from the White Mouse with an Elastic Tail. The deeper powers of nature enthrall her: along with 'her' earthquake much later she is drawn to a baby alligator aboard the steamer, and she takes it to bed with her. It sleeps right next to her skin, even though "alligators are utterly untamable" (163). Connected with the archetype of the serpent, alligators have associations with energy in both its positive and negative forms, including the forces of destruction. To Jung the serpent archetype represents the unconscious expressing itself "suddenly and unexpectedly with its peremptory and terrible incursions" (Cirlot 274); psychologically it is a symptom of anguish which is expressing "abnormal stirrings in the unconscious ... [and] the reactivation of its destructive

potentiality" (Cirilot 274). Emily's fascination with the reptile is partly due to her sense that it is a creature with the potential for and knowledge of great power, but it is also a symptom of the denied anguish she must feel as a reaction to her murder of the Dutch captain. Later she is identified with its "inhuman, stony, basilisk look" in her eyes⁷ (185). Clearly Emily is equated with the snake and its darker significance.

Emily's reactions to the earthquake and to the alligator inflate her ego past the point of healthiness, and isolate and separate her from the others. However, as time progresses she becomes increasingly removed from the other children--she still plays with them, but she begins to become preoccupied with herself and her reactions to other people and events, and her habit of denying events that disturb her increases. To a certain extent the other children pick up this habit of denying reality, for they share a tacit understanding that it is better to pretend to be unsuspecting of the pirates' true identity. Nevertheless, they all are aware on some level that the pirates are not pilots. This denial of disturbing events functions as a protective mechanism, particularly for Emily. From the beginning she has repressed anything that disturbs her: as we saw earlier she focuses on the earthquake to avoid the terror she feels in remembering Tabby's fate, and later when

she thinks she is God she puts off any action because she feels that "she would be able to deal with the situation so much better when she was a little older" (101).

It is Emily's realization of her individuality that is the final key to the development of her Shadow and its takeover of her psyche. One day when she is playing in a nook on the pirate ship "it suddenly flashed into her mind that she was she." (98) This is a realization of tremendous importance to Emily, and curiously her first reaction is one of mocking--she laughs at herself for "getting caught like this" (98), and thinks that it will be years and years before she can "get out of" being herself. Her initial and instinctual reaction is one of feeling trapped, and she steals off by herself to examine her cage. She then begins to seriously consider the implications of her individual identity, and questions whether she had 'chosen herself' or whether God had done it. Her natural tendency towards ego-inflation appears here, as she questions whether she herself might be God. Before this instant she had never consciously and entirely dissociated herself from her family; she had simply taken it for granted. Now however she gets "such a sudden feeling of being a discrete person that they seemed as separate from her as the ship itself." (100) As soon as she starts thinking about the future (and the possible disasters that the body of Emily Thornton is vulnerable to) she

wonders if anyone knows of her individuality. She is struck by a sudden terror of the consequences if anyone should discover her discreteness, and she instinctively feels that she must conceal her individuality. After coming to this realization Emily watches the others play below her on deck with a strange sense of removal, and she ignores their invitation to join them. Her strong sense of self is already isolating her from the other children. Sanford speaks of the dangers of psychological isolation: "The cold-blooded killers of our time ... are emotionally isolated people" (110). Perhaps because she is a child with an as yet unfirmly consolidated ego Emily's realization of her individuality results in her ego-inflation and her increasing isolation from the other children and from all the other people she encounters.⁸

She knew, at the bottom of her heart she knew, that one day some action of hers would rouse it, something awful done quite unwittingly would send it raging round her soul like a whirlwind she might have flashes of vision when she knew she was God Himself: but at the same time she knew, beyond all doubt, in her innermost being, that she was damned: that there never had been anyone as wicked as her since the world began. (112)

Emily's ego-inflation does not allow her to perceive herself as just any little girl. She is Emily, and the importance she attaches to her identity is so great that she must either be God or conversely be the most wicked person who ever lived.

Emily begins to construct a persona (or psychological mask) to hide behind from her individuality,⁹ and thus from the darker characteristics which comprise her Shadow. Her construction of a presentable persona is quite successful; so much so that it allows her to completely submerge and thus conceal her Shadow. While the presence of evil in the psyche is necessary to achieve full maturity of one's personality, to "disregard one's darkness is to fall victim to the evil in ourselves whose existence we have denied" (Sanford 23). Emily disregards her darkness through her denial, and this results in her complete takeover by her Shadow. Before the murder Emily has intimations of some future terrible action that she might commit, but she represses this feeling almost as soon as it surfaces. Her murder of the Dutch captain is pure instinct: "a natural impulse to certain actions, without having any end in view, without deliberation and without any conception of what we do" (Jung 48). When the captain is dumped bound and gagged on the floor of Emily's cabin she is already in a feverish and nervous condition from her wound. She is terrified by the captain's appearance, and she screams for help as he begins to roll on the floor towards his knife, but no one comes.

Emily, beside herself with terror, suddenly became possessed by the strength of despair. In spite of the agony it caused her leg she flung herself out of the bunk, and just managed to seize

the knife before he could manoeuvre his bound hands within reach of it. In the course of the next five seconds she had slashed and jabbed at him in a dozen places: then, flinging the knife towards the door, somehow managed to struggle back into the bunk.

The Dutchman, bleeding rapidly, blinded with his own blood, lay still and groaned then died, not so much of any mortal wound as the number of superficial gashes he had received. (124-5)

At this point Emily's Shadow has completely taken over her psyche; she has no conscious realization of her actions. She refuses to take any responsibility for her murder of the Dutch captain, and she allows Margaret to take the blame and suffer the immediate consequences of being dropped overboard. Afterwards she has occasional attacks of terror about her action (both of the murder and her refusal of responsibility), but then she takes refuge in her childhood and her appearance of the 'innocent child': "Why must she grow up? Why couldn't she leave her life always in other people's keeping, to order as if it was no concern of hers?" (133).¹⁰ Meanwhile her Shadow is so much in the forefront of her personality that she has occasional lapses into irrational behaviour, such as when she threatens Rachel with a sword and chants "I'm going to kill you!" (141) However, her persona almost immediately surfaces to shield her from thinking of her possible fate.

Despite the reality of Emily's corruption most of the adults in the story insist on perceiving her as the "ideal, selfless, sexless girl-child" (Thomas 57), as indicated by

the outcome of the trial. The courtroom epitomizes the blindness of adults to reality, as well as the immorality of the judicial system. While courts are traditionally perceived as being a place where justice is meted out after a 'fair' hearing of all the facts pertaining to the case, Emily goes to court to stand as a witness in the trial of the pirates with a prepared catechism written by the lawyer. He does not really want her to tell the exact truth as she remembers it; what he wants is a statement corroborating his case. Here the notion of justice in the eyes of society is justice in their favour--which is not really justice at all. While the building in which the court is lodged is impressive and has an air of authority to it, the court itself has elements of the courtroom in Alice in Wonderland, complete with the gently sleeping Clerk. The judge looks like "some benign old wizard who spent his magic in doing good" (187) --his appearance is in keeping with society's perceptions of judges being supreme entities with absolute power. We know the outcome of the case before the trial: despite the fact that the pirates are on trial, society has condemned them as guilty by their very nature. However, while the defending counsel knows that there is no hope, "under any circumstances, of a total acquittal: the most he could hope for was escape from the murder charge" (188), he questions Emily about the death of Captain Vandervoort on the chance that

she might say something to weaken the case. Her performance on the stand is admirable:

Those who were watching the self-contained Emily saw her turn very white, and begin to tremble. Suddenly she gave a shriek: then after a second's pause she began to sob Through her tears they heard "...He was all lying in his blood ... he was awful! He ... he died, he said something and then he died!" (189)

The judge tries to soothe her, but Emily is far too hysterical to be calmed. "She had already, however, said quite enough for the matter in hand." (189) The pirates are condemned to death without any more questioning, and at the end of the novel the judge is "trying someone else with the same concentrated, benevolent, individual attention." (190) Hughes' tone is ironic; his last word on the system of law is about its ineffectualness due to society's insistence on its own perceptions of reality and justice.

By the end of the story Emily's mask is complete. "No one, in point of fact, knew much what Emily was thinking about anything, at that time." (176) Even the narrator can no longer read her deeper thoughts. Once the pirates have been condemned to death Emily enrolls in a new school, and she begins to make friends with the other students.

Looking at that gentle, happy throng of clean innocent faces and soft graceful limbs, listening to the ceaseless, artless babble of chatter rising, perhaps God could have picked out from among them which was Emily: but I am sure that I could not. (191)

Her persona of a sweet and innocent child is flawless, and

because of society's insistence on upholding its ideals and illusions about childhood even though Mr. Bas-Thornton and the condemned pirates have an idea of her true nature, as long as Emily keeps intact her mask she is 'safe'--at least from ordinary social justice. Mr. Bas-Thornton at the end is momentarily afraid of Emily's reptilian glance (185). Later he physically shrinks back from touching her, and finds it inconceivable that she does not understand the effects of her convincing performance in the court. The convictions of society run deep, however, and even Emily's father is incapable of truly believing what she has become. As for the pirates, while they realize what Emily has done they are incapable of convincing anyone else of her corrupt nature. The look on Jonsen's face after Emily's testimony is similar to the look on Tabby's face when he is pursued by the wildcats, for he knows he has been trapped by a force of evil stronger than himself. His solution when confronted with this evil is to attempt suicide, and though he is unsuccessful he is carried unconscious to the gallows in a chair. One of the pirates has a more resigned and accepting attitude, and he tries to comfort the others:

"We have all come here to die," he said.
"That" (pointing to the gallows) "was not built for nothing. We shall certainly end our lives in this place: nothing can now save us. But in a few years we should die in any case You know that I die innocent: anything I have done, I was forced to do by the rest of you. But I am not sorry. I would rather die now,

innocent, than in a few years perhaps guilty of some great crime." (190)

While this pirate is indeed innocent of this particular charge, he is no more innocent in the deep sense than any of the characters in the book--or any of the people in the world. He ignores the "moral pairs of opposites contained in the collective psyche" (Jung Portable '96), of which the darker component feeds the Shadow.

In A High Wind in Jamaica Hughes challenges and upends the basic myths and beliefs in a secure society: the notions of childhood innocence and adult responsibility, the objectivity of law, and the ability to automatically distinguish between good and evil. He presents a world of "strangling social myths" where all convention is overturned (Thomas 44). Moreover, Hughes evokes a chord of recognition within us with his presentation of evil. Take for instance Penelope Hughes' reaction to the point in the story where the Dutch captain is bound and gagged and trying to reach the knife on the floor of Emily's cabin:

The panic that seized Emily seized me. What Emily did then, before he could reach that knife, I knew I would have done too. It was the only possible thing to do--any person of ten would have done it. But the realization at that moment of the powers of sheer evil within me, made my heart thump against my ribs. I have never known a moment of fear such as that before or since. It was as if I had been written, long before I was born. (P. Hughes 63)

It is exactly this feeling that Hughes elicits with his

creation of Emily: we all have the capacity to be an Emily, for we all have a Shadow within us. Hughes does indeed take to heart Stein's advice to dreamers in Lord Jim: "'To the destructive element submit yourself!'" (Thomas 40)--Emily does submit herself to the destructive element of evil within herself, but she denies it and thus represses it so deeply that her Shadow takes over her personality. Emily's motive (if it can be said that she has a motive) is one of self-preservation: she, like Silver, will do anything to protect herself from the consequences of her actions and the repercussions of society. It is not just society that Emily is concerned with, however; she is frightened of being damned by God for her actions, and in order to live with this fear she constructs a persona that will hide her evil even from herself. "It is a rare and shattering experience to gaze into the face of absolute evil" (Jung 148). Here it is not Emily who does the gazing--she merely glances at her own evil and then shields herself. It is rather the reader who must face Hughes' conviction that we are all corruptible, and that to escape Emily's fate of being a corrupted individual we must acknowledge the beast within ourselves. Despite this apparently dark message Hughes' work is more open-ended and questioning than is Golding's Lord of the Flies. Hughes leaves us with a warning rather than a bald statement of the way things are. He implies that it is the

adults who clutch their illusions about reality who have helped to create Emily; and that if we as readers acknowledge our Shadows and view reality with an unbiased or clear eye, while we cannot escape evil we have at least some hope of submitting ourselves to the destructive element and surviving intact.

NOTES TO CHAPTER 3

¹ This reference is to page 17 of the Perennial Classic edition of A High Wind in Jamaica (New York: Harper & Row, Publishers, Inc., 1972). All other references will be to this edition and incorporated into the text.

² Sanford tells us that "It is the dark tendency built into our ego structure that tries to establish the ego's domination over the whole psyche, rather than allowing the God-given Center of the psyche to rule. From this perspective, human egocentricity is at the core of the problem of moral evil" (115).

³ In the account that Hughes' friend told him

.... To make Lumsden talk, [the pirates] told him he should see all the children in his charge murdered before his eyes if he would not give up the money. But the money, after all, was his own and the children weren't, a point the pirates had overlooked: even when a preliminary volley aimed just over the children's head was fired into the deckhouse where they huddled, Lumsden remained quite unmoved. On that the pirates let the children out of the deckhouse and rowed them over to their own schooner, considerably wanting them out of sight and earshot while more direct means of persuasion were applied to Lumsden's own tender person. (Thomas 47)

⁴ Here I want to clarify that the problem is not the fact that she was frightened; it is that the adults insist on perceiving themselves and each other as paragons of virtue and courage, and refuse to even acknowledge that they occasionally are frightened and that at such times the effectiveness of responsibility towards their children

decreases. They are doing their children a disservice by shielding them from the fact that adults are sometimes afraid; all they are teaching their children is that they too should shield the truth from their own offspring.

5 Just after the children have left Jonsen he realizes the choice of evil he avoided by placing them on the steamer:

... either he must carry them about always, as a proof that they were alive, or he must land them and lose control of them. In the first case, their presence would certainly connect him with the **Clorinda** piracy ... in the second, he might be convicted of their murder if he could not produce them. (164)

6 Hughes wrote this passage without ever having visited Jamaica himself. His mother lived in Jamaica until she was 10 years old, and so Hughes was raised on stories of storms and earthquakes--yet how can stories be a substitute for real experience? Hughes believed that "literature can join what life cannot even juxtapose" (Thomas 93)--in total opposition to Stevenson's choice of life over art in every case. Hughes' statement is true of his own literature--I have not yet (knowingly) met a child like Emily, but the idea of Emily is entirely credible, and she joins Hughes' hypothesis about the human condition with his theory of evil in a way that is chillingly effective.

7 A basilisk is a "fabulous animal with a snake's body, pointed head and a three-pointed crest" (Cirilot 22), charac-

terized by its three-pointed tail, a crown on its head, and glittering eyes with a lethal glance. Cirlot states that it is a projected image of the human psyche which is clearly evil in character. Its association with the serpent archetype implies a primordial and primitive strata of life; the serpent's sinuous movement signifies strength and its viciousness represents the evil side of nature.

⁸ Jacobi states that this unconsolidated ego in a child is characterized by "a strange uncertainty, a constant vacillation in all utterances, judgement and actions" (22). This description is appropriate for her state of mind during the time that Emily is realizing her individuality: she vacillates between feeling she is God to believing that she is the most terrible and loathsome creature in the world. Her judgement here becomes distorted and she lives in terror of her conscience.

⁹ The persona or mask has a socially and psychologically useful function, which is to protect oneself from vulnerability. For example, if one is upset about a personal problem the mask is a useful face to present to the world (Sanford 67). However, when the individual identifies too heavily with the mask the Shadow has a better chance of breaking through and becoming a shaping force on the personality--which is what happens to Emily.

¹⁰ This is not the first time that she has rejected the

thought of maturation. On her tenth birthday while still in Jamaica Emily feels revulsion at the "light kissing" of the fish in the pool. She is uncomfortable with her own budding sexuality and would be quite happy to somehow escape it, but of course there is little she can do to physically avoid maturing. Her discomfort with her ensuing puberty influences her psychological development, but on an unconscious level--Hughes does little with it overtly, and keeps Emily on the very fringes of childhood until the very end, where "Emily did not play in the mud either; it was only the little ones." (174)

CHAPTER 4

"Lord of the Flies" AND THE NATURE OF THE BEAST

"The beast was harmless and horrible."¹

In Treasure Island and A High Wind in Jamaica I have been considering the progression of evil through Jim's recognition of evil in others and implicitly in himself, to the development of evil in the individual and the extent to which the naïve illusions of society and the self-crippling nature of the system of law nurtures this development in Emily. In both of these novels the key to understanding the nature of evil and dealing with it lies in the recognition and integration of one's own inherent evil, which is embodied in the Shadow. In Lord of the Flies Golding illustrates humanity's proclivity towards evil and portrays the development of the Collective Shadow in a small isolated society. Golding remains within the tradition of the adventure story as "the clearest expression of fundamental human experience and values" (Burne 26), yet shatters all of our beliefs about the types of discoveries regarding human nature one would make on a desert island. Traditionally the desert island is perceived as a place "where man can grow strong both physically and mentally, through struggles to survive, a closeness with nature, and a simple lifestyle and values, a place where a man can find his true self, a self without pretense or affectation, a place where he can find

inner peace and serenity and enjoy the outward beauty of nature." (Gunstra 57) Although this may be true of the archetypal desert island, it is not a completely accurate description of Golding's island in Lord of the Flies. While the first part holds true, since the boys on the island do have the opportunity to grow strong physically and live a relatively simple life close to nature, Golding overturns the traditional desert island mythology of a paradise nestled in the deep blue ocean of the South Pacific. His island is a place where the boys can discover their true selves, but these selves are not 'without pretense or affectation'--the human beast is far from perfect. The Shadow is a definite part of the boys' personalities, although it goes largely unacknowledged. Golding's island is not a place where the boys find inner peace and serenity: at best, they discover their natural instinct to self-preservation and survival. On the island the boys are subject to the materialization of their own innate evil and savagery, which they displace onto the beast. The beast is in reality themselves, and it personifies the erosion of the human soul into a beast-like creature. In Chapter 4 I will explore the nature of this human beast, and develop the thesis that individual corruption and the refusal to acknowledge one's own Shadow lead to the establishment of the Collective Shadow. Golding said that Lord of the Flies was an attempt "to

trace the defects of society back to the defects of the individual", and that finally "the only real progress is the progress of the individual towards some kind of--I would call it ethical--integration and his consequent effect upon people who are near him" (Biles 41). This ethical integration is the realization and acceptance of the Shadow as a part of individual consciousness and the integration of the Shadow with the rest of the personality. Thus the Collective Shadow can be integrated by society only after society's members have acknowledged their individual Shadows.

The boys' predicament in the novel is a favourite one for writers of adventure stories as well as for most readers: there is something undeniably appealing about being on a desert island with all the attributes of an island paradise, including sun, sand, jungle, and the sound of surf breaking over a coral reef in the background. Added to their delight with the surroundings is the boys' removal from society, and the chance to prove their courage, strength and ability to survive under austere conditions--in short, their chance to behave in what they think of as an heroic and adult-like manner, while being completely removed from the constraints and demands of adults. The boys are elated with their predicament, for finally they can realize their ambition of being totally on their own--at last they are in charge and they make the rules. Golding portrays

this impulse towards power or control as a natural one, and it appears very early in the novel: when Ralph realizes that Piggy dislikes his nickname he uses this knowledge to its best advantage. Later, when Johnny sees Percival cry after he receives an eyeful of sand, "Johnny watched him with china-blue eyes; then began to fling up sand in a shower, and presently Percival was crying again." (66) These two incidents illustrate the boys' tendency towards exploiting their knowledge of an Achilles' heel to gain power over their peers. In the presence of conventional adults either or both of the offenders in the above incidents would have been rebuked for their behaviour: "Ralph, don't call Piggy names!", or "Johnny, stop that at once!". The fascination with power is not limited to power over one's peers, however. Ralph feels "the beginnings of awe at the power set free below them" (49) while watching the destruction of the fire, and when playing with the sea-creatures Henry becomes "absorbed beyond mere happiness as he felt himself exercising control over living things" (66). This fascination with power and control over others is a characteristic of the Shadow. While it is generally subdued in children by their adult influences, on the island there are no adults to exert such controls over the boys' behaviour.² As a result their tendency to exert power whenever possible develops unchecked and encourages the growth of their individual Shadows.

The boys are delighted with their new playground: they "laughed and tumbled and shouted on the mountain" (32) and claim the island for their own. However, the realities of the island are not quite in keeping with their initial delight, for it is hardly an other-Eden. Golding's imagery when describing the island is full of darkness and visions of decay:

The ground beneath them was a bank covered with coarse grass, torn everywhere by the upheavals of fallen trees, scattered with decaying coconuts and palm saplings. Behind this was the darkness of the forest proper and the open space of the scar always, almost visible, was the heat. (10)

The feeling of oppression evoked by this passage is not in keeping with the expectations of an island paradise, and Golding does everything possible to portray the island as a dystopia. The realities of heat, discomfort, dirt, and eventually fear soon pervade the boys' existence. They are not used to the sunshine being so hot and overpowering; the shelters are hard to build and not everyone is willing to help; and living on a diet of fruit, the littluns become used to "stomach-aches and a sort of chronic diarrhoea" (64). All the boys are filthily dirty: their hair is tangled and much too long; their clothes are stiff with dirt and in places worn through; and their faces and bodies have an aura of grime about them. As reality sets in Ralph realizes how much he dislikes the constant filth and "perpetually flicking the tangled hair out of his eyes" (84).

Along with the dirt and discomfort comes fear, at first only on the part of the littluns. They suffer "untold terrors in the dark and huddle together for comfort" (64). They do however find a certain comfort in the existence of the older boys, whom they regard as surrogate adults and as such imply the security of the civilization from which they are isolated.

The boys' isolation from adult society and its implied civilization encourages the development of their Shadows. In The Undiscovered Self Jung states that in order to lead a healthy and fulfilled life the individual needs some sort of a directing and ordering principle which is usually provided by society. The boys on the island are removed from this directing and ordering principle, and must instead rely on their own sense of morality, which is a combination of the influences of the society in which they were brought up, their memory of society's standards and codes of behaviour, and their own instinctive behaviour. The boys' parental and other adult influences have not been perfect in teaching the boys about peaceful behaviour and positive socialization. To begin with, they come from a society at war--a society whose main concern is killing the enemy before being killed by the enemy. Ralph's father is a commander in the Navy, and Ralph has the naïve belief that "When he gets leave he'll come and rescue us" (14). Already he has been indoc-

trinated into the belief that the 'cause' (or war) comes first, and that his own well-being is of secondary importance. Piggy lacks Ralph's blind faith in their rescue, but despite this he tries to maintain some semblance of order by suggesting that Ralph call a meeting and by trying to get the boys' names. He is a pathetic figure who is pleased by even the recognition of mockery. His 'auntie' obviously spoiled him: "I used to get ever so many sweets. As many as I liked." (14) He has no idea how to stand up for himself, and he patiently endures being teased. We are never told about Jack's parents, although given the choir's uniforms and Jack's lack of references to his parents we speculate that he attended boarding school. He is the choir's chapter choister, and as such he has to answer only to the headmaster. Obviously he is used to being in charge, and as there are no adults to answer to on the island he automatically assumes that he will be the leader. We are told fewer specifics about the other boys, and receive only unclear hints at their possible adult influences. However, the memory of certain societal rules of behaviour is deeply ingrained into many of them. Take for example the incident of the three littluns playing on the beach:

Perceval began to whimper with an eyeful of sand and Maurice hurried away. In his other life Maurice had received chastisement for filling a younger eye with sand. Now, though there was no parent to let fall a heavy hand, Maurice still felt the unease of wrong-doing. At the back of

his mind formed the uncertain outlines of an excuse. He muttered something about a swim and broke into a trot. (65)

Although there are no adults present to chastize Maurice for his action, he is uneasy about breaking a deeply ingrained social taboo and his mind automatically gropes for an excuse to absolve himself of blame for his action. He is not yet at the point where he can break the social codes he learned at a much younger age without feeling uneasy. The same reluctance to break social codes of behaviour is present in Roger when he teases Henry by tossing rocks at him in the water:

"Yet there was a space round Henry, perhaps six yards in diameter, into which he dare not throw. Here, invisible yet strong, was the taboo of the old life. Round the squatting child was the protection of parents and school and policemen and the law. Roger's arm was conditioned by a civilization that knew nothing of him and was in ruins." (67)

Roger eventually unlearns this conditioning, but it takes some time and the establishment of a new social system on the island before he can distance himself from the old social taboos.

The boys establish their own small community on the island, initially creating codes of behaviour from their memory of society's codes. The conch is accepted as a symbol of authority, and serves as a reminder of civilization, civilized behaviour, and the implied safety of order and procedure. Its authority is accepted without question, and

Ralph is voted in as leader because of his association with it. The fire also is regarded initially as a link to civilization, for Ralph suggests that the boys keep it burning as a signal-fire for rescue. As the story progresses the boys use it to cook their meat over, and it is a source of warmth and security. However, after the boys become two distinct groups the fire becomes a symbol of conflict--it symbolizes the conflicting ideologies of Ralph and Jack, and their different types of authority. Ralph's leadership is one of civil authority--a civil authority without the power to enforce its laws. The conch is not a gun or a bomb; it merely symbolizes an agreement of the majority to respect order and procedure. When opposed to Jack's more military authority based on the ideology of 'might makes right', the conch loses its significance and importance to the appeal of ceremonious warfare. When the boys playfully re-enact Jack's confrontation with the boar Jack's voice rings with authority as he shouts "Make a ring!" (126) The lure of ceremony is apparent in Maurice's suggestion:

"We ought to have a drum," said Maurice, "then we could do it properly."

Ralph looked at him.

"How properly?"

"I dunno. You want a fire, I think, and a drum, and you keep time to the drum." (127)

The drum conjures up images of armies marching in time, and obeying--immediately and unthinkingly--the orders shouted at them. As far as Jack and his army are concerned, the fire's

purpose is not for rescue or even solely for cooking; it is a symbol of power used to celebrate victory in the ceremony of the hunt. The conch is eventually smashed by Jack's warriors, signifying an end to the rules of society as the boys know them. Eventually Piggy's glasses become a symbol of power, for they alone have the ability to light the fire. They too are a source of conflict, and Jack uses his military power to steal them (for use in his own purposes). The island becomes a microcosm of the world outside--the world is at war over its conflicting ideologies, and in their small society the boys imitate the actions of the macrocosm.

There is a strong feeling of insecurity on the island. The younger boys, after their initial delight, begin to have nightmares and "'talk and scream As if it wasn't a good island.'" (56) Their fears begin to be articulated in terms of a beast--they are afraid of the beastie or snake-thing that comes out of the dark. These feelings of insecurity and terror encourage the boys' individual Shadows to become stronger, and they in turn foster the growth of the Collective Shadow. According to Sanford:

A group, culture, or nation has a certain collective ego ideal, which in turn creates a collective Shadow Insofar as individuals within a group or nation become identified with the prevailing cultural consciousness, they too partake of the collective Shadow. (60)

Through their fear of the beast the boys begin to establish rules, rituals and identities to remove them from the real-

ity of being individual schoolboys (with individual fears and identities) who are stranded on a desert island. At the very beginning Jack comments "We've got to have rules and obey them. After all, we're not savages we've got to do the right things." (47) Jack's desire to establish rules mostly stems from his lust for power and his craving to inflict punishment under socially acceptable conditions.³ Without society's governing or restricting controls over the infliction of punishment the boys are left defenseless against their Chief, particularly if he takes it into his head to punish someone who has not done anything to deserve punishment. Why are the boys who are hunters so docile--why do they not realize that Jack is abusing his power and indulging his need for cruelty? Perhaps in some small part of their conscious minds the boys do realize Jack's tendency towards the abuse of power. However, we must keep in mind that Jack is the Chief Hunter; he is capable of successfully killing pigs and providing meat. He has the authority given to him in the title of 'Chief', and he inspires both fear and respect. He appeals both to the side of the boys which longs for an authority figure and to the boys' Shadows. As the boys begin to value the ability to wield power and to kill, their morality and sense of propriety degenerates. Kinkead-Weekes' suggestion that morality is more a matter of conditioning than something innate is certainly true of the

morality on the island, for as the boys become conditioned to Jack's codes of behaviour they accept his leadership and they follow his rules.

The development of the Collective Shadow is nurtured by the establishment of ritual and masks. When the boys first begin to hunt for pigs they are excited at the prospect of meat, although they are reluctant to actually kill. The hunting becomes a ritual, and as they return from their first successful hunt they chant "Kill the pig. Spill her blood." Turning their action into ritual allows the boys to deny the responsibility of killing and their ensuing feelings of guilt. By making pig-slaughter a ritualized and sanctioned action by society (in this case the society on the island) the boys can ignore their previous social conditioning that taught them that it is wrong to kill. A further removal from the enormity of their action is to create a persona or mask behind which their identities are protected. Jack originally comes up with the idea of wearing masks, ostensibly to conceal their identities from their quarry: "We could steal up on one--paint our faces so they wouldn't see ..." (59) When he succeeds in creating a mask that he is happy with, he looks at his reflection

in astonishment, no longer at himself but at an awesome stranger his sinewy body held up a mask that drew their eyes and appalled them. He capered towards Bill and the mask was a thing on its own, behind which Jack hid, liberated from shame and self-consciousness. (69)

While his mask frightens them it also compels them, for they too are intrigued by the idea of disguising their identities. Their masks change them from schoolboys who pursue and kill pigs into 'Hunters' who stalk their quarry.

The psychological function of a mask is twofold, for it disguises one's identity or expresses one's personality. The boys' masks function as both: disguised by their hunters' face-paint they personally can avoid the enormous responsibility and shame associated with the taking of life, for as hunters they are fulfilling the expectations attached to their roles. On a deeper level however the masks express their Shadows, which enjoy the excitement of the hunt and the power exerted over life. According to Jung the attractive power of a collective image can cause a high degree of psychic inflation and thus the disintegration of personality (Portable 93), which is exactly what happens to the boys. The ritual of the hunt and their identities as hunters aid the disintegration of their personalities, and they become more and more identified with the personas projected by their masks. When after an unsuccessful hunt the boys stage a mock hunt with Robert pretending to be the pig, their 'game' turns into a dangerous ritualized action. They become so caught up in the feeling of frenzied excitement brought on by the ritual of the hunt, even though it is in play, they assume their roles as hunters of the pig. "Kill

him! Kill him!" shouts one of the boys--and this time the slaughter is feigned. As the boys revert to their usual selves they laugh and joke about the game, and Maurice comments that they need a fire and a drum to 'do it properly'.

"You want a pig," said Roger, "like in a real hunt."

"Or someone to pretend," said Jack. "You could get someone to dress up as a pig and then he could act--you know, pretend to knock me over and all that----"

"You want a real pig," said Robert, still caressing his rump, "because you've got to kill him."

"Use a littlun," said Jack, and everybody laughed. (127)

The boys' comments are an indication of their close identification with their roles as hunters: although Robert was frightened by his experience of 'pretending' to be the pig, he perpetuates the ritual by reinforcing his role as hunter rather than pig. "The value of a community depends on the spiritual and moral stature of the individuals composing it" (Jung Self 40). Jack's comment about using "a littlun" is an indication of the decreasing value being put on the individual, as the boys stress their collective qualities as hunters and lose their individual identities. On the island the Collective Shadow is being nurtured by this erosion of individuality, and it slowly becomes established. Those individuals who retreat from the socially accepted norm of hunting are ostracized from the collective community, as Piggy has been from the beginning.

Piggy represents and is a product of civilization and the society in which the boys were brought up, and he is dependent on it for his survival. His glasses (an indicator of both his physical and psychological short-sightedness) allow him to see and therefore be independently mobile, and his medication controls his asthma. Throughout the novel he reminds Ralph and the others of the societal mores and the principle of order: his first words on the island are "Where's the man with the megaphone?" (7). He is intelligent, but on the island intelligence is not enough: Piggy is a static character who utterly lacks the ability to adapt. His name, with its societal associations of greediness and gracelessness, as well as the island's lore of the pig which is victim of the hunt, food for the boys, and eventually the Lord of the Flies, implies his ultimate failure to survive. Piggy is a complete innocent, not in terms of morality but in terms of his lack of knowledge of the real world and human nature. Even his intelligence does not lead him to revelation: although he knows he is often the brunt of malicious teasing, he still confides his dislike of his nickname to Ralph at the very beginning. Piggy never learns, and his denial of the true natures of the boys and of the realities of life on the island ultimately causes his death: he naïvely believes (or at least appears to believe) in the symbol of civilization.

"I'm going to him with this conch in my hands. I'm going to hold it out. Look, I'm goin' to say, you're stronger than I am and you haven't got asthma. You can see, I'm goin' to say, and with both eyes. But I don't ask for my glasses back, not as a favour. I don't ask you to be a sport, I'll say, not because you're strong, but because what's right's right. Give me the glasses, I'm going to say -- you got to!" (189)

Piggy cannot comprehend that 'what's right's right' is simply not going to work with Jack. He is absolutely conditioned into believing in the absolute morals of society and he cannot conceive of anybody ignoring them. His refusal to accept human nature as cruel, fearful, and vicious, and his denial of his own tendency towards such aspects (realized by his participation in Simon's death), are contributing factors to the rise of the Collective Shadow. His rational insistence that "there isn't a beast in the forest. How could there be? What would a beast eat?" (91) blinds him to the very real evil that exists within them all, and this denial of the beast promotes its existence.

Accepting the existence of the beast (which is feared and hated by the boys) becomes the dominant principle of the island's society. It symbolizes the boys' own inherent evil, embodied in their enjoyment of the power to hunt and kill. However, most of the boys insist on regarding it as an actual evil beast which inhabits the island. Jack perpetuates this belief in an outer evil by leaving the sow's head mounted on a stick: "This head is for the beast. It's

a gift." (151) Jack helps to assuage the fears of the littluns by acknowledging the beast's existence and leaving a gift of worship for it. By turning the beast into the Lord of the Flies⁴ and an object of reverence, Jack gives the others an outer form of security. His suggestion that "We'd better keep on the right side of him, anyhow. You can't tell what he might do" (177) allows the boys to believe that as long as they continue to worship the beast it will not terrify them. In creating a symbol which stands for outer evil, the boys are giving their own inherent evil power over them. Unlike Prospero, they are unable to admit "this thing of darkness I acknowledge mine" (V.i.275). Sanford states that individuation and self-realization "cannot take place if the conscious attitude remains rigid Only if the dark side of life, and the dark side of the Self, is accepted, is the process possible" (153). Further to this

When the Self is realized, there is an invulnerability to the powers of evil; the destructive powers cannot destroy the realized Self. On the human level it means that if a human being is centered, and related to the Self, there is a certain protection against evil. (153)

The boys deny their own potential for evil and create an evil beast which exists outside of themselves, which leaves them open to corruption from within.

Is realization and acceptance the key to solving the problem of evil on the island for the boys--and if it is,

what about Simon? He is "a skinny, vivid little boy, with a glance coming up from under a hut of straight hair that hung down, black and coarse" (25), whose bright eyes deceived Ralph into thinking he is delightfully gay and wicked. Simon is neither of these things, however. He is remarkably kind when compared to the others--on his way into the forest to be alone he stops to pick fruit for the littluns that they cannot reach, and "pulled off the choicest from up in the foliage, passed them back down to the endless, outstretched hands." (61) He does not stop until he has satisfied them, even though he is eager to be alone. He seems to be one of the few boys with an aesthetic appreciation of the beauty around them: he notices the candle buds without immediately connecting them to food or fire; secluded in his thicket he hears the faint noises of nature closing in on him and the island:

The sounds of the bright fantastic birds, the bee-sounds, even the crying of the gulls that were returning to their roosts among the square rocks, The deep sea breaking miles away on the reef made an undertone less perceptible than the susurrations of the blood. (62)

Simon operates primarily on a mystic level, and his name implies certain spiritual connections⁵. He has empathic understanding of the different sounds he hears, and seems to be the only one with intuitive knowledge of the island's nature and the implications of this nature. He is the first to articulate his sense of the island's darkness: "As if it

wasn't a good island As if the beastie, the beastie or the snake-thing was real." (56). He is also the first to suggest their own connection with the beast: "maybe it's only us." (97) His imaginative powers of intuitive understanding allow him to realize the true identity and nature of the beast: "However Simon thought of the beast, there rose before his inward sight the picture of a human at once heroic and sick." (113) His discussion with the Lord of the Flies reveals the beast's true identity:

"Fancy thinking the Beast was something you could hunt and kill!" said the head. For a moment or two the forest and all the other dimly appreciated places echoed with the parody of laughter. "You knew, didn't you? I'm part of you? Close, close, close! I'm the reason why it's no go? Why things are what they are?

Simon's head wobbled. His eyes were half-closed as though he were imitating the obscene thing on the stick. He knew that one of his times was coming on. The Lord of the Flies was expanding like a balloon.

"This is ridiculous. You know perfectly well you'll only meet me down there--so don't try to escape!" (158)

Of all the boys Simon is the only one who (until the end) fully accepts that the beast is himself and all of the other boys--in fact, is all of humanity.

Neither Ralph nor Jack approach the beast with the same amount of acceptance as Simon's. Ralph utterly refuses to acknowledge its existence: he insists that "there isn't a beastie!" (40), and during one of the meetings held before the split of the boys into two groups he talks of "deciding on the fear We've got to talk about this fear and de-

cide there's nothing in it." (89) Ralph really believes that the fear on the island can be dismissed simply by denying its existence. When he is confronted with the pig's head he turns away from it, and then strikes out at it, as if by striking at it he can take away any significance it has for the others and become only a pig's head on a stick. His insistence on keeping the fire lit is a mark of his blind hope and belief that the boys will be rescued and that everything will be 'all right'--that they will live 'happily ever after', and not until the very end does he finally believe any differently. Jack on the other hand accepts the idea of the beast's existence: "if there was a snake we'd hunt it and kill it. We're going to hunt pigs and get meat for everybody. And we'll look for the snake too --" (40). Jack and Ralph come into direct conflict here as they grapple for authority over the definitive statement about the beast. Their conflict is partially an indication of their own unacknowledged need for security as it is linked to their memory of society's authority figures and the safety they indicate, as well as a bid for power and control over the others on the island. Jack's inclination towards power eventually leads to the splitting of the boys into two groups, and this separation fosters the feelings of unease and fear already present on the island.

According to Sanford the power drive is at the core of

the archetype of evil, and is closely related to human egocentricity. Jack is used to being in charge, and he states with 'simple arrogance' at the beginning "I ought to be chief, because I'm chapter chorister and head boy. I can sing C sharp." (23) He has enormous energy and aggression within him, and even after Ralph is voted chief Jack's natural authority, particularly over the choir, is clearly visible. His pride (or egocentricity) is a strong motivator of his actions. Take for example the boys' first encounter with a pig:

Jack drew his knife again with a flourish. He raised his arm in the air. There came a pause, a hiatus, the pig continued to scream and the creepers to jerk, and the blade continued to flash at the end of a bony arm. The pause was only long enough for them to understand what an enormity the downward stroke would be Jack's face was white under the freckles. (33)

While Ralph's reaction to Jack's failure to kill the pig is one of fierce disappointment, both he and Simon understand that he did not kill the pig "because of the enormity of the knife descending and cutting into living flesh; because of the unbearable blood." (34) However, Jack's pride is wounded by his failure, and he insists that he will not hesitate the next time--and he speaks the truth. Upon Jack's first kill he is excited with his success and inflated by a sense of power:

He danced a step or two, then remembered his dignity and stood still, grinning. He noticed blood on his hands and grimaced distastefully,

then wiped them on his shorts and laughed
"I cut the pig's throat," said Jack, proudly, and yet twitched as he said it "There was lashings of blood," said Jack, laughing and shuddering. (76)

Nevertheless, Jack is not yet completely oblivious to his societally conditioned reactions to killing--perhaps consciously he is proud of his action, but his unconscious reactions betray him through his twitching and shuddering. As he becomes established as the leader of the hunters he becomes accustomed to killing and submerges himself totally in the role of 'Hunter' as provider of meat and the wielder of power and control over life.

Jack eventually becomes "engulfed in an inner vision and lost to [his] surroundings" (Jung Portable 93). His 'inner vision' is that of himself as hunter, and it replaces the reality of the situation on the island--indeed, it encourages him to take advantage of his surroundings. His progressive loss of identity to the corruptive influence of his Shadow becomes realized in his establishment as Chief and tribal leader, and he uses his charismatic personality and his prowess as a hunter to entice most of the other boys away from Ralph's leadership and into his own tribe. Jack becomes identified completely with his role of chief hunter and leader, both in his own mind and in the minds of others. When he declares himself chief he begins to give orders without any apparent thought of being disobeyed, and conse-

quently no one thinks of disobeying him. He is not understood (though some part of him longs for understanding), but he is respected because of his qualities of courage, cunning and dedication to a single ideal. However, the dangers of his ego-inflation and drive to power soon become apparent. Jack begins to lose his identity to his role of 'Chief', and he constructs a fort which must be defended from possible assaults from Ralph and the boys who remained with him. His aggression increases, and as a release from it he begins to punish members of his tribe for the sheer joy of exerting his authority. His influence over the other boys becomes clear with Roger's reaction to this action: he "sat still, assimilating the possibilities of irresponsible authority. Then, without another word, he climbed down the back of the rocks towards the cave and the rest of the tribe." (176) Obviously Roger has decided that this society based on the abuse of power suits him perfectly.

"A confrontation with the Shadow is essential for the development of self-awareness" (Sanford 57), and Jung suggests that it is only by developing self-awareness and integrating the Shadow with the rest of personality that one has any hope of controlling one's inherent evil. Of all the boys on the island Simon is the only one with the courage to face the Lord of the Flies and to allow his gaze to be held "by that ancient, inescapable recognition" (152). Simon

integrates his potential for evil with the rest of his personality, and after he discovers the rotting parachutist on top of the mountain he knows he must tell the others of his revelation that the beast is both "harmless and horrible" (162). Simon understands that the beast is really all of them, with their potential to do both evil and good. With this powerful knowledge, why then is Simon killed--why does the evil on the island win out over him? While his view of evil and the nature of the beast is by far the most accepting of any of those on the island, and by accepting his own potential for evil he has power to control the actions of his Shadow, Simon has little actual power over the Collective Shadow. While as an individual at the end he integrates his own evil with the rest of his personality, he never quite fits into society--his epileptic fits and his mysticism (or ability to intuitively know things) set him apart, and the other boys think of him as 'cracked', 'queer' and 'funny'. He also has no leadership ability: when he has the idea of climbing the mountain although he believes that it is the right thing to do, he is intimidated by the jeering from the crowd of boys, and once he makes himself heard he retreats as far away as possible from the others. When he returns from the jungle to tell the boys of his vision and knowledge, while he has the potential to lead to their moral salvation he instead becomes a victim of the boys'

fear and hatred. As he crawls out of the forest the boys view him as the beast, and, protected by their masks and the ritual in which they participate, the boys attempt to destroy their fear of the beast by ritually killing Simon. His death, however, cannot rid the boys of their fear or the island of its beast.

What then is the solution to the problem of evil? How can humanity as a whole ever hope to learn to deal with evil if the result of a creature like Simon's integration of the evil within him is not enough? The solution as postulated in Lord of the Flies still lies in some sort of ethical integration. What is important in this integration is not only how it comes about and the level of integration the consciousness reaches, but also the effects that the integrated Self has on others--in other words, the effect the individual Shadow has on the Collective Shadow. Few people ever become conscious without having to; it often takes a direct encounter with evil in some form that threatens the preservation of oneself (and perhaps one's species--the two basic instincts according to Jung). A confrontation with the Shadow can have negative as well as positive effects--it can even frighten the individual to the point of denying that such a confrontation has occurred. Take for example Ralph's and Piggy's reaction to their part in the murder of Simon:

"Piggy."

"Uh?"

"That was murder."

"You stop it!" said Piggy, shrilly. "What good're you doing talking like that?"

....

Piggy glanced round quickly, then leaned close -- "don't let on we was in that dance. Not to Samneric."

"But we were! All of us!"

Piggy shook his head.

"Not us till last. They never noticed in the dark. Anyway you said I was only on the outside ----"

"So was I," muttered Ralph, "I was on the outside too."

Piggy nodded eagerly.

"That's right. We was on the outside. We never done nothing, we never seen nothing." (172-4)

Later, when Ralph and Piggy meet with the twins all four of the boys deny being at and participating in the dance, and the "[m]emory of the dance that none of them had attended shook all four boys convulsively." (175) Of all four boys, Ralph is the only one who finally ceases to deny the reality of the events on the island, and ultimately realizes the intensity and reality of the beast.

However, Ralph's realization comes too late for him to enlighten any of the other boys--it comes almost too late for him, and it is only because of the naval officer's appearance on the island that Ralph survives. Ralph is indeed "a victim of his learned responses" (Lederer 1321): when he is an outcast from the rest of the tribe he toys with the idea of calling pax, as though by doing so the game would end. However, the night and the memory of the terror it brought Simon forces Ralph to realize that 'pax' would be

impossible. When faced with the savagery of Jack and Roger, after he is told they are going to hunt him and kill him because they hate him, he whispers "But why? I've done nothing. I only wanted to keep up a fire!" (208) He naïvely trust the twins with his hiding place, and is betrayed by them. Only when he is forced to literally run for his life like a hunted pig and falls crying for mercy which he knows is not forthcoming does he finally recognize and fully accept the existence of the Shadow, in both its individual form and as a collective entity.

Jung states that the "real and fundamental change in individuals can only come from the personal encounter between man and man" (Self 120). Ralph is "the ordinary man, [who] can only operate within the community's pattern; he cannot exorcise it." (Tiger 63). Because of his acceptance of the community and his place within it Ralph finds it much harder to accept the inherent evil of his peers, and it is not until he is removed from the community, and forced to be in direct conflict with the adversaries who were once his friends, that he is forced to see the community and its inhabitants as they really are. Simon's realization of the inherent nature of evil is easier (in a curious way) because of his removal from this same community. It is easier for him to accept the flaws in human nature and therefore implicitly in himself because of his own personal identity as a

mystic, and also because he is not as caught up in belonging and behaving in a socially accepted way as Ralph is.

"To 'come to oneself' is to see the Shadow, the dark reality of who we are, and this is the moment when salvation and wholeness are possible" (Sanford 78). At the very end of the novel Ralph does 'come to himself', and "wept for the end of innocence, the darkness of man's heart, and the fall through the air of the true, wise friend called Piggy."

(223) He appears to have realized, at the last possible moment and with the relief of being saved from death by the naval officer, man's inherent impulse toward evil. By the end of the novel Ralph has achieved self-knowledge and has begun the process of integration. It is the naval officer's naïve comment "I should have thought that a pack of British boys would have been able to put up a better show than that" (222) which makes Ralph weep. In weeping for Piggy rather than Simon Ralph sobs for the loss of his childhood innocence and naïve trust in the safety and security of civilization. Ralph is returning to a civilization at war; his 'rescuer' is returning him to a society no less barbaric than the one on the island which he is escaping. He doesn't weep--yet--for man's impulse towards killing its mystics, who understand and accept mankind with its flaws; his tears for Simon, if they come at all, must come after his self-realization is complete and he can attain complete integra-

tion of his Shadow. Only after the individuals who make up society achieve individual integration with their Shadows can the integration of the Collective Shadow become a possibility. In Lord of the Flies we see and hear "the harshness of human sociability ... the sound of irresponsibility and childishness as well as of forethought and intelligence ... the fragility of order as well as the impulse towards it." (Kinhead-Weekes 19) Golding presents us with a thumb-nail sketch of humanity and society, which is made up of a group of individuals--ourselves. Ralph's progress towards Golding's "ethical integration" has little effect on the other boys on the island; the people affected by his struggle towards self-realization and integration are the readers. We are the individuals who make up society; in order to learn how to deal with evil we must integrate our individual Shadows, so that we can understand and accept the nature of the human beast and its effects on society.

NOTES TO CHAPTER 4

¹ Page 162, Faber edition of Lord of the Flies (Great Britain: Faber & Faber Limited, 1975). All other references will be to this edition and incorporated within the text.

² This total lack of adults is the climax to their progressive disappearance through the novels. In Treasure Island Jim is never completely removed for an extended period of time from the influences of such positive adult authorities as Squire Trewlany and Doctor Livesey, who exert (or at least try to exert) fairly substantial controls over Jim's behaviour and therefore have some influence on the development of his Shadow. In A High Wind in Jamaica the children are removed from conventionally acceptable adult influences, but they are in the company of the adult pirates, whose influence is of a positive nature despite society's poor opinion of pirates. On Golding's island finally the children are removed from all 'grown-up' influences, and are left to develop with only the memory of the adults' standards of behaviour rather than their actual influence, which as we will see has some rather interesting as well as devastating effects.

³ Sanford states that the ideal standards of being and behaving are related in our culture to the requirements of society and to Judaeo-Christian moral standards, which tell

us that we cannot steal, murder, or engage in other socially destructive behaviour without punishment. Jack works backwards from this by deciding who will be punished and then establishing his standards of being and behaving.

⁴ Beelzebub is the New Testament name for the devil, and it translates into "lord of the flies". In Iranian mythology Ahriman, the prince of darkness (who embodied death, lies and the ills of mankind) was said to have entered the world in the form of a fly.

⁵ Saint Simon was one of the twelve Apostles, and is closely associated with martyrdom; Simon of Cyrene was simply a passer-by who was compelled to bear the cross of Christ on the way to His crucifixion (Mark 15:21); and Simon Magus was a powerful sorcerer, sometimes called "The power of God which is called Great", who was said to have perished dramatically through a failure of his magic powers (Acts 8:9-24).

CONCLUSION

"Evil is a constant threat for it has power to possess and destroy the human soul or extinguish our lives through war, disease or crime." (Sanford 1) Despite its destructive power evil is a necessary component of life--in the form of the Shadow evil acts a spur to psychological development. While the Shadow includes the negative characteristics of fear, hatred and anger, it also is the source of humour, compassion (we empathize with others through the knowledge of our own fears or short-comings), and power. Without evil in the form of the Shadow we would not be able to achieve our full potential as individuated and self-realized individuals. The Shadow provides the necessary struggle or conflict which challenges our minds and spirits, and thus helps us to grow and develop. Finally, it completes our personalities, and gives us that duality that is essential to our existence.

Nevertheless, the negative attributes of the Shadow are great--chaos, murder and persecution are all results of its destructive force. In view of these negative attributes it is tempting to turn away from the problem of evil and assume that by ignoring the Shadow it will cease to exist. However, by ignoring or denying evil one allows one's Shadow to grow stronger and more defined. In a normal personality the Shadow exists in the unconscious mind, and is always trying

to grow stronger and surface in the personality. When the Shadow succeeds in surfacing it has control over the actions of that individual. When one acknowledges the Shadow's existence and integrates it with the rest of the personality (in other words, accepts it as an integral part of the psyche) one achieves self-realization and individuation. With this integration the Shadow has no power over the conscious mind, for by realizing the Shadow's existence the individual is able to guard against its negative influences and corruption.

In my thesis I have focused on the progression of evil and the development of the Shadow through Treasure Island, A High Wind in Jamaica and Lord of the Flies. In Treasure Island Jim realizes Silver's duality and the evil that is inherent in that duality. By first recognizing the existence of evil in Silver, Jim learns to accept that a single person can be both good and evil. Silver does influence Jim, but he does not totally corrupt him--Jim's psyche rebels against the negative aspects of Silver and the pirates, and Jim manages to prevent his Shadow from completely taking over his personality. By the end of the novel Jim is an individuated and self-realized individual. He has confronted his own Shadow during the killing of Israel Hands and integrated it with the rest of his personality through his nightmares, which remind him of his own

potential for evil against which he must be on guard. In High Wind we see the inability of society and its adult members to recognize the evil within. The blind insistence on believing and protecting stereotypical illusions coupled with the self-crippling system of law disables adult society to teach its children how to handle their own Shadows. As a result society acts as its own hangman by perpetuating the evil within the system by the use of the system. The focus here is on the development of evil within the individual and the results of denying the Shadow's existence and leaving it unintegrated with the rest of personality. The outer forces of society and the influences of Jamaica's nature as well as Emily's own inner nature promote the development of her Shadow and its inherent evil, and society helps to perpetuate its existence. In Hughes' novel society is as much responsible for the development of the Shadow and the evil it expresses as is the individual. This emphasis on society's responsibility and its negative influences comes to a climax in Lord of the Flies, where Golding acknowledges man's inescapable evil and society's corruption. He explores the apparently natural corruption of the boys' island community in the absence of social controls and the development of the Collective Shadow. However, Golding concludes that despite the weaknesses of the system of society it is a necessary institution for the survival of the species. This

conclusion stresses the importance of the individual and his personal realization and integration with his Shadow.

Golding suggests that the only real progress is the integration with the Shadow and the subsequent effects the integrated individual has on the people around him. Further to this he implies that society will be better when and if people are more like Ralph--when they are integrated and accept humanity's evil as an integral part of the personality and a fact of human existence.

The genre of adventure has a wide-ranging appeal; its promise of excitement, danger, and conflict--all woven into a good story--attracts readers with diverse interests and tastes. Modern adventure has taken the traditions of the classic adventure story and developed them: landscape is now more than simply a stage or backdrop for action; characters show some sort of profound change for the better or worse instead of being static; good and evil are no longer easily distinguished and there is a duality to both the hero and the villain; finally, the traditional upholding and reaffirming of societal values has changed to an exploration of man's inner nature and mind. Like all good fiction, modern adventure "provide[s] the reader with imaginative understanding of human nature, in ideal conditions for the existence of that understanding" (Robson 74). Adventure develops and refines the traditional theme of exploration

through the individual's discovery and recognition of his Shadow, and by extension the reader of adventure contemplates his own personality and his relationship with the rest of humanity. Adventure's provision of 'imaginative understanding' is the heart of its best modern examples; as a genre which historically was intended only as a means of entertainment, in our time it enables us, in the words of Wallace Stevens, "to know ourselves more truly and more strange."

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