



Maps and Mapping

The Intersection of Colonial Adventure Stories and Maps

by

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Contents

Introduction	Mapping in Colonial Adventure Fiction	1
Chapter 1	The Writer as a Mapmaker: Defining and Delineating Imaginary Worlds	7
Chapter 2	The 'X' Factor: Place, Treasure Maps and The Location of 'X'	19
Chapter 3	Discovery and the Mapping of Desires	27
Conclusion		32
Works Cited		34

Introduction

Mapping Colonial Adventure Stories

There has, indeed, arisen a taste for exotic literature: people have become alive to the strangeness and fascination of the world beyond the bounds of Europe and the United States. But that is only because men of imagination and literary skill have been the new conquerors, the Corteses and Balboas of India, Africa, Australia, Japan and the isles of the southern seas. All such conquerors ... have, at least, seen new worlds for themselves; have gone out of the streets of the over-populated lands into the open air; have sailed and ridden, walked and hunted; have escaped from the smoke and fog of towns. New strength has come from fresher air into their brains and blood; hence the novelty and buoyancy of the stories which they tell. Hence, too, they are rather to be counted among romanticists than realists, however real is the essential truth of their books.

Andrew Lang, *Essays in Little*

In the mid—to—late nineteenth—century adventure stories proliferated. Britain's imperial expansion—her ongoing conquest and colonisation of faraway lands—created an excitement and fascination with geography and maps. This interest in what lay beyond Britain's shores led to a rise in stories set in exotic locations instead of the domestic sphere and for stories that allowed for escapist imaginings. Simply put, there was a space created for stories about encounters with the "other" that exists beyond the realms of usual experience and for an elsewhere that differs immensely from home. A starting point for the usage of a narrated mapping process and a map in colonial fiction is Daniel Defoe's *Robinson Crusoe* (1719). This novel captures readers' imaginations with a depiction of a castaway on a tropical island. Although the first edition did not contain a map of the island, the fourth edition (dated 7 August 1719) includes a map. In this edition it is labelled as "A MAP of the WORLD, on wch. is Delineated the Voyages of ROBINSON CRUSO'" (Phillips 15). The island that Defoe describes is given a position on a map of the world with "dotted lines inked in by the novelist himself to show where Crusoe had voyaged" (Byrd 29) which, as Richard Phillips explains, "led many readers to believe they were reading a 'real' map and a 'true' story, in which geographical facts were faithfully represented" (15). By including a map in later editions Defoe presents a space that can be visualised. Defoe's novel had an enormous influence upon later fiction and Phillips asserts the retelling and imitation of *Robinson*

Crusoe “mapped Britain, on the one hand, and the British Empire, on the other (17). More than a century later, R. M. Ballantyne’s *The Coral Island* (1857) was published. Ballantyne used a similar plot to Defoe but portrayed three boys shipwrecked upon a deserted island. The eldest boy, Ralph, explores the island and he, like *Crusoe*, gives a detailed account of his impressions. He describes finding, “the highest point of the island, and from it we saw our kingdom, lying as it were, like a map around us. As I have always thought it impossible to get a thing properly into one’s understanding without comprehending it, I shall beg the reader’s patience for a little while I describe our island ... (44). Ralph describes his surroundings, reading them like a map by giving approximations of distance, heights of mountains, type of vegetation, varying terrains and the island’s location in relation to other islands. A mental cartographic representation is enabled through Ralph’s reading of the landscape. He gives us a word map or narrated map that Matthew Graves conceptualises as, “language constructions whose spatial extension is left to the imagination of the reader, creating the illusion of mimesis” (3). This type of mapping, like a graphic map, gives an air of reality to the location. Readers use the images words project to recreate the island in their imagination and this persuades readers to believe in the truth of the story. The usage of word maps and graphic maps thus enables the representation, in a different medium, of the physical world.

Robert Louis Stevenson’s *Treasure Island* (1883), H. Rider Haggard’s *King Solomon’s Mines* (1885) and Rudyard Kipling’s “The Man Who Would Be King” (1888) are colonial adventure fictions published within the same decade that offer exciting adventures. Each story is set in a remote location such as the island of *Treasure Island*, or a place that presents as island—like such as Kukuanaland in *King Solomon’s Mines* and Kafiristan in “The Man Who Would Be King”. These “land—lands” are clearly demarcated and set apart from the rest of the world. To reach these spaces readers and characters are provided with a map and a purpose—the lure of treasure. *Treasure Island* and *King Solomon’s Mines* descriptively chart these unknown spaces and also provide a graphic version of a map to support the narrator’s descriptions. In “The Man Who Would Be King” the characters refer to graphic maps but these are not included in the narrative. In each story the map has a different format. *Treasure Island’s* map is a detailed graphic image, *King Solomon’s Mines’* map is a simple sketch and “The Man Who Would Be King” relies on words to map Kafiristan, as well as the implied images of the published maps referred to by Daniel Dravot and Peachey Carnehan.

Critical cartographers J.B. Harley and David Woodward define maps as “graphic representations that facilitate a spatial understanding of things, concepts .conditions,

processes, or events in the human world” (6). However a map is much more than the diagrammatic representation Harley and Woodward describe. Although maps impart geographical information, the very act of reading a map transforms it from a mere visual representation into an alluring invitation to characters and readers to enter a space where geography interacts with imagination. When used in fictional narratives a map provides an interface between the text and the world it refers to and a reader is connected to the characters by the shared act of reading a map. Graphic and narrated maps bond particularly well with fiction because maps and fiction deal with place, space, and the structuring of worlds. However, fiction superimposes a story upon its graphic and narrated maps so that the map becomes, as geocritic Robert T. Tally Jr. describes, “infused with the places that it explores, and that makes it [the map] what it is” (51).

The journey to an imaginary space is a journey to an elsewhere where, Phillips notes “anything seems possible and adventure seems inevitable. In these malleable spaces writers and readers of adventure stories dream of the world(s) they might find the adventures they might have, the kinds of men and women they might become”(3). Phillips omits the characters in this statement but the act of dreaming must include them as it is through the characters’ experiences that the reader lives vicariously. In *Treasure Island*, Jim Hawkins “brooded by the hour together over the map” (36). In *King Solomon’s Mines*, Allan Quatermain carries a facsimile of a map that launched three other men, all of who dreamed of finding treasure, into adventure. Quatermain’s possession of the map indicates the hold a map takes of the imagination. His innate curiosity is aroused and he cannot discard the map in spite of his wife’s avowal that it is “all nonsense” (21) instead he carries a copy of the map with him. The map is, for Quatermain, his own licence to dream. In “The Man Who Would Be King”, Dravot and Carnehan dream of “going away to be Kings” (252) and “establish[ing] a Dynasty” (253) and instinctively seek out the editor of the local newspaper in order to be shown his maps. When the pair are led into “the stifling office with the maps on the walls” Dravot remarks, ““That’s something like ... This was the proper shop to come to.”” (251). Peter Turchi notes that the invitation to dream is one of the functions of a map and that the inclusion of a map in a fictional work, “invites us to inhabit its world but also to see around it and beyond it too – to see our own world through it” (67). This elasticity of maps is a function that makes them so compelling, not only are they a useful tool but they act like a magic carpet allowing us to be whisked away to faraway places.

A map functions in different ways according to who is reading it. Characters and readers approach a map with different expectations and intentions therefore a map becomes

more than a representation of the landscape. For characters, a map not only enables the journey to an unknown place it enables dreams of adventure and the fulfilment of desires. For readers, a map is a visual tool that aids navigation of the story but it is also infused with social, moral and political information. The maps found, or referred to in the three texts establish the space to be ventured to by characters and readers and initiate a journey that bridges the gap between the known and unknown worlds. Phillips explains that “geographies of adventure accommodate politics of resistance to dominant constructions of imperialism and masculinity” (13). Close readings of the graphic maps of *Treasure Island* and *King Solomon’s Mines* reveal that they are invested with social and cultural content that the writer unconsciously inserts. For curious readers maps divulge meanings that their writers may never have intended.

Treasure Island, *King Solomon’s Mines* and “The Man Who Would Be King” are all colonial adventure stories that begin with maps. The graphic maps and mapping processes used in each narrative are significant because they encourage readers to believe in these places. Maps make sense of *Treasure Island*, Kukuluanaland and Kafiristan. This thesis will present extended close readings of the three narratives in order to examine the intersection of maps and mapping processes in the stories. It will discuss how the layering of images and descriptions create the possibilities of these unknown places. Chapter 1, “The Writer as Mapmaker,” focuses in particular on *Treasure Island* and *King Solomon’s Mines*. I argue that Robert Louis Stevenson and H. Rider Haggard perform the role of cartographers in creating the worlds of *Treasure Island* and *King Solomon’s Mines*. I examine the graphic maps used in the stories and the role of the narrators who descriptively map the narrative. This literary cartography is discussed in relation to the theories posited by geocritic Tally and Turchi who both explore the notion of the writer as cartographer and the overlapping of fiction writing and mapping. Tally and Turchi argue that the structuring, selection and organisational processes a cartographer engages in mirror the processes a writer engages in. I will extend their theories by examining the graphic and narrated maps of *Treasure Island* and *King Solomon’s Mines*. Chapter 2, “The ‘X’ Factor,” extends the ideas presented in Chapter 1, and considers the choices Stevenson, Haggard and Kipling made in presenting their maps. This chapter discusses how factors such as a graphic map’s accessibility, its location in the narrative, physical appearance and complexity all affect the way the map functions and

influences how it is used by characters and readers. I argue that the focus on ‘masculine’ adventure by Stevenson and Haggard and the suppression of the feminine causes a disturbance in their narratives. In *Treasure Island*, the landscape, which is traditionally depicted as feminine, becomes masculinised. In *King Solomon’s Mines* the map demonstrates an intimate feminine force that resists the desires of the treasure seekers. Anne McClintock’s analysis of Haggard’s map informs my analysis of *Treasure Island* and *King Solomon’s Mines* maps. Chapter 3, “Discovery and the Mapping of Desires,” focuses on “The Man Who Would Be King” and discusses the intertwining of discovery and desire. It details another form of mapping, the “Contrack” that structures the dreams of Dravot and Carnehan. My conclusion reflects on the writer’s role of mapmaker and the pivotal role graphic and actual maps play in colonial adventure narratives.

Fig.1. H. Rider Haggard’s Map of King Solomon’s Mines (1885).

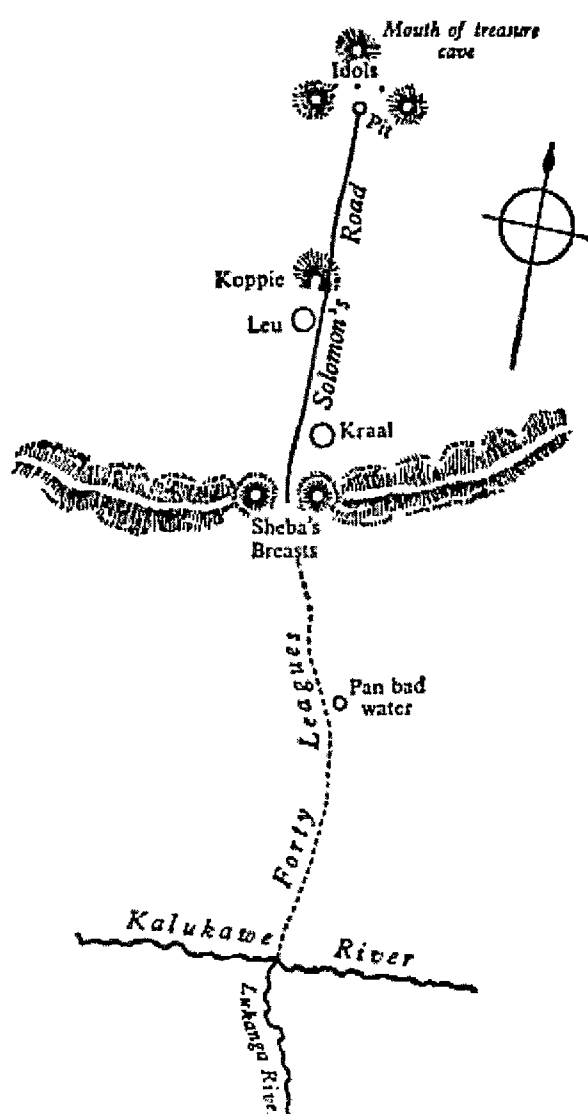
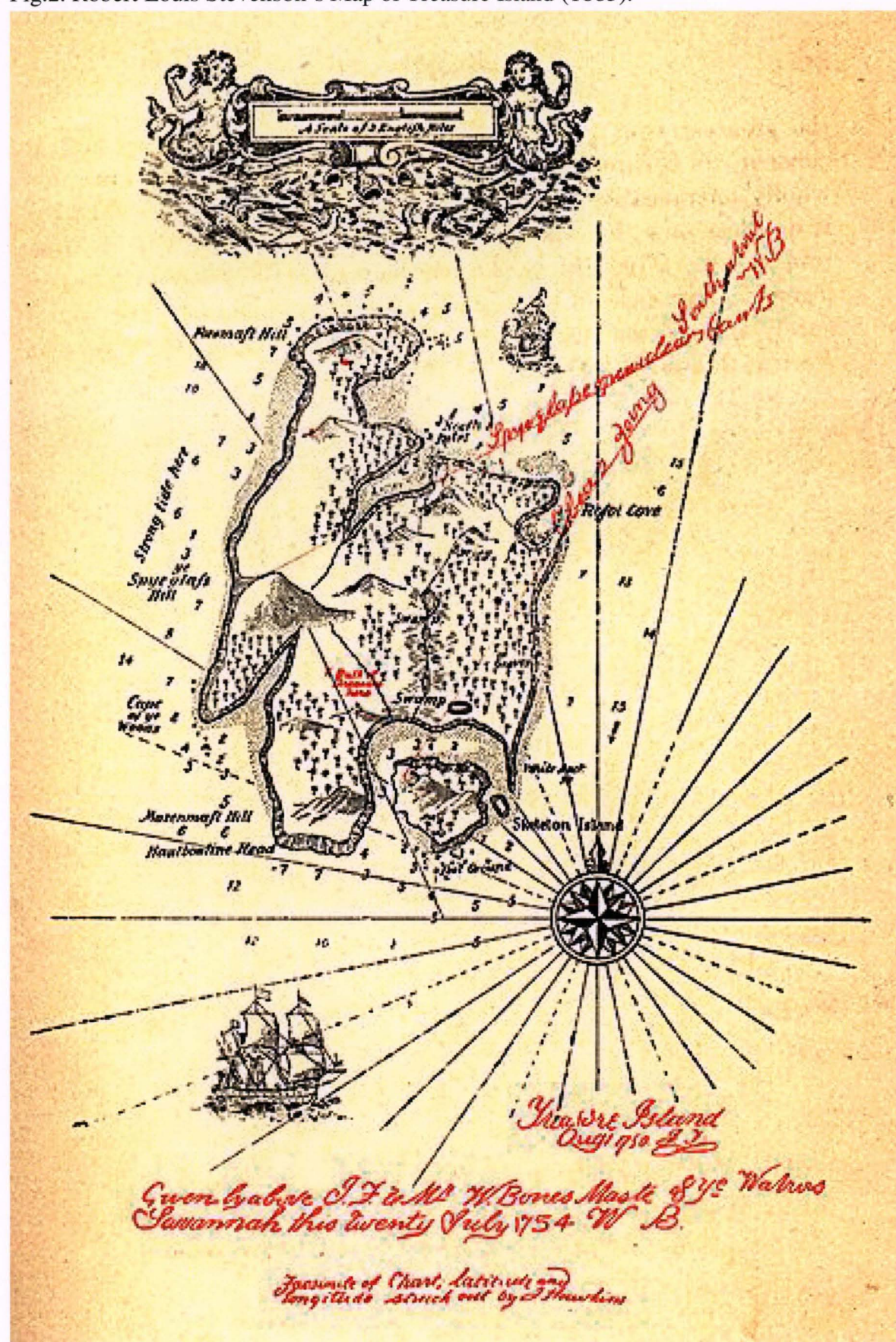


Fig.2. Robert Louis Stevenson's Map of Treasure Island (1883).



Chapter One

The Writer as a Mapmaker: Defining and Delineating Imaginary Worlds

As part of the reading process readers allow themselves to be disorientated and then reorientated into a different world or space. Part of the pleasure of reading lies in this surrender to uncertainty but it is only possible if we, as Turchi asserts, “feel confident we are following a guide who has not only the destination but our route to it clearly in mind” (113). Readers rely on a writer to kindle their curiosity, to give them a reason to embark on the reading journey and to sustain their belief in the story. The late nineteenth-century adventure novels Robert Louis Stevenson’s *Treasure Island* (1883), and H. Rider Haggard’s, *King Solomon’s Mines* (1885), and Rudyard Kipling’s short story “The Man Who Would Be King” provide readers with an imaginative entry into the unknown. The central device of each story is a map; *Treasure Island’s* map is detailed and heavily annotated and *King Solomon’s Mines’* map is a rudimentary sketch. The maps of “The Man Who Would Be King” are not graphically reproduced but their presence resonates in the narrative. All the maps offer an enticing promise of a geographical reality. In their essay “Maps in Literature” Phillip C. Muehreke and Juliana O. Muehreke state, “to a person who uses his imagination, a map is greater than itself, for it evokes images and emotions not apparent on the piece of paper that is called a map” (320). A map opens up a world of possibilities: it empowers and impels the imagination; it entices a reader to contemplate another reality and simultaneously provides an imaginary bridge to cross to that reality. Dennis Wood writes, “the very point of the map, [is] to present us not with the world we can *see*, but to point *toward* a world we might know” (12). In all three adventure stories maps play a powerful and multi-faceted role. Maps are presented in different formats and positions in the novels: *Treasure Island’s* map is located at the beginning of the story, and this position boldly and clearly states where the story leads to. The placement of the map heavily influences readers and tells them, before Hawkins picks up his pen, this is where you are going. The map of *King Solomon’s Mines*, that appears in the middle of Chapter 2, is not as compelling visually as *Treasure Island’s* map but it is infused with adventure (by Quatermain’s detailing of how it came into his possession) before readers see it. This map more quietly suggests the ultimate destination as, initially; it provides a means of tracing George Curtis’s route. “The Man Who Would Be King” does not provide a

graphic map instead it relies on verbal mapping and the characters' reported reading of maps from sources referred to within the narrative. However, all three methods of map representation ultimately serve the same purpose as they consolidate the narrator's role as a guide and explorer who has travelled to these places. The act of reading each one of these maps unifies the author, the characters and readers; there is a collaboration of imaginations. However, there is a tension inherent in this collaboration, as the map read by the characters and by the reader is never identical to the map the author thought he wrote. On reading a map it becomes individualised, a reader's approach to the map differs to that of a character's but the overarching intent of the map is nonetheless the same; it inspires a journey. It provides a point of departure and opens up a space outside of both the characters' and readers' experience.

A reader enters the worlds of fiction knowingly, with a willingness to believe in such worlds temporarily. A conscious decision is made by a reader to follow the writer and allow their imaginative space to become a "real" place. The writer acts as a guide who plans the reader's journey. For Tally, "the act of writing itself might be considered a form of mapping or a cartographic activity" (45); that is, a writer's words communicate a picture of a world just as a cartographer's lines and symbols record and present an image of a world. The format of the map that a writer presents may be a graphic map and/or a narrated map. The placement of graphic maps in a text undoubtedly influences reader response. Stevenson, Haggard and Kipling insert maps into their stories in different ways and this affects the way in which they are read and used by readers. *Treasure Island's* map is an appended map and signposts where the text is headed. Graves describes such a map as having "a declarative function—while at the same time inviting the reader to engage in the spatialisation of narrative" (npn). *King Solomon's Mines'* map acts as a place-marker and roughly sketches a route that has been seen but is given from memory. "The Man Who Would Be King" uses a narrated map that does not take a graphic form. With this type of mapping words alone are relied upon and "spatial extension is left to the imagination of the reader creating the illusion of mimesis" (Graves npn.) Stevenson and Haggard also use narrated mapping to reinforce the graphic maps in their narratives.

"The Man Who Would Be King" relies on words to map Kafiristan for readers. Although Dravot and Carnehan are able to consult maps within the text there are no graphic maps of the country to locate Kafiristan for a reader. As a destination Kafiristan is off the map, it is, "all blank where Kafiristan is" (253), so verbal route maps and descriptions are given to present its location. Dravot and Carnehan use the knowledge they have accumulated

during their time in India, along with the printed maps they have access to, in order to plot a route. For them, as well as for Kipling, this blank spot is the portal to “a world of possibility” (Turchi 28). Writers can be more versatile than cartographers in the representation of place because they can extend maps with words. Whichever format is used, a graphic map or a narrated map, cartographers and writers have knowledge of the places they represent and the way they impart that knowledge maps it.

Adventure narratives have inherent map-like qualities due to the journey they take readers on. All of the narratives offer an encounter with a new territory and this new territory must be surveyed and made visible by documenting its physical landscape. The detailed descriptions of landscape given by Stevenson, Haggard and Kipling, with approximations of distance, varying terrains and their features enable the landscape to be “read,” frame the story, and locate readers within that landscape. Phillips, in his book *Mapping Men and Empire*, writes “the adventure story, replete with vivid geographical imagery, is as much a map as any formal cartographic image” (14). The adventure story behaves like a map as it also “circumscribes geography” by creating, defining and controlling space (Phillips 14). This allows a geographical reality to be presented as well as a realistic story. Adventure stories then are inscribed with the hallmarks of a map and this inscription accounts for their persuasive powers.

We trust maps because the very nature of a map is to be a “reliable guide to reality” (Byrd 28). Writers want readers to believe in their imaginative story so they map it to ensure the route is clear and the space is lucid. The inclusion of a graphic map in *Treasure Island* and *King Solomon's Mines* and the reference to maps in “The Man Who Would Be King” (from reliable and recognisable sources outside the narrative including the *Encyclopaedia Britannica*) support the narratives and add a touch of reality. For Max Byrd “maps persuad[e] readers of what mere, unreliable text has already described: this story is true. It happened here” (29). A graphic map confers an immediacy and solidity to place because the map verifies the place has been seen and its visual impact confirms that this place exists. The graphic map has an inherent authority that states, this place is real. However, reader belief in the map's claim of “realness of place” is temporary, for we know that we are immersed in a fictitious world. It is a testament to the writer's skill that a reader willingly follows the writer. In all three of the narratives we find that “the imaginary space of the novel[s] and the real geospace” of England, India and South Africa connect but they do not coincide as we go off the map (Tally 53).

Treasure Island's map is highly detailed and specific and includes a scale, a compass rose, depths and soundings. The map is annotated, "Treasure Island Aug 1 1750 J.F." (see fig. 2). Long John Silver has extensive knowledge of the island's landmarks and its waters and identifies an anchorage, not named on the chart Captain Smollett shows him, "'Capt. Kidd's Anchorage' – just the name my shipmate called it" (64). Silver's comments add another layer of intrigue and history to Treasure Island; he also implies Captain J. Flint's map may not be the only one as other pirates have navigated their way to Skeleton Island. Flint's initials state his ownership of this particular map but he has appropriated it for his own uses. A second annotation gifts the map to Billy Bones four years later, "Given by above J.F. to M^r W. Bones Maste of y^e Walrus Savannah this twenty July 1754 W. B." This further validates the map (it is a working map) and confirms Billy Bones' connection to Flint and the island. The annotations create a backstory for the map to verify that it is a real artefact that has been handled and passed from person to person. Stevenson thus weaves a history of the map and island into the narrative to confirm that this place exists and encourages the imaginative journey to flourish.

Another annotation stakes Hawkins' claim on the map, "Facsimile of Chart, latitude and longitude struck out by Hawkins" and this ensures that Treasure Island's location remains a mystery to readers. Hawkins justifies this deed in his opening sentence of the narrative telling readers that "he will keep nothing back, but the bearings of the island, and that only because there is treasure not yet lifted" (1). In this statement the island's intrigue is boosted with the possibility of readers being able to go there too one day, if they had the missing coordinates. Hawkins continues his opening sentence with, "I take up my pen in the year of grace 17--" (1). Hawkins's omission of geographical locale and historical time offers a "timeless, placeless" world (Kiely 79), in which adventure begins. Stevenson casts off the real world and opens up his imagined world and uses the graphic map as an elaborate prop to give a stabilising effect upon the narrative.

The map of *Treasure Island* is continually referred to throughout the narrative. It is a prop that is handled by the pirates, by Hawkins and his party and is also referred to by readers. The map bonds readers with the narrative and binds the characters to the adventure. The possession of the map is an integral part of the plot as whoever has the map has the means to find the treasure. The first indication of the existence of a map is when Billy Bones implies to Hawkins that he has something of importance, given to him by Flint, in his old sea-chest, "I'm the on'y one as knows the place. He gave it me at Savannah, when he lay a-dying" (14). What "it" is though, is a mystery and Pew refers to "it" as "Flint's fist" (26) as

his cohorts search the Admiral Benbow Inn. It is not until the oilskin packet is opened that “it” is revealed as the map of Treasure Island—the map that readers have already sighted at the book’s beginning. At this point the reader’s map and Flint’s map coincide and both are activated, that is they can be put to use by both readers and characters. The way in which a reader uses the map is completely different to the way in which the characters use the map. For the characters the map is a source of conflict and they fight for possession of it because the map is the only means of locating the hidden treasure. However, readers do not use the map to locate the treasure, instead readers use the map as an aid: to contemplate the imagined geography of the island; to locate the action and events in the story, and as a device to navigate through the story. Laura Eidman describes the function of the frontispiece map as “a pictorial table of contents” (53). Her description acknowledges the map’s intimate connection with the narrative yet recognises it as a supplement that exists outside of the narrative. For readers the map is a reference tool that has the capacity to affect the way in which they read the text—if they choose to use it. Referring to the map is optional for readers whereas for the characters it is a necessity. When readers study the graphic map of the story their mental image of the invisible place of Stevenson’s imagination is given a context and this enables a deeper engagement with the story. Place names such as Skeleton Island, Spyeglass Hill, and Fore-mast Hill can be located in relation to The Hispaniola’s anchorage and this allows an interconnection of the various parts of the island and a uniting of story and place. By using the graphic map, readers are able to situate places on the itinerary of the plot and this collusion of words and markings on the map enables these places to take form and to become substantial, instead of being mere lines and names.

The map included in *King Solomon’s Mines* is not as sophisticated as the one of *Treasure Island* however its simplicity of form is extended by its detailed history. It is noteworthy the maps of both narratives are facsimiles as each narrator makes a copy and squirrels away the original just in case it is lost or stolen. This care suggests the authenticity of the original and the intrinsic value that Hawkins and Quatermain place on their maps. José da Silvestra’s letter is compelling evidence of the map’s authenticity because he tells us that both are written “with a cleft bone upon a remnant of my raiment, my blood being the ink” (22). Although José da Silvestra’s map detailing the route to the mine is simple, his accompanying letter passionately attests to its provenance and to the map author’s doomed journey: “I, José da Silvestra, who am now dying of hunger in the little cave where no snow is on the north side of the nipple of the southernmost of the two mountains I have named Sheba’s Breasts, write this in the year 1590” (22).

Haggard, like Stevenson, provides a history for his map and this narrated history establishes and traces the map's origin. José Silvestre follows in the footsteps of the letter writer, his ancestor José da Silvestra, who traversed this terrain three hundred years ago. Unfortunately José Silvestre's attempt to reach the mine also fails and with his dying words he bequeaths the map to Quatermain. The existence of the mines is well established through Quatermain's conversations with Evans, and an exchange with Jim, George Curtis's guide. "Baas, have you ever heard of Suliman's Berg? (Solomon's Mountains) ... It is no story, Baas. I once knew a woman who came from there and got to Natal with her child ..." (23). These stories prepare readers for the appearance of the map; it is no surprise that what has been hearsay now appears in a valid form. The graphic map of the route and da Silvestra's letter are key pieces of documentation that consolidate the stories of Evans, Jim and José Silvestre.

In fiction, as in cartography, a map offers a mirror of a world and simultaneously contributes veracity by this act of documentation. If maps and stories construct or evoke worlds then writing resembles mapmaking because it is also a way in which information is presented. For Turchi, writers are cartographers because they map the imagination and this process of mapping is a similar form of exploration that a cartographer engages in. Tally regards "the writer as mapmaker" (48) because a writer "projects a map" (8) onto the world of the imagination in order to guide the reader. Essentially writers and cartographers are explorers and guides and share some of the same processes. A writer makes choices, as does a cartographer, concerning what is relevant to their story. Stevenson and Kipling are actual cartographers because they create the maps referred to in their texts and are also mapmakers in their writing process as they map out the story, the direction it takes, and what happens. Turchi has identified several choices that a writer makes when writing: "selection and omission; conventions (adherence to and departure from); inclusion and order; shape, or matters of form; and the balance of intuition and intention" (25). There is a conscious and ongoing process of editing occurring, it is simply impossible to document and chronicle everything, therefore writers (and cartographers) must leave out a great deal. These choices or processes of "selection" are the same as the ones a cartographer makes when creating a map.

For Stevenson, Haggard and Kipling the settings chosen for their stories are remote. Stevenson creates an island located in a distant ocean and Haggard and Kipling depict "land-islands" which are landlocked and physically isolated. As a setting islands marry well with adventure as they are "clearly bounded and set off from the rest of the world" (Padrón 265). Maps allow connection to this isolation and establish the processes of separation from the

known, transition and return. An island or “land-island” is a “splendid stage for the ‘brute incident, an arena for the trial and triumph of the hero’” according to William Blackburn (9). (Although this is not the case in “The Man Who Would Be King” where the heroes fail dismally). The aura of mystery that an island offers, due to its distance from the everyday world allows the characters to project their desires upon it: the island holds out a promise of what cannot be attained at home, that is, material wealth and its associated powers. The appeal of Treasure Island, Kukuanaaland and Kafiristan for Stevenson, Haggard and Kipling coincides with the appeal these places have for their characters: all the locations lie at the periphery of the known world and allow imaginative and speculative access.

Writing about these insular places the authors are not constrained because they are the creators of place and anything is possible. This means that Treasure Island does not have to conform to any pre-conceived details of place or landscape. Stevenson can create Treasure Island as he pleases and the island’s vegetation and landscape do not need to meet anybody else’s conceptions of the island. However, he does subtly use Long John Silver’s recollections of the island to corroborate his version of the island. The landscapes of Kukuanaaland and Kafiristan are made visible by the imaginations of Haggard and Kipling who extend the landscapes of the known, South Africa and India, to enable a seamless crossing into these unknown lands. This helps readers accept these geographical settings as “real” places.

The maps of *Treasure Island* and *King Solomon’s Mines* are “within easy reach of [reader’s] imaginations” (Mathison 177). For readers, the maps are easily accessed and simple to comprehend. J.B. Post writes that the immediacy a graphic representation offers “compels an acceptance and this is why we accept a map of an imaginary land even when we know the countryside is a fabrication” (qtd. in Hann 7). Even though we cannot see the maps consulted in “*The Man Who Would Be King*” they too lend immediacy as they map up to the borders even though “it’s all blank where Kafiristan is” (253). Kipling’s form of mapping is subtle but highly effective. He is very specific in the detailing of train time tables and connections, and offers a comprehensive knowledge of the country and its network of train lines. He drops numerous place names and geographic references into the narrative and this affects the way we read. As readers we feel like we are there amongst the busy train routes when really we have no idea where exactly we are, and there is no graphic map. Kipling compels acceptance of the existence of narrator’s nameless small town because it is at the hub of the extensive transport system. Kipling’s intensive immediate mapping of place changes when Dravot and Carnehan enter the narrator’s “stifling office with the maps on the

wall” (251). The knowledge of place shifts to the authority of the newspaper office where the narrator “uncase[s] the big thirty-two-miles-to-the-inch map of India, and two smaller Frontier maps, hauled down volume INF-KAN of the *Encyclopaedia Britannica*” (253). Here the exactness of graphic maps reinforces the narrative’s (still unknown) location, and provides a seemingly real point of departure. This interlude with the graphic maps is supposedly to orientate Dravot and Carnehan yet they already know the location of Kafiristan. Dravot tells us, “By my reckoning it’s the top right-hand corner of Afghanistan not more than three hundred miles from Peshawur” (252). This scene is really an affirmation for readers that these vagabonds are going to a “real” place and the map’s authority reinforces Dravot and Carnehan’s verbal mapping. As a consequence readers are lulled into believing in the existence of Kafiristan; Kipling then uses the native equivalent of the railroad —The Kumharsen Serai — to guide us away to the unknown. Once again Kipling’s layered images of continual movement, the “strings of camels and horses from the North load[ing] and unload[ing] ... All the nationalities ... ” (255) conspire to add a “realness” that for readers promotes acceptance of Kafiristan.

The format of the map differs in each of the narratives but they perform the same broad function. Tally explains that “the map shapes the different bits of data into a meaningful ensemble to be interpreted and understood; and the map ... both structures this world and is a structure within a world” (55). A map therefore performs a similar function to plot, as plot also provides shape and structure, acting as a framework. However, a fictional plot engages with the geographical setting by structuring actions so that these “are rendered and ordered toward achieving particular emotional and artistic effects” (Abrahms 139). This arrangement of information and creation of a framework are processes that both cartographer and writers engage in. The writers and cartographers therefore intersect as they both perform as storytellers albeit in different mediums. Writing maps a space and mapping writes a space using signs and symbols therefore writers are mapmakers. However, the map a writer creates is not as constrained or precise as a cartographer’s map because the image a writer creates is not a fixed one, it is fluid and the image is kaleidoscopic as it coincides with the plot and has movement. A writer’s map flourishes because it is linked to plot and offers a richer engagement with the landscape or setting: it exudes vibrancy because it is supported by text that moves across the landscape. A cartographer’s map, although it can be meticulously detailed, gives a more restrained engagement with space and place. It is primarily a tool to give perspective and to develop a sense of that place. Graphic maps and narrated maps share a purpose, to tell a story. The graphic map in cartography can tell its story by itself but the

graphic maps and narrated maps of adventure fiction require the context of a story to make sense. When graphic maps and literature intersect in *Treasure Island* and *King Solomon's Mines* they tell the story together and are supported by the narrated map. In "The Man Who Would Be King", the consulted graphic maps support the narrated mapping. In each narrative the map, although the basis for the journey, does not contain the journey, that is provided by the text.

The maps found in *Treasure Island*, *King Solomon's Mines* and "The Man Who Would Be King" are identified as "literary maps" by Graves. He describes "the textually-embedded map, in graphic or text form, [as] a projection of the narrative and its geographies, a graphic interface 'where words and worlds collide'" (2). The collision of words and worlds however, with its connotations of conflict and damage, implies a dissonant relationship whereas as a site of interaction a map happily allows a harmonious melding of words and worlds. Words acquiesce with maps and maps acquiesce with words; they complement one another. Words breathe life into a two-dimensional map and, whether narrated or graphic, maps add richness and depth as they overlap and intertwine with texts. Maps and words strive for realism and the utilisation of maps in fiction, allows as Byrd writes, "the nearly perfect representation of reality that makes a fiction seem to be true" (28). Stevenson, Haggard and Kipling initially situate their stories in places that have been mapped—England, South Africa and India—and this allows a verisimilitude that grounds the reader and supports the premise that the following story really happened in this other place.

In the process of mapping *Treasure Island*, *King Solomon's Mines* and "The Man Who Would Be King" only a cursory mention is made of each narrator's current location but it is enough to anchor them. Where they are located at the story's beginning is not as relevant as where they are about to go. Stevenson gives scant detail of Hawkins' home at The Admiral Benbow Inn on a lonely coast road not far from Bristol; Haggard lightly sketches Alan Quatermain as a "travelling trader and hunter" (10), convalescing in Durban; the narrator of "The Man Who Would Be King" (who frames Dravot and Peachey's story) is on a "railway train upon the road to Mhow from Ajmir" (244). Enough detail is provided for a reader to fill in the gaps. As readers we know that the place ventured to is imaginary but we believe in the possibility of it because the narrator has been there and, importantly, returned. In "The Man Who Would Be King" the narrator witnesses Dravot and Carnehan's departure and reports Carnehan's return to the small town he lives in. An exact location is never given for Kipling's narrator but the precise description of various train routes in the area suffices to give an impression of his whereabouts. These beginnings are the start of the mapping

process, only a few details are necessary and the writers have been very selective in what is given and what is left out.

The narrator's mode of delivery suggests the mapping process quietly at work in the background. Quatermain and Hawkins are both writing down their stories and are literally retracing their footsteps to tell us where they have been and what happened there. Both narrators are engaged in recollecting, ordering and editing their experiences as they go back in time. Quatermain tells us that he "finds myself taking up a pen to try and write a history" (9). He then very methodically summarises his reasons for doing so and this in itself is a preliminary mapping process. Hawkins too, "takes up [his] pen ... and go[es] back to the time when my gather kept the 'Admiral Benbow' inn, and the brown, old seaman with the sabre cut, first took up his lodging under our roof" (1). The immediacy of the narrator's openings at the beginning of each narrative provides a sense of reality that immediately draws readers in. Quatermain and Hawkins's reluctant narration, directly to readers, admits that neither sought adventure, that adventure found them, and their reticence is palpable as neither relates their story of their own volition. Instead, they readily tell us that they are the chosen ones and the story is told at the behest of their travelling companions. The implied presence of Quatermain and Hawkins's peers, in the background urging them on, adds weight to their tales. Curiously the reticence of Quatermain and Hawkins makes their accounts more credible. Hawkins is compelled to revisit again "that accursed island" (191) and give an account of the adventure at the request of his companions: "Squire Trelawney, Dr Livesey, and the rest of these gentlemen having asked me to write down the whole particulars about Treasure Island" (1). Quatermain is also loath to write his story and his first listed reason as to why he does is "because Sir Henry Curtis and Captain John Good asked me to" (9). He also tells us that "I don't think I would go through the last fifteen or sixteen months again" (9). The narrator of "The Man Who Would Be King" reports Carnehan's story as a horrible warning to others of the consequences of not following the law. He alludes to himself as a "vagabond and wanderer" (244), but his misdemeanours are merely hinted at after he grimly opens the story by reiterating that "The Law, as quoted, lays down a fair conduct of life, and one not easy to follow" (244). Each narrator is given licence to edit their experiences, in doing so their narrative is streamlined so that it is all about the adventure and what happened on that adventure.

The function of the narrator in each adventure is to map the story for readers and to provide access to the graphic maps. These maps exude trustworthiness: the highly sought after pirate's map of *Treasure Island*; the map passed down through generations in *King*

Solomon's Mines; and the published maps used in "The Man Who Would Be King". Each map supports the narrator's story. Muehrehke and Muehrehke write, "A mapmaker must strive for accuracy, not originality. Thus a map, even more than the printed word, impresses people as being authoritative and tends to be accepted without qualification" (326). In each of the narratives the map, by its very quality of being a map, is regarded as an undisputable truth because its purpose is to be factual and "it tends to carry an invisible *nonfiction* label" (Akerman and Karrow 4). It is an "implied certification" but one that goes unquestioned (4) and this enables a map to exert a power over both the characters of a story and readers.

For readers a graphic map gives credence to the story; it states your destination has been charted; and it signifies the world you are about to enter. It can be used whilst reading the story to map the plot, identify where the action takes place and, importantly, provide a framework within which the story is located. Cultural geographer Katharine Harmon attests, "Such is the flexibility of maps. They are about exploration, orientation, and dislocation; ... and other notions of persuasion and projection ..." (11). These attributes are ones that are shared by the writers, who in their fictions dislocate and orientate their readers, project different worlds to be explored and persuade readers that these things really happened. The maps of *Treasure Island*, *King Solomon's Mines* and "The Man Who Would Be King" thus function as multifaceted tools supporting the writer's position as a guide, and providing a means for characters and readers to follow in the writer's footsteps. The graphic maps of *Treasure Island* and *King Solomon's Mines* offer a visual snapshot of place, and the stories that lurk within these places are released by words. The narrated map works either in tandem with an actual map supporting it, or alone as in "The Man Who Would Be King". Words alone can simulate a map acting as both guide and illustrator, so that a reader creates and charts an individualised mind map. From the moment of embarking on a story a writer maps, whether in words or actual maps, he beckons, provides directions and shows the way. Writers tell stories about the world around us, move from one place, point in time, or situation to another and it is this movement that is mapped. If there is no movement, of people, place or thought then there is no story so the act of writing starts the process of mapping. Writing and the act of mapping can thus be regarded as symbiotic as a map is spontaneously initiated when writers pick up their pen: a story and a map are created at the very moment a writer begins to write. Writing and mapping therefore are simultaneous and graphic maps are a sophisticated extension of the narrated map. The fundamental purpose of fiction is to tell a story and Simon Garfield reminds us of the storytelling properties of maps:

If I'm not really going anywhere, then travel by map of course provides the only possible route – to everywhere, to nowhere in particular ... Even buried treasure, lost continents and phantom islands are all accessible by map. What difference does it make if I never reach my map dream destinations...? (12).

Writers always have a destination in mind and the mapping processes they use, such as graphic maps and/or narrated maps, allow us to not really go anywhere in reality but to feel that we have had the experience of an elsewhere.

Chapter Two

Place, Treasure Maps and the Location of 'X'

The linkage of the words “treasure” and “map” is seductive. Treasure map – a mere two words but united they hint of a story to be told and are redolent of exploration, adventure and wealth, in the form of treasure, to be found in the spaces they allude to. A treasure map resonates with the promise of intrigue provided by its requisite notated ‘X’. Readers are familiar with the convention that ‘X’ marks the spot however treasure is never easily found and ‘X’ is always elusive. *Treasure Island’s* map, has not one but “three crosses of red ink” (34); *King Solomon’s Mines’* map has an implied ‘X’ that is notated “mouth of the treasure cave” (21), and a blank on the map represents ‘X’ in “The Man Who Would Be King”. Although each ‘X’ is presented in a different format they all perform a similar function that is they: denote an unknown; present a challenge and need to be solved in order to complete the story. Garfield notes the irresistible lure of a treasure map, “We like a puzzle and we like reward, and a treasure map with its alluring powers to guide, reveal, perplex and make you instantly stinking rich, satisfies fundamental human needs” (247).

For the characters in *Treasure Island*, *King Solomon’s Mines* and “The Man Who Would Be King” these needs are essentially self-serving. Although the journey in *King Solomon’s Mines* is initiated to find George Curtis, this purpose is abandoned shortly after the travellers set out and their goal becomes to find the diamond mines. All of the treasure seekers in these stories have a sense of entitlement to the treasure and place the acquisition of wealth above all else; they do not question their right to claim the treasure. Discussing *King Solomon’s Mines* and *Treasure Island*, Ymitri Mathison observes, “the hero narrators earn their patrimonies through courage, baptism by fire, altruism, and generosity to both friends and deserving converted natives” (183). These qualities show their determination but their sense of entitlement arises from their perceived superiority and from their allegiance to the “cultural and economic value system” of Britain (Mathison 175).

In “The Man Who Would be King” Dravot and Peachey seek to escape from the society they belong to as they do not want to conform to its principles—it does not permit them to rise to the giddy heights they aspire to. They live on the periphery of the British Raj, wanting the benefits but refusing to conform, disdaining the precept that privilege is accompanied by responsibility. For them the prospect of Kafiristan, where they can impose their will and acquire status with minimal effort is possible because they despise the people

who live there, “they’re a stinkin’ lot of heathens” (254). Even though they spurn the society they belong to, Dravot and Carnehan are stamped with its beliefs and they carry an unshakeable idea of their own authority and superiority. In spite of their lack of success in their own culture, Dravot and Carnehan firmly believe that they have a natural right to impose themselves and their authority on others. Carnehan declares, “We are not little men, and there is nothing we are afraid of except Drink, and we have signed a Contract on that. *Therefore*, we are going away to be Kings” (252).

In all three narratives this assumption of entitlement is quickly established. When the pirate map is first studied in *Treasure Island* it fills “the squire and Dr Livesey with delight” (34) and this is primarily due to the thought of having, as the squire says “money to eat — to roll in — to play duck and drake with ever after” (34). Their immediate thoughts are of achieving an easy life with the minimum of effort and they don’t doubt their right to take what is not theirs. Essentially they are like the pirates and the prospect of treasure un masks their unbridled greed. Squire Trelawney disparages the pirates, ““What were these villains after but money? What do they care for but money? For what would they risk their rascal carcasses but money?”” (32). Nevertheless he cares just as greatly for money as the pirates but his desire is masked by a veneer of social respectability. He perceives the pirates as villains because they are a law unto themselves whereas he views himself as a law-abiding citizen living within the established codes of society. For him this means that his right to locate the treasure and claim it supersedes any rights of the pirates. The prospect of material gain also resonates in *King Solomon’s Mines*. Ostensibly the purpose of the journey in *King Solomon’s Mines* is to locate Sir Henry Curtis’s brother George, who has gone missing while on a quest for treasure. George, who has no profession, seeks “to make his fortune somehow, or try to; so he might as well try the diamonds” (24). Even when the likelihood that George is dead is given, the prospect of locating the mine draws the party onwards. Materialistic ambitions also motivate Dravot and Carnehan in “The Man Who Would Be King” they “are going away to be Kings” (252), and dream of reinventing themselves by conquering and colonising Kafiristan. However, they have no regard for the people they plan to exploit and plan to line their pockets at the expense of their subjects. In each of the narratives the attainment of wealth is the primary goal, but obtaining the treasure does not match the tantalising idea of wealth. The idea of ‘X’ as a harbinger of wealth is unstable, the actual value of ‘X’, as treasure, never meets the expectations of the adventurers and it is never the “untold wealth” imagined (Mathison 183). Some wealth can be achieved but it is limited. For, Dravot and Carnehan the hoped for rise in status they seek in Kafiristan is unsustainable and ultimately

fatal. For Hawkins, his “ample share of the treasure” (191) is responsible for “the worst dreams that ever I have” (191). Quatermain, Captain Good and George Curtis benefit from the diamonds taken from the mine but Quatermain attests “I am a timid man, and don’t like violence, and am pretty sick of adventure” and he, in spite of the riches gained, wouldn’t repeat the experience even if he “knew that [he] should come out safe at the end, pile and all’ (9). In each adventure realising the object of desire is tainted by the struggle to achieve it.

Locating the ‘X’ of a fictional map, although it marks the ultimate destination of the journey, does not necessarily guarantee a successful outcome. In all three narratives the journey is never straightforward or a linear progression from A to B. Throughout the journey to reach ‘X’ there are other factors to contend with: the adventurers face setbacks and perilous experiences and at times it seems their journey is impossible as they move from contained, ordered places with certain social orders and laws to places that are lawless, *Treasure Island*, or to places that have very different laws and social systems, *King Solomon’s Mines* and *The Man Who Would Be King*. In *Treasure Island* the treasure is not at the location marked because Benn Gunn has shifted it. The location of the treasure in *King Solomon’s Mines* is a trap, due to the deviousness of Gagool, and the bulk of the treasure is locked away forever. The nature of kingship in *The Man Who Would Be King* is beyond the abilities of Dravot and Carnehan, they use force and fear to command allegiance as well as trickery to dupe the natives and suffer the consequences. In each story the idea of having the treasure is more exciting than the actual ownership of it. The treasure hunters arrive at the location ‘X’ and complete their journey but this does not ensure a sense of fulfilment and satisfaction.

Hawkins’ reaction when he sees Flint’s treasure is to realise that it: “had cost already the lives of seventeen men from the Hispaniola. How many had it cost in the amassing, what blood and sorrow, what good ships scuttled on the deep, what brave men walking the plank blindfold, what shot of cannon, what shame and lies and cruelty, perhaps no man alive could tell.” (185). He has a moment of epiphany, of the treachery of men and the evil deeds that ill-gotten gains represent. For Hawkins the treasure is sullied by the knowledge of how it was acquired. Good, Sir Henry and Quatermain are initially overwhelmed at the sight of the riches held in Solomon’s treasure chamber. However, underlying their amazement is a realisation that they have no entitlement to what they behold, “they stood with pale faces and stared at each other, ... as though we were conspirators about to commit a crime, instead of being, as we thought, the three most fortunate men on earth” (173). It is the climax of their journey but it is not how they expected to feel. Gagool’s malevolent quip about the diamonds,

“eat of them, hee! hee! drink of them, ha! ha!” (173), is a chilling reminder of the worthlessness of the treasure when they are trapped in the cave with no food or drink. For Dravot and Carnehan the dream of a better life is unsustainable—they lack the moral substance to be the men they dream of being. Their lives are based on a series of precarious lies and in Kafiristan their dream ends badly for both of them.

In all of the narratives the idea of the place ‘X’ is located and what ‘X’ represents is preconceived by the characters. The treasure takes the form of the tangible artefacts sought by the adventurers in *Treasure Island* and *King Solomon’s Mines*, and the promise of an alternate way of being for Dravot and Carnehan in “The Man Who Would Be King”. The force treasure exerts is a powerful motivator but the adventurers’ expectations of ‘X’ are based on imaginings and hearsay and these preconceptions do not necessarily coincide with the place they travel to. In all the narratives the destination has a tenacious hold on the character’s imaginations. The idea of the island is irresistible for Hawkins who “brooded,” “approached” and “explored every acre” of the island before he arrived (36) yet when he arrives there, from “that first look onward, I hated the very thought of Treasure Island” (69). Quatermain and his companions are primed by tales told by others of the existence of King Solomon’s Mines but they never speak to anybody who has actually been there. They construct an idea of the treasure troves to be discovered but find that the site of treasure, instead of offering material riches and the associated freedoms that immense wealth could bring, are a trap and very nearly a prison from which there is no escape. Dravot and Carnehan arrogantly state, “they have two and thirty heathen idols there [Kafiristan] and we’ll be the thirty-third and fourth” (252). In doing so they favour what they can have or what could be possible in this ‘island’ state seeing it as a place they can connect with and not acknowledging that by the very nature of its isolation it is separate, “other”. In all of the narratives the adventurers construct fantasies of their future in these distant places that do not, as it turns out, coincide with the actual place. The maps they use purport to tell the truth and they do, to a degree, but it is not the whole truth. Phillip’s asserts that “As a text, the map is inherently unstable, its’ meaning open to challenge and change” (19). If the map is unstable then ‘X’ is unstable. This instability creates tension within the story.

In *Treasure Island* one of the first signs of this instability is the ‘X’ notated on the map: “The red cross was, of course, far too large to be a guide ... ” (171). It is not a reliable mark. The next problem is the tall tree referred to in the note on the back of the map. The pirates cannot locate “the particular ‘tall tree’ of Captain Flint” because “[e]very here and there, one of a different species rose forty or fifty feet clear above its neighbours” (172). The

landscape the pirates traverse has altered, vegetation has flourished and the static map is challenged by the difficulty of locating the tree that it refers to: the map's story is being written over by the landscape. Other trees have grown and inserted themselves in to the landscape and distorted the way in which the map can be read and these changes in the landscape mirror the effect the handwritten annotations have on the map. In *Treasure Island* the original map "has several additions of a later date" (34) as well as "... three crosses of red ink – two on the north part of the island, one in the south-west, and, beside this last, in the same red ink, and in a small, neat hand, very different from the captain's tottery characters, these words:- 'Bulk of treasure here'" (34). These later annotations, like the tress alter the way in which the map is read.

The map's various annotations - which as discussed previously add authenticity to the map - create concern about the map's reliability as a means to locate the sites marked with 'X'. It is a palimpsest bearing the annotations of past authors. There are three possible sites marked with crosses, the bulk of the treasure is at one, the bar silver is located in one of the northern caches and arms are located somewhere else again but it is unclear whether this is the site the other north cross marks as neither is looked for. It seems Flint and the anonymous writer of the small, neat hand wanted to ensure that later retrieval would not be compromised by possible hijacking, hence the number of sites. On the reverse side of the map there are added instructions detailing specific compass points and landmarks. Although the directions seem specific and exact – and they are at the time they are written – as a later guide they are cryptic. Victoria Ford Smith notes that "this map represents the legacy of multiple explorers, chronicling their own contributions not through footprints but instead through multiple layers of handwriting" (43). The island too, like the map, presents legacies of those who have gone before. Traversing the island the pirates and Hawkins' party find traces of those who have preceded them. Hawkins encounters marooned Benn Gunn who has roamed the island for three years and there is a cemetery as well as a stockade. The most significant legacy is when the pirates discover the compass points they must follow are represented by Allardyce's bones which, Silver remarks, lie "not nat'ral, nor not nice" (174). Allardyce lies disintegrating and distorted and he serves as a horrible warning to potential fortune hunters. His position is that of a compass bearing, "The man lay perfectly straight – his feet pointing in one direction, his hands, raised above his head like a diver's, pointing directly in the opposite" (173). Flint has made an example of him, to strike fear into those who discover him and to warn of the possibility of death to those who follow him and by doing so he graphically demonstrate his male authority over Allardyce and the island.

Flint annotates the map to show his ownership of it and the treasure and here on the island he creates a symbolic annotation of Allardyce. Silver's observation of "the long bones" (173) lying on the landscape reminds readers of the skull and crossbones emblem of the pirate flag and reiterates the menacing power of the pirates. Allardyce becomes the pirate of death emblazoned on the land and becomes a three dimensional version of the flag with his skull and bones presenting a terrible warning. He has a horrible presence because in death he lives on to become a part of the map that the pirates must follow. At this point Stevenson's map shows its dark side as the compass is now read via Allardyce's body, "here's the compass; there's the tip-top p'int o' Skeleton Island, stickin' out like a toothe. Just take a bearing, will you, along the line of them bones" (173). Flint's map is now more than a way finding device, it is an expression of his power and authority. Allardyce's spreadeagled body has been forced into submission, he is disempowered and worthless. He has been incorporated into the map and his bones mark the spot like the 'X' that the instructions on the reverse side of the map refer to. "The body pointed straight in the direction of the island, and the compass read duly E.S.E. and by E. 'I thought so,' cried the cook; 'this here is a p'inter. Right up there is our line, for the Pole Star, and the jolly dollars" (173). He becomes a tool that Flint wields as a warning to those who follow.

Flint's map promises to reveal the cache of treasure but it also reveals the extent of his physical strength and power. He proclaims his superiority by leaving a trail of dead behind him. Flint had the assistance of six men to bury the treasure and he overpowers and kills them all once this is done. For Flint these men are an expendable commodity to be plundered of their worth and as soon as their job is done they become superfluous and disposable. Flint's map becomes, with the discovery of Allardyce's bones, an explicit rendering of his male authority. He uses Allardyce as a means to write his omnipotence on the land and to flaunt his power over men and treasure. This opens up a different way of reading the map as it becomes infused with pirate culture, images of masculinity, power and exploitation. The map that we as readers accept at face value now represents more than a geographical place: it is sullied by death, greed and criminality.

Stevenson up to this point in the narrative controls Flint's role in the text and has constantly written him out as a dead character. However, Flint's legacy lives on in the memories of his cohorts and, as the "bloodthirstiest buccaneer that sailed" (31). Flint exerts a power from beyond the grave upon the narrative and the island is steeped with his masculinity. The island can be read as an extension of Flint with its "foul ground", "grey melancholy woods", "foliage ... of poisonous brightness" (69) and its "peculiar stagnant

smell” (70). Treasure Island, like Flint, has no softness, beauty or charm and its terrain is alternately marshy, swampy, craggy and steep. When Treasure Island is first sighted by Hawkins it looks unwelcoming, and it is. The island is subsequently mapped out as a violent place and within moments of going ashore its subversiveness and wildness is reiterated when Tom and Alan, who won’t commit to mutiny, die. The veneer of civilisation of Silver and the rest of the pirates slips and they are unmasked as they revert to their brutal, savage selves. The dead, like Allarydyce are left lying upon the land, staining it with their blood and their blood is a reminder of the three red crosses marked upon Flint’s map.

McClintock, in her reading of the map in *King Solomon’s Mines*, argues that maps can be “explicitly sexualized” and asserts that the land in Haggard’s map is female and “mapped in male body fluids” (3). A close reading of the map of *Treasure Island* reveals it also has a sexualised content. The land described on Stevenson’s map is also mapped in body fluids, the blood of the murdered men, and is steeped with maleness. The landmarks given are phallic such as, the Spy-glass, “running up sheer from almost every side, then suddenly cut off at the top like a pedestal”, “the spires of naked rock” (68), and the landscape is mostly harsh and inhospitable. The names of the peaks denote nautical terminology “Foremast Hill,” “Haulbowline Head,” “Mizzenmast Hill,” and are very practical and masculine with association to the male sphere of sailing. In addition to this masculine presentation of the land all the relics that remain on the island are man-made objects, the stockade, the shaft of the pick, the board branded with the name of Flint’s ship. There is little that is feminine on the land and the only pleasant part of the island is found on the climb towards the plateau yet even here the green nutmeg trees with the aroma of spice that Hawkins notices are a reminder to the reader of the spice route and male exploration. An interesting effect of Stevenson’s writing out of the feminine is his very masculine presentation of the landscape whereas for Haggard suppressing the feminine causes it to erupt elsewhere, that is in the imagery of the map he supplies.

McClintock successfully locates the feminine submerged in the landscape and she argues that the place where the treasure is located profoundly feminised. (see fig. 1). Her interpretation of Haggard’s map casts the Three Witches as female genitalia which must be entered to locate the treasure. Her reading is a stark contrast to *Treasure Island’s* “X” location where Stevenson represents the landscape as male and the treasure is buried out in the open, below the shadows of a “giant of a vegetable, with a red column as big as a cottage” (178). Stevenson’s description of the site is emphatically male and his imagery sustains the image of Flint’s power. The location of “X” in each narrative is gendered differently.

Although all the maps take the treasure hunters to their destinations, what they find there does not meet their expectations. All believe that the place they are travelling to, and what they will find there will fulfil their dreams. It doesn't. Squire Trelawney declares they shall "not [have] the least difficulty in finding the spot" (34) where the treasure is buried but they have a terrible time in locating it. Quatermain's party accesses the mine but must rely on the treacherous Gagool who tricks them and abandons them to die. Dravot and Carnehan soon discover the burden of being Kings and their own limitations. Dravot says, "...Peachey we want cleverer men than us now – three or four of 'em, that we can scatter about for our Deputies" (270). 'X' is found to be anomalous. As a destination 'X' is dangerous and as treasure 'X' is not what it seems. The expectation that by finding 'X' everything will fall in to place and a sense of completion reached is a lie. In adventure fiction finding 'X' does not necessarily give a sense of completion, instead it marks the end of the adventure.

Chapter Three

Discovery and the Mapping of Desires

The act of discovery implies that something new is to be found. However, discovery can also mean to find out or to become aware of something by searching or by chance. The discoveries of the new places represented by the maps in *Treasure Island*, *King Solomon's Mines*, and "The Man Who Would Be King" are not strictly discoveries. For readers and characters the distant spaces in which these adventures occur are not entirely disconnected from the worlds that they already know. *Treasure Island*, *King Solomon's Mines* and "The Man Who Would Be King" although remote share "elements of a recognisable world, recombined in a different order and located somewhere off the edge of the map, on or around the margins of the known world" (Phillips 13). Kukuanaaland and Kafiristan have social orders that are hierarchical and also have ideologies that are similar to those of the European adventurers. These supposedly unknown places are not blank, and are not static places waiting for explorers to discover them in order to define and make them real. Flint and many other pirates have visited *Treasure Island*, and Kukuanaaland and Kafiristan are inhabited by indigenous people with established cultures who are "discovered" because the British explorers encounter them. These encounters are considered as "discoveries" by the explorers because, by venturing to these unknown places, it is they themselves who possess them.

"Discovery," argues McClintock, "is always late. The inaugural scene is never inaugural or originary: something has always gone before" (28). However, it is because something has gone before that all these stories are possible. In each adventure the journeys are not undertaken to look for something new but instead are embarked upon to search for and possess what is already known. The characters are motivated to find: Flint's treasure in *Treasure Island*; the famed diamonds in *King Solomon's Mines* and to conquer the tribal people of Kafiristan and attain power in "The Man Who Would Be King". It is because something has gone before that desire can manifest itself.

The power of desire is an extraordinary motivator. *Treasure Island*, Kukuanaaland and Kafiristan are "imaginatively and materially possessed" by the characters before they venture there (Phillips 6). Hawkins and his party, Quatermain's band of adventurers and Dravot and Carnehan all cast themselves in this other place before embarking there. They project their expectations and desires upon the unknown places and this imaginative movement is enhanced by the maps they consult. (As discussed in Chapter two, the concepts of discovery

and treasure are compelling and provide a heady stimulus to undertake a journey.) The “discovery” of these places enables the pursuit of the possibility of a renewal, that is, it provides an opportunity for the adventurers to change themselves and their lives. In *Treasure Island*, *King Solomon’s Mines*, and “The Man Who Would Be King” all the adventurers discover and immerse themselves in the “unknown” and emerge from it transformed. For Hawkins and his companions the transformation is largely economic as they are able to return to England and elevate their social status. Quatermain, Captain Good and George Curtis also benefit materially and socially. Sir Henry Curtis is the only character that willingly enters the unknown unmotivated by financial or material gain and for him the journey is a rite of passage undertaken to effect reconciliation with his brother. Dravot and Carnehan are both destroyed as a result of their attempt to superimpose themselves upon Kafiristan. Their quest is in reality a discovery of their own limitations.

Critical cartographer John Gillis writes, “the movement of the mind always prepares the way for the movement of the body” (45). This movement of the mind is evident in Dravot and Carnehan for whom Kafiristan is more than a place. It has assumed a status that cannot be represented by any map. For them Kafiristan’s geographical features are of no great importance instead it is the idea of what they can do once they arrive there that eclipses all other considerations. Dravot requests, “As big a map as you have got, even if it’s all blank where Kafiristan is, and any books you’ve got. We can read even though we aren’t very educated” (253). His request for a big map reflects his big ambitions and for him bigger is better. Carnehan states, “we have decided that India isn’t big enough for such as us” (252) therefore a big map is necessary to accommodate their dreams. The maps consulted by the duo confirm the existence of Kafiristan and establish its whereabouts but Dravot and Carnehan’s inability to read the topography of the maps, due to their lack of education, jeopardises the venture and foreshadows their failure to be more than what they are. They are practical men but their knowledge chiefly consists of drill and guns and they lack the vision, integrity and morality to succeed. The pursuit of their dreams transcends all else and perusing the Frontier maps is a preliminary act of surveying the territory that they intend to claim. The maps show Dravot and Carnehan how far they need to travel to escape the confines and laws of British India in order to reach the land where they can, “subvert that King and seize his Throne and establish a Dy-nasty” (253). This comment is portentous because when the map is presented Dravot, after a cursory glance, sketches out a route and declares, “Then we get among the hills – fourteen thousand feet—fifteen thousand – it will be cold work there, but it don’t look very far on the map” (253). However, they promptly get

disorientated in the mountains once they leave the caravan and the hills very nearly defeat them. Dravot's inept skills as a map reader are nearly their downfall. Fortunately for them a chance encounter with skirmishing natives allows for "the beginning of the business" (261) of establishing themselves as Kings. It is interesting to note that for a practical pair this preliminary overview of the approach to Kafiristan is clouded by their dream. What they see when they look at the maps is what they could be in this space. Their perusal of the map is a form of self—encouragement and is fuel for the dream of what they could be when they get there.

Dreaming offers a perception of reality that is not necessarily encountered. Dravot and Carnehan's preconception of Kafiristan is that it is a "place where a man isn't crowded and can come to his own" and "that no one has gone there, and they fight; and in any place where they fight, a man who knows how to drill men can always be a King" (252). Their preconceived expectations of Kafiristan are naïve just as their dreams are naïve. Kafiristan represents an opportunity to create a different reality, a new world for themselves, in which they are not part of the underclass; and above all it gives a place to enact their dreams. These materialistic dreams are doomed because, as Jeffrey Myers explains, "the 'kings' have the true stuff of Empire Builders, but lack the moral restraint of the Law" (719). It is their disdain and disregard for the indigenous people, whom they regard as dispensable and as a means to attain their own ends, as well as their lack of self-control that prevent them from being better men. Dravot and Carnehan plan to rule and "work" Kafiristan in order to elevate themselves because their lofty ambitions are impossible in India. Peachey proclaims, "If India was filled with men like you and me ... it isn't seventy millions of revenue the land would be paying – it's seven hundred millions" (245). Their perception of ruling is completely focussed upon the power that it will endow to pursue the material gain they desire and neither recognises the obligations and responsibilities that being a ruler brings.

Dravot and Carnehan have a degree of self—knowledge and an awareness of their shortcomings before embarking on their journey. They have drawn up a "Contract" (254) to ensure that their predilection for liquor and woman does not impede their chances of success. This contract itself is a form of map that portends their ruin. The first promise "*That me and you will settle this matter together; i.e. to be Kings of Kafiristan*" (254) is broken by Dravot when he first encounters the natives. He "waves his hand for all the world as though he was King already" (261) and takes command of the situation from then on and ignores Carnehan's advice. The second promise to not "*look at any ... Woman black, white or brown*" (254) is also broken by Dravot when he wants to take a wife. He justifies his wish by declaring "The

Contract only lasted till such time as we was Kings; and Kings we have been these months past" (270). The third promise to "*conduct ourselves with Dignity and Discretion*" is completely ignored by both men. The Contract thus maps the ways in which the men will fail before they even attempt to impose their will on Kafiristan. Although Dravot and Carnehan recognise their shortcomings it is their lack of moral strength that causes their undoing. Dreaming of being better men is not enough: to succeed they must be better men.

Dravot and Carnehan are not restrained by their Contract or by the code of the Freemasons. When Dravot and Carnehan discover a version of Freemasonry in use in Kafiristan it extends a known code of behaviour onto the unknown and provides an unexpected twist. Dravot regards his use of the Freemason code as, "a master-stroke of policy" (265) and initially this cultural coincidence provides a means to ensure their success but ironically it also exposes their mercenary intentions. Carnehan warns that their misuse of the code is "against all the law" (265) however that awareness does not stop them from deceiving the natives. Ultimately it is going against this shared ideology, the code of universal brotherhood embodied by the Freemasons that undermines their credibility. Dravot and Carnehan violate the masonic code, which they profess to uphold, and in doing so expose their weakness and this causes their façade of authority to collapse. They are unable to "colonise" the peoples of Kafiristan because these primitive tribesmen are ultimately superior to them. Dravot knows his shortcomings and has listed them in the Contract yet does not heed them or seek to control them. He dreams of being a bigger man than what he is but fails because of his "impetuosity and pride" (Meyers 711). He has the opportunity and means, using the maps and literature available to him before arriving in Kafiristan, to map out a more informed way of putting his plan in to action but he does not. He instead chooses to exploit, tyrannise and murder the natives to brutally attain control. Dravot seeks to replace native lawlessness with British order but because he has no moral standards he lacks the moral authority to do so. Dravot belatedly has a moment of epiphany moments before he dies "We're done for," says he. "They are Englishmen, these people,—and it's my blasted nonsense that has brought you to this" ... "It's me that did it. Me, The King!" (276). For the hapless pair the blank space that the map mapped up to (Kafiristan) has violently warded off their attempts to colonise it. Their "discovery" of Kafiristan is an intrusion which is successfully warded off.

The maps of all three stories promise the right of control of the place they represent and allow the adventurers to indulge in fantasies of attainment and conquest. Knowledge is power and the maps provide the means to take control of a commodity such as Flint's

treasure, King Solomon's diamonds, or the people and lands of Kafiristan. The destinations of all the maps threaten to engulf those who venture there: Hawkins and his party are in constant battle with the pirates; Quatermain and his party are literally engulfed by the mines and are lucky to find their way back to the surface, and Dravot is killed and Carnehan is emasculated in Kafiristan. The maps they use take them to their destinations but they do not ensure a safe passage or return. A map can be regarded as a dangerous device because it allows adventurers to dream and travel into the fantasies they imagine but it does not prepare them for the encounters in this unknown place, instead it plunges them into a different world where their expectations are quashed and replaced with a different reality.

Conclusion

Maps are as Stevenson asserts, “a mine of suggestion” (200). Maps provide a destination for the imagination and once the imagination is engaged a wealth of opportunities to dream are unleashed. The aims of a writer and a cartographer overlap because both endeavour to enable readers of their works to discover other places. In order to achieve this each undertakes a process of exploration and surveys the place they wish to document and, once this is done, the place is detailed and communicated by mapping. The aim of mapping is to record and comprehend the world but it is also to tell a story: writers and cartographers realign worlds and make the invisible visible by showing and giving details. A writer “shows” by words and a cartographer “shows” by drawing and using symbols and both use their technical skills to persuade readers to believe in the worlds they depict. The worlds they create are illusory yet graphic maps and narrated maps give a semblance of order and a wealth of information that substantiates the illusion. Narrated maps reinforce the role of the graphic map by weaving a story around the graphic map and evoking the world for a reader. Graphic and narrated maps thus act in unison, that is, they corroborate one another and project a reality a reader can know. The map offering of reality is never the reality that the adventurers encounter but it is a believable version of reality. The map provides a sub-text for each journey and is a powerful organising medium for the narrative.

Graphic maps are extremely useful devices for a writer as they succinctly establish the space to be ventured to and allow a writer to create stories within this space. Maps act as a catalyst: for the sea voyage to Treasure Island, the trek to find King Solomon’s Mines and the crossing of the plains and mountains to reach Kafiristan. These journeys between worlds allow for a casting off of one way of life so that a different way of life can replace it and writers map not only these changes in location but also the changes in their characters as they journey from one world to another. Importantly, graphic and narrated maps add weight to a writer’s role of guide by reinforcing their position as an explorer who takes readers on a journey into the unknown. By placing their readers, “you are here,” in the story or on the map, writers and map writers allow a reader’s imagination room to work. Stevenson and Haggard offer graphic maps to: extend possibilities of exploration and adventure; make the journey feasible; invite interaction and provide sustenance for the imagination. Their maps also visually enhance their stories. As readers we willingly suspend our disbelief to follow in the footsteps of writers such as Stevenson and Haggard whose graphic maps give backbone to

their stories. Their maps encourage readers to believe that the writer has, “walked every foot of it [Treasure Island and Kukuanaaland] and knows every milestone” (Stevenson 200). Kipling reinforces this belief in an imaginary world in “The Man Who Would Be King” where Dravot and Carnehan consult actual maps in recognised publications. Kipling also anchors his story by extensively referring to the known world of India and extrapolating a path away from it using narrated mapping. All three writers thus define their imaginary worlds by saturating their narratives with mapping processes.

Maps play multifarious roles in adventure fiction and, whether graphic or narrated, meld with the fictions they are found in to enrich a reader’s experience of the narrative. Maps connect readers to a story but, because we are outside the story, we read and experience the map in different way to the characters of a story. The way in which characters and readers interpret these maps differs because characters use the map to navigate and locate something in their adventure whereas readers use the map as a tool to navigate within the text. There is more than one way to read a map just as there is more than one way to present a map. The maps of colonial adventure fiction resonate within the stories because they not only chart imaginative landscapes they are redolent with suggestion.

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