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**Tracing the Origin of the Stereotypical Image of Pirates: The
Influence of Louis Stevenson's Novel *Treasure Island* on Pirates'
Representation in Media and Literature**

A Dissertation Submitted to Department of English in Partial
Fulfillment of The Requirements for The Degree of Master in
Anglo –American studies

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2020-2021

Dedication

This work is dedicated to the members of our families.

Acknowledgements

First, we would like to express our gratitude to our supervisor Mrs Zerrouki Zina for her guidance and assistance.

Special Thanks to our parents whose support and love provided us with strength especially my mother BouzidOuarda.

We extend our thanks to all our friends who encouraged us during these five years especially, Haythem, Morad ,Lokman , Djalel, Hakim, Aya Hamdi, Aicha Belhouchet.

Abstract

Although pirates' representation in art is drastically different from reality, yet not many scholars and researchers have been interested in the subject. This research is among the few attempts to investigate the origin of pirates' representation in literature and through the study of one of the first novels that portray pirates, which is Robert Louis Stevenson's *Treasure Island*. Our thesis aims to show that the way pirates are depicted in *Treasure Island* influenced their representation in the books published later. It is our assumption in this research that Louis Stevenson is credited with creating new stereotypical images of the pirates in his book. The second assumption is that his text had a significant impact on the pirates' representation in other literary texts and even media. To conduct our research, we relied on two major theories used in comparative literature, which are influence and Intertextuality. Thus, It is our intention, in this research, to compare Louis Stevenson's novel with the pirates' book *One Piece* for its Japanese magna Eiichiro Oda and also with The *Pirates of the Caribbean* franchise (2003-2017) and *Pirates* (1986) in terms of their representation of pirates and the aspects related to piracy. We would say, in brief, that this research attempts to show the influence of *Treasure Island* on modern pirates' literature and media by highlighting the stereotypes that were not to become widespread without *Treasure Island*.

Key words: pirates' representation, literature, Media, *Treasure Island*, *One Piece*, *Pirates of the Caribbean*, Influence, Intertextuality.

Résumé

Bien que la représentation des pirates dans l'art soit radicalement différente de la réalité, mais pas de nombreux universitaires et chercheurs se sont intéressés au sujet. Cette recherche fait partie des rares tentatives qui explorent l'origine de la représentation des pirates dans la littérature et à travers l'étude de l'un des premiers romans mettant en scène des pirates qui est *Treasure Island* de Robert Louis Stevenson. Notre thèse vise à montrer que la manière dont les pirates sont représentés dans *Treasure Island* a influencé leur représentation dans les livres publiés plus tard. C'est notre hypothèse dans cette recherche que Louis Stevenson est crédité de la création de nouvelles images stéréotypées des pirates dans son livre. La deuxième hypothèse est que son texte a eu un impact significatif sur la représentation des pirates dans d'autres textes littéraires et même dans les médias. Pour mener nos recherches, nous nous appuyons sur deux concepts majeurs utilisés dans la littérature comparée qui sont l'influence et l'intersexualité. Ainsi, il est de notre intention, dans cette recherche, de comparer le roman de Louis Stevenson avec le livre des pirates *One Piece* pour sa manga japonaise Eiichiro Oda et aussi avec les franchises *Pirates des Caraïbes* (2003-2017) et *Pirates* (1986) en termes de leur représentation des pirates et les aspects liés à la piraterie. On dira, en bref, que cette recherche tente de montrer l'influence de *Treasure Island* sur la littérature et les médias des pirates modernes en mettant en évidence les stéréotypes qui ne devaient pas se généraliser sans *Treasure Island*.

المخلص

على الرغم من اختلاف تمثيل القراصنة في الفن اختلافاً جذرياً عن الواقع ، إلا أنه لم يهتم الكثير من العلماء والباحثين بالموضوع. يعد هذا البحث من بين المحاولات القليلة التي تبحث في أصل تمثيل القراصنة في الأدب ومن خلال دراسة واحدة من أولى الروايات التي تصور القراصنة وهي جزيرة الكنز لروبرت لويس ستيفنسون. تهدف أطروحتنا إلي إظهار طريقة تصوير القراصنة في جزيرة الكنز التي أثرت على تمثيلهم في الكتب المنشورة لاحقاً. نفترض في هذا البحث أن لويس ستيفنسون له الفضل في إنشاء صور نمطية جديدة للقراصنة في كتابه ، والافتراض الثاني هو أن نصه كان له تأثير كبير على تمثيل القراصنة في النصوص الأدبية الأخرى وحتى في وسائل الإعلام. لإجراء بحثنا ، اعتمدنا على مفهومين رئيسيين مستخدمين في الأدب المقارن ، وهما التأثير و التناسل. وبالتالي ، نعتزم ، في هذا البحث ، مقارنة رواية لويس ستيفنسون مع كتاب القراصنة ون بيس لكاتب الماچنا اليابانية إيشيرو أودا وأيضاً مع سلسلة افلام قراصنة الكاريبي (2003 2017) و فيلم القراصنة (1986) من حيث عن تمثيلهم للقراصنة والجوانب المتعلقة بالقرصنة. ويمكننا القول باختصار أن هذا البحث يحاول إظهار تأثير جزيرة الكنز على أدب القراصنة ووسائل الإعلام الحديثة من خلال تسليط الضوء على الصور النمطية التي لم تكن لتنتشر بدون جزيرة الكنز.

Table of Contents

Dedication	i
Acknowledgements	ii
Abstract	iii
Résumé	iv
المُلخَص	v
Table of Contents	vi
General Introduction	1
 Chapter One: The History of Piracy: Stereotypes, Development and Representation in Literature	
Introduction	
1. The Historical Development of the Concept of Piracy.....	4
1.1. The beginnings of Piracy.....	4
1.2. The Golden age of Piracy.....	5
2. The Representation of Pirates in Literature	7
3. Theoretical Framework.....	12
Conclusion.....	16
 Chapter Two: The Representation of Pirates in Treasure Island And One Piece	

Introduction	
1. Literary significance of Louis Stevenson’s Treasure Island.....	17
2.The Representation of Pirates in Treasure Island and One Piece.....	
2.1Characters.....	18
2.2. Symbols	20
2.3. Themes.....	25
Conclusion.....	31

Chapter Three: The representation of Pirates in Treasure Island and Pirate movies:

Pirates of the Caribbean and Pirates (1986)

Introduction	
1. Pirates of the Caribbean.....	32
2. Pirates (1986).....	38
Conclusion.....	40
General Conclusion.....	44
Works Cited.....	47

General Introduction:

Pirates have been roaming the seas since ancient times. They created a threat to the maritime trade and disturbed the British and Spanish vassals in the Caribbean between 1690 and 1726. Their existence inspired authors to include them in their works because of their unpredictability.

Although real historical pirates had been very different from their popular portrayal in media and literature, however, the common stereotype that comes to one's mind when the word pirate is uttered includes the hook, the eye patch, the wooden leg, and a treasure map of a buried treasure. Thus, it is to ask the question concerning the source of these common stereotypical images.

There exist many literary books that take pirates as their master subject like Robinson Crusoe, The Red Rover, Coral Island, Westward Ho and Robert Louis Stevenson's *Treasure Island* published in 1883. Although Stevenson wrote his novel taking inspiration from books like Daniel Defoe, Sir Walter Scott and Edgar Allan Poe, yet the book is regarded as a classic in pirate's literature since it depicts the pirates in a way that became iconic and changed the way they are portrayed for decades after. *Treasure Island* was initially written as a children's book, but it included adventure instead of educational material, something which was uncommon in that period. As a result, it captivated adults alongside children. The book has more than 50 adaptations between films and TV adaptations with the most famous being the 1950 movie *Treasure Island*. All these adaptations reflect the importance of this book.

Our research is a study of Louis Stevenson's novel *Treasure Island*. It seeks to examine the book with the intention of exploring its influence on pirate's representation in media and literature. Thus, it aims to show the way Stevenson created the stereotypical image

of the pirates that we all have in mind and also the aspects of Stevenson's influence on the writers and moviemakers to draw an altered picture of pirates.

Our research aims to answer a number of questions that concern the topic. Among the questions raised are the following: How have pirates been represented in the literature produced before *Treasure Island*? How did the book influence related literature and media that came after it? What are the new concepts of piracy that the book created?

Not very considerable amount of literature was conducted on the subject of piracy and history of pirates. One of the most important books that tackled the representation of pirates is *Under the Black Flag the Romance and the Reality of Life among the Pirates* by David Cordingly. Matthew Eveland's thesis *Pirate Portrayals in 18th and 19th Century British Literature: 1700-1900* which discusses how each writer employs pirates in a different way. Although those books and articles have been written about the subject of piracy and some scholars and researchers have been interested in Stevenson's book *Treasure Island*, yet no one work discussed the book's influence on media or literature.

To conduct our research, we will borrow from the theories developed in comparative literature namely Influence and intertextuality. Influence suggests that author's could be influenced by each other, either on purpose or not. It could be traced because it usually takes a linear form. While intertextuality suggests that there is no original text, instead every text is a collage of texts.

Our thesis will be divided into three chapters. The first chapter provides a bird's eye view on the pirate's lifestyle throughout history and also the pirate's representation in the 17th and 18th century fiction with a special focus on the value and importance of Louis Stevenson's novel *Treasure Island*. This chapter will be followed with two practical chapters that examine the aspects of the book's influence on popular culture particularly literature and

media. To take the second chapter, it is a comparison between *Treasure Island* and *One Piece* which is the most sold manga of all time and one of the greatest pirate's literary works. Similarly, the last chapter compares *Treasure Island* with two pirates movies *Pirates of The Caribbean* which is one of the most prevailing pirate's movie series Hollywood ever created and *Pirates* (1986).

Chapter One:

History of Pirates: Development, Stereotypes, and Representation in Literature

Introduction

The first chapter serves as a theoretical introduction into the main subject of this research as it provides an overview on the historical development of the concept of piracy by shedding the light on the pirates' life style. The second section of this chapter is devoted to discussing the pirates' representation in the literature of the 17th and 18th centuries emphasizing the significance of some pirates' books.

1. The Historical Development of the Concept of Piracy

1.1. The beginnings of Piracy

Piracy is defined as the practice of attacking and robbing ships at sea (Oxford Dictionary). Piracy has a history that stretches back for more than 3000 years. Before the sixteenth century, the word pirate was given a connotation. Polybius, a Roman historian, mentioned the term "pirate" in 140 BC. Plutarch, a Greek historian who lived around 100 A.D, provided the first unambiguous description of piracy. He defined pirates as individuals who attack not just ships but also marine cities without legal authority.

The early pirates had relations with the greatest powers of their time including the Lukka, the Mediterranean, Cilicia, the Roman Empire and East Asia. The Amarna Letters, a 14th-century BC correspondence between the rulers of numerous Near Eastern kingdoms and Egypt, offer the earliest evidence of piracy in the Mediterranean. The Lukka who ruled over an unformed region of Asia were synonymous with piracy. All that is known about them is

that they were sometimes allies and sometimes rivals of the Hittites and that they ~~were~~ have been one of the nationalities that made up the Sea People's alliance. The Lukka and the Peleset (Philistines) have been identified in modern times, while the Denyen/Danuna are most likely pirates from the Cilician city of Adana, near Tarsus. They arrived "all at once" according to Ramesses II, and "no land could stand before their arms" as they "laid their hands upon the land as far as the circuit of the world" (Inscription from Ramesses II's Temple at Medinet Habu (Bryce 367)).

Between 1276 and 1178 BC, the Sea Peoples were a confederacy of diverse ethnicities that invaded the Mediterranean. Their name is a 19th-century designation invented by French Egyptologist Gaston Maspero; but it is unclear what they named themselves. He used the term "Sea Peoples" because many of the sources say they came from the sea to strike coastal cities. Ramesses II, Merenptah and Ramesses III are the three Egyptian pharaohs who conquered them. The Sea Peoples annihilated the Hittites' kingdom in Anatolia, which was under their influence at the time. Because of the scale of their devastation, the Sea Peoples are regarded as the first great pirates of the Mediterranean. With the fall of Rhodes in the first century BC, pirates were widespread.

Cilician pirates conducted their operations through tricking merchants, they actually worked for the Roman Empire as a result they did nothing to stop or reduce piracy as it benefits them. (Joshua). Pirates did not only exist in the Mediterranean but they also existed in Asia. (Cartwright)

Cilician pirates still ply their businesses in the same manner that they always had. The pirates would announce a number of goods to sell and wait until a large number of people would either board or gather close to the ship and carry as many people as possible on

board and sail away. Unlike previously, Rome did nothing to stop or reduce piracy, because now it benefits them. The Pirates of Cilicia actually worked for the Roman Empire.

Wako translated into a 'dwarf pirate' and while there were plenty of them from Japan, the word has often been used to include pirates from the coast of Korea, Taiwan, China, and Portuguese explorers. There is also evidence that some pirates were posing as Japanese in order to prevent detecting where they were sailing. These pirates were named Wokou by the Chinese and Wavegu by the Koreans.

Since at least the 8th century , Pirates had looted vessels across East Asia. Hundreds of pirates flew on the northern north? of Korea and the north of Japan in the 14th century making four to five large raids each year on the South Korean peninsula. Some pirates have pillaged ships and seaports on the western side of the Korean Peninsula, up northern Kanghwa Island. The coast of China became another focus region in the 15th and 16th centuries. Pirates looted valuable items, such as precious stones, swords, armors and lacquer ware, but bulk goods in particular including cloths, grain and rice were sent to the emperor of China.

1.2. The Golden age of Piracy

At the beginning of the 18th century, the Golden Age of pirates had been restricted geographically to the Atlantic. This group of pirates closed all the world seas, with few exceptions. When the Treaty of Utrecht was signed in 1713, ending the Spanish War, pirates refused to move and the ability to sail seas was eliminated. Following the signing of the Treaty, groups of pirates, formerly privateers broke out and traveled to the North American, South Seas and Indian Ocean. The pirates from the South Sea and Indian Oceans had little success as long as in the 18th century they did not attract attention, but most successful pirates established themselves in the Atlantic Ocean. (Ray 19)

Throughout the seventeenth century, the Caribbean was considered a hotspot for pirates. They sought shelter, recruits, foodstuffs, and places to repair their ship and ran port towns like Tortuga, Port Royal, Providence Island, in addition to New Providence Island. These pirates strongholds were heavily defended locations; they created a safe haven for themselves, but more importantly Pirates were accepted traditionally, politically, and socially. Piracy has grown to new heights around the world since the middle of the 17th century, but pirates can't function unless local communities are ready to support them in the Caribbean. By the late 17th century, pirates were forced out of the Caribbean by national powers. After pirates were exported from the Caribbean, they had to find new places along the North American coast to do so. (21-22)

In 1726 Pirates' Golden Age comes to an end with the execution of Captain William Fly in Boston. From 1722, the pirates' struggle against the Royal Navy and the British merchants was deadly and hundreds of pirates died. The remaining pirates became more ruthless and killed many of their prisoners. They were more concerned with fighting for survival than with getting merchandise. By the 1730s, the Golden Age of pirates vanished altogether from the Atlantic.

Even though pirates were outlaws and savages, they were organized and each one of them had his specific role on the ship. Sailing a ship needs a whole lot of collaborative work. Duties like balancing sails, managing the ship and maintaining the fabric of the sail, as well as exceptional tasks like loading and unloading of cargo and supplies or managing cannons, were necessary for all coordination each day. The nature and size of this command structure varied according to a number of factors. Orders were passed down on a command hierarchy. The carpenter retained the wooden fabric of the ship; the gunner maintained the armament of the ship, and often instructed the crew in the use of it; the coworker was responsible for the barrels, which contained numerous stores of the ship. On most of the vessels, quarter masters

were small officers, commanded the smaller of the boats, and they carried out the navigation and steering functions, and cargo storage and naval crews. (Fox 103-112)

In the end, the naval rations were the responsibility of purser. As the management of pirate boats demanded cooperation and collaboration, the ships needed coordination, through some form of command structure, to do so, just like every other sailing ship. The major distinction for the pirates is that their structure of command was that they themselves should retain the structure in their ship without any outside agency working. Pirates could not turn to the State to help preserve their command structure, because pirates did not have wage-paying owners, except for the pirates themselves, but still needed the command structure to make them operate successfully. The pay and social hierarchies could be dispensed without affecting the running of the ship. If the crew were made up entirely of people of comparable levels of ability and expertise, the consequences of the professional hierarchy could be undermined. Traditional pirate historiography highlights the prevalence of equality in pirate ships. The division of the practiced power by pirates lowered the command structure in such a manner that it was effective for the entire crew to handle it, completely eliminating the social hierarchy in charge of the legitimate maritime control systems.

The rank of captain of a pirate ship was “obtained by the suffrage of the majority,” according to Charles Johnson, and another contemporary account stated that pirates “chose a Captain from amongst themselves.” (214). References to democratic commander selection have led to two general assumptions: first, that the election of pirate officers was a routine, if not universal, practice aboard such vessels, and second, that anyone within the company could be considered a candidate under the right conditions. In fact, proof of elected captains is limited to a small number of pirate businesses, despite the fact that the practice may have been more prevalent. Pirate captains came to command under a variety of conditions and the manner in which they took command may have been strongly influenced by the nature of

those circumstances. It was not rare that mutinies were led by an officer or a petty officer of the ship. Before leading a mutiny operation, all senior officers were thrown overboard. When a pirate's crew split into two or more crews, the pirate's original commander also assigned the new crew commanders. The role of the captain in the pirate ship's structure and hierarchy was vague. The quartermaster not only was the supreme commander, but also the supervisor of the law and justice. The fact that both the captain and the quartermasters were elected by common consent further limited the officers' ability and gave the company more control as a whole.

Not everyone on pirates ships were on equal footing when it came to voting. Kids were deemed insufficiently mature for democratic participation. Surgeons had no vote because they were rarely volunteer members. It might have devastating consequences for crews where forced men were majority voting in the management of companies and ships. In addition to the forced men, numerous pirate crews had other groups that had no right to vote. A number of pirate firms kept them for untrained work of cleaning and pumping. Slave's pirate affairs had an unlikely right to vote and the unskilled servants had also been denied suffrage. Newly hired pirate crew members may also have had to demonstrate themselves before voting in shipboard matters is granted.

The majority of the food eaten by pirates were either dried or salted because it was the most reliable food storage practices in that period. The regular diet included salted meat, salted pork, reconstituted potatoes, and porridge with oatmeal, cheese and butter. English sailors knew the elements of this diet, and they were found among foods brought throughout this period by merchant sailors, privateers and pirates. Dried and salted food may also go bad, get infested with vermin. Most sea trips go through areas in which the ships can rest to get fresh fish, or buy more salty and dry food to resume their trip, as long as they have found the cities and ship friendly villages.

Pirates had a different look than the average 18th century citizens. In the early 1700s the shirt, tie, coat and short, tight trousers called breeches were traditional man equipment. The uniform was a baggier version of the common man's shirt, they wore a long, thin fabric strip across their necks, tucking down their vest's forehead instead of a modern day collar. This clothing style is also the appeal of ship captains as was common for middle-class men. The majority of their clothing was confiscated from high-ranking men in their targets. Far more informal wear was used by the common sailors. Since much of their smuggled items at sea are merchandise such as fine silks, these valuable articles have been often applied to pinch holes. Popular sailors certainly didn't have access to expensive jewelry pieces, but the common element of many pirates was a single earring of gold. Since life expectancy during the 18th century was not so long and pirates were in harmful life style, it was often the single golden earring that paid for the death of the funeral.

2. The Representation of Pirates in Literature

Pirates' books of the 19th century did not deal with the same themes, stereotypes and archetypes that are prevalent today. Rather than that, the majority of that era's pirates' literature portrays them in a realistic light, while dealing with different themes such as the desert island romance, Christianity and politics of the era. According to Eveland:

During the eighteenth and nineteenth centuries, pirates proved to be a real threat on the high seas as they became self-proclaimed villains of all nations. By interrupting trade, colonialism, and social order, pirates came to symbolize political and economic individualism. Eighteenth century writers were inspired by the activities of these pirates and utilized them in their works in order to make economic and political arguments about the state of eighteenth century Europe. During the nineteenth century Romantic era, writers altered the

traditional portrayal of literary pirate and began presenting the pirate as a romantic anti-hero the embodiment of individuality and although the image of the pirate has changed throughout the centuries. (1)

the major works of that period include Daniel Defoe's *Robinson Crusoe*, James Fenimore Cooper's *The Red Rover*, *Coral Island* by R. M. Ballantyne and *Westward Ho* by Charles Kingsley.

Robinson Crusoe was the most famous and widely printed novel of the author Daniel Defoe published in 1719. The story is about self-reliance and survival on a deserted island. *Robinson Crusoe* holds up as an innovative and popular novel. It was the first novel written in English to use the prose narrative form, the Desert Island narrative. The story is based on the real-life adventures of the Scottish sailor Alexander Selkirk, a rebellious adventurer who stranded himself on his own will on an island off the coast of Chile in the early 18th century. The book's themes include personal growth and Christian values but it is also a bothering depiction of colonialism and racism. The novel's main symbols gun, tools, boats and cruisers island calendarpost shows the use of fresh literary storytelling, *Robinson Crusoe*'s success can be attributed to a mix many genres with good storytelling.

The Red Rover is a thrilling pirate story of mystery and adventure written by James Fenimore Cooper and published in 1827. Harry Wilder gets pulled to a ship moored in the port in a way that cannot be explained. He meets the notorious pirate Red Rover on board the ship, who attacks commercial boats prior to the Revolutionary War. The *Dolphin* is his pirate ship. Fenimore Cooper work is written on an epic scale, with a strong feeling of tragic drama. *The Red Rover* exposes Cooper's conflicting beliefs regarding the work's structure and philosophical concepts. The Red Rover is a pirate who is, in many senses, a nice man. When his crew demands the killings of Harry Wilder, Dick Fid, and Scipio Africa, he spares their lives. Later, during the American Revolution, he fights for the

colonists' cause against the British. It is discovered just before his death that he is a patriot bringing political themes to prevalence.

R. M. Ballantyne's novel *The Coral Island: A Tale of the Pacific Ocean* was published in 1857. The story follows the adventure of three boys who are stranded on a South Pacific island as the only survivors of a disaster. It was one of the earliest works of juvenile fiction to feature only juvenile heroes. The novel's primary themes include Christianity's civilizing impact, desert island romance, 19th-century imperialism in the South Pacific and the necessity of hierarchy. Despite its excitement, *The Coral Island* is focused with the reality of family fiction. In its depiction of a pirate's journey, it demonstrates light-hearted confidence.

Charles Kingsley's historical book *Westward Ho!* was published in 1855. The story is based on the exploits of Elizabethan privateer Amyas Preston, who sails to the New World with Francis Drake, Walter Raleigh, and other privateers. Amyas Leigh harbors a secret desire to sail away, but he never expresses it to his parents. When he encounters sea dogs recruiters looking for a crew to sail to the New World in search of Spanish treasure, he begs to join them, but his parents and godfather stop him. The next year, Sir Richard persuades Amyas' mother to allow her son to accompany Sir Francis Drake on the first English trip around the world. Finally, Drake and his companions return, and Amyas, who is no longer a youngster is recruited. *Westward Ho!*'s themes include British patriotism, anti-Catholicism, violence, and Muscular Christianity.

Authors throughout the 18th and 19th centuries used pirates as figures of individuality in their writings. Defoe for example, used pirates to make political and economic comments. Each author clearly utilizes pirates in his unique way. Pirates proved to be an essential part of eighteenth and nineteenth century literature, not just because they were a popular

subject, but also because their stories brought themes of criminality, colonialization, trade, the desert island romance, Christianity, and individual freedom.

3. Theoretical Framework

The most suitable method to be used in order to conduct our study is the comparative method.

According to Henry Remak:

Comparative Literature is the study of literature beyond the confines of one particular country, and the study of the relationships between literature on one hand and other areas of knowledge and belief, such as the arts, philosophy, history, the social sciences, the sciences, religion, etc. on the other. In brief it is the comparison of one literature with another or others, and the comparison of literature with other spheres of human expression.

Researchers in the field of comparative literature use the concept of influence and intertextuality in order to trace the origin of texts and the type of relationship between texts of different cultures and languages.

The concept of literary influence originated from a type of comparative study that wants to trace the mutual relation between two or more literary works. This kind of study is the base of the French comparative literature. 'Influence' goes beyond the adoption of features of a foreign literary work and can be reflected in an author's imitation of this work in a way that fits his country's culture and proves his artistic abilities. Aspects of foreign influence are implemented within the text, and to analyze them one needs to analyze the whole text and consider the process of influence. It is difficult to establish a link between writers from various countries. Influence can exist between two distinct writers despite the fact that they

have no direct relationship due to the language barrier, but rather through particular intermediates. Translation also plays an important part in spreading knowledge about each other's works to people all over the world.

In *The Anxiety of Influence*, Harold Bloom traced the root of the word "influence" to "Inflow" and defined it as "an emanation or force coming in upon mankind from the stars". He says, it "had received the sense of 'having a power over another.'" (26). Jan Brandt Corstius defines the concept of influence as follows, "The term 'influence' is often used in a general sense to denote the ideational and formal consequences that certain external and internal relations have had on a work of literature or of criticism or on an entire period." (179)

Intertextuality means that all texts, whether written or spoken, formal or informal, creative or ordinary, are in some manner connected to one another. With its ever-increasing images, sounds, personalities, and tales, it is a suitable word for understanding contemporary media culture. The word is derived from literary studies, but it was popularized by critical media researchers in the 1970s and 1980s to study certain popular genres. The word is currently popular among media psychologists as well. (Van Zoonen 1)

Recognizing and understanding intertextuality results in a rich reading experience that encourages interpretations by bringing another context, concept, or story into the text at hand. There is a continuity of texts and civilizations when new levels of meaning are presented. These links indicate that the reader is opened up to a vast literary heritage and a single work. Intertextuality also provides an urge to return to the previous text. It also raises concerns regarding originality since writings may be regarded as composed rather than created from pre-existing materials.

Conclusion

To conclude, Pirates representation in literature is broadly different than their reality. While the pirates are known for being sea criminals, in literature are portrayed in a more romanticized and unrealistic way. Unlike Stevenson who represented his pirates as cool adventurers and dealt with themes such as moral ambiguity and coming of age, the books released before him depicted pirates in a more realistic way and included themes like politics and religion.

Chapter Two:

The Relationship between Treasure Island and One Piece:

Introduction:

The purpose of this chapter is to investigate the influence of one single book which is Louis Stevenson's novel *Treasure Island* on the pirates' texts that emerged later. A comparative study between *Treasure Island* and the *One Piece* manga by the Japanese writer Eiichiro Oda is to be the main focus in this chapter. It is our aim in this chapter to indicate and explain the literary value of *Treasure Island* within the canon of literary works that deal with the pirates and also to prove that *Treasure Island* constitutes a major influence on *One Piece*. Harold Bloom's idea of rejection of originality and the concept of intertextuality are to be used in order to allow defining and arguing for the common images of the pirates in the two works.

1. Literary significance of Louis Stevenson's *Treasure Island*

Treasure Island is one of English literature's most popular adventure stories. It started serialization in a magazine called *Young Folks* from October 1881 to January 1882 under the title *the Sea-Cook: A Story for Boys* and published in 1883 in a book form. Stevenson's novel is one of the most important books in the genre of piracy. Its importance does not come from the story itself but from the heritage it left for the genre. Moreover, the book was targeted towards children but it had no educational materials, instead it had the theme of adventure, which was uncommon in children's books at the Victorian era. As a result more audiences such as adults gravitated towards it.

Treasure Island can definitely be considered the archetype of Adventure Novels. It caused a chain reaction of adventure novels that lasted all the way up to Harry Potter. The story arc began with Treasure Island, which had an introduction, a problem, a solution, and a joyful conclusion. If Treasure Island is not the true archetype of adventure novels, or children's story it would have to be the start of the development of the narrative arc or the start of novels that include character development. This novel depicts the workings of society at the time. For example, terms like sea-faring man, scoundrel and buccaneer are firmly related to the work and, although in context of the novel, are also in context of that age. In other words, this style of language is not present in modernized versions or themed books. (Pereira, Vilar 4)

The novel is about the adventures of Jim Hawkins and his search for the hidden treasure of Captain Flint. The story starts at the inn that belongs to Jim Hawkin's parents. Later on Jim, Some gentlemen and a band of undercover pirates sail towards that treasure. When they reach the Island, they show their true motive and the pirates are finally acting like pirates.

The novel brought new concepts to pirate's literature such as the black spot which is given to traitors and their likes as a warning of death and a clear statement of abolishment from piracy. It did not only create new concepts but it popularized already existing ones and linked them to the genre of piracy such as Davy Jones. These are only the tops of the iceberg of what Treasure Island gave to the genre, as the many stereotypes it created and popularized became a necessity and pirates don't looklike pirates anymore without them. Pirate's books that preceded it had portrayed pirates as cruel criminal and barbarians rather than awesome adventurers like in Treasure Island. Due to its high popularity the theme of adventure became a staple in the genre.

Treasure Island definitely affected our thinking of pirates and particularly their supposed urge to bury treasures and to mark them on mysterious maps. Long John Silver was the first pirate to carry a parrot on his shoulder. It created the one legged pirate and the attached peg leg stereotype. Stevenson created the black spot as a plot device only to be used later in many other works. He gave pirates an image of chests obsessed characters carrying chest keys on necklaces in order to guard it. He invented what is close to a pirate's anthem, which got readapted over and over in modern works. Treasure Island popularized the myth of Davey Jones and linked it to pirates rather than ordinary sailors. He linked pirates to adventures and romance rather than savagery and crime. It introduced themes, which stuck with the genre such as moral ambiguity. With the release of the 1950 Treasure Island movie, the pirates' thick accent was born. Louis Stevenson made the genre of piracy and adventure flourish with his book.

Pirates in literature are depicted as an incarnation of adventure and freedom. However Pirate's literature was not always this way. Old pirate's books like Daniel Defoe's Robinson Crusoe and Edgar Allan Poe's Golden Bug which released before Treasure Island dealt with themes unrelated to adventure. While Daniel Defoe's novel had themes such as the ambivalence of mastery, the necessity of repentance, the importance of self-awareness and even considered the sea as an ordeal and Edgar Allan Poe's book was based on mystery, Treasure Island introduced new themes to the literature of pirates which stuck with the genre and became a staple for pirate's literature that came after such as adventure and moral

2. The Representation of Pirates in Treasure Island and One Piece

One Piece is the best selling manga series of all time. It is written and illustrated by the Japanese mangaka – manga writer and artist- Oda Eiichiro. It started its serialization on Weekly Shōnen Jump magazine in July 1997 on a weekly basis and it still is serializing to

this day reaching 1014 chapters. It sold more than 480 million books worldwide. The quality of such a long work keeps improving defying expectations for long running mangas with each story arc being arguably better than its predecessor and sales keeps improving worldwide.

The story follows the 17 years old rubber boy Monkey D Luffy in his journey to become the Pirate King and the man with the most freedom in the whole world exploring the dangerous seas and finding the treasure One Piece. He sets sail and gathers a crew along the way of his adventure. Each member of the crew he collects has his own dream and reason to trust Luffy. Due to Luffy's nature the crew finds itself in the middle of conflict one time after another. The story itself can be divided into three main seas which are the east blue followed by paradise followed by the new world. Each sea is more dangerous than the one before. The plot itself is complex yet easy to follow.

Such long story couldn't take inspiration and influence from one source instead One Piece is influenced by different books, mangas, real life events and normal people. The author Oda Eiichiro likes to have a private life away from the lenses of cameras and microphones of journalists. There is only one video with audio recording of him answering questions without showing his face instead the camera was facing his back. When Oda was asked about his inspiration for One Piece, his answer was that he was inspired by many different mangas like Dragon Ball, Lupin the Third, Jojo's Bizarre Adventures and many other mangas that are not pirate based. Also, there are clear influences that the author didn't state but are close to obvious. Impel down the undersea prison with six floors of torture where each floor is called hell floor with a description attached to it is clearly inspired from the Divine comedy, Dante's Inferno. The character Kozuki Oden is influenced by the 12 Labors of Hercules.

Essentially, Oda manipulates a concept from a previous artist from time to time but he will either subvert it or amp it up to the extremes. The nature of his manga being a pirate book is influenced by the fact that Oda as a kid used to watch and love a kids cartoon called Vicky the Viking, but that is not the only inspiration for pirates in One Piece. Instead there are clear sources of inspiration like basing characters on real historical pirates from the past like Blackbeard, Anne Bonny, Bartholomew Robert and many other historical pirate figures. Yet there are also influences from the book *Treasure Island* by Robert Louis Stevenson, which are going to be discussed in this chapter.

The time frame in which *Treasure Island* and *One Piece* are published is relatively distant. While *Treasure Island* was first serialized in 1881 and finished serializing in 1883, *One Piece* started serializing in 1997 and it still is. Moreover, the publishing of both of these literary works occurred in distant geographical and different ethnic and linguistic settings.

J.T.Shaw Says that "an author may be considered to have been influenced by a foreign author when something from without can be demonstrated to have produced upon him and/or his artistic works an effect his native literary tradition and personal development do not explain."(91). Thus, A foreign writer may influence another writer when he affects his literary traditions without even realizing it. Morizealso argues that the concept of literary influence is concerned with the inspirational aspect rather than the text itself. From the mentioned views it is suitable to say that influence implies some manner of causality. The concept of influence as integrally linked to misreading, misinterpretation, and misrepresentation of previous works is also consistent with this understanding of causality.

Writes Claudio Guillén:

As no student or theorist of influences, including myself, denies that literature breeds literature, it seems apparent that the writing of new works is prepared I

or ... by misreading, legends, mirages, mistranslations, and other verbal delusions or failures of communication. (47)

For Harold Bloom, The confirmation of an influence may imply a rejection of the originality or the individuality of an influenced writer. A fear of declaring an influence exists. Such paranoia is the result of the high artistic value put on the integrity of originality.

Intertextuality is an important concept to be used in the study of influence. Julia Kristeva, a French semiotician, invented the word "intertextuality" in the late 1960s. Kristeva argued that all signifying systems from table settings to poems are created by the way they modify prior signifying systems. So, a literary work is more than just the labor of a single author; it is also the result of its relationship to other works and to the structures of language itself. She claims that each writing "is a mosaic of quotes; any text is the absorption and alteration of another" (66). It challenges the notion of the text as a self-contained, hermetic whole, emphasizing instead the reality that all literary output occurs in the presence of other texts; they are, in essence, palimpsests. According to Roland Barthes:

Any text is a new tissue of past citations. Bits of code, formulae, rhythmic models, fragments of social languages, etc., pass into the text and are redistributed within it, for there is always language before and around the text. Intertextuality, the condition of any text whatsoever, cannot, of course, be reduced to a problem of sources or influences; the intertext is a general field of anonymous formulae whose origin can scarcely ever be located; of unconscious or automatic quotations, given without quotation marks. (39)

2. 1. Characters:

In both *Treasure Island* and *One Piece*, the premise of the whole story is relatively similar. In the story of *Treasure Island*, there exists a treasure hidden in an unknown island. The great pirate Captain Flint was one of the most fearsome pirates that ever existed. He had acquired an enormous amount of treasure through his life and he has hidden it in an island. After his death the map became a known thing for other pirates and they wanted it.

This character and his treasure are similar to the character Gol D Roger, the Pirate King and his treasure the One Piece. In the first page of the manga, the narrator says before he declares that the world is about to witness a great era of piracy: “Gold Roger the King of Pirates had achieved it all. Wealth, fame and power had all been his. Not surprisingly, the final words he spoke before they lopped off his head inspired adventurers throughout the world to sail the seas” (Oda 1). Then in a speech bubble Roger says My Treasure? Why, it is right where I left it... It is yours if you can find it... But you will have to search the whole world! (1). The opening of the first chapter shows that *Treasure Island* influenced the first stone in the narrative of *One Piece*. Both Captain Roger and Captain Flint had a great treasure lying in some island for adventurous pirates to find.

There are many characters that share similar traits or physical features in both stories. The morally ambiguous Long John Silver is a pirate with one leg. When Jim laid his eyes on him for the first time he described him as follows:

His left leg was cut off close by the hip, and under the left shoulder he carried a crutch, which he managed with wonderful dexterity, hopping about upon it like a bird. He was very tall and strong, with a face as big as a ham — plain and pale, but intelligent and smiling. Indeed, he seemed in the most cheerful spirits, whistling as he moved about among the tables, with a merry word or a slap on the shoulder for the more favored of his guests. (Stevenson 32)

He worked as a cook in Captain's Flint ship. Later on in his life, after the death of his captain, Silver opens a large inn and he sets up himself as a cook there and continues working as cook on board of the Hispaniola until they reach the Treasure Island. At many instances, he protects young Jim from the other pirates even though it might shake his status as a captain.

In One Piece, the character Zeff the red leg is a former pirate who's known for his cruelty. He contradicts his cruel nature and saves a young kid called Sanji from a drowning ship and end up on a bolder for several days. He gives all the food to Sanji and eats his own leg so he does not die from hunger. After 85 days, a passing ship saves them. Zeff decides to leave piracy; he opens a floating restaurant called Baratie and proclaims the position of chef. He attaches a wooden leg instead of his chopped leg fulfilling the stereotype of the one legged pirate created by Robert Louis Stevenson.

A crewmate of both Captains inspired a young kid in both stories to head out to the sea in an adventure to find the treasure the deceased captains left. In Treasure Island, Billy Bones was the first mate of captain flint. He stayed at the admiral Benbow inn and met the young Jim Hawkins. He had an attitude of a pirate and drank a lot. He and Jim became friends and Jim grown some respect for the man. When Billy died Jim said "as soon as I saw that he was dead, I burst into a flood of tears"(Stevenson 15). After his death, Jim decided to venture to sea and find the treasure. In One piece, Red-Haired Shanks was a crewmate of the Pirate King. As he and his new crew were partying and drinking in Partys Bar, they met the young Monkey D Luffy and became friends. Shanks savesLuffy from mountain bandits and gets his hand eaten by a giant fish called lord of the coast in the process. As a result, Luffy and Shanks's friendship becomes even greater; Shanks gives Luffy his precious straw hat and they make a promise "This hat means a lot to me. Promise that you will give it back to me someday when you have become a great pirate." (Oda 1) Even though the circumstances were not exactly the same, the similarities between the two stories are identifiable. In both

Stories the main reason that led the main character to set out to sea in pursuit of a big hidden treasure is the fact that they met a crewmate of the treasures owner.

1.2. Symbols and Motifs:

Robert Louis Stevenson created the treasure map in *Treasure Island* from scratch. The treasure map was an obsession for the pirates in the book like Blind Pew, Black Dog and Long John Silver. Throughout the story, pirates did whatever they can to acquire it including a raid on the admiral Benbow's inn. The treasure map of *Treasure Island* left its fingerprint in the pirate's literary genre making it a staple component of almost every pirates work. According to David Cordingly "it was Robert Louis Stevenson who was to bring the distant world of pirates to life with a slim volume about a sea cook, a treasure map." (16).

One Piece is a piracy book which arguably adopted the map marked with an X. The character Buggy the clown is a pirate known for his cheesy personality and often used as a comic relief. He has an obsession with treasure maps and treasures. He notoriously keeps looking for the deceased captain John's treasure. He had a map marked with an X of the treasure which appeared in a flashback in chapter 19. He was caught by the navy when he was about to find that treasure. His obsession with treasure maps does not end there, in other occasion Buggy was offered treasure maps in exchange of favors like when Luffy offered him one during the Impel Down breaking or when Red-haired Shanks tricked him with a treasure map offering in exchange of a favor. Although Buggy is the most obsessed pirate with marked treasure maps, they tend to appear in multiple different occasions. In chapter seventy seven, Nami appears holding a map marked with an X. Also the map of Jaya Island contains an X which points out the location of the golden city of the Shandians.

Accuracy of maps is another aspect that exists in both *One Piece* and *Treasure Island*. Stevenson created a nautical chart that fits its era and gives correct visual direction. He takes

things a step further, moving beyond style and towards a false authenticity that uplift the imagination by paying close attention to its details. The scattered markers around the coast or the anchorage label are important for sailors. He marked rocks along the shores and labeled the direction currents. The map in Treasure Island became an extension of the world rather than just an information clarifying tool.

In One Piece, geography is everything. Oda uses detailed maps to accompany each story arc. Oda uses maps extensively as he keeps using them to give exact location of important and relevant characters and/ or objects. The maps in One piece are not only from above, instead relevant buildings are also mapped in details like the tower of justice in Enies Lobby, Empil Down, Kaido's mansion inside of the skull mountain in Onigashima and many other buildings. The use of extensively detailed maps in One Piece provides the ability to follow events, and characters in a chronological manner. In a book about pirates, details are what bring the fictional world to life and provide the ability to visualize the geography. It is true that maps in general exist in almost every type of media let alone literature, but the details and connotations Robert Louis Stevenson created stuck with the genre of pirates and reappeared again and again in almost every work that came after not sparing One Piece.

Davy Jones' Locker represents nautical superstition and it became popular in the 19th century thanks to Robert Louis Stevenson. The origin of the term goes back to the 18th century seamen. The expression "Davy Jones' Locker" portrays the bottom of the sea, death for the drowning sailors, and the entrance to the afterlife for the deceased sailors. During the 1630s, a pirate captain named David Jones sailed through the Indian Ocean, but many historians believe that he was not famous enough to be remembered for quite a long time. Popularization of the Davy Jones and his locker happened during 19th century. His important mentioning's happened in the works Herman novel "Moby Dick", Charles Dickens "Bleak House" and most famously in Robert Louis Stevenson's 1883 novel "Treasure Island". Davie

Jones was mentioned in several books and songs in the 20th century, but his most notable role was in Disney's Pirates of the Caribbean film series.

One Piece also had his share of the Davy Jones. In the Long Ring Long Land story Arc, also referred to as the Davy Back Fight Arc or Foxy Arc, Luffy is challenged by the Foxy Pirates to a Davy Back Fight which is a traditional pirate game held in homage to the mythical Davy Jones, meant to challenge and conscript members of opposing crews. Throughout One Piece, only the Foxy Pirates have been known to initiate these games but Ussop, Sanji and Nico Robin have all independently confirmed its status as a genuine pirate tradition. Hody Jones is another reference to Davy Jones in One Piece. He is the captain of the New Fish-man Pirates before their downfall, a former soldier of the Neptune Army and the primary antagonist of the Fish-man Island Arc. Hody Jones is not a human; instead he is from a different race called the Fish-man. His appearance in the manga was in an island located 10000 meters below sea level called Fish-man Island which can be read as reference to Davy Jones locker, a metaphor for the bottom of the sea. It is true that mentions of Davy Jones and his locker existed for at least a century before Treasure Island, but Stevenson's book was what popularized it and made it a staple found in almost every Pirates book.

Drinking, singing and partying are canonical behaviors in the life of pirates. Robert Louis delivered on that behavioral pattern. Billy Bones liked to drink more rum than he can handle because he is a pirate which resulted in his death. Billy Bones was not the only character who liked to drink and sing. All pirates of Treasure Island had an excellent relationship with rum and singing. The song 15 men and a dead man's chest is a letter of love from pirates to their life of freedom, drinking and partying. In One Piece, Oda had to limit the mentioning of alcohol because his story is published in a Shonen magazine. Shonen is a genre of Japanese comics and animated films aimed primarily at a young male audience, typically characterized by action-filled plots.

One piece is a story about pirates, even though it is taboo to include alcohol extensively in Shonenmangas, Oda managed to do exactly that by changing the type of beer steins from glass to wood resembling small barrels making the alcohol invisible. Alcohol in One Piece shows after almost every big event in feasts done by pirates to celebrate their victories and accomplishments. Some main characters, for example ZoroRoronona, also have been portrayed as heavy drinkers just like Billy Bones but their end as alcoholics is yet to be seen. The 15 men and a dead man's chest song has an almost identical song in theme and incredibly similar lyrics in One Piece which is Binks sake. Both songs are sung by pirates mentioning alcohol, pirate's adventures, their dead crew mates and most importantly the phrase YOHOHO. Lyrics mentioned in Treasure Island for The song 15 men and a dead man's chest are:

Fifteen men on a dead man's chest—

Yo-ho-ho, and a bottle of rum!

Drink and the devil had done for the rest—

Yo-ho-ho, and a bottle of rum!

But one man of her crew alive,

What put to sea was seventy-five. (5)

Lyrics mentioned in One Piece for The Binks Sake are:

Gather up all of the crew!

Time to ship out Binks's brew!

Pirates we, we'll divide and conquer all the seas!

With the waves to rest our heads, ship beneath us as our bed!

Hoisted high up on the mast our Jolly Roger flies!

Somewhere in the endless sky, a storm has started comin' by!

Waves are dancing having fun, it's time to sound the drums!

If we let blow winds of fear then the end of us is near!

Even so, tomor-row the sun will rise again!

Yo-hohoho, Yo-hoho-ho,

Yo-hohoho, Yo-hoho-ho, (442)

These two songs show how Treasure Island is a big influence to One Piece since the lyrics, circumstances in which characters sang it and the overall theme the song portrays are extremely similar.

1.3. Themes:

Treasure Island incorporated the theme of adventure. Jim has embarked with the crew of the Hispaniola in search of adventure, even if he isn't sure what that means at first, and even if he cries at abandoning what he knows in quest of the exciting unknown. The names of the various chapters such as My Shore Adventure and My Sea Adventure aid in organizing the book around this theme. When Jim entered the Treasure Island for the first time, he felt the joy of exploration which can be read as love of adventure and he went on elaborating on his experience

I now felt for the first time the joy of exploration. The isle was uninhabited; my shipmates I had left behind and nothing lived in front of me but dumb brutes and fowls. I turned hither and thither among the trees. Here and there were flowering plants, unknown to me; here and there I saw snakes, and one

raised his head from a ledge of rock and hissed at me with a noise not unlike the spinning of a top. (Stevenson 55)

John Silver is also in pursuit of adventure. He has been obsessed with Flint's treasure for years but after laying his hand on it, he only took what he believed to be his share signifying greed wasn't his motive but the love of adventure itself is what was driving him. The theme of adventure manifests across the book as it is an essential theme which the book can't do without. While *Treasure Island* was targeted towards kids and young audiences, the theme of adventure was the element that attracted readers from different audience such as adults resulting in *Treasure Island* gaining the popularity and status it holds today.

The theme of adventure is one of the primary themes of *One Piece*. Every member of the Straw hat Pirates crew is aboard Luffy's ship trying to accomplish their own distinct ambition. Every one of the ten members of the crew believes in his own ambition and believes that it cannot manifest without their captain. They need to undergo Luffy's adventures in order to fulfill their own distinct ambitions, except Luffy's own ambition can be interpreted as going through the best adventure anyone can ever have. The Goal of Monkey D Luffy is to find the treasure One Piece and become the King of Pirates. The title King of Pirates holds different meaning to the different pirates in the world of *One Piece*, but Luffy's own interpretation of the Pirate King is being the freest man in the seas. Freedom to Luffy and his crew means not to succumb to the World Government, other pirates or anyone at all as long as they are having a good time while having each other's back. Luffy does not shy from his love of adventure; he keeps nagging about it and he sometimes manifests it directly without even addressing it. When the straw hat crew reaches a new island, usually Luffy is the first person to leave the ship. He seeks dangerous places as they suit his interpretation of fun. In many different instances Luffy displays that he does not want to become the King of Pirates through shortcuts as they strip his journey of adventures and he

would rather choose the unknown. In one instance, the straw hat crew met the previous Pirate King's first mate Silvers Rayleigh and one of the straw hats –Ussop– asked him whether the one piece is real or not and where is it hidden. As a result Luffy exploded shouting:

USOOOOOOOOPP! We are not asking him where the treasure is hidden!
We are not asking him whether there is any treasure or not! I am not sure, but everyone set out to sea, risking their lives to search for it! If you ask this old man about it here and now I will quit being a pirate! I don't want to go on a boring adventure like that! (Oda 507)

The theme of moral ambiguity is present in both stories. Characters make morally dubious choices. Dr. Livesey and Squire Trelawney, for example, are blinded by greed after finding that Billy Bones' map leads to a treasure. Despite their good intentions, they agree to go in search of the stolen treasure. Long John Silver exemplifies a different type of moral ambiguity. He is aware of, yet unconcerned with, accepted standards of good and evil. He jumps between the two with ease and without hesitation, and his actions are only motivated by self-interest. When it serves his purpose, he is friendly, helpful, and almost fatherly to Jim. To obtain what he wants, he is equally capable of dishonesty, betrayal, and merciless violence. He exemplifies the adult world's moral uncertainty most strongly.

In One Piece Pirates are also morally ambiguous characters. In Oda's story, there is a wide range of characters archetypes, yet the majority of them are unpredictable. Just like characters in Treasure Island can differentiate between right and wrong yet they choose how to act based on situation, One Piece characters share that trait. Nami Chooses to save kids from an evil scientist who tries his experimental drugs on them yet she chooses to steal treasures from people who take care of her. Luffy was asked by Jinbei to defend Fishman Island and become a hero, but Luffy replies: "Hero? No way! What? We are pirates you

know! I love heroes, but I do not want to be one! Do you even know what a hero is? For example, you have some meat right. Pirates will feast on the meat, but a hero will divide it among the people! I want to eat that meat. (Oda 634) He saved the Fishman Island and ate his meat, every slice of cake that existed there and he took the Tamatebakochest which is a national treasure of Fishman Island. He displays this kind of behavior throughout the manga as he clearly differentiates right from wrong and does whatever suits him without flinching.

Conclusion:

Even though the stereotypes and archetypes compared in this chapter suggest that Treasure Island had a great influence on One Piece's plot, characters and word building, there is no direct statement from Eiichiro Oda that proves the validity of this claim. Nevertheless, through adherence to the assumptions of the method as from textual signs and conventional reading we confirm that Treasure Island influenced One Piece in many areas. As a result, critics draw their conclusions as much from unconscious adherence to the assumptions of the method as from textual signs. Thus even if those assumptions are denied in a literary work, for example, that denial can be overlooked or ignored through conventional reading.

Chapter Three:

The representation of Pirates in Treasure Island and THE Pirate movies:

Pirates of the Caribbean and Pirates (1986)

Introduction

The third chapter is a study of Treasure Island's influence on pirates of the Caribbean movie franchise and the movie Pirates (1986). Our task in this chapter is similar to that of the second chapter, we tend to compare the pirates' representation in Treasure Island with that of the pirates movies mentioned above in terms of Characters, traits, symbols, themes and motifs.

1. Pirates of the Caribbean:

The Pirates of The Caribbean movie franchise released its first installment in 2003 and its latest in 2017. It has been serialized in the US and the rest of the world almost simultaneously due to the development of movie distribution in the 21 century.

The Pirates of the Caribbean film series is an adaptation of the classic Disneyland attraction Pirates of the Caribbean. Set in a fantasy world with a fictionalized historical 18th century. The movies follow the adventures of the iconic Captain Jack Sparrow, who is accompanied by Captain Hector Barbossa, Joshamee Gibbs, Will Turner, and Elizabeth Swann. Pirates of the Caribbean series have given new life to the pirate's genre. The movie franchise began in 2003 with the release of Pirates of the Caribbean: The Curse of the Black Pearl, which got very good reviews from critics and generated over \$654 million worldwide.

Following the movie's surprising success, Disney announced that two back-to-back sequels will be released as part of a trilogy. The sequel, called *Dead Man's Chest*, was released in 2006, and it was a huge hit. *Dead Man's Chest* was the highest-grossing film of the year, with \$1,066,179,725 at the global box office. In 2007, the third and final part of the Pirates trilogy, *At World's End*, was released. Disney released a fourth movie called *On Stranger Tides* in 2011 and eventually a fifth one called *Dead Men Tell No Tales*, was released on May 26, 2017.

The fact that all of the series' main characters have been portrayed by the same actors who are considered cinema stars shows how successful it was. Following the surprising success of the first film, some have said that the Pirates of the Caribbean movies saved the pirate genre, suggesting that the series may have re-popularized pirate's adventures. Each movie in the franchise has been a critical and commercial success throughout the world. The first film was a big surprise; the second film was the number one film of the year; and the fourth movie was the series' second billion-dollar movie, making Pirates of the Caribbean the first series to have more than one billion-dollar feature. According to its executive producer Jerry Bruckheimer:

We wanted to take the pirate genre to a new level, one that had all the thrills and romance that you would expect from a big adventure, but with imaginative, unforgettable characters, state-of-the-art visual effects and a tip of the hat to the original Disneyland attraction, while taking off in whole new directions.

Even though The Pirates of the Caribbean franchise was basically inspired by a Disneyland ride, it surely has other influences which made it the way it is and helped in crediting it with reviving the pirate's genre.

In a research edited by David M, Treasure Island is perhaps one of the most influential novels of all time which achieved what only few books have done: it invented a new genre. Given how ancient the novel is, it is astonishing that it has inspired several films and books, ranging from Gore Verbinski's Pirates of the Caribbean to the notorious Muppets' Treasure Island. At its best, the book quickly catches your attention and wakes your imagination with fantasies of adventure and the high seas.

In Pirates of the Caribbean some pirates are accompanied with pets. Cotton was a pirate, who roamed in the Caribbean during the Age of Piracy, most significantly in the mid-eighteenth century before joining the Black Pearl's crew. He got his tongue amputated as a result of an incident with Mungard. He ultimately trained his faithful parrot to speak for him, however how he did it, as a mute remains unknown. Joshamee Gibbs said when he introduced him to Jack Sparrow: "He's a mute, sir. Poor devil had his tongue cut out, so he trained the parrot to talk for him. No one's yet figured how." Jack the Monkey, or simply Jack, was a pet monkey owned by the Captain Hector Barbossa. This monkey was named mockingly after Captain Jack Sparrow, Hector Barbossa's old Captain. In a scene in the first movie Barbossa addresses his monkey and says "Why, thank ye, Jack." And Jack Sparrow replied "You're welcome." only to hear Captain Barbossa replaying "Not you. We named the monkey 'Jack'."

Treasure Island was the story which first introduced the concept of a talking parrot accompanying pirates and that concept is manifested in Pirates of the Caribbean as Cotton was accompanied with his parrot. Moreover, Long John Silver named his pet parrot captain flint as either a sign of respect or mockery of his old captain, — "Here's Cap'n Flint - I calls my parrot Cap'n Flint, after the famous buccaneer - here's Cap'n Flint predicting success to our v'yage. Wasn't you, cap'n?" (Stevenson 41) and Hector Barbossa named his monkey

jack after his old captain to mock him. These two animals can be considered as an influence Treasure Island had on the Pirates of the Caribbean franchise. According to Gonzalez,

Long John Silver always has a parrot on his shoulder, and other pirates wear eye patches and have hooks for hands, bringing together some existing piratical stereotypes. Subsequent pirate films, from *The Goonies* (1985) to *Pirates of the Caribbean: The Curse of the Black Pearl* (2003), show influence of the mannerisms, speech, and even costuming established by *Treasure Island*.

In *Treasure Island*, due to some circumstances, Jim Hawkins heads towards the *Hispaniola* in order to cut the moorings. He had to sneak because of the clear difference in power between him and the pirates on the ship. He swam, and after cutting the moorings, he gets on board by climbing the ropes.

In *Pirates of the Caribbean, Curse of the Black Pearl*, the cursed Barbossa's pirate crew, use the same plan for a different purpose. Since the crew is cursed, they walk on the sea floor instead of using a lifeboat to get to the English ship. As they arrive, they climb the ship using the ropes for the element of surprise. Once more the plot of *Pirates of the Caribbean* shows an extreme resemblance to that of *Treasure Island*.

The second installment in the *Pirates of the Caribbean* franchise is titled *Dead Man's Chest*. In this installment Captain Jack Sparrow seeks the heart of the mythical pirate Davy Jones to avoid becoming bound to him. However, his friends Will and Elizabeth want it for their own gain. The heart they seek was hidden inside a buried chest, which explains the title *Dead Man's Chest*. The movie opens up with Joshamee Gibbs singing:

Fifteen men on a dead man's chest—

Yo-ho-ho, and a bottle of rum!

Drink and the devil had done for the rest—

Yo-ho-ho, and a bottle of rum! (Pirates of the Caribbean: Dead Man's Chest)

Then he drinks rum from the bottle. Both the term Dead Man's Chest and the song fifteen men on a dead man's chest originated in *Treasure Island*. Pirates in Stevenson's novel such as Billy Bones often sing this song as they drink rum. This behavior in association with the song portrayed in *Pirates of the Caribbean* is inspired from *Treasure Island* rather than real history.

The main villain in the second and the third movie is the mythical pirate Davy Jones. He was portrayed as the supernatural king of the Seven seas, the doomed captain of the Flying Dutchman, a terrifying and vicious captain who terrorizes even the toughest of sailors. Davy Jones was mentioned only three times in *Treasure Island* yet it was the novel that associated him with pirates in general. Since the key to his chest was important to him, he wore it as a necklace all the time just like Billy Bones wore his chest key on his neck. Since these movies contain a lot of identifiable *Treasure Island* references and inspirations, it is safe to say that thanks to *Treasure Island*, Davy Jones is part of pirates of the Caribbean.

The third chapter in *Treasure Island* is titled *The Black Spot*. Robert Louis Stevenson created the Black Spot as a literary device for his novel *Treasure Island*. Pirates are provided with a "black spot" in the book to formally announce a conviction of guilt or judgment. It consists of a circular bit of paper with one surface blackened and the other face bears a message that is put in the accused's palm. It signified that the pirate would be deposed as leader, either by force or by being killed outright. In *Treasure Island*, Billy Bones was terrified by it, but he stays determined to outwit his adversaries. He tells Jim

Now, if I can't get away nohow, and they tip me the black spot, mind you, it's my old sea chest they're after; you get on a horse — you can, can't you? Well, then, you get on a horse, and go to — well, yes, I will! — to that eternal doctor swab, and tell him to pipe all hands — magistrates and sich — and he'll lay 'em aboard at the Admiral Benbow — all old Flint's crew, man and boy, all on 'em that's left. I was first mate, I was, old Flint's first mate, and I'm the on'y one as knows the place. He gave it me at Savannah, when he lay a-dying, like as if I was to now, you see. (Stevenson 12)

Later, Long John Silver receives the black spot, yet he remains cool enough to recognize that the paper containing the spot has been torn from a Bible

the buccaneer stepped forth more briskly, and having passed something to Silver, from hand to hand, slipped yet more smartly back again to his companions. The sea-cook looked at what had been given him. “The black spot! I thought so,” he observed. “Where might you have got the paper?” (Stevenson 117)

So he scares the other pirates and tells them of the terrible luck this would bring. The words on the back of that black spot were spookily from Revelation, like an allusion to the beast's mark and judgment day. In *Pirates of the Caribbean* the Black Spot is a mark bestowed upon anyone who owes Davy Jones servitude. The Kraken would seek anyone with the Black Spot across the Seven Seas. The Black Spot assumed the look of a bubonic plague-like lesion forming on a victim's palm. Bootstrap Bill Turner was dispatched to mark Jack Sparrow, so Jack asked him “Any idea when Jones might release said terrible beastie?” and Bootstrap answered “I already told you, Jack. Your time is up. It comes now, drawn with ravenous hunger to the man what bears...the Black Spot”. It was assumed that any member of Davy

Jones' crew could mark a target with the Black Spot. However Davy Jones himself was the only one who could remove it. As the black spot plays an integral role in the second installment of *Pirate of the Caribbean*, it could not be there if Stevenson had not invented the concept.

The appearance, mannerism and speech of pirates in *Pirates of the Caribbean* were inspired by *Treasure Island*. A peg leg, also known as a wooden leg, is an artificial limb made of carved wood that is attached to the stump of an amputated leg. Davy Jones had two legs until he abandoned his mission to carry souls on the Flying Dutchman, at that moment, he transformed into a fish-like creature with a lobster leg that served as a peg leg. Jack Sparrow claimed that he knows a good peg leg guy who used of whale bone. When Hector Barbossa lost his right leg during an attack on the Black Pearl, he substituted it with a peg leg that contained a hidden supply of rum. Barbossa would wear the peg leg during his quest for the Fountain of Youth, serving as a privateer before returning to piracy.

According to Heller, Barbossa, along with Jack Sparrow and Jack's companion and first mate, Joshamee Gibbs, is one of only three key characters to appear in all five *Pirates of the Caribbean* films. Barbossa is presented as the major adversary and captain of the Black Pearl, but as Gibbs reveals, he was previously Jack Sparrow's first mate on the ship. Barbossa engineered a mutiny and marooned his captain on a barren island when Jack revealed the location of the treasure they were looking for. However, the Aztec gold they robbed turned out to be cursed, dooming Barbossa and his crew to stay undead until all of the medallions were returned along with a blood sacrifice. The first ever pirate with one leg was the fictional Long John Silver. Stevenson described him as tall and strong in spite of the fact that he's missing a leg all the way up to the hip.

Other clothing accessories in *Pirates of the Caribbean* were also inspired from *Treasure Island*. In The movie series pirates are depicted in what can be described as a mix of reality and fiction. They wore breeches, hats, loose pants, left shirts open and went on naked to encourage sea breezes to cool them off; all of these clothing articles are inspired by the real historical way pirates really looked yet fictional elements which originated in *Treasure Island* were also present such as the hook, the eyepatch and the already mentioned wooden leg.

The mannerism and the way pirates' talk in *Pirates of the Caribbean* were also derived from fiction. Real historical pirates talked in British accents since most of them originated from there yet pirates in *Pirates of the Caribbean* talk in the stereotypical fictional pirate's way. They use expressions such as "aye", "matey", "in the name of Davy Jones", "aye aye", "shiver me sole" and "shiver me timber" which originated in the novel *Treasure Island*. For example: "Here you, matey," (Stevenson 3), "'Aye, aye," said Silver" (129) and "this is the berth for me. "Why, in the name of Davy Jones," said he" (87). The accent itself did not derive from the novel, but rather from the *Treasure Island* 1950 movie which depicted pirates including Long John talking in thick unrealistic accent only to become later known as the pirate's accent.

Since Stevenson drawn his famous map, authors kept including them in pirates stories. The passion pirates give to maps is also present in *Pirates of the Caribbean*. The Mao Kun Map, also known as the navigational charts or the Map to the Land of the Dead was the map used to locate some of the world's most enigmatic and mysterious locations. This chart was the only guide that took into consideration the role of chance, fate, and the otherworldly immortal matters since it had no set points. It has an X marked on the fountain of youth location. This map was valued beyond all others charts which made a lot of pirates go after it. Sao Feng, the Pirate Lord of Singapore, possessed the map but he handed it to Hector Barbossa and his crew when Will Turner attempted to take them. It quickly found its way to

Jack Sparrow. Even though this map was mystical, it still included important details for sailors such as meridian arcs, equatorial divisions, and geographic landmarks, which make it, close in description to the map of Treasure Island. According to Luke Gosling, a Disneyworld attraction inspired Johnny Depp's swashbuckling story. The ride was inspired by the 1950 film *Treasure Island*, which was based on Robert Louis Stevenson's novel. Stevenson based his novel on a map he previously created with his stepson. However, the map in the book was not the original map; it had been misplaced and had to be recreated. So, *Pirates of the Caribbean* is based on a ride, a film, a novel, and a map, all of which are based on a map that the author once made for a joke.

The theme of adventure is one of the prominent themes in the *Pirates of the Caribbean* franchise. Every movie includes different adventures and how different characters approached it. The first movie is an exciting sea adventure with a strange twist that sparked it all. Captain Jack Sparrow's pirate life comes crashing down as his enemy, Captain Barbossa, takes his ship the *Black Pearl* and subsequently raids Port Royal, capturing the Governor's daughter Elizabeth. Her childhood friend Will Turner teams up with Jack in an adventurous endeavor to save her and regain the *Black Pearl*. Turner used to live a relatively normal life working as a blacksmith. Yet his love for Elizabeth made him choose to help Jack Sparrow, a pirate, and set out to the sea in an adventure with him facing the unknown. Will Turner had been almost drafted to the adventure unlike Jack who wants to set sail and live through an adventure filled with dangers. This pattern continues throughout the trilogy as Turner keeps going through adventures because he has to, unlike Jack who likes it. The fourth movie *Jack Sparrow, Hector Barbossa, Blackbeard and his daughter* went through an adventure to find the fountain of youth. The fifth movie follows a similar pattern to the first trilogy as Will's son and Barbossa's daughter engage in an adventure because they feel a sense of duty unlike Jack who's there for the fun of it.

The theme of moral ambiguity is another prominent theme in *Pirates of the Caribbean*. Since the line between what is good and immoral is subjective to one's point of view, each of the characters is offered the option of being nice or allowing their selfish desires to get the best of them. For example, the appeal of gold and the desire to spend it is what caused Captain Barbossa and his crew to be cursed by the gods by being transformed into zombies at night. Jack Sparrow must strike a balance between assisting Will Turner and benefiting himself; at times, his own selfish desires appear to take precedence, like when he trades Will's life for *The Black Pearl*, but he always manages to reconcile these rash decisions in the end. He atoned for betraying Will Turner by assisting Elizabeth and Norrington in saving Will. Many other characters, including Jack Sparrow, are given the opportunity to act through either horse at any given time, but it demonstrates true moral strength when the good side, as in Will Turner's character, who, despite his pirate interactions, tries to remain the noble man that he is. Just like in *Treasure Island*, *Pirates of the Caribbean* pirates are not portrayed as barbarians or cruel criminal but morally ambiguous characters.

2. *Pirates* (1986)

Pirates 1986 was a Franco-Tunisian adventure that was released at the American movie theaters then translated to many other languages; it was screened out of competition at the 1986 Cannes Film Festival.

Pirates 1986 was written by Gérard Brach, John Brownjohn, and Roman Polanski and directed by Polanski. While Polanski was associated with Paramount, the film's original budget was believed to be \$15 million, while the final budget is estimated to be US\$40 million. The film's gross box office receipts in the United States were \$1.64 million, with a

global total of \$6.3 million. Despite its commercial failure, the film received an Academy Award nomination for Best Costume Design.

Captain Thomas Bartholomew Red and his crewmate Jean-Baptist nicknamed the Frog were marooned. As they lost hope, Neptune, a Spanish ship appeared in the horizon. It saved and captured them. While they are in the basements of Neptune, they meet with the cook of the ship named Boomako. Boomako showed Captain Red and his crewmate a hidden chamber where the Spanish hid a treasure they found.

The first scene of the movie introduces us to the famous Captain Red, the main character, a one legged pirate who attached a peg leg instead of his missing one. As Treasure Island and John Silver were the source of this archetype, other pirate works included such a stereotype and pirate 1986 is no exception. Since this feature appeared again and again in pirate's movie, the peg leg almost became an identifying trait of pirates.

In Treasure Island, the plot is about finding the treasure Captain Flint left before he died. The Pirates alongside John Silver pursued that treasure with all their resolve. Even as they started to die for its sake, the gold fever pirates have could not disappear and instead they pursued it even harder. At the end, only Long John Silver from the pirates got a share for he was a true pirate. When Captain Red and the Frog were on an improvised boat searching for the release papers, the Frog started throwing the golden pieces Captain Red had. As a result, Captain Red stopped him and screamed, gold is more important than life itself and pirate's life is all about gold and treasures. When Captain Red had found out that the Spanish ship is carrying a treasure, he started plotting with his crewmate and the captured cook to take that treasure. Captain Red got so obsessed with the Capatec Anahuac treasure so he pursued it and did everything he can do to take it. At the end he succeeded but he ended up with his

crewmate the Frog on a boat with no food in the middle of the ocean proving that the pirate's life is really all about treasure.

Billy Bones had a chest which he protected with all of his might. That chest contained some of his belongings including his money and the famous treasure map. The key to that chest rested on his neck at all times in order to protect it. Captain Red also had an important chest in which he keeps his important documents, gold pieces, and his maps. And the key to open this chest was in a chain around his neck.

Conclusion

As the Pirates of the Caribbean movie franchise contains many traceable similarities with the book *Treasure Island*, it is safe to say that *Treasure Island* had an influence over *Pirate of the Caribbean*. Not only the stereotypes created by Stevenson are present in the movies; but also there are striking similarities when it comes to some of the events. Luke gosling traced the origin of the *Pirate of the Caribbean* franchise; as it was inspired by a ride in Disneyland which was inspired by the 1950 film *Treasure Island*, which was based on Robert Louis Stevenson's novel. Even though Polanski never stated that his movie got any inspiration from *Treasure Island*. Through adherence to the assumptions of the method as from textual signs and conventional reading, resemblance between the two pirate's adventures is present. *Pirates 1986* had some stereotypes introduced first by *Treasure Island* influencing the whole product.

General Conclusion:

Our research is a study of Louis Stevenson's novel *Treasure Island*. It tries to study the book with the purpose of examining its effect on pirate's depiction in media and literature. *Treasure Island* is regarded as one of the most influential books in the piracy genre. The novel introduced new ideas to pirate literature. Pirate books that came before it depicted pirates as harsh criminals and thugs, not as magnificent adventurers as in *Treasure Island*.

In the first chapter, we included a brief history of the real pirates, their representation in literature before *Treasure Island* and the importance of the novel itself. These elements served as a guide to whether the elements compared in the second and third chapter were related to *Treasure Island*.

In the second chapter, we compared aspects from both *One Piece* and *Treasure Island* in order to see if there is any traceable influence. Because *One Piece* being one of the longest weekly serialized mangas, it became a melting pot of different aspects, stereotypes, archetypes and themes. While it contains a lot of different influences such as Greek mythology, world politics, history and many books, it surely was influenced by *Treasure Island*.

In the third chapter, we studied *Pirates of the Caribbean* and *Pirates (1986)* in order to see if *Treasure Island* influenced any of them. *Pirates of the Caribbean* is the most famous mainstream pirates' movie franchise. It had many clear references to *Treasure Island*. The original idea of the franchise came from a ride in Disney land which came from a map Robert Louis Stevenson have drawn for *Treasure Island*. Moreover, the movie *Pirates (1986)* also had some elements that can be traced to *Treasure Island*.

To conclude, pirates are different than the way they are portrayed in literature and media. Treasure Island was the first novels to portray pirates in a light different than reality. Because of its success, the way pirates are portrayed in it became the norm in fiction. Through comparing it to One Piece, Pirates of the Caribbean and Pirates (1986), we conclude that Treasure Island had clear influence over them.

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