
RESEARCH ARTICLE

Writing of Piracy in English Sea Literary Classics

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ABSTRACT

Since the 15th century, pirates have played an important role in the development of the British empire, making a remarkable contribution to the early accumulation of primitive capital and overseas expansion. As the embodiment of British imperialist ideology, the Victorian British sea novels had an important impact on the world. Pirate writing has also been a popular theme in British sea literature since the 18th century. Taking the classical works *Treasure Island*, *Coral Island* and *Captain Singleton* as examples, these sea novels, which mostly take pirates as main characters, write about piracy from multiple perspectives. Pirates themselves are violent and barbaric, making their living by plundering and departing from morality and order. But the spirit of piracy has developed and been internalised as the core of British culture and has become an important part of the British national spirit. The British pirate culture also laid the foundation for the formation of the British national spirit. This paper will take this as the main research idea, analyze the pirates in sea literature, and explore and discuss the pirate spirit. In this way, this paper will analyze how these British authors shaped the unique expansion and adventure spirit from the image of savage pirates in novels and analyze how these spirits became the national spirit of the capital expansion of the British Empire.

KEYWORDS

Piracy Writing, Sea Literature, Pirate spirit, *Treasure Island*, *Captain Singleton*, *Robinson Crusoe*

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1. Introduction

Pirates' advocacy of force, their eagerness to adventure and their pioneering spirit evoked the deep-seated desire for expansion and ambition of the ancient British nation. And the commercial behavior of the pirates themselves is a match for the mercantilism practiced by modern Western countries. Since the Tudor dynasty began overseas expansion, a large number of pirates in the British government and the Crown's encouragement to actively go to sea to develop overseas colonies, the development of ocean trade. In addition to the stimulation of British mercantilism, pirates acted as the pioneers of the exploration of the world of the sea, for the British maritime plunder and transoceanic colonization to make outstanding contributions, but also for the British colonial rulers to make a great deal of credit. The British ruling class also strongly supported and even participated in the plundering activities of pirates, giving them weapons, ships and financial support. This phenomenon was particularly prominent in Elizabeth I, corresponding to the pirate Francis Drake. He was even knighted by the Queen, and Elizabeth I herself was also crowned "Queen of Pirates".

Foreign studies of pirates are very comprehensive. Scholars have combined a wealth of historical facts to provide readers with an exhaustive account of pirates in British history, of which Francis Drake is one of the most famous. In addition, there are scholars who have analysed the behaviour of pirate groups from an economic perspective, and the image of pirates has become more diverse.

Sir Francis Drake: The Queen's Pirate (Harry E. Kelsey, 1988) illustrates the life of the pirate Francis Drake. In this lively and engaging new biography, Harry Kelsey shatters the familiar image of Sir Francis Drake. Kelsey paints a different and far more interesting picture of Drake as an amoral privateer, at least as interested in lining his pockets with Spanish booty as in forwarding

the political goals of his country, a man who became a captain general of the English navy, but never waged traditional warfare with any success. He explains how Drake dabbled in piracy, gained modest success as a merchant, and then took advantage of the hostility between Spain and England to embark on a series of daring pirate raids on undefended Spanish ships and ports, preempting Spanish demands for punishment by sharing much of his booty with the Queen and her councillors. Elizabeth I liked Drake because he was a charming rogue, and she made him an integral part of her war plans against Spain and its armada, but she quickly learned not to trust him with an important command: he was unable to handle a large fleet and had no understanding of personal loyalty. For Drake, the mark of success was to amass great wealth, preferably by taking it from someone else, and the primary purpose of warfare was to afford him the opportunity to accomplish this.

Under the Black Flag: The Romance and the Reality of Life Among the Pirates (David Cordingly, 1996) is a book from the more known image of pirates to depict the real world of pirates for the reader. Pirates are so much a part of the legend that it is easy to forget they actually existed. This book tells the story in a rollicking account of the golden age of piracy that is packed with history, anecdote, and above all, adventure. Here are the true stories of such bloodthirsty legends as Blackbeard and Captain Kidd, Anne Bonny, and the fearsome Mary Read. And here are rousing descriptions of what ships pirates sailed, what punishments they exacted, what they really wore, and how they flourished--or perished.

Pirates are inseparable from national development. So there are also many scholars who published monographs, dedicated to the centuries of history in which piracy flourished in Great Britain and the remarkable contributions made by pirates in the socio-political, industrial and economic development of Britain, as well as in establishing maritime supremacy in Europe and even the world.

British Pirates and Society, 1680-1730 (Margarette Lincoln, 2014) is a book that shows how pirates were portrayed in their own time. It examines how attitudes towards them changed with Britain's growing imperial power, exploring the interface between political ambition and personal greed, between civil liberties and the power of the state. It throws light on contemporary ideals of leadership and masculinity - some pirate voyages qualifying as feats of seamanship and endurance. Unusually, it also gives insights into the domestic life of pirates and investigates the experiences of women whose husbands turned pirates or were captured for piracy. Pirate voyages contributed to the British understanding of trans-oceanic navigation, patterns of trade and different peoples in remote parts of the world. This knowledge advanced imperial expansion and British control of trade routes, which helps to explain why contemporary attitudes towards piracy were often ambivalent. This is an engaging study of vested interests and conflicting ideologies. It offers comparisons with our experience of piracy today and shows how the historic representation of pirate behaviour can illuminate other modern preoccupations, including gang culture.

In addition to telling the history of piracy and describing the contribution of pirates to the development of the British, there are many famous works from the behavior and order of pirate groups. By describing the way of life and daily activities of pirates on board the ship, as well as the pirates and prisoners of war, black slaves, and the mode of living together, the reader can see the impact on later generations, from the perspective of management on pirate ships.

The Invisible Hook- The Hidden Economics of Pirates is a work that combines the world of piracy with the principles of economics to enlighten the reader. The book takes the reader into the world of piracy from the late 17th century to the early 18th century, telling readers that the story of pirates is not just a wonderful theme in novels and movies, it is also an economic phenomenon. Author Peter Risen told us that the original pirate's sinister and cunning, reverence for force is only the surface, he unveiled for us to hide in the infamous pirate, interesting and sometimes naked behavior behind the economics of the connotation. What we know about piracy turns out to be in the pursuit of interests in the process, the rational response to the general economic situation. And one of the most notable is about the pirate ship "democracy" and "order".

From the legendary pirate history of merchant ships (general public society) and captains (leaders, superiors and bosses with all kinds of such names), as well as extreme power under the personal safety and economic situation of each ordinary crew, thus leading to the existence of a very modern structure of pirate society. A person is an election vote of the pirate crew as if they were employees of the shareholding system, and the captain is like having a chairman. They hold unquestionable power while also representing the interests of the crew, with the right to make the final decision, but also by the power of checks and balances.

From a large number of works related to piracy, we can see that foreign scholars have a very comprehensive study of piracy. The writing of the history of piracy, development and other research aspect is based on a large number of historical facts so that readers around the world could have a full knowledge of the pirates. Britain carried out the country's original capital accumulation and overseas colonial expansion through the overseas plundering of pirates, and in the process of maritime plundering, they developed shipbuilding and navigation techniques and established a position as maritime hegemony, thus in turn promoting the national capitalist economy. In addition, through the study of scholars on the internal order of pirates, we can also see that democratic politics in the pirate groups have taken shape. The pirate ship is like a small society with a captain, crew and captives. They have a clear hierarchy, and their pursuit of profit reflects modern economic connotations.

In general, foreign monographs on piracy have focused on the theme of "imperialism" and "capitalism", exploring the remarkable contribution of pirates to the British and other imperialist countries. These monographs, for my study of "the development of British piracy", are very helpful.

2. Research Status

2.1 Foreign Studies of Pirates in Victorian Sea literature

Pirates had a pivotal role in the development of the British state and made a remarkable contribution to the country's prosperity, which influenced British literature, resulting in the publication of a large number of literary works about pirates. Take "*Treasure Islands*", "*Captain Singleton*", and "*Coral Island*" as examples. These novels are to the theme of adventure at sea, describing the difficulties and obstacles encountered in the adventures of boys adventures at sea, and those boys and their partners, with their own ingenuity and fearlessness, finally obtaining the treasure and returning home. These stories are full of pirate colors and show that British piracy prevailed during the national spirit to readers from worldwide.

For these works, foreign scholars have various research. Some of these studies are on the theme of adventure and conquest. Some scholars point out that, yet like some other adventure tales, *Treasure Islands* is a story of a quest. The story records a series of incidents that bring about personality changes in the life of Jim Hawkins. *Treasure Island* is a gripping adventure story. It records the physical voyage and emotional development of the protagonist, Jim Hawkins. From the beginning itself, the novel introduces the theme of adventure. *Treasure Island* has a variety of ingredients common to quest stories. (*Robert louis stevenson's "Treasure island" As an adventure novel*)

Some scholars have studied *Treasure Island* or *Captain Singleton* from the perspective of economy or capitalism, exploring what kind of imperial overtones are reflected in the maritime adventure novels represented by those works.

Chamutal Noimann discusses capitalism in the novel from the contrast and study of gentlemen and pirates on *Treasure Island*. (*He a Cripple and I a Boy": The Pirate and the Gentleman in Robert Louis Stevenson's Treasure Island*) He points out that Stevenson's juxtaposition of treasure-seeking pirates and gentlemen offers some of the most scathing critiques of the types of men created by greed, capitalism, and colonialism, asking for honest self-criticism of the English character and of the way Englishmen deal with domestic and international issues. Chamutal thinks that Jim and the pirates' behavior reveals Stevenson's notions about the value of breaking with established practices and with expected gentlemanly behaviors. Jim's defiance throughout the novel is an act of rebellion against boys' education, against the contemporary notions of the gentleman based on it, and against the established image of the imperialistic and righteous British national character.

From the economic perspective to analyze these pirate novels, in addition to the aspect of capitalism, there is some academic thesis. Jeremy Wear puts up his opinion, In *Captain Singleton* (1720), Daniel Defoe rehearses the ethical and discursive justifications of predatory capitalism. (*No Dishonour to Be a Pirate: The Problem of Infinite Advantage in Defoe's Captain Singleton*,) Through an examination of Defoe's economic writings, Jeremy illustrates how the author confronts readers with the moral ambiguity of legal trade by comparing the "littoral" pirate Singleton with the "allegorical" pirates of London's central economic institutions. By extension, he explores the problematic necessity of reconciling the hero-outlaw Singleton's piracy to conceptions of national identity predicated on economic expansionism. Thus, the author points out, the novel examines the conditions of scarcity that precipitate predatory trade practices alongside the fantasy of economic infinitude that would make these practices obsolete.

But David Sergeant looks beyond capitalism and explores the relationship between romanticism and capitalism in *Treasure Island*. He puts up that while in recent years there has been a slow accumulation of research exploring the links between Robert Louis Stevenson's work and capitalism, there remains a sense that this is still only an interesting byway when reading him, rather than a central route. Partly, this can be explained by this research having tended to focus on individual texts attached to specialised or circumscribed contemporary frames – the gold versus silver standard debate, for instance, or Victorian economic theory.

2.2 Chinese Studies of Victorian Sea Literature

2.2.1 Studies of Pirate Figures

Many scholars have analysed the characters in *Treasure Island* from the perspective of 'duality' or 'two-facedness', and have reached relatively consistent conclusions. The most notable research is Huang Jianqiu's "*Gentleman or Pirate - On the Duality of Jim Hawkins' Character in Treasure Island*". The author argues that, as the protagonist of *Treasure Island*, Jim is not just a teenage hero, but also has the rational qualities of a Victorian gentleman and characteristics of a pirate in a legendary world, thus having a duality. Jim's duality is also related to the genre of this novel. The usual key words for pirates are dangerous, brutal and indulgent, but they could also be competent, resourceful and fearless. Jim is a boy hero with both gentlemanly qualities and piraticity. He has not only absorbed the rational qualities of the gentlemanly class but also appreciates certain characteristics of pirates and has learned to behave in a piratical manner. The duality of Jim is also a reflection of the fact that *Treasure Island* has both realism and romanticism.

In addition, Wang Lei also analyses the image of John Silver in *Treasure Island* from the perspective of "duality". In his thesis *"Explore The Duality of John Silver in Treasure Island from Five Reversals"*, he analyses that John Silver is a character between an angel and a devil, with duality, complexity and fluidity. The author also mentions that, as a pirate, Silver is unstable and has no moral standards as a code of conduct. The negative image of Silver, on the other hand, serves as a counterpoint to the sincerity and goodness of people like Jim.

Wang Songlin and Wang Zheni, analyse more than one character in the essay *"Piracy and Gentlemanliness: An Exploration of the Duality of Stevenson's Characters"*. However, they put up a different view of the 'duality' of the characters: it reflects the contradictions and conflicts between the expansion of Victorian British imperialism and the morality of the conscientious bourgeoisie. The duality of Stevenson's characters exposes the national psyche of the British Empire during the period of decline from strength: the piratical spirit of the characters is intended to underpin the values of the British Empire in expanding overseas colonies, while the gentlemanliness of the characters is a moral cloak for the British Empire's overseas expansion. It is thus clear that in this essay the authors analyse not only Stevenson's image of piracy but the transformation of imperialist and emerging bourgeois ideology in Britain. It is not only the spirit of piracy that we can see from the characters but also the spirit of gentility. These two very different spirits developed as British society evolved, both the core of English national culture. It is an externalisation of the national spirit and an integral part of Englishness.

There are also some scholars who have seen the transformation of the image of pirates in maritime literature in different periods from the descriptions of pirates. These shifts are closely related to the development of the times in Britain. And these writers in different periods also showed the political and economic features and national characteristics of the British country through the description of pirates. These shifts also reflected the author's criticism of British imperialism.

In *"A Brief Discussion of the Subversion of the Image of British Pirates in Treasure Island"*, two authors, Zhan Caiqin and Zhu Binzhong point out that *Treasure Island* reflects the change in people's attitude towards pirates from admiration to contempt and from praise to condemnation. Their research shows that *Treasure Island* is epoch-making in terms of British maritime fiction and represents a new direction in the development of British maritime fiction in the mid-to-late nineteenth century. This article begins with an analysis of the image of piracy in the British historical context. The article mentions that in traditional British culture, pirates were praised, celebrated and emulated as heroes and patriots, and people were proud of them. But *Treasure Island* overturns the traditional view of pirates, and the pirates in the text are portrayed negatively. They are brutal and bloody, treacherous and conniving. Research suggests that the change in the status of pirates is closely linked to the context of the times. *Treasure Island* was written in the mid to late 19th century, a time when the British Empire was less dependent on pirates as industrial technology and seafaring skills developed. In addition, the author argues that the rulers of the British Empire at this time recognised that relying on pirates to make a fortune was a dishonourable history, and they were anxious to turn the page. The reversal of the image of pirates in *Treasure Island* is closely related to the times, reflecting the spirit of a different era and the progress of modern Britain.

In Guo Haixia's article *"Pirate Writing and Reconstruction in British Maritime Fiction"*, the author argues that pirate writing in British maritime fiction has undergone an evolutionary process from heroic and romantic writing to demonised writing and then transfer to the humanised reconstruction. This evolution is closely linked to British politics, economy and culture. Guo first mentions the heroic and romantic writing of pirates. She takes Defoe's novel *Captain Singleton* and Scott's *The Pirates* as examples and analyses the pirate characters in the novels. The pirates from the 16th century undoubtedly made a remarkable contribution to the accumulation of early English capital. In the mid to late 19th century, however, the author notes a dramatic change in attitudes towards pirates. This shift was demonstrated in *Treasure Island* and *Peter Pan*. This is because as navies cracked down on piracy, pirates had been far away from civilised society, and pirates gradually became the enemy of all mankind. The demonised image of pirates in the maritime novels of this period reflects the pursuit of the gentlemaness and shows the quest for civilisation and order in English society. As the 20th century progressed, the Western literary world was influenced by irrationalist thinking. At this time, the image of pirates in Hughes's *A High Wind in Jamaica* shows the trend of humanising and complex personalities. Guo's article specifically expounds on the transmutation of the image of pirates in British maritime fiction, providing material for us to study and research the image of pirates.

Some scholars study the image of pirates from the classification of British children's literature. Xing Wen points out that pirate stories have a special role, significance and artistic expression in children's literature. (*Pirate Stories in Children's Literature—A Case Analysis of English Children's Literature in The Early 20th Century*) The author put up her opinion: the pirate stories in children's literature show the corresponding relationship between children's images and pirates' roles. A Pirate's evil corresponds to children's piracy, and a pirate's vulnerability corresponds to children's innocence. And the pirate stories in British children's literature are consistent with children's psychological needs on the basis of inheriting the tradition of British literature. Pirates who violate social rules and moral traditions express children's desire to get rid of their parent's authority and gain autonomy; the free lifestyle of pirates releases the wild nature that children are oppressed in their daily life.

From the analysis of the image of pirates, the author extends to the pirate story in British children's literature and the impact on children readers. We can see these novels familiar to readers worldwide, with British pirate color. And these exciting novels, full of piracy, also give readers a glimpse into the social and cultural environment of early 20th century Britain. This master's thesis has a positive effect on our understanding of early 20th century maritime literature and the image of pirates in these works.

2.2.2 Studies for Englishness in Literature

Some scholars have seen the influence of British maritime novels featuring pirates on the British literary world.

Zhu Qiuli points out in her article *"The influence of pirate culture on British literature"* that most scholars' studies of British maritime literature only reveal its expression of colonial ideas and do not rise to the level of pirate culture, the root of Western colonial thought, ignoring the relationship between pirate culture and maritime literature. She proposes that the most prominent pirate culture in British civilization and British maritime literature could be studied together. Zhu proposes that pirates made outstanding contributions to Britain and were supported and promoted by the British crown, a phenomenon that is a true reflection of the spirit of piracy in Britain was vigorously promoted. Since then, the theme of maritime exploration, overseas trade, piracy and other literary works creating a unique aesthetic world of maritime literature. And a great deal of maritime literature has also contributed to the forging of national character and national culture. But Zhu Qiu Li's article is not specifically implemented to textual analysis, but only a summary of some familiar writers and works of maritime literature, and directly concluded that the pirate culture has a positive effect on maritime literature, English literature.

In his master's thesis, *The Representation of Englishness in Captain Singleton*, He Liyuan begins his study of Englishness. He thinks that *Captain Singleton* is a novel that fulfills the British's financial dream and stimulates their passion for oversea expansion. More importantly, Singleton's common practices of mercantile colonialism are legitimated ideologically and ethically as the English culture to the core "Englishness". He thinks that the writer and his British readers would reach a consensus on the perception of the remote other world and their shared identity to construct and maintain their claimed notion-ness in imagination. He divides his thesis into three chapters to explore how the representations of Englishness work in *Captain Singleton*. First of all, he discusses the civilized ethnicity of English traits and the Christianity of Englishmen. And then, he reveals the representation of the legitimate practices of Singleton's trades and his piracy activity. Then, the writer focuses on nationhood by taking England as the geographical centre and English nationality as the spiritual centre. By analyzing the cultural representation of Englishness, this thesis tries to draw a conclusion that the representation of Englishness, in fact, helps to construct Englishness in the early eighteenth century as the self-conceived collective nationality, which laid the solid foundation for the world domination of the British Empire.

Guo Ran in his thesis concludes the economic development of England in the 18th century and provides a critique of the dark side of England. (*The "Gold" in Captain Singleton and the Paradox of English National Identity in the 18th Century*) He argues that the experience of Captain Singleton going to sea to carry out pirate style plundering reveals the double faces of the late English mercantilist monetary policy in 18th century. On the one hand, late mercantilism emphasized establishing monetary and commercial order at home; on the other hand, however, it encouraged English businessmen to engage in predatory trade overseas. All this made English national identity vacillate between a modern patronizing commercial country and a piratical empire. The process of Singleton's return to England as a businessman after putting his overseas exploration can be understood as an embodiment of England's efforts to purify its image and highlight its characteristics as a modern commercial society.

Generally speaking, the description of "gold" in *Captain Singleton* reveals the economic origin of the paradox of English national identity in the 18th century and, therefore, has a distinctive function of cultural criticism.

2.2.3 Studies for Imperialism in Literature

"Imperialism" is a frequent theme in the discussion and study of British maritime literature. Although the authors of these maritime novels never directly mention imperialism or colonial expansion, the pirate characters in the stories embody the imperialist sentiment of Britain's early desire for colonial expansion through maritime plunder.

Wu Qingyun's master's thesis, *Imperial Ideas in Defoe's Novels*, is one of the results of this type of academic research. The thesis is based on the post-colonialism theory, especially Said's analysis of imperial ideas. This thesis provides a comprehensive study of imperial ideas in Defoe's three masterpieces. The rise of novels had a relationship with an empire called complicity. Britain continued to expand the territories, plunder wealth and promote the idea of white supremacy. It is obviously reflected in Defoe's novels. The author discusses three aspects: politics, economy and culture. In politics, the strengthening of imperial ideas promotes Britain's territorial expansion. Based on the above analysis, this thesis holds that imperial ideas were formed and developed in the expansion of the British Empire. In this thesis, the author mentioned the view from Said. Said believes that "novels appearing in England is not an accident, but is related to the powerful territorial expansion". Based on the above analysis, this thesis holds that imperial ideas were formed and developed in the expansion of the British Empire. In Defoe's three novels, imperial ideas bring about a series of colonial wars in the process of accelerating the expansion of the British Empire. Meanwhile, it also brings endless wounds to the colonial people.

Some scholars have also analyzed the economic behavior of the pirates in the novel from the perspective of economics in order to think about the relationship between economy and imperialism.

In the article, "*Investment Behavior and Imperial Consciousness in Treasure Island*," Gao Zheng also expands on this. She points out that Stevenson depicts a series of investment behaviors in the novel, reflecting the investment context of the time, and through the character, he criticizes the pirates' lack of investment consciousness and the squandering of capital. At the same time, the novel also depicts how different characters maintain their economic status with the help of investment behavior, and even achieve class leapfrogging by means of investment, such a sense is also more consistent with imperialism. So Gao Zheng interprets the novel from the behavior of investment. She finds that, as long as one is involved in investment, one is serving the empire, and one will yield a return on investment. In her study, she likewise introduces theories from Said's *Culture and Imperialism* and refers to the deep-rooted Orientalist ideology that many scholars believe is implicit in the novel. The *Treasure Island* represents a distorted image of the Eastern country in the eyes of Westerners. However, some scholars believe that the novel is "anti-Orientalist", which is expressed in Jim's image. The author's focus is more on economic themes. The economy is closely linked to the empire and is one of the key means of imperial colonial expansion. Gao Zheng reveals the imperial consciousness hidden behind the text: all investment is for imperialism, and only for imperialism to get the greatest return on investment. From this, we can see Gaozheng's conclusion that Stevenson unconsciously defends imperial practices through his own text.

In addition to economics, colonialism was one of the themes of British imperialism.

Xu Keqi's article "*Defoe's text and the critique of colonialism*" elaborates on and critiques the colonialism in *Robinson Crusoe*. This essay analyzes *Robinson Crusoe* in terms of Robinson's changing identity, the relationship between Robinson and Friday, the symbolism of the island, and the violent plots in the novel. Robinson's changing identity symbolizes the image of a British national who can quickly adapt to the ever-changing economy. And Robinson's relationship with Friday also reflects the needs of the colonists. In addition to the relationship between master and slave, they are also a companion to each other in loneliness. The deserted island is Robinson's territory, his colony, and he himself is the supreme ruler of this island. The violent act, such as rape and massacre in the text, however, is an integral part of the colonial act, recording the atrocities of the colonists. Finally, the author concludes that *Robinson Crusoe*, like many other works of British maritime literature, is included in the imperial text. In his reading of this novel, the author reveals the colonial history and colonial ideology it reflects.

3. Conclusion

From the above review of the literature at home and abroad, we can see that the study of pirates and piracy in maritime literature has been very comprehensive. Scholars have studied in detail the relationship between pirates and royalty, the relationship between pirates and imperialism, and the relationship between pirates and the economy. There are also rich research results on the imperial consciousness and national characteristics reflected in the works. However, we have not seen much research on piracy as a whole in maritime literature. Although some scholars have studied the brave and fearless spirit of Jim and *Robinson Crusoe*'s pirate spirit of overseas colonial expansion, they were all done just in the context of individual works and specific characters. The absence of a holistic account of piracy in maritime fiction is the research gap.

Piracy developed at the same pace as the British era, influenced by economics, politics and culture, and the position of pirates has also experienced booms and busts. I want to explore how the spirit of piracy in Britain at different times influenced these authors and to examine how piracy, in turn, developed in these literary works through the authors' words and influenced readers in Britain and even the world. Although the essence of piracy is plunder and occupation, most people today still seem to have a positive attitude towards pirates. The spirit of piracy has become embedded in the British nation, a spirit of positivity and bravery that continues to help the British Empire grow and stabilise its position in the world. This is where the focus of my research lies.

There are still some flaws in my research. There are still wonderful novels about Victorian pirates in Britain's thriving literary history, but I have focused on these three world-famous children's adventure novels, so the study of the image of pirates in literature and the relationship between pirates and the development of the British nation could be more in-depth. If any scholars are interested in the study of pirates and their connection to the development of the British empire since the Middle Ages, they can start with British children's literature as well to study and research how the image of pirates in children's literature has influenced children's readers around the world and how it has influenced their perceptions of British imperialism.

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