

# DISCOVERING WONDERLAND NARRATIVE INSIGHTS IN THE WORKS OF R.L. STEVENSON

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## ABSTRACT

*The purpose of this thesis is the history of the sea in the fiction of Robert Louis Stevenson, Rudyard Kipling and Joseph Conrad in the middle of the years 1881-1917, i.e. between the distribution of the first story Ocean Stevenson, Treasure Island, and the presence of the shadow line, which viably concludes a period that has seen dramatic improvements in ocean British fiction.*

*Treasure Island will address the association of Stevenson furthermore, learning of the ocean, boats and mariners. You have to comprehend the degree of their association as Treasure Island (1883), the most renowned accounts of the ocean, could propose that it was simply a dim seat, gain enough from investigations of privateers and boats to composing kids' books. It 'genuine that he had an adoration for oceanic shaded figures - runners, uncommon men, carefree tars, privateers and marauders - going back to his initial years composed energetically his youth interest with youth dramatization Skeet (a toy theater ) consolidating sea figures between the cutting gatherings of characters yield.*

**Key words:** *Consequence of greed, Coming of age, moral ambiguity, duty and honour, dreams and reality, forms of Christianity, loyalty, good and evil, self- control, and inquiry.*

## Introduction:

A central theme of *Treasure Island* concerns Jim Hawkins's personal growth from boy to man. This arc of maturity is behind much of what happens in the story. Jim's decisions and behavior spark new events and push the narrative in unexpected directions. These decisions and behaviors are based on Jim's changing perceptions and strengthening character as he matures.

Devotion to duty is the moral value that honest sailor Tom dies for rather than participate in Silver's mutiny. He says, "As sure as God sees me, I'd rather lose my hand." In the name of duty, Captain Smollett defiantly raises the Union Jack over the stockade and fights the pirates against all odds. He assures Squire Trelawney that his deceased servant Tom Redruth will be rewarded in the afterlife, having been "shot down in his duty."

For these characters duty is the principle, and honor, or personal integrity, is the objective. For example the doctor explains why he has so dutifully treated the mutineers, saying, "I make it a point of honor not to lose a man for King George or the gallows."

Throughout *Treasure Island*, Robert Louis Stevenson explores the idea of moral ambiguity. A person who is morally ambiguous lacks clarity when there is a moral or ethical decision to be made. Morally ambiguous characters have contradictory feelings—both good and bad—that impede their ethical decision-making. The reader never knows when their dark sides will take over, which spices the plot with tension.

*Treasure Island* designed romance without shame as the sea for children and *The Master of Ballantrae* is not exactly a sea novel in the narrow definition of the term, even if it contains significant amounts of maritime material. They appear, at first sight, to be very different from the next fiction of the sea; there is little realistic description of the figures boats, sea conditions or weather and sailors are mostly stereotyped: buccaneers and pirates sports sabers and knives.

*Ebb Tide* is firmly developed, it is exchanged to a quick pinnacle, and isn't itemized. It isn't in the enlightened world by any stretch of the imagination, and keeping in mind that the breaker has countless, has just four fundamental characters and twelve little print. Stevenson Do not utilize a sensationalized storyteller and the plot has a basic time period.

Stevenson additionally over and over partners the shading dark with the privateers. The privateer banner, the Jolly Roger, is dark, in sharp stand out from the brilliant British banner, the Union Jack. The privateers likewise give out dark spots, decisions conveyed to their unfortunate casualties. Fundamentally, the privateer who finds Billy secluded from everything is named Black Dog. In like manner, the privateer Pew, in his visual deficiency, lives in a condition of unending obscurity.

Stevenson starts his experience story with the uncommon gadget of a youthful male storyteller, giving the account a guiltless and direct tone. This tone slides our entrance into the dull criminal black market of privateers and killers. Since most perusers are regularly new to such obscure figures, Jim's wide-looked at wonderment of them reflects our very own point of view. the group of architects archives (1912). The dad trusted that his child would emulate his example and expectations were legitimized seeing that Stevenson selected as a designing understudy at the University of Edinburgh in 1867. For a long time he has examined the hypothesis in the winter months and spent his excursion committed to reasonable work. What's more, 'this down to earth work is huge to the understudy of his ocean fiction since it clarifies a large number of his qualities.

This description of the type of activity and life is repeated in many subsequent steps of "The Merry Men" (1882) at "The Ebb Tide" (1894). It 'obvious that his talent has grown from a close acquaintance Jim takes care of the sickly Billy, who implores him for a drink of rum as an end-result of some cash. Jim is affronted, saying he needs just what Billy owes his dad for lease. Be that as it may, he gives Billy one glass of rum. Stimulated by the liquor, Billy says he should rapidly get going to beat his followers. He discloses to Jim that the previous team of the ship he cruised on, under the now-dead Captain Flint, needs his ocean chest. That night Jim's dad, who has likewise been sick, bites the dust.

Coming back from his dad's burial service, Jim experiences a vile visually impaired man who requests to be taken to Billy. Billy shows up sickened to see the visually impaired man, who gives him a dark spot, which Jim has learned speaks to an official mystery privateer summons. Perusing the dark spot, Billy cryptically shouts out that he has just six hours left. He springs into to activity, however tumbles down, hit with a lethal stroke. Jim is stressed and requires his mom.

The gadget of the kid storyteller likewise enables Stevenson to underscore the captivating, enchanting appeal of the privateers. Jim is obviously enchanted by these worn out, incredible, and shocking men, considerably more so than by his very own dad, who is common and unexciting by examination. Jim scarcely specifies his folks, even after his dad's passing. In spite of the fact that the story indicates that the privateers are ethically terrible, Jim appreciates them all the equivalent. As Stevenson doubtlessly comprehended, numerous perusers can identify with the romanticizing of the privateer life, and the dream of turning into a privateer may motivate our own wide-peered toward dreams. In reality, Stevenson urges us to fantasize and utilize our creative impulses by having the youthful Jim thrillingly allude to the fortune that still lies covered on the island. The possibility of this fortune prompts us to make our very own fantasies of discovering it. Sharing Jim's dreams enables us to end up more noteworthy members in *Treasure Island*, and empowers us to identify with Jim considerably more unequivocally.

In some cases Stevenson's characters understand right from wrong but are confused by a situation. As a result they make morally questionable decisions. For example, upon discovering that Billy Bones's map leads to a treasure, Dr. Livesey and Squire Trelawney are blinded by avarice. Though honest men at heart, they greedily agree to go in pursuit of the stolen gold.

In these first sections, Stevenson starts to demonstrate the tremendous distinction between the upstanding universe of specialists, housewives, and entrepreneurs, and the evil universe of privateers. In spite of the fact that the contention between these opposite sides does not achieve its crest until a fight between the great and the awful a lot later in *Treasure Island*, the underlying foundations of this contention are here in these opening sections. Billy Bones menaces Jim's folks enough to panic them out of gathering the lease he owes them, recommending that the universe of peace is feeble again a privateer's savage power and magnetism. Indeed, even the visually impaired man, whom we later learn is named Pew, turns into a figure of dread, huge in his criminal style. In any case, in the scene in which Livesey coolly repels Billy's knifepoint dangers, we sense that the sides of wrongdoing and equity might be equitably coordinated, and that the harmony between them is

exceptionally fragile. This scene is an early investigation of one of Stevenson's focal thoughts in the novel—the successive restriction between social legitimacy and individual mystique.

### Conclusion:

The theme of greed and its consequences threads the story throughout. The end results range from bloodshed and death to foolishness, betrayal, and madness.

Even before the novel opens, Flint has acquired his vast treasure at the cost of countless ships and lives. When Billy Bones takes refuge in the Admiral Benbow, it is to escape the greed of his old shipmates who have spent their cut of the treasure and want more. Knowing Billy has the treasure map, they will do anything to get it. Blind pirate Pew's greed gets him killed as he searches for Jim and the map.

Dreams are often at odds with reality in *Treasure Island*. They can be disappointing, or worse, dangerously deceptive.

Conclusion reveals The Introduction to this exposition accentuates the Challenge That the ocean story displays the writer who wishes to compose genuine and suffering ocean fiction and it is critical not to think little of the drive in ocean accounts towards the vaporous and the deficient.

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