

DIPLOMARBEIT / DIPLOMA THESIS

Titel der Diplomarbeit / Title of the Diploma Thesis

„TRIVIALIZING THE VILLAIN: The Image of Pirates in
Contemporary Picture Books, Didactic and Audiovisual
Material for Children“

verfasst von / submitted by

Barbara Roiser

angestrebter akademischer Grad / in partial fulfilment of the requirements for the degree of
Magistra der Philosophie (Mag. phil.)

Wien, 2019 / Vienna, 2019

Studienkennzahl lt. Studienblatt /
degree programme code as it appears on
the student record sheet:

A 190 333 344

Studienrichtung lt. Studienblatt /
degree programme as it appears on
the student record sheet:

Lehramtsstudium UF Deutsch UF Englisch

Betreut von / Supervisor:

Univ.-Prof. Mag. Dr. Alexandra Ganser-
Blumenau

TABLE OF CONTENTS

LIST OF TABLES	i
LIST OF FIGURES	i
1. INTRODUCTION	1
2. FICTIONAL PIRATES FROM THE 17TH CENTURY TO TODAY	2
2.1 PIRATES AS CHARACTERS IN LITERATURE AND MEDIA	2
2.2 PIRACY AS A TOPIC FOR CHILDREN AND YOUNG ADULTS	8
2.3 TWO PROTOTYPICAL FICTIONAL PIRATES	14
2.3.1 <i>Long John Silver</i>	14
2.3.2 <i>Captain James Hook</i>	18
3. THEORETICAL BACKGROUND	21
3.1 ADAPTATION STUDIES	21
3.2 CHARACTERISTICS OF THE SELECTED MATERIAL	25
3.2.1 <i>Picture Books</i>	27
3.2.2 <i>Didactic Material</i>	29
3.2.3 <i>Audiovisual Material</i>	32
4. PIRATES IN CONTEMPORARY PICTURE BOOKS AND TV SERIES FOR PRE-SCHOOL CHILDREN	36
4.1 PICTURE BOOK: <i>CAPTAIN FLINN AND THE PIRATE DINOSAURS</i>	36
4.2 PICTURE BOOK: <i>PIRATE GIRL</i>	42
4.3 TV SERIES: <i>JAKE AND THE NEVERLAND PIRATES</i> (SEASON 1)	49
5. PIRATES IN CONTEMPORARY EFL MATERIAL AND FILMS FOR SCHOOLCHILDREN (6-12 YEARS)	54
5.1 EFL MATERIAL IN <i>MORE 1: "PIRATES!"</i>	55
5.2 EFL MATERIAL PROVIDED BY THE <i>BRITISH COUNCIL: "PIRATES"</i>	60
5.3 FILM: <i>THE PIRATES! IN AN ADVENTURE WITH SCIENTISTS!</i>	64
6. CONCLUSION	70
7. BIBLIOGRAPHY	74
8. APPENDIX	79
8.1 ENGLISH ABSTRACT	79
8.2 DEUTSCHE ZUSAMMENFASSUNG	80

LIST OF TABLES

Table 1: Captain Hook and the Tyrannosaurus Rex Pirate.....	40
Table 2: Fictional Pirates and the Color Red.....	46
Table 3: Examples of Captain Hook's Hooks in <i>Jake and the Neverland Pirates</i>	52
Table 4: The Portrayal of Female Pirates in the <i>More 1 Student's Book</i>	58
Table 5: Super-Pirates in Children's EFL Material	61
Table 6: The Treasure Map.....	63

LIST OF FIGURES

Figure 1: Captain Flinn – Sample Page	37
Figure 2: The Tyrannosaurus Rex Pirate	40
Figure 3: Pirate Girl – Sample Page	43
Figure 4: Captain James Hook (Disney)	46
Figure 5: Long John Silver (Disney)	46
Figure 6: Jake and the Neverland Pirates (Disney Junior)	46
Figure 7: Captain Jack Sparrow (Disney)	46
Figure 8: Whirly Hook.....	52
Figure 9: Plunger Hook	52
Figure 10: Teacup Hook	52
Figure 11: Shovel Hook	52
Figure 12: More 1 Student's Book – Sample Page.....	55
Figure 13: Female vs. Male Pirates I	58
Figure 14: Female vs. Male Pirates II	58
Figure 15: The British Council's Super-Pirate.....	61
Figure 16: More's Super-Pirate.....	61
Figure 17: The British Council's Treasure Map.....	63
Figure 18: Stevenson's Treasure Map (1883).....	63
Figure 19: The Pirate Captain and his Crew.....	67

1. Introduction

The portrayal of piracy has always been characterized by an ambivalence of fear and admiration, which is reflected by jurisdiction as well as popular works of art. On the one hand, beginning in the 16th century, international law referred to pirates as “enemies of all humankind” and placed them outside humanity (Kempe 356). On the other hand, cultural artifacts have shown them as romantic (e.g. Daphné du Maurier’s and Raphael Sabatini’s romance novels), comic (e.g. Captain Hook in J.M. Barrie’s *Peter and Wendy*), or even heroic figures and national heroes (e.g. Thomas Murrier’s portrait of William Dampier, National Portrait Gallery London). Famous pirate themes (like the treasure hunt) and characters (like *Treasure Island*’s Long John Silver) have been adapted to many different genres, and by the end of the 20th century, pirates have become popular movie characters and their legends are frequently discussed in picture books, schoolbooks and other didactic material.

The present-day Western imagination of “the pirate” is a simplified representation of an exotic other, which is largely constructed by the pirates’ portrayal in popular culture, predominantly by Stevensons’s *Treasure Island* (Cordingly 7; Phillips 36). My thesis compares pirate characters in contemporary Western picture books, learning material, movies and TV-series to the two most famous characters in children’s literature, Long John Silver and Captain Hook, with the aim of finding out how these adaptations are shaped according to their audience, purpose, time and place, while still being clearly identifiable. In particular, the analysis of the selected material aims at answering two research questions. (1) How do the genre conventions of picture books, didactic and audiovisual media for children influence the representation of pirates? and (2) How does the cultural representation of pirates in contemporary children’s texts negotiate the characteristics and spirit of its time and place?

The majority of the existing research on pirates focuses on the areas of history and literature. Within the field of children’s literature, the two famous pirate characters of Long John Silver and Captain James Hook have been researched from many different angles. However, there seems to be a research gap regarding the portrayal of pirates in didactic and contemporary children’s books and audiovisual media. With reference to the image of pirates in current didactic material, no research has been published so

far, a rather surprising fact due to the ongoing popularity of piracy as a topic in schoolbooks, role plays and other teaching material .

The thesis is structured in the following way. Chapter 2 is dedicated to exploring the history of the pirates' depiction in Anglo-American literature and media from the 17th century to today, with a focus on the development of the character as a topic for children and young adults. Due to their influence on the portrayal of pirates in children's texts, the two prototypical fictional pirates Long John Silver and Capitan James Hook are discussed separately and in greater depth. In chapter 3, the theoretical background is established, concentrating on Linda Hutcheon's theoretical framework of Adaptations Studies and on the elaboration of the characteristics of the selected material. The analysis of the material is divided into two chapters. While chapter 4 analyses the representation of pirates in contemporary picture books and TV series for pre-school children, chapter 5 investigates their portrayal in current EFL material and films for schoolchildren aged 6-12 years. Finally, chapter 6 recapitulates the findings of my analysis.

2. Fictional Pirates from the 17th Century to Today

The first part of the thesis deals with the pirates' development as characters in works of fiction. The popularity of pirates as fictional characters in literature and media dates back to the seventeenth century and persists today. Beginning with *Treasure Island*, piracy came to be a popular topic with young readers. Specifically the two fictional pirate characters - Long John Silver and Captain Hook - have become the source of many subsequent texts with their stories being frequently modified and passed on into the present time.

2.1 Pirates as Characters in Literature and Media

According to Peck (27), Great Britain has a deep-rooted tradition of maritime fiction, which is attributed to Britain's status as an island and an international sea power. He attests a close relationship between a nation's national identity and its maritime fiction (Peck 27):

Alongside stories about the sea, there is another story: the story of how some countries see themselves as maritime nations. They construct a national fiction in which the sea is seen as part of their being. This is especially true of the Brit-

ish. [...] One thing that is very clear about the story of maritime Britain is that it is a story that is constructed in extremely positive terms: it is a story of what binds and unites a nation, a story in which the country believes its best qualities are on display.

Similarly, American history and foundation mythology are closely linked to narratives of mobility, which include maritime stories (Paul, Ganser, and Gerund 11). Within these stories of maritime mobility, pirates “appear as agents of (counter-) cultural critique and as allegorical figures in hegemonic narratives. They are appropriated as symbols of romantic escape as well as of (political) scapegoating” (Paul, Ganser, and Gerund 12-13). Ganser (*Seafaring Mobilities* 48) emphasizes the role of pirate stories in the formation of transatlantic culture:

Narratives of piracy, both oral and written, played an important role in the early modern Atlantic world as they contributed to transatlantic cultural imaginary, transporting sensational news of pirate communities and lives full of adventure in the Caribbean, in Madagascar, and elsewhere, across the oceans during the late 17th and 18th centuries.

Pirates, as the enemies and horrible fear of honest sailors and merchants form an integral part of many American and British maritime novels, conveying “values like democracy, freedom, adventure, abundance, leisure, community, or equality” (Ganser, *Seafaring Mobilities* 49). Early modern historical accounts of piracy by Alexandre Olivier Exquemelin (*De Amerikanische Zee-Rovers*, 1678) and Captain Charles Johnson (*General History of the Pyrates: from their first rise and settlement in the island of Providence, to the present time*, 1724) provide the source for many of today’s pirate figures and myths. Both works still circulate, and they were bestsellers when they first appeared and repeatedly reprinted and translated. While Exquemelin relies on his own experience of living among pirates for more than twelve years complemented by secondhand stories (Cordingly 40), Johnson’s book adheres to records and news reports of pirate trials (Cordingly xix). According to Zavarsky (78), eighteenth century society was enthralled by Johnson’s cruel stories of piracy, and pirate trials were immensely popular public events.

The Golden Age of Piracy between the 1650s and 1725, when “pirates preyed on the trade routes of the European powers, showed no national affiliation, and posed a threatening ‘alternative’ to the dominant order of European societies” (Steinhoff 2106), is the origin of today’s image of pirates in the West (Cordingly xv). During this notorious Golden Age, pirates like Blackbeard, Bartholomew Roberts, Ann Bonny and

Mary Read roamed the Caribbean (Zhanial 114-115). Due to their prosecution and mass-hangings, beginning in 1725, “the threat of piracy receded and attacks on merchant shipping in the Caribbean and along the American seaboard became few and [...] the public perception of pirates underwent a change. Instead of being regarded as common murderers and robbers they began to acquire the status of romantic outlaws” (Cordingly xx). The romanticized pirate image was reinforced by Lord Byron’s extremely popular epic poem *The Corsair* (1814) which was printed and sold in high volumes on both sides of the Atlantic (Moore 4). The poem’s romantic pirate hero Conrad embodies “the vices of a Gothic villain [together] with the ideals of the noble outlaw” (Cordingly xx-xxi) and thus, laid the foundation for the fictional figure of the romantic pirate, that was further shaped in Sir Walter Scott’s romantic novel *The Pirate* (1821). As Zhanial (143) summarizes, the Romantic pirate captain is depicted as a mysterious and ambiguous, often admirable, (anti-)hero in opposition to his completely villainous antagonists.

While Britain’s fictional pirates of the 19th century were characterized as Byronic gentlemen and praised for their chivalry and virtue, American authors tended to link pirates with the issue of nationalism [...]” (Zhanial 109). Likewise, Steinhoff (106) underscores American culture’s fascination with “[...] the pirate’s individuality, his wit, and, his transgressive or even revolutionary character. Zhanial (109) mentions Fenimore Cooper’s *The Pilot* (1823), *The Red Rover* (1827) and *The Sea Lions* (1848/49) as well as Washington Irving’s and Edgar Allen Poe’s short stories and the nineteenth century pulp fiction as examples of widespread American pirate texts. Ganser (*Nationalheld* 106) stresses the early American republic’s ambitions to emphasize American identity through the creation of a distinct national culture and literature. Paradoxically, the Byronic gentleman pirate served as the model for the revolutionary pirate of the early American republic (Ganser, *Nationalheld* 107). In the 1830s and 40s, popular literature, which was cheaply produced for an increasing readership, was the vehicle for the circulation of these pirate characters in the newly established American society (Ganser, *Nationalheld*, 109). Lieutenant Murray’s extremely successful novel *Fanny Campbell: The Female Pirate Captain. A Tale of the Revolution* (1844) revolves around the fight for the American independence and emphasizes values like freedom and resistance against the colonizers, but also reflects the emerging American imperialistic interest in the Caribbean (Ganser, *Nationalheld*, 109-12). With reference to America’s beginning imperialism, Mackie denotes the early modern pirates

as “glamorous denizens of the frontier” (125), with the Caribbean being “the first American frontier” (125).

In the second half of the nineteenth century, Robert Lewis Stevenson’s *Treasure Island* (1883) became the prototype of pirate adventure stories. According to Phillips (42) “[the] continued popularity of *Treasure Island* ensured the proliferation of its myths into the twentieth century and it was a particularly male phenomenon, with pirate stories appearing regularly in boys’ magazines [...]” Subsequently, Rafael Sabatini’s novels added “a dimension of romance to the pirate tale, absent in *Treasure Island*” (Kania 185), and pirates suddenly appealed to female audiences as well. In the genre of the romance novel “the popular image of the pirate has been most glamorized” (Kania 185), which resulted in the common perception of pirates as “romantic rakes who can be reformed by the love of a good, but adventuresome woman” (Kania 187). Many of the fictional heroic pirate captains were described as educated aristocrats who were forced to be criminals due to “some misfortune in [their] recent past” (Cordingly 17). The tradition of romantic, well-educated pirates with an aristocratic origin can be summarized under the term “gentleman pirates”, whose heroization roots in their moral virtue that is often proved by their brave rescue of a damsel in distress (Kania 4).

In the twentieth century, the heroization of the fictional pirates was carried on by the film industry. Cordingly (qtd. in Templeton) reports that on the London stage, pirates were traditionally depicted as foreign villains in opposition to British naval heroes. Similarly, “[...] the early Hollywood movies perpetuated the image of pirates of cut-throats, criminals and the story’s villains prevalent in literature [...], from which the hero and his men needed to be distinguished” (Zhanial 235). Particularly films as *The Black Pirate* (1926) and *Captain Blood* (1935) portrayed their piratical heroes as swashbuckling, free-spirited, charming characters, who were forced into piracy by their villainous opponents, and who happily returned into society, once their enemys were defeated (Zhanial 224). The first pirate films were adventure movies, which fascinated the audience through their extraordinary spatial and temporal setting in the sixteenth, seventeenth and eighteenth century on and around the Caribbean islands, as well as their reference to actual historic events (Zavarsky 72). Steinhoff (107) addresses *Captain Blood* as the source of the equation of the pirates’ mobile life at sea

with a free life far from the rules and regulations of society; although the movie was considered inappropriate for women and children due to the excessive amount of violence shown (Cordingly 173-174). Zhanial recapitulates that “the first wave of pirate movies in the 1920s and 1930s laid the foundation for the pirate motif in the new medium film through the twentieth and twenty-first centuries” (237) through the portrayal of swashbuckling, chivalrous pirate-heroes played by handsome actors and the development of “a highly standardized repertoire of iconic images, like battles between and on board of ships” (238).

The second wave of pirate movies was triggered by *The Black Swan* (1942), which can be regarded as the first step towards a reformed depiction of the pirate (Zhanial 238-239) as a character whose piratical identity does not have to be justified by his unlucky past (Bühler qtd. in Zhanial 239). Thus, a new pirate type was constituted, “who is more proletarian, adventurous, reckless, sensual” (Seeßlen 97) and embodies the idea of “freedom from social restraints” (Zhanial 244). In addition, technological progress made *The Black Swan* one of the first genuine color pirate films, laying the foundation for the subsequent importance of colors in pirate films and intertwining pirates with the colors of red, black and blue (for the Ocean) (Zhanial 244-245). Especially the dominance of red in the portrayal of pirates seems to be a lasting characteristic, also in pirate depictions for children, and will be discussed in detail in the picture book section of the analysis. The end of the second wave of pirate movies is marked by the film *The Crimson Pirate* (1952). While Zhanial affirms the movie’s “[...] last glorious celebration of the genre's carnivalesque nature” (248), she similarly emphasizes its “[...] nostalgic[...] turn towards its predecessors, most notably the early swashbuckling pirates on screen” (254) as well as its comic “exaggerations of some of the genre-typical features” (254). Apparently, *The Crimson Pirate* unites the specifics of both waves of Hollywood’s early pirate movies, while at the same time indicating the forthcoming genre’s persiflage.

As Zhanial (267) reports, “[...] after its short boom in the 1950s, the genre of the pirate film quickly lost its appeal for filmmakers and viewers”. From the 1960s to the 1990s, there was almost no market for pirate movies. Zavarsky (231-2) explains that the technical progress, especially in the field of aerospace engineering, brought about a shift in Hollywood’s focus from the pirate films’ past setting on the high seas to a futuristic setting that exceeds the final frontier into space, which lead to a boom in

science fiction movies and the temporal abandonment of the pirate genre. Nevertheless, the rebellious figures of Han Solo, Luke Skywalker, Leia Organa and the Rebels in George Luca's *Star Wars* movies may be interpreted as American intergalactic piratical characters (Zavarsky 232) who resist the Galactic Empire and are restless in their intergalactic journeys.

After 30 years of deadlock, the new millennium brought the genre out of its slump (Zavarsky 233-34). Against the background of globalism, international capitalism and terrorism, fictional pirate characters regained popularity as symbols of resistance to failing economic and political systems, culminating in Disney's *Pirates of the Caribbean* (2003-2017) (Zavarsky 235). In 2017, the immensely successful film series *Pirates of the Caribbean* released the fifth movie, with Johnny Depp playing Jack Sparrow, a comical and lusty pirate captain who frequently rescues a damsel in distress. Jack Sparrow unites the traditional heroic portrayal of pirates and the subsequent genre's persiflage. Although he frequently fights the unjust, he does so to reach his personal, selfish goals. Zavarsky (237) attests that the character of Sparrow, with his waywardness and lack of principles, corresponds to the zeitgeist of a postmodern, poststructuralist anything goes society.

The *Pirates of the Caribbean* movies represent a recent example of the "Dineyfication" of pirates that started with Disney's 1953 *Peter Pan* movie and continued through the company's subsequent adaptations of pirate characters. The term Disneyfication is used in connection with Disney's appropriation of historical characters and topics, and it denotes "[...] the process of transforming content into a magical spectacle and thereby whitewashing the negative aspects of it" (Hofmann 7) in order to meet "Disney's intentions, ideologies, and marketing purposes" (Hofmann 32) as well as the needs of their young and inexperienced target group. Di Giovanni (211) affirms Disney's oversimplification of cultural content in the following way: "[...] representations of the Other are necessarily smoothed and simplified by the selection of exotic elements which are well-known to the Western world." As Hofmann (85-86) summarizes, "[...] the practice of whitewashing history and producing an attractive love story instead, means that the audience is entertained and lured into believing a specific picture of American history." In connection with the *Pirates of the Caribbean* movies, Deacon (67) observes a strong connection between recent Disney pirates and social values that highlight the importance of family ties. "The film [i.e. *Pirates of the Car-*

ibbean] suggests that pirates can be good men—when they are not historically accurate. Jack and Will never engage in plundering or unnecessary violence. Instead, their acts of piracy are driven by motives of love and the desire for freedom, which our society values” (Deacon 75). As my analysis revealed, many pirate texts produced for children emphasize social values like friendship while setting aside economic aspects like wealth or fame. The analyzed picture books as well as the audiovisual material focus on the virtues of family, friendship and team spirit, and thus criticize the monetary orientation of the Western capitalist society.

Summing up, pirates have been present as fictional characters in literature and successively in audiovisual media since the seventeenth century. While their portrayal as well as the degree of their popularity varied through the centuries, they never lost their appeal completely. In an attempt to explain this long-lasting popularity of a romanticized image, Cordingly (244) states

[...] we want to believe in the world of pirates as it has been portrayed in [popular culture] over the years [...]. We prefer to forget the barbaric tortures and the hangings and the desperate plight of men shipwrecked on hostile coasts. For most of us, pirates will always be romantic outlaws living far from civilization on some distant sunny shore.

Apparently, the formulaic design of the pirate adventure story with its dashing piratical heroes and their quests embedded into exotic settings builds the ground for the genre’s enduring popularity across time, cultures and target groups. The clearly defined formula of pirate stories, which can be adapted and exploited according to its cultural framework, provides the readers with the opportunity to escape their real-life struggles and worries and to resort to a constructed but “[...] ideal world without the disorder, the ambiguity, the uncertainty, and the limitations of the world of [...] [their] experience” (Cawelti 13). The following chapter shows, how the triumph of the pirate as a pop-culture icon is reflected in his/her development as a well-beloved character in children’s and didactic literature and media

2.2 Piracy as a Topic for Children and Young Adults

In the Western world, most people have learned about pirates when they were very young through children’s literature, TV programs and movies or pirate toys. As Cordingly notes, pirates “[...] are as recognizable as cowboys, and like cowboys, they have acquired a legendary status” (xiii), which dates back to the nineteenth century, when

adventure stories for boys, including pirate stories, prospered. Already in the 17th and 18th centuries, when more and more Western children learned to read, the young readers' interest in adult adventure stories like Daniel Defoe's *Robinson Crusoe* (1719) or Jonathan Swift's *Gulliver's Travels* (1726) started to grow. Avery (12) notes that "children enjoyed [these books] as exciting stories of life at sea with shipwrecks and treasure adventures", a trend which seems to be continued in the subsequent birth of the pirate story. In the following century, the values of the British Empire came to be emphasized in these adventure stories. Phillips (40) insists that in the late nineteenth century, adventure stories which comprised elements of violence were "popular with child and adult readers because they glorified boyhood and associated it with empire, preparing the next generation of colonialists." According to Avery (15), "British boys' stories were read throughout the empire" and the colonies also started to write their own adventure stories. Moreover, British adventure stories were translated into many European languages and served as a model for other European and North American juvenile adventure stories (Avery 15). American pirate stories widely circulated through the immensely popular 19th and 20th century dime novels, such as the stories in *The Red Raven* series. Dime novels constituted "a type of sensationalist literature that was more lurid and affordable than contemporary sentimental novels" (Agnew 47). These kinds of cheap, sensationalist novels were directed at a male working-class audience, popular among men and boys alike and often drew on the topics of the British penny dreadfuls (Agnew 47).

Adventure-stories like *Treasure Island* reflect the ideology of the British Empire, often with an intention to propagate loyalty to the crown, health and muscular fitness, which were prerequisites for service in the British colonies. Rose (9) denotes the typical boy's adventure-story of the nineteenth century as "part of an exploratory and colonialist venture which assumed that discovering or seeing the world was the same as controlling it." Apart from the colonial aspect, adventure novels were also seen as proper literature, compared to the cheap serial texts, which were popular with young Western boys in the nineteenth century. Against the background of enthusing young boys with reading proper literature instead of penny dreadfuls or pulp fiction, a certain degree of violence tended to be accepted by society in texts written for young readers (Phillips 40), possibly a precondition for the inclusion of pirate stories with frequently violent elements in the texts that were read by a young target audience.

Beginning with Robert Lewis Stevenson's *Treasure Island* (1883) and continued in James Matthew Barrie's *Peter and Wendy* (1911), pirates came to be a widespread subject in children's literature (Phillips 36). As Rennie (199) underscores, "[...] in a period around the turn of the century when children's literature—only recently come into its own—was flourishing and when ideas of childhood in relation to adulthood were under post-Romantic investigation and reimagination, two classics of literary piracy were written and were immediately popular." The first pirate novels intended for young boys by Frederick Marryat (*The Pirate* 1835, *Poor Jack* 1840, *The Privateersman* 1846) and Robert Michael Ballantyne (*Coral Island* 1858, *The Pirate City* 1875, *The Pirate's Treasure* 1883) never reached the enduring prominence of *Treasure Island* (Phillips 37). Phillips lists the following three reasons for the strong appeal of the book to young readers. Firstly, she stresses "[...] the simplicity of Stevenson's quest narrative compared to the complicated and convoluted tales of his predecessors [...]" (38). Secondly, Phillips (38) refers to *Treasure Island's* emphasis on the treasure hunt, which seems to be a more suitable topic for children than the depiction of violent battles at sea. Finally, Stevenson had developed the story together with his young stepson, who might have contributed to the story's appeal to juvenile readers (Phillips 38).

While *Treasure Island* can be seen as one of the first bestsellers intended for a young audience, it was, nevertheless, criticized for its violence and moral ambiguity. Peck calls *Treasure Island* "an exceptionally nasty book" (153) because "killing is presented so casually and with such delight" (153) but "without any form of reflection, any expression of pity or any sense of shock" (154). With regard to its suitability for contemporary children, Phillips (38-39) describes the book as a safe text, because of its temporal and local distance from the (Western) readers' present world. She (38) argues that "[c]hild readers in the twenty-first century are being presented with an eighteenth-century world that is so radically different from their own that it seems already an imaginary place." As a further reason for the text's appropriateness for children, Phillips (39) names the narrative situation of young Jim Hawkins being the focalizer of the story told by the grown-up Jim Hawkins. Through this narrative trick, it becomes evident from the beginning that Jim Hawkins will survive his dangerous voyage.

Less than 30 years after the creation of Long John Silver, another pirate character came to be popular with children – Barrie’s Captain Hook, who is shown in a more comic, parodic and less fearful way compared to his pirate predecessors. However, *Peter and Wendy* still contains “some sense of death and danger in the adventure story, albeit one step removed in the realm of fantasy” (Phillips 51). The transfer of the pirate plot from the adventure to the fantasy genre is discussed by Rennie (197), who writes: “Neverland is a relocation of piracy to the imagination. *Treasure Island* is somewhere supposedly real, at a geographical and historical distance, but Neverland is explicitly nowhere and never. The pirate survives, but is in exile from the real world.”

The reformed portrayal of the story’s villains and the war against them reflects the modification of the typical boy’s adventure story around the turn of the twentieth century. Springer (96) attests that “the war story’s guise as *pure adventure* had worn thin [...]” and more subtle ways to pass on the Empire’s message to the people were invented. Barrie wrote *Peter and Wendy* during the years of Britain’s war with the Boers of South Africa (1899-1902), and according to Springer, the “portrayal of boys at war reflects the new types of British warfare instigated in the Boer Wars” (Springer 96). In connection with Britain’s war strategies of the time, the young, male, British audience was supposed “to read Peter Pan as a model for the courage and cleverness needed to win a war representing the sanctity of the homeland” (Springer 96). From the British point of view, Hook embodies the cruel, villainous Boer enemy who does not refrain from showing bad form, for instance, when he bites Peter, who offers the pirate his hand to lift him up to the same fighting level. Throughout Barrie’s play and novel, Hook is positioned as the mean counterpart to Peter Pan. Peter fights in a fair and courageous way just like the British soldiers who “fought the good fight for [their] country” (Springer 97), entirely opposed to the “Boers’ secrecy and surprise attacks [which] did not, then, qualify as good form” (Springer 97).

Elements of violence and death are eliminated in many subsequent pirate tales written for children, making these stories even safer for their target group. Predominantly in the *Swallows and Amazons* series of 12 novels written by the English author Arthur Ransome (published between 1930 and 1947), piracy and the hunt for treasure became a summer holiday children’s game. The series’ first book contains numerous references to *Treasure Island* with the young protagonists naming their enemy, who

lives on a boat and has a parrot, Captain Flint (e.g. Ransome 145, 146) and designating their adventure as the hunt for Captain Flint's treasure. Serial novels starring a collective character and revolving around similar plots of holiday adventure set on or near the water, often including a mysterious island and a treasure hunt, flourished in the mid-twentieth century, which gave rise to the *Swallows and Amazons* novels and similar series. Interestingly, although these texts were written during the 1930s and 1940s, an extremely difficult period of economic depression and World War, political references are generally absent from these texts, while the ideology of the Empire is still present. The playful, less serious aspect of Ransome's books gave direction to subsequent pirate fiction written for child audiences (Phillips 51). Moreover, *Swallows and Amazons* has recaptured a twenty first century audience through its adaptation to the screen in 2016.

The appeal of pirate characters to a young audience continued throughout the twentieth century. In the second half of the 20th century, John Ryan's *Captain Pugwash* appeared as the very popular protagonist of 86 episodes of a humorous cartoon television series and 4 books (Phillips 51). Ryan's books are still published today, and there is current online teaching material available, dealing with the *Captain Pugwash* books and cartoons. The UK-based website *Teaching Ideas* proposes various teaching ideas and resources around the cartoon pirate captain. Moreover, the animated cartoon is about to be turned into a live-action family comedy movie starring the actors Jason Flemyng and Nick Frost.

Regarding the twenty-first century, Phillips (52) ascertains an enduring boom of the pirate genre, although no contemporary text can reach the success of their literary predecessors. With reference to its exceptional illustrations and mixture of fact and fiction, Phillips (53) mentions Richard Platt's and Chris Riddell's *Pirate Diary* (2001) - a fictional diary listed under the genres children's book as well as picture book and historical fiction. It revolves around a young boy's adventures aboard a pirate ship in the first half of the eighteenth century. The book's mode of narration is similar to *Treasure Island*, with a young and innocent boy as the narrator of the pirate tale. Apart from the adventure plot, the text contains various historical facts concerning life on a pirate ship in the 18th century, e.g. a drawing that depicts the different parts of the ship and the correct technical terms (Platt and Riddell 4-5). The book's final section (Platt and Riddell 95-121) offers a brief historical introduction to pirate histo-

ry and a glossary, which try to summarize pirate history for children. Therefore, the book is often described as a fact-fiction crossover. The inclusion of historic information into the book seems to be due to the ongoing trend in “high-quality children’s non-fiction” (Children’s Book Council), which is also mirrored in Amazon’s list of present pirate bestsellers. Half of Amazon’s “most popular children’s pirate books” based on sales (Amazon Bestsellers) are works of non-fiction dedicated to telling and explaining historical events and characters to the young readers, such as *Who Was Blackbeard?* (2015) by James Buckley Jr., *Who HQ* and Joseph J. M. Qiu or DK *Eyewitness Books: Pirate: Discover the Pirates Who Terrorized the Seas from the Mediterranean to the Caribbean* (2017) by Richard Platt. Supposedly, the previously described rekindled popularity of pirate characters, which was triggered by Disney’s *Pirates of the Caribbean* blockbusters, aroused an increased juvenile interest in historical pirates and their adventures, which opened up a market for nonfictional literature on piracy.

Parallel to the development of pirate literature for young readers, the 20th century brought pirates into the newly invented audio-visual media. With the technological progress and the establishment of cinema around the turn of the century, this new kind of entertainment took the hearts the young (as well as the older) audiences by storm. Through the first film adaptation of *Treasure Island* in 1908, pirate characters made their way into audio-visual media, while the earliest Captain Hook appeared on the screen in 1924 in the first film version of *Peter and Wendy*. In particular, the subsequent Disney versions of *Treasure Island* (1950) and *Peter and Wendy* (1953) transferred literary pirate texts to contemporary children (Phillips 52), changing them according to the typical Disney formula, which was described in the previous chapter. The endurance of Long John Silver and Captain Hook, who live on in many present-day adaptations, like *Muppet Treasure Island* (1996) or *Jake and the Neverland Pirates* (2011-2016), will be discussed in the following section.

In the second half of the twentieth century, less successful pirate films and comedies like *Blackbeard’s Ghost* (1968) or *Cutthroat Island* (1983) were produced for a young audience, most of them satirizing the pirate film genre (Zavarsky 73, 224). This trend was carried on into the 21st century, with child-friendly satiric films and cartoons like *The Pirates Who Don’t Do Anything – A VeggieTales Movie* (2008) and *The Pirates!*

In an Adventure with Scientists! (2012), which “present the pirates as non-threatening comic beings who never really hurt anyone” (Kania 188).

In general, a whole industry has grown around the present-day Western imagination of the pirate. Children are the primary target group of pirate toys and merchandise, pirate festivals, costume parties, cruises and treasure hunts or video games. There are pirate rides in amusement parks (e.g. the Pirates of the Caribbean Ride in Disneyland) and pirate costumes have been popular Halloween outfits in the UK and the US for many years. Overall, it seems that the pirate character, together with certain motifs such as the hunt for a hidden treasure on some distant tropical island has become “such a familiar cultural icon that it can be manipulated and yet remain recognizable through successive adaptations in literature, as well as other media” (Phillips 40).

2.3 Two Prototypical Fictional Pirates

The two most famous pirate characters in literature – Long John Silver and Captain James Hook – have influenced the portrayal of many subsequent pirates in children’s literature. On the one hand, the canonical texts by Stevenson and Barrie have been adapted to a variety of different settings and media; and on the other hand their piratical protagonists found their way into completely different stories through the perpetuation of their physical characteristics or certain motifs and themes connected with them. Consequently, these two prototypical fictional pirates are discussed in detail, as a foundation for the analysis of specific contemporary texts in chapter 4.

2.3.1 Long John Silver

Robert Louis Stevenson invented the one-legged pirate and ship’s cook Long John Silver for his adventure novel *Treasure Island* (1883). Avery (14) characterizes Stevenson as “[t]he finest British writer of adventure stories” and praises his skilled adaptation of the nineteenth century adventure story formula. In *Treasure Island*, the young hero Jim Hawkins is an ordinary teenage boy from a respectable home, setting out for a treasure quest. This naive boy’s dangerous voyage to faraway places amidst Silver’s unscrupulous pirate crew and his subsequent triumphant return laden with wealth and maturity are typical features of adventure stories. However, as Avery (14) comments,

[...] Stevenson uses and develops these formulaic elements with imagination and seriousness. He introduces considerable variety into his heroes' journeys with wonderfully deft touches, such as the piratical *Black Spot* in *Treasure Island* [...]. More importantly, Stevenson introduces the familiar ingredients of the adventure story into his work, particularly the loyalty and treachery of such characters as Long John Silver, in order to explore the ambiguities, the contradictions, and the complexities of human behavior.

In addition to telling an exceptional adventure story, Stevenson radically changed his literary predecessors' predominant description of pirate characters. Dryden (19) writes that "Silver's character draws on the stereotypic tropes of a pirate fiction that had its golden age in the seventeenth and eighteenth centuries, but he also represents a new type of anti-hero for modern times." Similarly, Rennie (190) draws attention to Silver's ambiguous personality:

He is bad but attractive—the former quality being Stevenson's main contribution to the long—increasingly ridiculous— literary tradition of impeccably behaved pirates who are obviously well born and mistakenly displaced heirs to legitimate titles and wealth. Silver cruelly kills an innocent man before Jim's eyes (and the reader's) but still retains some charm and, above all, literary immortality.

Amongst the story's wicked, simple-minded boozing pirates, Silver stands out as a "more complex character, equally able to be beguiling or threatening" (Kania 184). In comparison to his fellow pirates, Silver is described as "no common man" (Stevenson 54) who "had a good schooling in his young days, and can speak like a book when so minded" (Stevenson 54). In order to reinforce Silver's cruelty, Stevenson draws on fact and fiction alike: "Silver's reputation, then, is established through both fact and fiction, from the legacy of infamous buccaneers and pirates to the fictional Captain Flint" (Phillips 41). Due to his undeniable wits and charisma, Silver – together with his pirate crew - manages to become part of the group of honorable men that sets out to find Captain Flint's treasure, but he does not hesitate to show his evil side once the treasure hunting party has reached Treasure Island. The motif of the treasure hunt lives on in many subsequent pirate texts for children, but the danger and violence of Stevenson's treasure hunt are mostly watered down with regard to the age of the target group. Nevertheless, children highly enjoy the suspense related to treasure hunts making them a topic for children's literature as well as a game for birthday parties. In the chapter dedicated to the analysis of didactic material including pirates, I will explore the topic of treasure hunts and maps in greater depth.

Long John Silver is well known for several characteristics, which have lived on in numerous subsequent adventure and pirate texts. These features comprise his crutch and wooden leg and his infamous parrot named Captain Flint. On top of being the object of many further intertextualities, *Treasure Island* is heavily influenced by a multitude of other works of nineteenth century fiction. The connection to Defoe's *Robinson Crusoe* (1719) is evident in *Treasure Island* in the marooned character of Ben Gunn and in Silver's parrot. Stevenson himself acknowledges the animal's identity as Robinson Crusoe's former pet, thus making a direct allusion to one of his inspirational sources (Rennie 180). Moreover, the bird is provided with a realistic background enthused by Johnson's *General History* (Rennie 183), which is made explicit when Silver declares the parrot's past to Jim Hawkins (Stevenson 54):

She's sailed with England, the great Cap'n England, the pirate. She's been at Madagascar, and at Malabar, and Surinam, and Providence, and Portobello. She was at the fishing up of the wrecked plate ships. It's there she learned "Pieces of eight," and little wonder; three hundred and fifty thousand of 'em, Hawkins! She was at the boarding of the Viceroy of the Indies out of Goa [...]

Apparently, after Stevenson's invention of the piratical parrot, these birds have become well-beloved animal side characters in pirate stories for children, being transferred to most of the studied examples either as parrots or as other birds like pelicans (Moore) or dodos (The Pirates! In an Adventure with Scientists!), accompanying the pirate captains in a similar way to Silver's Captain Flint. The inclusion of animal side characters is a permanent trend in children's literature and media, and possibly connected to the benefits that are widely attributed to anthropomorphism, which will be explored in more detail in the picture book section of the analysis.

Stevenson makes another reference to the pirates in Johnson's *General History* in connection with Flint's second central feature – his famous wooden leg (Rennie 184), which the pirate explains in the following way (Stevenson 57):

'It was a master surgeon, him that ampytated me - out of college and all - Latin by the bucket, and what not; but he was hanged like a dog, and sun-dried like the rest, at Corso Castle. That was Roberts' men, that was, and comed of changing names to their ships - Royal Fortune and so on. Now, what a ship was christened, so let her stay, I says. So it was with the Cassandra, as brought us all safe home from Malabar, after England took the Viceroy of the Indies; so it was with old Walrus . . . '

As the analysis chapter reveals, most of the studied fictional pirate captains exhibit either a wooden leg or an iron hook or both. Seemingly, these kinds of mutilations

have become a signature feature for pirate captains that clearly label them as piratical characters. “Apart from Silver’s parrot and wooden leg, *Treasure Island* has provided [its audience] with an entire, enigmatic vocabulary for the pirate adventure genre: *pieces of eight, dead man’s chest, yo ho ho and a bottle of rum* and that trademark phrase of Silver’s *shiver my timbers*” (Dryden 19), all of which have been perpetuated as typical pirate vocabulary and songs in innumerable following pirate books and films.

Stevenson’s famous adventure novel has been adapted to the stage and screen many times. The Robert Louis Stevenson Archive lists nearly 50 screen versions ever since the first *Treasure Island* film appeared in 1908 (The Robert Louis Stevenson Archive: *Film Versions of Treasure Island*). The ruthlessness of Silver’s character started to be softened in the 1934 movie adaptation, a trend which continued with the Disney version in 1950 (Kania 185). Dryden (17) highlights Disney’s *Treasure Island* of 1950, which was also the first color adaptation of the text: “As a hallmark of its entry into mainstream popular culture, Walt Disney made the most iconic of [*Treasure Island*’s] versions in 1950.” The turn of the century brought parodic movies like *Muppet Treasure Island*, which is a spoof ridiculing the romantic imagination of the pirate, and adaptations to other realms, like the animated sci-fi movie *Treasure Planet* (2002), which depicts Silver as a cyborg. The latest screen versions listed by the Robert Louis Stevenson Archive comprise various serial productions around Stevenson’s novel. In 2007, a German speaking two-parter named *Die Schatzinsel* was produced for German and Austrian television.

Summing up, with Long John Silver, Stevenson created a fictional pirate character with attributes that have been perpetuated ever since the appearance of *Treasure Island*. Today’s children might not be aware of Stevenson’s novel of 1883, but they will certainly associate pirates with parrots, a wooden leg and a treasure map. Although Stevenson never encountered any real-life pirate, his famous pirate novel

linked pirates forever with maps, black schooners, tropical islands, and one-legged seamen with parrots on their shoulders. The map with a cross marking the location of the buried treasure has become one of the most familiar piratical props, and is such an appealing concept that it has joined the repertoire of children’s party games and become a regular feature of dozens of adventure stories. Yet is an entirely fictional device which owes its popularity to that spidery drawing of *Treasure Island* which is usually reproduced as the frontispiece of Stevenson’s book (Cordingly 7).

While the background stories of Silver's wooden leg, parrot and treasure hunt are elaborated in *Treasure Island*, most successive adaptations take these motifs for granted and include them into a completely different story without questioning their origins.

2.3.2 Captain James Hook

Barrie's Captain Hook was "[...] one of the earliest and best-known pirates to appear in the early twentieth century" (Phillips 2010: 42). Interestingly, Hook was not part of the play's early drafts, but for the final version, Barrie included the pirate characters because of technical stagecraft requirements (Friedman 188). Although Hook was invented for purely practical reasons, his presence in the play seemed to contribute to its immediate success. May's analysis makes clear that "[a] large part of Peter Pan's popularity when it was first produced in London was due to its use of legendary characters from the high seas and the ideals of high adventure that had long been associated with pirates" (70). According to May (70), the root of this long-lasting interest is the pirates' reflection "of the British colonist version of white male explorers and conquerors, heroes to young boys who acted out the adventures in their play."

Among other sources, Barrie's pirates were undoubtedly inspired by his friend Stevenson's *Treasure Island* and Captain Johnson's *General History* (Cordingly 20). Their captain James Hook is a dark and mysterious figure and the adult counterpart to the young Peter Pan. He can be seen as an example of a well-educated, sophisticated gentleman pirate, who has an Eton-education and a rather sophisticated way of speaking and dressing, although his fighting style does not adhere to a courteous and moral code of behavior. His distinctive feature is the iron hook he wears instead of his right hand. Barrie (82-84) describes Hook in the following way:

In the midst of them, the blackest and largest in that dark setting, reclined James Hook, or as he wrote himself, Jas. Hook, of whom it is said he was the only man that the Sea-Cook feared. He lay at his ease in a rough chariot drawn and propelled by his men, and instead of a right hand he had the iron hook with which ever and anon he encouraged them to increase their pace. As dogs this terrible man treated and addressed them, and as dogs they obeyed him. In person he was cadaverous and blackavized, and his hair was dressed in long curls, which at a little distance looked like black candles, and gave a singularly threatening expression to his handsome countenance. His eyes were of the blue of the forget-me-not, and of a profound melancholy, save when he was plunging his hook into you, at which time two red spots appeared in them and lit them up horribly. In manner, something of the grand seigneur still clung to

him, so that he even ripped you up with an air, and I have been told that he was a RACONTEUR of repute. He was never more sinister than when he was most polite, which is probably the truest test of breeding; and the elegance of his diction, even when he was swearing, no less than the distinction of his demeanour, showed him one of a different cast from his crew. A man of indomitable courage, it was said that the only thing he shied at was the sight of his own blood, which was thick and of an unusual colour. In dress he somewhat aped the attire associated with the name of Charles II, having heard it said in some earlier period of his career that he bore a strange resemblance to the ill-fated Stuarts; and in his mouth he had a holder of his own contrivance which enabled him to smoke two cigars at once. But undoubtedly the grimmest part of him was his iron claw.

As the findings of the thesis demonstrate, several following reincarnations and adaptations of Captain Hook are rooted in this description by Barrie, elaborating one or more of the characteristics attributed to him in *Peter and Wendy*.

In contrast to Long John Silver, Hook's actions are not driven by his desire to find a hidden treasure, but by his obsessiveness to take revenge on Peter Pan for cutting off his hand. Through this topical shift from treasure hunting to revenge, in *Peter and Wendy* psychological aspects substitute the adventure plot characteristic of the majority of the previous pirate stories. The emphasis on the emotional side of Captain Hook is maintained in newer character adaptations like Spielberg's *Hook* (1992) or ABC's *Once Upon a Time* (2011-2018).

Barrie catered to his audience's wishes by addressing popular pirate clichés and by a direct reference to the historic figure of Blackbeard when Peter explains to the Darling children that Hook "was Blackbeard's bo'sun" (Barrie 72). Captain Hook and his crew own an impressive pirate ship, described in the following way: The Jolly Roger is "[...] a rakish-looking craft foul to the hull, every beam in her detestable, like ground strewn with mangled feathers. She was the cannibal of the seas, and scarce needed that watchful eye, for she floated immune in the horror of her name" (Barrie: 198). Moreover, Barrie's pirates are described as an awfully "villainous-looking lot" (81) who behave in a fearsome and combative way, torture their victims and make them walk the plank. Friedman (194) states that in the first productions of *Peter and Wendy*, Captain Hook appeared as a quite threatening figure to the young audience: "when [Hook was] originally played on the London stage by Gerald du Maurier [...], children were often carried crying from the theater."

Apart from fulfilling many popular pirate clichés, Barrie's Hook bears various parodic character traits. First of all, several intertextual references in the novel satirize *Treasure Island's* protagonist Long John Silver, for example by describing Hook as "the only man that the Sea-Cook [denoting Long John Silver] was afraid of" (Barrie 82). Secondly, "Hook's ruthlessness is softened because he is afraid of his own blood, imitates the fancy costumes of Charles II, and is so concerned with having good form" (May 73). And finally, the whole pirate plot contains also a "parody of the nineteenth century pirate adventure story and its colonial and public-school values" (Phillips 43) made evident by Hook's upper-class origin and his above-average education, which interfere with his pirate status (Phillips 43-44). Phillips (43) summarizes that "Barrie's Hook is so exaggerated that he becomes a figure of fun, setting the tone for subsequent representations of comic pirates in children's literature." The positioning of Captain Hook as a villainous character with some parodic qualities is also retained in several movie adaptations, e.g. in Steven Spielberg's fantasy adventure film *Hook*. Like Barrie's Hook, Spielberg's pirate captain is an aristocratic villain dressed in fine clothes, who is intelligent and educated, and at the same time cruel and murderous. Likewise, elements of comedy regarding the portrayal of Hook and his men are maintained in newer Peter Pan series produced for children, like the Fantasy Animation Cartoon series *The New Adventures of Peter Pan* (Augusto Zanollo, 2012-2018) or *Jake and the Neverland Pirates* (Howy Parkins, 2011-2016).

Overall, on the one hand, Captain Hook impresses through his distinctive wickedness, on the other hand, his evil side is embedded into a mentally fragile personality described by Friedman in the following way:

[m]ost critics characterize Hook as the serpent in the garden, but a more nuanced view acknowledges the captain's sorrow as well as his malevolence: he is a desperately lonely, physically disabled, and emotionally damaged man who has focused his murderous rage on the person who maimed him. While the boy's exhilarating feats may seep into our warm and languid daydreams, the man's vengeful deeds are the stuff of frigid and frightening nightmares. This vibrant figure may have sprung full-blown from the head of J. M. Barrie as an inspired afterthought, but he remains inextricably coupled with his eternal adversary.

Hook's unique disposition builds the source for many adaptations of the pirate captain, especially in books and films intended for children. The analysis chapter will reveal a dinosaur version of Captain Hook in the picture book *Captain Flinn and the Pirate Dinosaurs* as well as a revitalization of Disney's Hook in the series *Peter and*

the Neverland Pirates, both of which highlight the comic aspect of Barrie's Hook while diminishing the portrayal of his dark side.

3. Theoretical Background

The current chapter explains the theoretical background of the thesis. The first part deals with Adaptation Studies, the theory that forms the methodical background for the analysis. The second part of the section presents the material to be analyzed.

3.1 Adaptation Studies

Linda Hutcheon's *A Theory of Adaptation* (2013) builds the theoretical background for the subsequent analysis. In the preface to the book's first edition, Hutcheon traces the popularity of adaptations back to the Victorians, and acknowledges that "we postmoderns have clearly inhabited this same habit" (xiii). To emphasize her argument of Western culture's all-pervasiveness of adaptations, Hutcheon affirms Walter Benjamin's insight (90) that "storytelling is always the art of repeating stories." Pirate stories have been repeated and adapted, within the same genre or across genres and media, to the stage and screen, theme park rides, visual and graphic arts, toys, computer games, Halloween and carnival costumes or fan merchandise. Due to the extent of their fame and the enduring frequency of their appearance in various works of art, I have chosen Captain Hook and Long John Silver as starting points of the analysis. The novels by Stevenson and Barrie provide the first instances of these two characters, which have been further developed, changed and shaped in the many following adaptations.

Hutcheon (8) defines adaptation as (I) "an acknowledged transposition of a recognizable other work or works," (II) "a creative and interpretative act of appropriation/salvaging," (III) and "an extended intertextual engagement with the adapted work." Central to this definition is the appreciation of an adaptation as a product as well as a process consisting of two steps – interpretation and creation (Hutcheon 18). In order to identify the limits of the term, Hutcheon (170-171) refers to John Bryant's continuum model. Bryant (1-2) sees texts not as fixed but rather fluid. He distinguishes production-oriented texts, such as manuscripts, revisions, editions, or different stage productions, from reception-oriented texts, which "materially alter texts" (Bryant 7). Within the reception-oriented continuum, Bryant locates literary transla-

tions, condensations and censorings, as well as parodies, sequels and prequels, academic criticism or toy versions of movie characters.

For Hutcheon (4), the long-lasting appeal of adaptations is grounded in the pleasure of “[...] repetition with variation, [...] the comfort of ritual combined with the piquancy of surprise.” As it has been pointed out in chapter 2 of the thesis, many Western people are familiar with one or more of the texts revolving around Captain Hook and Long John Silver and, therefore, in a position to enjoy their adaptations as adaptations, i.e. as repetitions and variations of the plot, motifs and characters developed in those texts. Hutcheon (120) distinguishes between knowing and unknowing audiences depending on their knowledge of the adapted text. While an unknowing audience does not know the adapted work and therefore, experiences an adaptation in the same way as any other work (Hutcheon 120), a knowing audience is able to negotiate meaning and interpret the adaption with reference to the adapted text. Hutcheon (121) claims that “[f]or an adaptation to be successful in its own right, it must be so for both knowing and unknowing audiences,” although the expectation of knowing audiences or fans might pose a challenge for the adapters. With reference to the target groups of the material to be analyzed, it is assumed that preschool children tend to be unknowing audiences, because they usually are not familiar with the adapted books (in this case *Treasure Island* and *Peter and Wendy*) and a variety of their adaptations. When e.g. watching an episode of *Jake and the Neverland Pirates*, a toddler might encounter Captain Hook for the first time. Older children are more likely to be familiar with one or more pirate characters and texts, and they probably do carry some expectations when confronted e.g. with didactic material including pirate characters. Similarly, parents reading out picture books to their little ones are likely to enjoy variations of well-known stories and characters. Nikolajeva affirms this trend of modern picture books to address both the knowing as well as unknowing audiences, “offering both parties something to appreciate and enjoy” (Nikolajeva 251).

From the point of view of the producers, Hutcheon (5, 86-88) mentions the financial appeal of adaptations, which generally attract a larger audience due to the supposed popularity of a prior text. Hutcheon (88-105) lists various additional reasons for adapting existing texts, which include legal constraints (copyrights issues), cultural capital considerations (e.g. the pedagogical aim to mediate so called classic novels to a broader TV audience) and the adapters’ personal and political motives, which are

reflected in the adaptations themselves. Contrary to the New Critics' and poststructuralists' theories, which eliminated authorial intent from the interpretation of any work of art, Hutcheon (107) highlights the importance of the author's intent when studying adaptations:

In what some call our *posthumanist* times, with our suspicions of and challenges to notions of coherent subjectivity, what I am proposing may at first appear to be a step backward in theoretical-historical terms. But adaptation teaches that if we cannot talk about the creative process, we cannot fully understand the urge to adapt and therefore perhaps the very process of adaptation. We need to know *why*.

In her theoretical work, Hutcheon stresses the argument that adaptations are not to be treated as subordinate forms to the chronologically first version: "to be second is not to be secondary or inferior: likewise, to be first is not to be originary or authoritative" (Hutcheon xv). For a long time, fidelity to a prior text was the dominant criterion in adaptation studies, but researchers like Hutcheon express the opinion that "multiple versions exist laterally, not vertically" (xv) and from the point of view of the recipient, the so-called original version of a text does not necessarily have to be the version that is consumed first. Furthermore, "[t]he *success* of an adaptation today, in the age of transmedia, can no longer be determined in relation to its proximity to any single *original*, for none may even exist. Perhaps it is time to look instead to such things as popularity, persistence or even the diversity and extent of dissemination for criteria of success" (Hutcheon xxvi). Based on the long-lasting popularity of pirates through all genres, media and age groups, these characters and their stories undoubtedly prove to be an interesting object of research regarding their multiple adaptations.

Basically, Hutcheon (22-27) distinguishes three modes of engagement with stories: "telling", "showing" and "interacting" with them. These three modes differ in terms of immersion. While the telling mode (e.g. novels) appeals to our imagination, the showing mode (e.g. plays, films) makes use of the aural and/or visual perception and the interacting mode (e.g. videogames) allows us to physically and kinesthetically interact with stories (Hutcheon 22-13). The thesis aims to address all three modes of engagement through pirate texts and characters. Firstly, pirate plots and characters in picture books will be discussed with reference to the telling mode. Secondly, the showing mode will be covered by discussing pirate films and series. Thirdly, the didactic material will be analyzed from a telling as well as an interactive perspective

(depending on the nature of the teaching material). Regarding the interactive mode, the world of pirates seems to have an enduring appeal for gamers, with new games for PC and console being issued persistently. Studying these video games with reference to adaptation studies goes beyond the scope of this thesis; therefore, the interactive aspect of adaptations is studied with reference to teaching material on pirates, which includes active engagement with and creative reaction to the material by the pupils.

Although Hutcheon's theory focuses on the mode of engagement with a story, she also attaches great importance to the media to which the texts are adapted, which are discussed in relation to these three modes (Hutcheon 38-71). The move from telling to showing, i.e. from a printed text to performance, occurs frequently in popular culture and is highly relevant for this thesis, which relates the pirates' image in popular culture to the pirate characters originating in two novels. The change from telling to showing emphasizes visual and aural elements, in particular words spoken, soundtracks and cinematic techniques, which "[...] can both direct and expand the possibilities of perception" (Hutcheon 43). Adaptations within the showing mode, i.e. from the stage to the screen or vice versa, have a long tradition comprising – among others – theatre, opera, musical, ballet, cinema and television. Finally, moving between the modes of telling/showing and interacting is becoming more and more popular. This shift is mostly associated with computerized gaming, but also with theme parks or interactive storytelling. Adaptions of theme park rides are a prominent issue with regard to contemporary pirate movies, with the *Pirates of the Caribbean* blockbusters having their origin in a Disneyland theme park ride, which, in turn, has been transformed after the first film was released, as pointed out by Zhanial (23): "[...] Disney actively tried to (re-)fuel the interest in its theme park ride by adapting it to the movie that it originally inspired. From 2006 onwards, Jack Sparrow and other beloved characters of the movies have been incorporated in the *Pirates of the Caribbean ride*."

The engagement with stories always takes place within a certain context. Hutcheon (28) characterizes "the contexts of creation and reception" as "material, public and economic as much as [...] cultural, personal, and aesthetic." Therefore, a change in the temporal, spatial or cultural context of a text strongly effects its interpretation. Regarding the temporal context, Hutcheon (146) notes that "most adaptations are not backdated but rather updated to shorten the gap between works created earlier and

contemporary audiences.” Concerning space, she affirms that transcultural adaptations often encompass a change in racial and gender issues (Hutcheon 147) and therefore, a shift in power relations. Another aspect to be considered in connection with context is “indigenization.” This anthropological term was coined by Susan Stanford Friedman and refers to the “new and hybrid results” (Hutcheon 150) that are the product of “local peculiarities [...] transplanted to new ground” (Hutcheon 150).

Overall, Hutcheon’s theoretical concept of adaptation can be illustrated by her allusion to Darwin’s theory of evolution:

To think of narrative adaptation in terms of a story’s fit and its process of mutation or adjustment, through adaptation, is something I find suggestive. Stories also evolve by adaption and are not immutable over time. Sometimes, like biological adaptation, cultural adaptation involves migration to favorable conditions: stories travel to different cultures and different media. In short, stories adapt just as they are adapted (Hutcheon 31).

The thesis concentrates on the adjustment of piratical characters and motifs to the needs of a young audience. In particular, the analysis aims at demonstrating how the requirements of the different genres and the target group turned the romantic heroes, gentleman pirates and adventurers of early pirate fiction into trivialized villains that are mostly portrayed in a humorous and comical way.

3.2 Characteristics of the Selected Material

As we have seen in chapter 2, by the end of the twentieth century, pirates have become popular fictional characters in books and audio-visual media for children. The wide range of pirate texts produced for children is confirmed by Phillips (53): “Within the target group of children and young adults, pirate books are available for all ages, from very simple picture books intended for infants to teen fiction.” A similar variety exists with reference to audiovisual media.

The intention of this thesis is the analysis of contemporary picture books, didactic and audiovisual material, selected according to the age of its target group. Firstly, picture books are picked for the youngest target group of preschool children. Secondly, didactic material found in schoolbooks and on learning websites is chosen for schoolchildren (primary school age to 12 years). Thirdly, TV movies and shows are

discussed in association with both age groups, due to the relevance of audio-visual media for contemporary children of all ages.

Numerous critics of children's literature (like Karin Lesnik-Oberstein, Peter Hunt, Roderick McGillis, David Rudd) have discussed the difficulty in defining its subject matter and target group. Within the scope of the thesis, children's literature and media are defined by their target group. All texts analyzed in this thesis are intended for children, although they are produced, sold and criticized mostly by adults. Based on the age and limited experience of this target group, certain criteria are typical of the material created for children. These criteria typically comprise an inherent didactic aspect and an increased sensitivity towards the portrayal of taboo-topics like violence and sexuality, both of which are highly evident in pirate literature and films aimed at adults.

Literature produced exclusively for children originated in the European eighteenth century, which was characterized by the age of Enlightenment. This brought about a wave of education resulting in a reformed view of children and an increased audience. Based on John Locke's *Some Thoughts on Education* (1693) children came to be seen as individuals different from adults with their own needs and ideas. Locke's considerations created a new need for literature written for young readers with a strong didactic aspect. Authors were advised to teach and delight in order to capture the young readers' attention. This emphasis on the didactic element in children's literature prevailed until the twentieth century and is evident until today, as literature and media for children tend "to communicate values to children, motivate them to obey moral rules, and shape the kinds of persons they are in the process of becoming and the kind of world they will grow up to create" (Mills 13).

The previous section of the thesis has shown how the ideology of the British Empire is reflected in *Treasure Island* and *Peter and Wendy*. While *Treasure Island*, despite its elements of violence and boozing, was one of the first bestsellers intended for young readers,

Peter Pan comes at the end of a long history, one which can be traced back to the beginnings of children's fiction. Literature for children first became an independent commercial venture in England in the mid- to late-eighteenth century, at a time when conceptualization of childhood was dominated by [...] Locke and Rousseau. [...] children's fiction has constantly returned to this

moment, repeated it, and reproduced its fundamental conception of the child. (Rose 8)

Apparently, also in modern texts for children, there is a tendency to perceive a young audience as innocent, which is reflected in the choice of language and register and the avoidance of taboo-topics. The prevalence of pirate characters in children's literature and other material is strongly opposed to this persistent eighteenth-century view of the child as an innocent being that needs to be educated and shaped according to a society's dominant values. Relating to the supposed innocence of children, the early children's pirate books cannot be seen as safe books for children from a contemporary perspective.

3.2.1 Picture Books

Pirates have been prominent picture book characters for many years, and an online search on pirate picture books reveals an enormous variety of pirate picture book rankings, many of which were produced for young children (e.g. *25 Perfect Pirate Books for Kids*, *The Best Pirate Themed Books*, *Top Ten Pirate Books!*). Although many picture books appeal to older children and adults as well, they are commonly seen as the domain of the youngest children. Nodelman summarizes the special status of picture books within the field of children's literature in the following way:

Picture books are commonly assumed to be the province of the very young, or pre-literate child – a simple form that is beneath serious critical notice. However, they can be seen as children's literature's one genuinely original contribution to literature in general; they are a polyphonic form that embodies many codes, styles, textual devices and intertextual references, and which frequently pushes at the boundaries of convention (128).

Furthermore, Nodelman highlights the communicative aspect of pictures, because they facilitate textual understanding: "We provide children with [picture] books [...] on the assumption that pictures communicate more naturally and more directly than words, and thus help young readers make sense of the texts they accompany" (Nodelman 128). However, the pictures in picture books can be more than mere illustrations; in fact, they can fulfill a variety of purposes, as Graham (54) suggests: "Illustration in children's books may be simply decorative, but more often it aims to interpret or supply narrative meaning that is not present or accessible in written text alone." Therefore, decoding picture books requires attention to the unique specifics of this genre, with a focus on the text as well as on the pictures and the interaction of both.

Graham (55) describes the strengths of both picture books elements and underlines the fact that the written text normally guides the text's progress, while pictures force the reader to stop and zoom into the story. Additionally, she names "creating mood and atmosphere, using colour, tone, light and dark; showing character's' clothes, faces and expressions of feelings; or representing their spatial relationship to one another and what places look like" (Graham 55) as the specialty of illustrators. Conversely, Graham identifies descriptions of "what things and people are called, what people say and do, when things happen, what happened earlier or later" (Graham 55) as the domain of words. Essentially, modern picture books combine words and visual elements in a very creative way, which becomes evident when looking at picture book trends in the second half of the 20th century, as listed by Nikolajeva (249):

[...] the use of whole double spreads rather than placement of text and pictures on alternate pages, the experiments with different formats and layouts, integrating text into pictures, frame breaking (for instance allowing pictures to bleed into the white edges around the panel), the dynamic composition of the double spread that stimulates page turning, the balance between the left-hand page (verso) and the right hand page (recto), and the full utilization of endpapers, title pages, and covers, as part of the narrative.

Overall, picture books are closely tied to the specific cultural framework, within which they are created and consumed. Mirzoeff uses the term "visual culture" (4) to denote the connection between visual information and culture; and he describes it as "a constantly challenging place of social interaction and definition in terms of class, gender, sexual and racial identities" (4). Equally, Nodelman (131) hypothesizes that "picture books, with their intended purpose of showing viewers what the world implied by the words looks like, and thus means, are particularly powerful milieus for these sorts of interactions" (131). Due to their cultural significance and their relevance for young children, Nodelman underlines the didactic aspect of picture books: "[...] the intended audience of picture books is by definition inexperienced –in need of learning how to think about their world, how to see and understand themselves and others. Consequently, picture books are a significant means by which we integrate young children into the ideology of our culture" (131).

Both of the chosen books belong to the category of picture storybooks, which are broadly defined as "narratives in which pictures and words are used together to convey a meaning" (Nikolajeva 250). Both are labelled as suitable for children aged 4-6

years, although they certainly appeal to older readers as well. This finding is confirmed by Salisbury's and Style's (113) observation:

Perceptions of suitable or appropriate content for children's picturebooks have changed greatly over the years. They also vary considerably across cultures today. It is something of a paradox that, while the marketing departments of many publishing houses in the West insist that picturebooks come with clearly labelled, target audience ages, many artists and authors are creating crossover books (even these need to be named and labelled) that can appeal to different age groups on different levels.

The first picture book that will be analyzed is *Captain Flinn and the Pirate Dinosaurs* (2005) by Andreae Giles and Russell Ayto. This extremely successful story about a little boy fighting anthropomorphized dinosaur pirates was turned into a sequence of four books issued between 2005 and 2010 as well an animated television series of 52 episodes. Anthropomorphism is very popular in picture books for children, and "the pirate figure of the picture book has also been anthropomorphized into a variety of animals [...]" (Philips 53).

The second text that will be inspected in the picture book section is *Pirate Girl* (2005) by Cornelia Funke and Kerstin Meyer. The book, which has been reprinted in a new edition illustrated by Kasia Matyjaszek (2017), is a tale of female empowerment in the pirate genre, which has been dominated by male protagonists. The creation of a female pirate protagonist is also praised by Philips (53-54): "[A] striking difference between the pirate fiction in the late nineteenth century compared to today are the books featuring female protagonists such as Cornelia Funke's *Pirate Girl* (2005). Pirate fiction in the twenty-first century has changed; these stories are no longer just for boys; the genre now reaches out for a female readership."

3.2.2 Didactic Material

The second genre chosen for the analysis is didactic material. In this thesis, didactic material denotes EFL (English as a Foreign Language) texts for the youngest learners of English (elementary school to grammar school) at the lowest level of competence (A1 according to the Common European Framework of Reference for Languages). Pirates seem to be frequent characters in learning materials for young students, and their portrayal in two different examples will be analyzed in section 4.

The adaption of piratical characters and topics to didactic material will be studied from a telling, as well as an interactive perspective. The EFL material includes texts, pictures and audio material that present content and vocabulary (telling mode) but mostly consists of exercises and activities that require the pupils to interact with the material and to actively perform tasks (interactive mode). The interactive aspect of the EFL material is rooted in the communicative approach to language teaching. Most EFL material used in Austrian schools is designed to suit communicative language teaching, which is prescribed in all school curricula. The communicative characteristic is evident in a variety of tasks that characteristically involve the students “in interpreting a meaning from what they hear and constructing what they say as a response” (Hedge 57).

Present research on foreign (and second) language acquisition agrees on the importance of engaging, authentic material for the pupils’ learning process and motivation, which is summarized by Tomlinson (4):

[...] materials for learners at all levels must provide exposure to authentic use of English through spoken and written texts with the potential to engage the learners cognitively and affectively. If they don’t provide such texts and don’t stimulate the learners to think and feel whilst experiencing them there is very little chance of the materials facilitating any durable language acquisition at all.

Authentic materials are defined as „[...] materials which have not been designed especially for language learners and which therefore do not have contrived or simplified language“ (Hedge 67). According to Hedge (67-68), authentic materials are increasingly used in listening and reading tasks, while speaking and writing activities are considered as authentic, if they revolve around real-world purposes and situations. Among researchers, there is considerable controversy regarding authenticity. Especially with regard to learners at a lower language level, texts need to be simplified to assist the language learning process and the building of motivation and confidence; nevertheless, these texts should engage the learners cognitively and affectively, if they are supposed to encourage motivation and language learning.

Contemporary language learning material typically includes cultural content and consequently, also inherent values and attitudes. In Europe, curricula for foreign language teaching are closely tied to the Common European Framework of Reference for Languages (CEFR), which

emphasises how the integrated study of foreign languages and cultures can contribute to the goals of building a multilingual and multicultural Europe, maintaining the rich diversity of European cultural life, promoting tolerance and respect for other cultures and identities, and facilitating mobility and co-operation in education, culture, science, and trade and industry (Chan et al. 1-2).

The CEFR's orientation towards an integrated study of language and culture is reflected in all Austrian school syllabi, as e.g. in the AHS curriculum:

Der Prozess des Fremdsprachenerwerbs bietet auch zahlreiche Möglichkeiten der Auseinandersetzung mit interkulturellen Themen. Das bewusste Aufgreifen solcher Fragestellungen soll zu einer verstärkten Sensibilisierung der Schülerinnen und Schüler für kulturelle Gemeinsamkeiten und Unterschiede führen und ihr Verständnis für die Vielfalt von Kulturen und Lebensweisen vertiefen (Lehrplan Unterstufe 1).

Similarly, Hedge (38) underlines the link between language and culture and points out: “[...] where the stated aim of a school curriculum is to widen cultural horizons and increase understanding of other peoples and ways of life, it might be appropriate to teach English by embedding it in its cultural base [...]. However, it is equally important to be aware of the dangers of cultural stereotyping.” Based on the historic role of piracy within the British Empire and in the New World as well as on the influence of immensely popular English texts like Johnson’s *General History*, Stevenson’s *Treasure Island* or Barrie’s *Peter and Wendy*, there seems to be a justification for the inclusion of pirates in EFL texts, although these materials are not directly connected to the pupils’ real-life experience. Therefore, the provision of background knowledge that helps the pupils make sense of the material and connect to their fields of interest or even arouse their interest is essential for their motivation to engage with the material. This argument of textual relevance is confirmed by current researchers like Hedge (69), who states that “[t]he keys to approaching a text successfully lie in the relevance of the text to the learners, its interest, the experience they can bring to making sense of it, and the appropriacy of the task required.”

In contrast to the picture book section, the chosen didactic material is conceptualized for an audience that is able to read and write. The accomplishment of the various communicative tasks requires the children to understand written prompts and instructions, to fill in gap exercises and to write down their ideas and solutions. The material analyzed in 5.1 originates from the *More Student’s- and Workbooks*, which are used as EFL materials in many Austrian grammar schools. The chapter on pirates

is one of the first sections in the first book of the series (*More 1*), which is designed for EFL beginners (level A1).

The examples discussed in 5.2 are taken from the Website of the British Council, which is the United Kingdom's international organization for cultural relations and educational opportunities. One of the council's goal is "[...] to bring high-quality language materials to every learner and teacher who wants them" (British Council "Our Organisation"). Consequently, the website provides a variety of EFL material with six different "pirate activities" for beginners (level A1) on its portal for the youngest learners named *Learn English Kids*, which is dedicated to primary school children up to 12 years.

3.2.3 Audiovisual Material

Audiovisual media are omnipresent in the lives of contemporary children and teenagers. As Arnett (xxxv) observes, "[...] media use has become [...] a central part of the daily experience of children and adolescents all over the world [...]". Schiau et al. (38) refer to studies that name children as the heaviest television users. According to these studies: "[y]oung children spend between 3 and 4 hours watching television each day" (Schiau et al. 38). Contemporary children will probably not be familiar with the pirate movies from the 20th century – except for Disney's *Peter Pan* – but a wide variety of 21st century movies, cartoons and animated series include piratical characters.

The connection between written texts and audiovisual media is a close one, with literary texts being the main sources of film adaptations right from the establishment of the cinema around the turn of the twentieth century. Kurwinkel and Schmerheim refer to studies, which indicate that, from a historic perspective, more than half of all children's and teen movies are adaptations of literary texts (Möbius qtd. in Kurwinkel and Schmerheim 66). In order to categorize this vast amount of literary adaptations to the screen, Kreuzer (27) distinguishes four types: The first type adopts certain elements of the literary text, e.g. some of its motifs, like in Disney's version of Kipling's *The Jungle Book*. The second and most common type is characterized by a high fidelity towards the written text, which might include the verbatim adoption of the book's wording. As an example Kurwinkel and Schmerheim (67) name the first Harry Potter movie. The third category of literary movie adaptations refers to transformations of the

written texts that remove the content and form as well as their interplay and effect into the realm of audiovisual media (Kreuzer 28), like in Jonze's adaptation of Sendak's *Where the Wild Things Are*. Kreuzer's fourth group refers to the video recording and adaption of theatre productions to the screen (Kreuzer 30).

While chapter 3.2.1 has explained the close connection between children and picture books, the relationship between children and films seems to be more complicated, as Wojcik-Andrews (19) explains:

There are in fact many ways of thinking about the "idea of cinema for children" including the way in which we might define a children's film. It's a complicated issue and involves a range of personal, pedagogical, critical, textual, institutional, and cultural/imperial points of view. There are films aimed at children, films about childhood, and films children see regardless of whether or not they are children's films. There are "children's films," but there is no such thing as a "children's film, [...]."

The selection of the material analyzed in the thesis is based on films and series that have been produced specifically for children (prior to adolescence), and therefore share similar characteristics concerning the dramatic structure as well as typical motifs and themes related to the young target group's concerns and interests. According to Kurwinkel and Schmerheim (17-18), typical motifs in children's films are outsider protagonists and the quests they have to accomplish in the process of growing up.

Kurwinkel and Schmerheim (26) define kid's and teen movies as "hyper genre", a category that combines specific characteristics in terms of content and mode of narration (e.g. episodic narration, portrayal of childhood, inclusion of aural and musical elements), aesthetics (e.g. expression of a childlike perspective through camera work) and formality (e.g. average film length). Children's and teen films are subdivided into different genres, which typically include e.g. adventure and fantasy movies, while excluding thrillers or erotic films (Kurwinkel and Schmerheim 26).

The analysis of films is a multifaceted, complex process, because audiovisual productions address a variety of sensory modalities (e.g. the visual and aural senses) through many different signs (e.g. writing, speaking, gestures, numbers) (Kurwinkel and Schmerheim 81). The analysis in chapters 4 and 5 is based on the approach by Kurwinkel and Schmerheim ("ausdrucksmittelübergreifende Kinder- und Jugendfilmanalyse"), which investigates kid's and teen movies from a comprehensive and tar-

get group-specific-perspective, based on the following four assumptions (Kurwink and Schmerheim 85-86). Firstly, films for children and teenagers are experience-oriented, because young viewers tend to experience films emotionally, intensely and with all senses, as opposed to more experienced adults, who approach films analytically and often examine the visual, aural and narrative elements separately (Kurwink and Schmerheim 85). Secondly, until an average age of 10 years, children's aural sense tends to be dominant, which underscores the importance of the aural elements in audiovisual material designed for them (Kurwink and Schmerheim 86). Thirdly, films produced for a young audience tend to exploit means of expression that suit the demands of their target group (Kurwink and Schmerheim 86). Fourthly, also films that were not produced specifically for children and teenagers might appeal to the cognitive disposition of this target group (Kurwink and Schmerheim 86).

Based on the prerequisites explained in the previous paragraph, the analysis of children's movies foregrounds aural elements, because of their vital effect on the children's emotions and impressions (Kurwink and Schmerheim 98-99). According to Kurwink and Schmerheim (98), aural elements comprise music, noise and language, as well as the rhythmic coordination of aural and visual elements or the pace of editing. In addition, the dramatic structure of films produced for young viewers is supposed to be simple, consequent and linear in order to suit the cognitive disposition of this target group (Kurwink and Schmerheim 100). Heinke and Rabe (422) observe that most kid's and teen movies are structured in a very similar way, revolving around a situation of conflict or threat, which the protagonists have to solve without the help of adults. Resolving the conflict, mostly between two clearly defined parties of good and bad characters, typically leads to the story's happy end.

(Animated) cartoons are often produced exclusively for children, and they are very popular among the youngest TV and movie audience. In general, cartoons are tailored to the needs of the young audience, because they mostly contain an oversimplification of real-life matters, with a clear distinction of good and bad: "Cartoons are often characterized as reflecting themes of good and evil in order to reinstate the feelings of loyalty and punishment. The conflict between good and evil is considered appropriate and justified, mainly in the context in which, in the end, the good wins" (Schiau et al. 29). Many cartoons are criticized for their elements of violence and their "low to none educational value" (Schiau 39), because "children watch cartoons from

early ages, they tend to naturally adhere to the behavior they see and consider it normal” (Schiau 39).

Among the producers of (animated) cartoons, the Disney Company is probably the most persistent and well-known provider of children’s cartoons. “From its origins in the 1920s as a cartoon network, the Walt Disney Company has become one of the five biggest media groups of the world, with products ranging from movies, television shows, and other media programming to a global network of theme parks and a variety of consumer products” (Freier 242). Pirates have always been part of the Disney inventory with a variety of movies, cartoons, theme park rides and merchandise articles around these seafaring characters. Disney still seems to be a predominant producer of pirate movies and series, with the *Pirates of the Caribbean* films that are popular among teenagers and cartoon series like *Jake and the Neverland Pirates* that appeal to the youngest audience through the Disney Junior Network.

The analysis for the target group of preschoolers investigates the first season of the previously mentioned animated cartoon series *Jake and the Neverland Pirates*. Overall, the cartoon comprises 4 seasons divided into 114 episodes. The first season was produced between 2011 and 2012 and consists of 25 episodes. *Jake and the Neverland Pirates* is a Disney Junior original show that proved to be very popular amongst the youngest viewers. It draws heavily on the story of Barrie’s *Peter and Wendy* and features characters that are imported directly from Disney’s 1953 *Peter Pan* movie.

The British-American 3D stop-motion animated Family Entertainment Film *The Pirates! In an Adventure with Scientists!* (2012) was chosen for the older target group of schoolchildren (and their families). The movie is loosely based on Gideon Defoe’s first book of *The Pirates!* Series, and released under two different titles. In the UK, it is called *The Pirates! In an Adventure with Scientists!*, due to the popularity of Defoe’s book; whereas, for the overseas market, the film was released as *The Pirates! Bands of Misfits!*.

4. Pirates in Contemporary Picture Books and TV Series for Pre-School Children

The persistence of pirate characters in popular culture as well as the number of adaptations of canonical pirate characters like Long John Silver and Captain Hook are reflected in the variety of genres and texts existing for all age groups, particularly for children. Apparently, the pirate narrative can be compared to Hutcheon's characterization of the vampire narrative, *Hamlet* or *Carmen*, all of which revolve around a "single protean figure, culturally stereotyped yet retrofitted in ideological terms for adaptations to different times and places" (Hutcheon 153).

It is assumed that the Western view on piracy, which is influenced by historical and cultural events and narratives, as described in chapter 2, is reflected in the portrayal of pirates in the material that will be analyzed. Undoubtedly, the texts have been adapted to meet the needs and constraints of the young target group; and especially with the youngest group of pre-school children, pirate-related topics like violence, cursing or boozing are often omitted or radically downplayed, which becomes evident in the analysis of two picture books and a cartoon series produced for children aged 4-6 years.

4.1 Picture Book: *Captain Flinn and the Pirate Dinosaurs*

As the sample page in Figure 1 shows, *Captain Flinn and the Pirate Dinosaurs* is a bright and colorful example of a present-day picture book. The creative integration of text and pictures, the very dynamic paintings, the constant change in framing and the frequent sentence breaks that stretch over two pages create suspense throughout the book. The characters' repeated bleeding into full size accentuates their emotions and enables the young readers to emphasize with them.



Figure 1: Captain Flinn – Sample Page¹

Already the title suggests that the evil pirate characters in the book are in fact dinosaur pirates. Anthropomorphism is a common feature in picture books, as children are believed to associate easily with animal characters. This appeal is described by Melson (18) in the following way:

In stories, television, movies, video games, and ads, not to mention children's dreams and fantasies, animals are a ready cast of characters through which children explore facets of themselves—the wild beast, the cunning fox, the faithful dog, the huge and toothsome dinosaur. Because adults create them, these symbolic images are also a window into a culture's ideas about children and animals and how they are related.

Through anthropomorphism, animals display particular characteristics that can also be attributed to humans. The horrible pirate captain in *Captain Flinn and the Pirate Dinosaurs* looks exactly like the huge, toothsome Tyrannosaurus Rex that haunts children's nightmares because, like a pirate captain, he is cruel, bloodthirsty and dangerous. Almost two thirds of the front cover are filled with the terrible face of the T. Rex Captain with his enormous teeth visualizing the size and beastliness of the animal.

From the viewpoint of Animal Studies, the persistent use of anthropomorphism in literature has been criticized as anthropocentric (e.g. by Ryan or Varsava), because

¹ Source: Andreae and Ayto, double spread 11.

of its assumption of the superiority of humans to animals and its direct transfer of human thoughts and values to non-human beings. Ryan (41-42) summarizes anthropomorphism's simplified, one-sided assumptions in the following way:

There is certainly a way to read animals in literature as stand-ins for human thoughts and feelings much as Freud does when interpreting dreams and phobias. This has been the dominant way of thinking about literary animals – they are symbolic, metaphorical or allegorical instruments used for explorations of the human psyche or commentaries on themes like gender, race and class.

As the subsequent paragraph describes, the pirate dinosaurs seem to be the product of Flinn's dreams and fantasies. Therefore, in a Freudian interpretation, these dangerous animals might be seen as Flinn's inherent desire to be stronger than a *Tyrannosaurus Rex*, one of the biggest and strongest animals that ever inhabited the planet earth. This desire might be interpreted as Flinn's escapist fantasy that unites his favorite adventurous characters, pirates and dinosaurs, and perceptions of hyper-masculinity. Nevertheless, the dinosaurs' thoughts and actions described in the picture book are portrayed in a simplistic, humanized way, which is particularly evident in connection with a distinct animal that never crossed any human's path.

The first page in the *Captain Flinn* book clearly quotes *Maurice Sendak's Where the Wild Things Are* (1963), which has "changed the very concept of what a picture book is and how it works thematically, aesthetically, and psychologically" (Nikolajeva 248). The first page of the book, its setting in Flinn's room with dinosaurs and palm trees all around him, suggests that the story to come will probably reflect Flinn's state of mind, his dreams of adventures and wilderness, rather than a real-life story. This focus on a child's dreams and wishes is clearly derived from Sendak, who introduced this technique of using "images to convey the subverbal states, the landscape of the mind" (Nikolajeva 249). Apparently, pirates as well as dinosaurs are very important for Flinn, who is described as a boy "wearing his pirate T-Shirt" (Andreae and Ayto double spread 1) and drawing dinosaurs that he "LOVES" (Andreae and Ayto, double spread 1). Flinn's affection for dinosaurs and pirates is emphasized by the illustration, which completely fills the first double spread and displays dinosaurs, pirate symbols, a treasure chest, and a ship. The existence of the pirate dinosaur as a product of Flinn's fantasy is also mirrored by the depiction of body language and gaze. While all the humans in the book gaze directly at the reader, the T. Rex pirate focuses on Flinn and never looks at the readers directly. Lastly, Flinn's fantasy ends when his real life

needs call him back into reality. Just like Sendak's Max, Flinn is drawn back into the real world by his hunger for food: "Then maybe one day I will be your captain" replied Captain Flinn, "but now we'd better get back to school. It's almost lunchtime!" (Andreae and Ayto, double spread 12).

In general, intertextuality is a significant feature of picture books (Nikolajeva 249/250). Numerous intertextual references can be found in *Captain Flinn and the Pirate Dinosaurs*. The reference to *Where the Wild Things Are* has already been discussed. Another textual reference is made to *The Chronicles of Narnia* by C.S. Lewis, where the protagonists enter the realm of fantasy with the help of a magical wardrobe. Likewise, the art cupboard in Flinn's school serves as the entry into an adventurous world filled with pirates, ships and adventures (Andreae and Ayto, double spread 6). Again, this intertextual reference hints at the assumption that Flinn's adventure is a dream related to the boy's desires and escapist fantasies described earlier. The reference to the genre of fantasy associates the picture book, with Barrie's Neverland, which the Darling children enter through the window of their bedroom, and which is also the starting point of their journey to this fantastic place inhabited by children, pirates, (Native) Indians and mermaids. The (fantastic) characters that are integrated into children's texts are heavily influenced by gender stereotypes. While the wild dinosaurs and pirates are mainly seen as boy's fantasies and symbols of masculinity, popular culture attributes beautiful mermaids and princesses to girls. In Barrie's *Peter and Wendy*, Peter lures the Darling children to Neverland by promising pirates for the boys and mermaids for the girls.

Apart from these intertextualities, which serve to present the book as a little boy's fantasy, there are explicit references to the two pirate characters of Captain Hook and Long John Silver. On the one hand, there are numerous allusions to *Treasure Island* with the narrator of the story being a young boy drawn into adventure just like Jim Hawkins. Ironically, the boy is called Flinn, a name very similar to Captain Flint, whose treasure is at the heart of the treasure quest in Stevenson's novel. Moreover, the picture book includes a ship's cook (Captain Stubble), another parallel to Long John Silver and his profession, which was also quoted in *Peter and Wendy* in order to satirize Hook as "the only man of whom Barbecue was afraid of" (Barrie 82). This humoristic allusion is continued in *Flinn and the Pirate Dinosaurs*, where *Captain Stubble* is terrified by the *Tyrannosaurus Rex* and needs the help of the young boy

Flinn in order to recapture his ship, another hint at *Treasure Island*, where Jim Hawkins helps his crew to regain their ship from Silver and his pirates.

On the other hand, upon closer inspection, the Tyrannosaurus pirate captain appears as a dinosaur adaption of Barrie's Captain Hook. His appearance is obviously stimulated by Barrie's description, which becomes evident in the comparison in Table 1.


CAPTAIN HOOK	THE TYRANNOSAURUS REX PIRATE
Barrie 82; emphasis added in bold print	Andreae and Ayto, double spread 6, recto
<p>In the midst of them, the blackest and largest in that dark setting, reclined James Hook, [...] instead of a right hand he had the iron hook with which ever and anon he encouraged them to increase their pace. [...] In person he was cadaverous and blackavized, and his hair was dressed in long curls, which at a little distance looked like black candles, and gave a singularly threatening expression to his handsome countenance. [...]</p>	 <p>Figure 2: The Tyrannosaurus Rex Pirate²</p>

Table 1: Captain Hook and the Tyrannosaurus Rex Pirate

In the picture book, the dinosaur pirate, who almost fills the page, exceeds everyone else in size; and just like Hook, he is harshly positioned against the dark setting. His sharp-edged body, which is very small, compared to his huge mouth and enormous teeth, together with his green skin give the animal pirate the same cadaverous and blackavised appearance that Barrie assigns to his human pirate captain. The dinosaur's resemblance to Barrie's Hook is continued in his hairstyle, with black curls sticking out of his hat. Finally, the T. Rex bears the same distinctive feature as James Hook - the notorious iron claw, which replaces his right arm, and which he uses to gesture and put emphasis on his evilness in a very similar way to Hook. Apart from the characteristics described before, the appearance of the dinosaur captain seems to be inspired by Disney's Hook as well. Especially the red coat and the handlebar moustache evoke connotations of the Disney pirate captain, who might be a familiar character among the picture book audience.

² Source: Source: Andreae and Ayto, double spread 8, recto.

Similar to the Disney version but in contrast to Barrie's novel, Hook does not have to die in *Captain Flinn and the Pirate Dinosaurs*. With regard to its young target group, the picture book's pirate captain surrenders and his life is spared. Due to the young age of the book's audience, the violence of the original pirate characters is replaced by humoristic features. The final duel between Flinn and the Tyrannosaurus Rex is not ended by death but by a comic element, with the purpose of reducing fear and making the readers laugh at the moment of greatest tension: "I'm going to cut you up into little pirate sausages" yelled the Tyrannosaurus Rex, dribbling greedily. "Then I'm going to put you on the barbecue and EAT YOU UP! With too much tomato ketchup!" he added" (Andreae and Ayto, double spread 10). Thus, the Tyrannosaurus pirate captain turns into a funny creature, whose ferociousness is softened by his reference to a typical child's meal of sausage bits and tomato ketchup. After his surrender, the fearsome dinosaur pirate loses all his scariness when he promises to Flinn to be the "goodest goody in the world" (Andreae and Ayto, double spread 11, recto).

Throughout the book, there are numerous instances of onomatopoeia and exclamations, printed in line with the text and emphasized through size and bold printing. These onomatopoeic sound words create a funny read aloud experience and serve two primary purposes. Firstly, they aim at conveying emotions through sound, e.g. when the pirate in the cupboard starts to cry "Boohooo! Boohoo hoo! Boohoo!" and "Sniffle, snuffle, sniffle" (Andreae and Ayto, double spread 3, recto). Secondly, exclamations and sounds serve to highlight maritime vocabulary, e.g. "SHIP AHOY" and "ALL HANDS ON DECK!" (Andreae and Ayto, double spread 7, verso) and enforce the pirate cliché with the dinosaur pirates singing "Yo ho ho! Yo ho ho! Pirate Dinosaurs Go! Go! Go!" (Andreae and Ayto, double spread 8, recto), a chant that instantly reminds the reader of *Treasure Island's* song "Yo ho ho and a bottle of rum!"

With reference to the first research question, *Captain Flinn and the Pirate Dinosaurs* clearly reflects its target group and genre conventions. Overall, the representation of pirates is a fantastic and colorful transfer of the pirate genre into the realm of fantasy, where children, pirates and dinosaurs interact. Regarding the two prototypical fictional pirates Captain Hook and Long John Silver, the focus of adaptation is placed on the characters, while other themes such as the treasure hunt or the topic of revenge are not included to foreground the fantastic element of the dream story. Addi-

tionally, humor seems to play an important role in the adaption of violent scenes into safe texts for children.

The second research question hints at the picture book's portrayal of children and animals in the postmodern Western society. The book might be seen as a story of juvenile empowerment, with a boy successfully assuming a grown-up pirate's quest to regain his ship, at least in his fantasy. In addition, *Captain Flinn and the Pirate Dinosaurs* addresses the relationship between humans and animals in an ambivalent way. On the one hand, the dinosaur pirate captain is anthropomorphized in an anthropocentric way, reflecting Western culture's dominant belief that animals are subordinate to humans. Flinn's defeat of the animal pirate results in its domestication, which is mirrored by its reduction in size and relocation into the domestic sphere of the ship's kitchen (Andreae and Ayto, double spread 12, recto). On the other hand, Flinn does not kill the dinosaur after his victory, which can be seen as fair play as well as a sign of respect towards other creatures. With its focus on a male hero, feminist topics are largely absent from the book. In contrast, the second picture book brings a strong, feminist pirate crew and an empowered girl into focus.

4.2 Picture Book: *Pirate Girl*

Compared to the book discussed in 4.1., *Pirate Girl* seems to be a more traditional, less experimental picture book with a higher quantity of text that is noticeably separated from the illustration and put into order by capitalization and paragraphing. Playful elements like onomatopoeic sound words or varying font sizes are rare, and words are not integrated into the illustration (with the exception of the Name of Molly's boat). Throughout the book, the framing equals the white margins of the page, and bleeding occurs only once to highlight the appearance of Barbarous Bertha. In order to give an impression of the book, a sample page is depicted in Figure 3.



Figure 3: Pirate Girl – Sample Page³

More prominent than in *Flinn and the Pirate Dinosaurs*, the notorious black flag with a white skull and crossbones is displayed as a symbol of piracy in *Pirate Girl*. This significant pirate flag, which is only one of many pirate symbols and flags originally associated with piracy, “[...] appears in all the pirate stories from Walter Scott to Stevenson” (Cordingly 116). According to Cordingly (115), the popularity of the Jolly Roger is attributed to artistic illustrations, like in *Treasure Island*, as well as to its persistent use on the stage and in films. Using this well-known symbol of piracy in picture books is apparently an efficient means to visualize piracy for a pre-school audience who is mostly not able to read. Moreover, the picture book makes use of the pirate flag’s symbolism of death, which is also linked to the historic pirates, who used their flags in order to evoke terror and clarify their “message that the pirates expected immediate surrender or the consequences would be fatal” (Cordingly 116). Symbols of death like a skull will possibly arouse the interest of the book’s main target group of preschoolers, who typically begin to “understand that death is something feared by adults” (Stanford Children’s Health), while still having their own idea of death as “temporary or reversible” (Stanford Children’s Health). Nevertheless, in contrast to toddlers, preschoolers are interested in transient topics and “may ask questions about ‘why?’ and ‘how?’ death occurs” (Stanford Children’s Health). Connected to the target group’s stage of cognitive development, the prominent use of the Jolly Roger in the picture book might stimulate the children’s reflections or questions on death in a

³ Source: Funke and Meyer, double spread 12.

child-friendly way, through the depiction of a symbol of death and not of a dead person.

Already on the cover page, the pirate flag is shown as part of the title, as it is pinned onto the letter “a” in *Pirate Girl*. Consequently, also the young readers will expect a pirate story, although the cover page centers on a girl in her little ship, while Captain Firebeard’s pirate ship sails in the background, barely noticeable due to its small size and camouflage colors (except for the captain’s beard). This first display of Captain Firebeard’s ship also gives an idea of his very special pirate flag – a fish skeleton, which can be seen as an intertextual reference to Capt’n Sharky, another pirate cartoon popular among preschoolers. Contrary to the display of the skull and crossbones, a dead fish flag probably induces mixed feelings, as it evokes connotations of bad smell, inactivity or weakness, although, referring to the viewpoint of Animal Studies discussed in 4.1, it has to be admitted that these connotations are connected to an anthropocentric worldview. Additionally, the repeated depiction of dead fish can be interpreted as a hint to environmental topics like the mass die-offs of fish and other marine creatures in the world’s oceans, which are – among other reasons – caused by the human’s plundering of the oceans.

Attentive readers might identify the dead fish flag as an indication of the book’s end, where the male pirates are subjugated by Barbarous Bertha and her crew. Unsurprisingly, the victorious female pirates have proudly set up the skull and crossbones flag, when they arrive to attack Molly’s kidnappers. Molly, the only non-piratical character in the book, does not have a pirate-flag, but a little red flag set up on the mast of her small ship, which is associated with an interesting historic fact. As Cordingly (116) writes, before the elaboration of pirate flags around 1730, pirates made use of the wide-spread color symbolism of black indicating death and red battle. Consequently, Molly’s red flag can be seen as a sign of her combative spirit. With red being a central color in the book, Molly’s red flag together with her red hair can be understood as symbols of power and strength. Bellantoni summarizes the symbolic nature of red in visual storytelling:

Bright red is like visual caffeine. It can activate your libido, or make you aggressive, anxious, or compulsive. In fact, red can activate whatever latent passions you might bring to the table, or to the movie. Red is power. But red doesn’t come with a moral imperative. Depending on the story’s needs, red can give power to a good guy or a bad guy (2).

In *Pirate Girl*, three characters are emphasized through visual elements of red. Molly's red hair equals the color of Captain Firebeard's beard and Barbarous Bertha's hair and dress. Familiarity or even kinship among these characters is suggested through this choice of coloring, as well as a balance of power. While Molly and Captain Firebeard seem to be equal in powers, with neither of them being able to defeat the other one without any help, Barbarous Bertha appears as the strongest character, with her red hair being intensified by her red dress and red sails and the numerous pieces of red clothing among her crew (Funke and Meyer, double spread 12). Another characteristic of the color red is used to increase the perceived predominance of the female pirates. As Bellantoni (2) describes, "[b]ecause we tend to see it first, red gives the illusion of advancing toward us. Due to this, it can manipulate our sense of space," a manipulation that definitely takes place when the pirate heroines come to save Molly (Funke and Meyer, double spread 12). Armed with such an amount of red, it can be expected that Barbarous Bertha will rescue Molly in the end.

Overall, the employment of red helps to build the tension in the book, with red being used scarcely and selectively in the first pages (Funke and Meyer, double spreads 1–9), and growing in quantity parallel to the increase in suspense (Funke and Meyer, double spreads 10–14), with a peak when the females board the enemy ship (Funke and Meyer, double spread 12). The traditional depiction of pirate captains in red clothing, which dates back to the first Technicolor pirate films like *The Black Swan* (see chapter 2 of the thesis), apparently still influences the visualization of pirates. Table 2 presents a variety of Disney pirate adaptations over time. All of the chosen example pirates display at least one piece of red clothing:

			
Figure 4: Captain James Hook (Disney) ⁴	Figure 5: Long John Silver (Disney) ⁵	Figure 6: Jake and the Neverland Pirates (Disney Junior) ⁶	Figure 7: Captain Jack Sparrow (Disney) ⁷

Table 2 Fictional Pirates and the Color Red

Following the first Technicolor pirate movies, red – together with black - is widely used in the visual portrayal of fictional pirates. Zhanial (245) affirms the dominance of black and red hair as well as red clothes among these movie pirates, with red being tied to the power of the pirate captains (Penning qtd. in Zhanial 245). Bellantoni's (2) claim that red gives power to heroes and villains alike seems to confirm this tradition of dressing pirate captains in red.

In *Pirate Girl*, apart from the prominence of the color red, effects of shadow and light are used to express mood and time of the day. Faces are drawn in white or greyish colors to reflect darker or lighter locations and to highlight the difference between individual characters. On double spread 12 (Funke and Meyer), which is also depicted in Figure 3, the fearful pirates with their greyish faces are huddled in a dark corner, in stark contrast to the white-faced female pirates. The women stretch over the breadth of the right page and are about to blur into the left page in order to save Molly, whose face color has turned from grey to white, once she has reached the sunny, female-dominated half of the double spread.

As it has been pointed out, female empowerment in the picture book is emphasized by the usage of colors and effects of light and darkness. Despite the vivid description

⁴ Source: https://encrypted-tbno.gstatic.com/images?q=tbn:ANd9GcQw-cGKE359KxZXvKnmQXOeBwp81h_fc8ECDQiykFYQse7arSCYrg. [Accessed on 17 April 2019].

⁵ Source: <http://www.candidslice.com/wp-content/uploads/2017/09/Robert-Newton-The-Patron-Saint-of-Talk-Like-a-Pirate-Day-featured.jpg>. [Accessed on 17 April 2019].

⁶ Source: <https://images.prod.meredith.com/product/59e1397be83982649262cd82a5201428/1504164611078/1/disney-jake-neverland-pirates-wall-accent-decal-set>. [Accessed on 17 April 2019].

⁷ Source: <https://usercontent2.hubstatic.com/13198225.jpg>. [Accessed on 17 April 2019].

of the two female pirates Ann Bonny and Mary Read in Johnson's *General History*, which inspired various books, plays, films and also writings of feminist historians (Cordingly 59), and despite "the popularity of the female pirate heroine with American authors and readers" (Zhanial 256) beginning in the second half of the nineteenth century, the roles assigned to women in novels like *Treasure Island* and *Peter and Wendy* were limited to the traditional ones, as mothers, sisters or wives. *Pirate Girl* breaks with this tradition and features wild and free female pirates who easily defeat their male opponents. Similarly, Molly is depicted in an empowered way, as an independent little girl who sails her boat all alone to visit her granny, who stands up to the male pirates in a courageous way and who cleverly outsmarts the boozing male pirate crew.

Compared to the female pirate characters in 1950s movies like *Ann of the Indies* (1951) and *Against all Flags* (1952), the picture book's females do not have to cross-dress. Instead, most of the female pirates wear dresses or skirts, and none of them attempts to hide her feminine characteristics. Their leader, Barbarous Bertha wears a short red dress that accentuates her female shape and enormous breasts and reveals her pink lace underwear. Moreover, the women's empowerment in *Pirate Girl* is not presented as unnatural, which was the norm regarding empowered female pirates of the 1950s (Zhanial 263), a phenomenon that can be explained against the historic background of the end of World War II, when men returned from war in need of paid jobs, which forced many women to "return to their traditional roles as wives and mothers" (Zavarsky 213-4). Ironically, this traditional female role is reversed in *Pirate Girl*, reflecting the feminist ideal of the 21st century Western society, where men and women equally engage in (equally) paid work as well as in housework.

After her capturing by the pirates, Molly is forced to peel potatoes, clean boots, polish cutlasses, patch nails and scrub the deck (Funke and Meyer, double spread 6) – typical household tasks that Wendy in Barrie's *Peter and Wendy* loved to perform for her brothers and male friends, while they went off to fight the pirates. Molly's dissatisfaction with her punishment is clearly reflected by her unhappy face, while the burden of her various duties is visualized by six busy Molly's struggling to manage their tasks surrounded by the lazy pirate crew (Funke and Meyer, double spread 6). After the females' victory, all the nasty household tasks have to be performed by the male pirates. The final double spread (Funke and Meyer, double spread 14) visualizes the

shift in power in a humorous manner, with the women being in command and the men having to work and cook for them, while Molly happily sails away in her little ship.

Like in the book discussed in the previous subchapter, the encounter between the two hostile pirate parties is described in a funny way. The pictures on double spreads 9 to 11 (Funke and Meyer) show a crew of male pirates who are half-naked with towels wrapped around their waists. The text further ridicules the male crew's fear of the female pirates, with their strength being reduced to rolling eyes and shaking knees and Billy the Bald's false teeth that "almost flew out of his mouth" (Funke and Meyer, double spread 11, recto). So again, tension of possible violence and aggression is turned into an entertaining scene for the child readers. The male pirates' diminishing culminates in Barbarous Bertha's calling them "piratical nincompoops" (Funke and Meyer, double spread 13, verso). This child-friendly name-calling might be seen as an adaption of the notorious piratical cursing that is e.g. evident in *Treasure Island*. Moreover, after Molly's rescue, no pirate is killed or tortured. Violence is totally avoided; instead, Molly's kidnappers are punished with household duties that they have to perform for Barbarous Bertha and her crew.

Another humoristic feature of the text are the names of Captain Firebeard's crew, like Morgan O'Meany, Cutlass Tom, Billy the Bald, Willy Wooden Hand, Crooked Carl or Ten-Pint Ted, all of which satirize pirate clichés from boozing to Captain Morgan as well as missing extremities (wooden hand) and hair. Likewise, the description of the pirates' typical plunder parodies concepts of piracy that have been reinforced in previous pirate texts, for instance, "silver spoons, [...] the ship's figurehead [...] and ALL the casks of rum" (Funke and Meyer, double spread 2, Verso). Furthermore, the pirates are described as boozing every night while "[...] bawl[ing] out the rudest songs" (Funke and Meyer, double spread 7).

Summing up, *Pirate Girl* makes use of many pirate clichés and symbols that have been introduced by pirate fiction, like the black and white skulls and crossbones flag, cursing, singing and boozing. However, there is barely any reference to the two characters of Captain Hook and Long John Silver, except for Captain Firebeard's missing leg (Silver) and his red beard (Hook's red wardrobe in many previous adaptations). The text's most significant contribution to contemporary pirate fiction might be seen

in its portrayal of empowered female pirates, who are still rare in present pirate texts. Referring back to Nodelman's (131) argument that picture books help children to understand cultural and social issues, *Pirate Girl* can be perceived as a valuable, child-oriented reworking of well-known piratical characters and themes to a feminist point of view. In addition, the book tackles the topics of transience and environmental protection, both of which are present-day topics in contemporary Western society.

4.3 TV Series: *Jake and the Neverland Pirates* (Season 1)

The serial TV production *Jake and the Neverland Pirates* was chosen as an example of audiovisual media produced for the youngest target group of preschoolers, as serial formats are extremely popular among this audience. Firstly, children mostly prefer animated cartoons, while teenagers tend to prefer live-action films (Kurwinkel and Schmerheim 25). Secondly, due to their brevity, their episodic structure and very simple mode of narration, series are tailored to the level of media literacy and the span of attention of preschoolers (Kurwinkel and Schmerheim 70).

Overall, pre-school children experience films in a very specific way due to their stage of cognitive development. Kurwinkel and Schmerheim (88) point to Piaget's concept of egocentrism, which implies that children in the preoperational stage (between two and seven years) lack the empathy to see a situation from another person's point of view. Besides, children of this age are typically not able to focus on several aspects of a situation at one time. Therefore, they tend to focus their attention on the movie elements they are interested in or know from their experience (Theunert, Lenssen, and Schorb 20-51). Another difficulty that children of this age typically encounter is the differentiation between TV and reality, which makes it difficult for them to evaluate computer-animated films (Schmerheim and Kurwinkel 89). An important aspect of audiovisual material for preschool children are film characters, as children identify with their favorite characters, especially with those of their own gender, and often see them as real friends (Linz qtd. in Kurwinkel and Schmerheim 89).

Jake and the Neverland Pirates is an animated comic series revolving around three children (Jake, Izzy and Cubby) and their pirate gang. They are treasure hunters living in Neverland, own a ship (Bucky) and a parrot and are constantly disturbed by Hook and his helper Mr. Smee who, in turn, are chased by the crocodile Tick Tock.

Each episode consists of two stories with a duration of a few minutes and a clear dramatic structure. After the opening song and Jake's regular and activating salutation to the audience: "Ahoy mateys, do you wanna join my pirate crew?", the story's background is established very quickly, with the first plot point occurring after a few seconds. Typically, the three children do something funny or find something special (background), and Hook and Smee plot against them (turning point). Due to their incompetence and bad luck, Hook and Smee are always defeated and punished for their wickedness. The resolution of the conflict is usually extremely funny, like in Episode 1 Part 1, where Hook is finally hindered from finding the children's hideout because he falls into the water, catches a cold (punishment) and has to be pampered by Smee (comic element). In contrast, the children always reach their goals and, after every adventure, they are rewarded with gold doubloons, which they count and put into their team treasure chest. The doubloons appear on the screen similar to typical computer game rewards that have to be collected during a gaming quest in order to visualize the successful accomplishments of different tasks. All episodes include elements of interactivity, like helping the young pirates count their gold doubloons. This inclusion of educational elements that engage the young viewers in a learning activity like counting might be seen as an attempt to fight the widespread criticism of the supposedly low educational value of cartoons.

The main characters in *Jake and the Neverland Pirates* are divided into two groups. The protagonist Jake and his friends Izzie, Cubby and their talking parrot Skully act as good pirates, as opposed to their antagonists, the bad pirates Captain Hook and Mr. Smee. Equal to Barrie's novel, Hook lost his arm to a crocodile that keeps hunting him. In the cartoon series, the huge green salt-water crocodile is called Tick Tock, named after the clock in its stomach that causes a ticking sound whenever the crocodile is near. Tick Tock's background story is adopted from Barrie's *Peter and Wendy*, while his outward appearance is taken from Disney's 1953 *Peter Pan* movie.

The concept of a series that revolves around a piratical gang of children is very similar to the serial novels starring a collective character and revolving around treasure adventures described in chapter 2. In accordance with the contemporary trend of child gangs including empowered girls (Kurwinkel and Schmerheim 29), Izzie is depicted as a very clever and tough gang member; nonetheless she displays some stereotypical female traits like her beautiful, girlish appearance and red cheeks as well as her car-

ing, sometimes mother-like, character. While Izzy's feminine looks and character traits can be seen as an affirmation of gender stereotypes, they can, on the contrary, also embody a 21st century girl's freedom of choice to be feminine and at the same time an emancipated member in a pirate gang, participating in and contributing to the pirates adventures.

The children's' innocence is reflected by their round rosy faces and big eyes, their clear voices, childlike style of speaking and small body size, strongly opposed to Hook's sharp, long and slender figure, elegant clothing and his deep voice and elaborate style of speaking, all of which contribute to his wicked appearance. Hook's helper Mr. Smee is a small, plump, clumsy character with rosy cheeks, resembling the childish pirates rather than Hook. The main characters are also sharply marked by their accents, with the children speaking American English mixed up with some piratical phrases like "Yoho" and Long John Silver's "Shiver my timbers", and Hook talking in a British accent. Smee talks in a less prestigious Cockney accent, which might be seen as a hint at his working class background in contrast to Hook's upper class origin.

According to Kurwinkel and Schmerheim (33), children's texts include many outsiders, and piratical heroes are typically outsiders from society. In *Jake and the Neverland Pirates*, the outsider position is embodied by Hook who deliberately stands outside the children's pirate gang (intentional outsider) and, who is clearly distinguished from people with average physical characteristics, due to his iron hook (unintentional outsider). Despite his wickedness, Hook is a ridiculous and incompetent figure who has to be taken care of by Smee and never completely manages to reach his goals. In a similar way to Spielberg's *Hook*, the captain's iron claw is ridiculed as a device that can be taken off and replaced by many different things. Hook's entry in *Jake and the Neverland Pirate's* Wiki lists an enormous variety of special hooks (Captain Hook's Hooks):

Regular Hook, Plunger-Hook, Fly Swatter-Hook, Fishing Rod-Hook, Pinwheel-Hook, Butterfly Net-Hook, Whirly-Hook (4 copies), Eggbeater-Hook, Feather-Hook, Hammer-Hook, Shovel-Hook, Grappling Hook-Hook, Extend Grip-Hook, Lasso-Hook, Hookity-Hook (only appearance in "Hook's Hookity-Hook!" and "Captain Hookity-Hook!"), Putter-Hook, Can Opener-Hook, Sack-Hook, Fork-Hook, Spoon-Hook, Napkin-Hook, Baseball Glove-Hook, Oar-Hook, Megaphone-Hook, Fan-Hook, Magnet-Hook, Baseball Bat-Hook, Ice Cream Scoop-Hook, Teacup-Hook, Scissor-Hook, Broom-Hook, Cannon-Hook, Ladle-Hook, Oven mitt-Hook, Spatula-Hook, Saw-Hook, Paintbrush-

Hook, Golden Hook(destroyed), Mace-Hook, Windsock-Hook, Toothbrush-Hook, Whistle-Hook, Mirror-Hook, Tennis-racket-Hook, Spyglass-Hook.

Table 3 presents a few examples of Hook’s special hooks and the role they play in the series. The pirate captain owns a whole cabinet of different hooks that he uses as his superpower in his attempts to outwit the children.





			
Figure 8: Whirly Hook ⁸	Figure 9: Plunger Hook ⁹	Figure 10: Teacup Hook ¹⁰	Figure 11: Shovel Hook ¹¹

Table 3: Examples of Captain Hook’s Hooks in *Jake and the Neverland Pirates*

Emphasizing Hook’s physical disability and turning his missing arm into a superpower is a clear representation of the contemporary “supercrip narrative”. According to Grue (204), “[t]he central feature of the supercrip is success at overcoming, at demonstrating ability beyond that which is commonly expected of disabled people”. In Hook’s case, his missing arm is replaced by a variety of items that provide him with outstanding abilities like flying. While the variety of Hook’s special hooks can be seen as an element of parody of a mean piratical character, on the downside, they “preserve[...] the sense that something exceptional is required of disabled people who wish to achieve recognition,” (Grue 204) while denying the acknowledgement of impairments as “instances of human variation” (Grue 215).

Concerning the visual characteristics of the series, there is a clear structure that is repeated in the same way in every episode with the purpose of facilitating orientation

⁸ Source: https://vignette.wikia.nocookie.net/jakeandtheneverlandpirates/images/1/13/Whirly_Hook_Away.jpg/revision/latest?cb=20130116003631. [Accessed on 17 April 2019].

⁹ Source: <https://vignette.wikia.nocookie.net/jakeandtheneverlandpirates/images/d/de/Plunger-Hook.jpg/revision/latest?cb=20130214222347Fig. 7>[Accessed on 17 April 2019].

¹⁰ Source: <https://vignette.wikia.nocookie.net/jakeandtheneverlandpirates/images/1/19/Teacup-Hook.jpg/revision/latest?cb=20160909040241>[Accessed on 17 April 2019].

¹¹Source: <https://vignette.wikia.nocookie.net/jakeandtheneverlandpirates/images/1/19/Shovel-Hook01.jpg/revision/latest?cb=20150803080022>[Accessed on 17 April 2019].

for the young audience. The characters are always dressed in the same way and filmed from the same angles. When the protagonists are speaking, they are mostly shown frontally and in line with the young viewers' perspective, while action scenes and changes of location, like the frequent ship trips, are shown from a bird's eye. In addition, there is a simulated telescope view, which is used regularly to visualize Hook spying on the children as well as the young pirates keeping a lookout for Hook. A change in the scene or setting is marked by a swirl of twinkling stars emphasized by a gentle sound of jingling bells.

With reference to the type of shot, there are many close-ups. The protagonists tend to gaze at the audience and not at one another. There are many close-ups of the children's vivid facial expressions and gestures while they are talking, which creates an increased intimacy between the young pirates and viewers. Especially when Jake addresses the audience, his face almost fills the whole screen. While the camera often centers on the speaking characters, the colorful tropical background with a clear-blue sky, islands, palm trees, a sandy beach and the sea remains identical throughout the series. Apart from the characters, the landscape and the pirate ships there is usually not too much equipment in the picture, so the young audience's concentration is not disturbed or diverted from the plot of the episode.

As it has been explained in 3.2.3, the viewers' overall impression of an audio-visual text is guided by their aural perceptions, especially if the audience is younger than 10 years. Similar to the visual arrangement, the soundscape is clearly structured and repeated in every episode. The protagonists and antagonists in *Jake and the Neverland Pirates* are clearly distinguishable through their voices, speaking styles and accents. A generally rich repertoire of corresponding background sounds emphasizes the action in the series; there are e.g. many different splish-splash sounds, when somebody or something falls or jumps into the water. These background noises are repetitive and there are several signature sounds that are repeated together with re-occurring situations, like the atonal music that underlines Hook's appearances on the screen, the twinkling sounds when the pirate children present or use their magical items or the rattling sound of their gold doubloons.

Like in most children's series, music plays an important role in *Jake and the Neverland Pirates*. The theme song that opens every episode acts as a leitmotif, presenting

the main characters, their quest and the setting. It is a happy song articulated by a male voice, with the pirate children taking over or joining into the singing at times. In the series, the children sing at regular intervals, e.g. their doubloon counting song is repeated in every episode and their ship rides are accompanied by music. The children's songs are happy, energetic songs that emphasize their friendship and team spirit, and it seems that music is also employed to activate the audience to join into the song or dance with the pirates. In contrast, Hook himself never sings in the series, but has his own animated Greek chorus who summarizes or underlines the action for the young viewers. Two pirates of his crew, Sharky and Bones, act as musicians singing and playing their instruments, e.g. in Episode 4 Part 1 they describe Smee's bad cooking habits in a very funny way.

Overall, the analysis of season 1 of *Jake and the Neverland Pirates* reveals a loose adoption of the characters and motifs of Barrie's *Peter and Wendy* and Disney's *Peter Pan* cartoon (1953) into a completely different story, adapted to the needs and level of media literacy of a very young audience, similar to Kreuzer's (27) first type of adaptation. In addition, the series includes elements derived from *Treasure Island* like the talking parrot, the motif of the treasure hunt or some of the pirate phrases the children use. With reference to contemporary cultural issues in *Jake and the Neverland Pirates*, the series provides its viewers with a negotiation of feminist topics (Izzie as an empowered feminine character) and a viewpoint of disability personified by Hook as a version of the narrative supercrip.

5. Pirates in Contemporary EFL Material and Films for Schoolchildren (6-12 Years)

Similar to the material in the previous chapter, the texts intended for school children are influenced by the piratical characters and topics described in chapter 2. The target group of the selected material in chapter 5 comprises children between the ages of 6 and 12. Regarding the EFL material, the important characteristic of this target group is their (beginning) ability to read and write. Nevertheless, even the oldest members of the target group are still considered children. Consequently, sensitive taboo-topics are again absent or trivialized.

5.1 EFL Material in *More 1*: “Pirates!”

The *More 1* EFL Student’s Book and Workbook contain a whole unit named “Pirates”. It is the fourth section in the learning material for beginners of English; therefore, the language level is limited and many visual elements assist textual understanding. The unit aims at enabling students to describe people based on visual information, and apparently, piratical characters and motifs are used to make the topic more interesting and exciting for the learners. It seems that the unit is wrapped in a pirate topic to link to the popularity of pirate stories, films and series with children, to create a sense of adventure and to offer tasks that involve students more creatively in language learning. Figure 12 shows a sample page that gives an impression of the material discussed.



Figure 12: *More 1* Student’s Book – Sample Page¹²

The pirate section is opened by a title surrounded by a bright red frame (Gerngross et al., *Student* 24) that instantly evokes feelings of danger and power, as described in chapter 4.2. Through this choice of color-coding, the pupils instantly feel that something dangerous, powerful is about to come. Indeed, the unit starts with an exercise

¹² Source: Source: Gerngross et al., *Student* 24-25.

addressing historical facts around the famous pirate Captain Blackbeard (Gerngross et al., *Student* 24). The illustrations show drawings of Blackbeard and his ship, and a photograph of Johnny Depp dressed as Captain Sparrow in the first *Pirates of the Caribbean* movie. The drawings of Blackbeard and his ship are in line with the depictions inspired by Johnson's *General History* (Cordingly 13). Blackbeard is portrayed with a long, black, braided beard, a hat and three pistols. Blackbeard's ship is drawn as a huge Spanish galleon, which is a typical form of display in fictional pirate material, because these kinds of vessels look impressive and adventurous (Cordingly 171). In addition, a black and white skull and crossbones pirate flag is attached to the mast of the ship, visualizing piracy in the same manner as in the picture books discussed in chapter 4. The display of the fictional pirate Captain Sparrow seems to be an attempt to link pirate history and language learning to contemporary movies popular among students and to activate preexisting knowledge on pirate texts.

The second task provides the pupils with vocabulary needed for describing people (Gerngross et al., *Student* 24). It includes an image of a male and a female pirate. Both are portrayed as funny, cheerful characters who can only be identified as pirates due to the woman wearing a hat with the skull and crossbones sign and the man having a wooden leg and crutch similar to Long John Silver. The mixture of humorous elements and pirate clichés is sustained in most subsequent tasks. Pirates are displayed with cats, monkeys and pelicans on their shoulders (Gerngross et al., *Student* 25, 26), wearing a trumpet instead of a cutlass (Gerngross et al., *Student* 26), accompanied by a pelican with a wooden leg (Gerngross et al., *Student* 26), or as dog pirate hiding a treasure in his garden and drawing a treasure map (Gerngross et al., *Student* 27).

Overall, the schoolbook evokes pirate clichés similar to the ones described in the picture book section. Again, funny names are assigned to the pirates, like "Captain Tick" and "Captain Tock" (Gerngross et al., *Student* 25), "Tamara the Terrible" or "Greybeard the Great" (Gerngross et al., *Student* 26). In contrast to *Pirate Girl*, these nicknames do not overtly satirize pirate stereotypes. They rather refer to the task they are employed for, as in Captain Tick and Tock who are part of a speaking task where the students have to tick the right answer. Alternatively, the pirate names chosen seem to focus on playful language in the form of alliterations (Tamara + Terrible, Greybeard + Great), rather than personal characteristics. In addition, the black and white skull

and crossbones symbol is frequently used on flags, hats and tattoos. Through this symbol, the generally humorous portrayal of pirates in the schoolbook is complemented by some signs that remind the reader of the dangerous and deadly nature of piracy.

Another reminder of dangerous fictional pirates can be found in the references to Long John Silver and Captain Hook. *Treasure Island* is quoted through the amount of wooden legs displayed in the workbook (7 wooden legs on four pages), two parrots that accompany the pirates as well as a treasure and treasure map adapted to the realm of pets. In addition, the workbook shows various treasure maps, tropical islands and two depictions of Silver with his wooden leg, parrot and treasure. Captain Hook is mentioned literally in exercise 8 (Gerngross et al., *Student* 27), where the pupils have to perform a writing task. The name Captain Hook is used as part of the prompt, which instructs the students to write a description of a pirate. Interestingly, the mind map is not supplemented by any background information or pictures, which indicates the assumption that most students will already be familiar with Captain Hook.

The pirate section comprises a few female pirates. All of them are drawn as pretty according to the standards of femininity, with delicate features, earrings and beautiful, long hair as well as elegant clothing frequently colored pink, toning down the power of red that is typically associated with pirates. The neat and beautiful female pirates in the book are in stark contrast to the long-bearded, toothless, tattooed males in their ragged clothes and with their wooden legs. Compared to the negotiation of disability revealed in connection with Hook in *Jake and the Neverland Pirates*, the *More* books link disability and the moral deficiencies of the pirates, thus, providing another highly dubious portrayal of disability. The audio recordings that are part of the unit include strong, male voices imitating a pirate manner of speaking with sounds of “oar oarrrrr”. The one female voice speaking in the recording does not imitate pirate language. The pirate song in task 7 (Gerngross et al., *Student* 26) is sung by male voices only, although the image also contains a woman. Overall, the schoolbook integrates male and female pirate characters, but both groups are portrayed in a radically different way, which is visualized in Table 4.


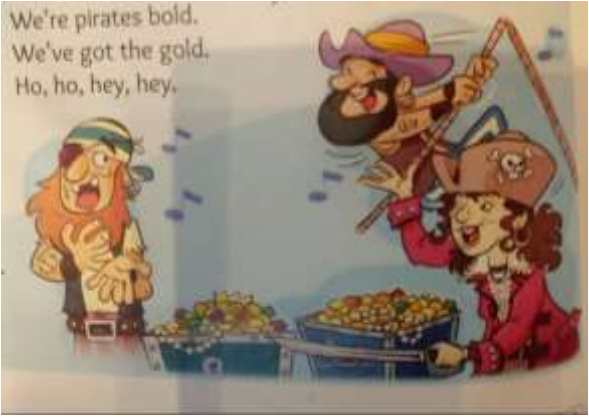
	
<p>Figure 13: Female vs. Male Pirates I¹³</p>	<p>Figure 14: Female vs. Male Pirates II¹⁴</p>

Table 4: The Portrayal of Female Pirates in the *More 1* Student's Book

While the male pirates tend to be parodied as comic beings, they mostly retain elements of power and roughness. Contrastingly, the female characters appear as beautiful decorative characters and not as empowered fighters, like e.g. Barbarous Bertha and her Crew in *Pirate Girl*. Finally, among the many mutilated pirates and animals with missing legs and eyes and arms, there is not a single female one. Beauty and perfection seems to be the dominant characteristic in the portrayal of female pirates, while the males are allowed to be imperfect. Overall, the portrayal of females in *More's* pirate section re-inscribes traditional gender relations instead of questioning them, which is particularly disappointing with reference to the principles of teaching stipulated in the Austrian law, that are supposed to contribute to gender equality: “Die staatlichen Einrichtungen haben demnach die Verpflichtung, durch geeignete und präventive Maßnahmen auch im Bildungsbereich die Gleichstellung der Geschlechter zu fördern, insbesondere auch durch den Abbau von kulturell tradierten Geschlechterstereotypen und patriarchalen Rollenzuweisungen” (Bundesministerium für Bildung: Grundsatzерlass „Reflexive Geschlechterpädagogik und Gleichstellung“).

Generally, the EFL material concentrates on practicing language and communicative skills. As the books are designed for young EFL beginners, humor is chosen as a central element to provide attractive, motivating tasks. Nevertheless, the target group's age and the school setting might suggest a more comprehensive and challenging treatment of the topic, e.g. by providing historic and/or cultural facts. Linking the

¹³ Source: Gerngross et al., Student 24.

¹⁴ Source: Gerngross et al., Student 26.

many wooden legs and parrots depicted in the student's and workbook to the context of *Treasure Island*, which is also a very famous British text, might increase the perceived authenticity of the language activities.

Undoubtedly, the level of the material has to correspond to the language level of the learners, but present research e.g. by Tomlinson (4) affirms that authentic learning materials are beneficial for language learners at all levels. An analysis of EFL learning material around the globe revealed a tendency to underestimate learners' affective, cognitive and language levels (Tomlinson 319). Tomlinson (319) stresses his finding that "[...] many materials, especially those developed for linguistically low level learners, underestimate the intellectual and emotional maturity of their target learners. They are impoverishing the learning experience in a misguided attempt to make learning easier [...]". Referring to these research findings, the *More* material discussed in the current section of the thesis might not truly involve the pupils in a cognitively and affectively challenging way. Firstly, the uncommented way in which the pirate descriptions are displayed in the book seems entirely out of context for present students. Secondly, the inclusion of cultural or historic context might contribute to student motivation as well as the development of higher order thinking skills like e.g. cultural-awareness or critical thinking.

Overall, the *More* 1 books make use of pirates in a humorous, mostly superficial way with a focus on producing linguistic forms and fulfilling tasks (describing people), but the pirate topic is barely supported by historic or cultural background. There is no connection to literature, culture or history and a total disregard of the gender aspect, with female pirates being portrayed in a way that enforces contemporary gender stereotypes. In addition, disability is negotiated in a very dubious way. Compared to the picture books discussed in the previous session, the EFL material treats the pirate topic in a cognitively less challenging way, widely ignoring possibilities to explore intercultural topics, although the school curricula emphasize the importance of the link between culture and language learning.

5.2 EFL Material provided by the *British Council*: “Pirates”

The British Council’s Website offers a variety of tasks, videos, games and craft activities around a selection of topics supposed to be interesting, engaging and motivating for children. One of these topics chosen for *Learn English Kids*, the portal for the youngest learners, is “pirates”, and it provides vocabulary tasks, a pirate song, a treasure map and video and craft activities for producing pirate masks, printing out pirate flashcards, or coloring a pirate picture according to instructions. Every set of activities concludes with a few questions for reflection, e.g. “Do you like this song? Have you ever read a story about pirates?” (British Council: *The Pirates Song*) and an online discussion forum. By 14 March 2019, the pirate song (33 postings) and the treasure map (110 postings) had received most response. The learners seemed to enjoy both activities and the majority responded in a positive way.

Like in the previous subsection, the focus of the learning material is on developing and practicing language and communicative skills, with the pirate topic being subordinated to these objectives. Most activities start with a warming up vocabulary task of matching words and pictures. An analysis of the vocabulary provided as a preparation for doing the various pirate activities, revealed the following word groups: (1) basic pirate vocabulary like “pirate”, “pirate ship”, “Jolly Roger” (British Council: *Pirates*), (2) pirate words inspired by Stevenson’s *Treasure Island* like “treasure map”, “treasure”, “cross”, jewels”, “gold” (British Council: *The Treasure Map*), “island”, “parrot” (British Council: *Pirates*), and (3) vocabulary inspired by other maritime stories and legends, like “mermaid”, “message in a bottle”, “shipwreck” (British Council: *Pirates*).

Together with the vocabulary provided, the website shows colorful, playful, computer generated images of mostly cheerful, not terrifying pirates with eye-patches, wooden legs or iron hooks. Figure 15 shows the super-pirate included in the coloring activity, who unites many of the features attributed to fictional pirates: a tropical setting, a huge Spanish galleon with the Jolly Roger on top, an eye patch and pirate hat, an enormous beard, an iron hook and a wooden leg, a parrot, a treasure map and a treasure chest filled with jewels and gold (British Council: *Colouring Pirates*). As demonstrated in Table 5, a similar embodiment of the fictional hyper-pirate can be

found in the *More-Workbook*, indicating the assumption that visualizations in learning material for children seem to rely on exaggeration and humor.

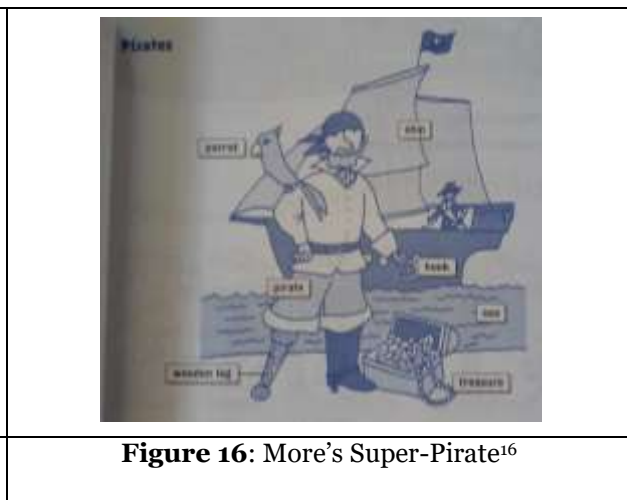


Table 5: Super-Pirates in Children’s EFL Material

Music and pirate songs seem to be an essential element of pirate texts produced for children. Most of the material analyzed for this thesis integrated a pirate song or at least hints at the pirates singing. Likewise, the British Council's website offers an animated video of cartoon pirates intoning a pirate song in a deep, hoarse voice, including regular utterances of "ho, ho, hey, hey" and "Yo ho ho" (The British Council: *The Pirates Song*), again echoing Long John Silver's famous "Yo ho ho". In the video, the audience sees scowling pirates swinging their cutlasses to defend their treasure accompanied by singing, shrill, whistling sounds and disharmonious music, all of which creates a feeling of danger and excitement, which is increased by the moving pictures of sharks, a man waking the plank, swamps, crocodiles and treasure. Evidently, a wide variety of maritime and adventure story clichés is used in the British Council's exploitation of the pirate topic.

In contradistinction to the picture books and the *More* books discussed previously, the British Council's material strongly emphasizes the trope of the treasure hunt, which is evident in numerous stories, videos, vocabulary tasks and creative activities. The language aim of giving instructions according to a map is embedded into an exciting and funny story (British Council: *The Treasure Map*). The postings in the discussion forum suggest that most children enjoy the story and the humorous elements, particularly, the talking parrot and the ending, while the story about the treasure

¹⁵ Source: <https://learnenglishkids.britishcouncil.org/colouring/pirates> [Accessed on 17 April 2019].

¹⁶ Source: Source: Gerngross et al., Work 38.

seemed to inspire the students' phantasy. This assumption is confirmed by Zähringer's research on pirate treasure stories: "[...] pirate treasure maps primarily revel—and invite their readers to revel—in the imaginative reading game offered by the semiotic openness of the 'X' and the map's overall possibilities of interaction between reader and territory" (Zähringer 7). Many comments in the story's online discussion forum included the young readers' phantasies about finding a real treasure, most of which closely corresponded to Zähringer's (8) finding:

Treasure seekers of all kinds face various challenges: they must acquire the map, the map must be read correctly (when they have often been tampered with, or they pose some kind of riddle or puzzle that needs solving in the first place), they need to find the right spot the map refers to—and, ultimately, they need to cope with the fact that their expectations of the treasure and what they actually find at the X may diverge greatly.

Some readers of the British Council's treasure story expressed their regret of the treasure having already been removed, but according to Zähringer (19), typically, the audience's real disappointment is connected to the end of the reading game. Therefore, many treasure hunting texts "display a tendency to leave behind parts of the treasure, to hide or bury parts of the treasure somewhere else, so that the reading game, as an essential part of children's literature and young adult fiction, can continue" (Zähringer 19). This continuation of the reading game can be found in Silver's escape with a part of the treasure at the end of *Treasure Island* as well as in the British Council's story, where the pirate who had hidden the treasure had also reclaimed it before the children could do so.

Table 6 compares the British Council's treasure map with *Treasure Island*'s map. The prevalence of these kinds of maps and their importance as central story elements hint at the unique role of Stevenson's map (1883) in *Treasure Island*, which is depicted in Figure 18. Stevenson himself drew this map based on a watercolor painting by his stepson Lloyd Osborne, and in his autobiography, he underlines its prominent status for the book. Originally, the map served as an inspiration for Stevenson's text, so he insisted on including it in the first edition of the book as an illustration and visual summary of the story's events, which is described by Eidam (52-53) in the following way:

Stevenson's map signifies or "illustrates" actions and places within the narrative; readers use it not to locate something nor find their way outside the text but to visualize described events, as is the case with most illustrations. Stevenson's map also exceeds the typical illustration; not limited to a single scene, it

functions as a pictorial table of contents, helping readers navigate multiple chapters to see what will happen next and where.

In contrast, the map in the British Council’s learning material is not part of a complex, literary text, but rather belongs to a short story developed for language learners. Therefore, the purpose of the map is adapted to the story’s didactic aim of acquiring and practicing language used for describing maps and giving directions.



	
<p>Figure 17: The British Council’s Treasure Map¹⁷</p>	<p>Figure 18: Stevenson’s Treasure Map (1883)¹⁸</p>

Table 6: The Treasure Map

The British Council’s map in Figure 17 is more colorful and shaped in a way that visualizes its hiding place as a message in a bottle. The colorful computer generated image does not imitate handwriting, nor does it include any written information, in contrast to Stevenson’s Treasure Map, which looks like it has been drawn with pen and ink. Nevertheless, there are remarkable similarities between the two maps. Both show a curvy island surrounded by the sea, small ships and a compass. While Stevenson’s compass includes lines for nautical navigation, which increase the map’s serious appearance, the British Council’s map looks more playful, with a compass only indicating the geographic directions and additional elements like whales and sharks. Furthermore, both maps comprise topographic details like trees, hills and caves, hinting at a tropical island. Finally, the starting point for both treasure hunts is a red cross marking on the map, a characteristic that, through its many repetitions after *Treas-*

¹⁷ Source: <https://learnenglishkids.britishcouncil.org/short-stories/the-treasure-map> [Accessed on 17 April 2019].
¹⁸ Source: Eidam 56.

ure Island, has become loaded with a the specific reader suspense described by Zähringer:

Having an X instead of an exact description of the treasure is much more than an abbreviation: it plays a vital role in the cartographic game of imagination. Since map symbols are just that—symbols [...] the X can stand for virtually anything: pieces of eight, jewels, barrels of rum, or something else completely. It can, thus, kindle its readers' imaginations and raise expectations (8).

Summing up, the British Council's EFL material draws heavily onto the tropes of *Treasure Island*, while there is no apparent evidence of Captain Hook, maybe except for the crocodile which might be seen as an allusion to Hook's animal nemesis in *Peter and Wendy*. Furthermore, the material does not include any gender aspect, with women being mostly absent from the texts, appearing only as mermaids and little girls searching for treasure. In comparison with the *More* books, there seems to be more engagement with the topic. The vocabulary in *More* aims at describing people, whereas the British Council also provides maritime vocabulary and words to describe the specific setting as well as the treasure hunt. Generally, the British Council's material provides the opportunity for further cognitive and affective involvement through short stories, videos, songs and crafts activities, and especially through the attraction of the treasure trope with children.

5.3 Film: *The Pirates! In an Adventure with Scientists!*

The Pirates! In an Adventure with Scientists! is a clay animation film of roughly one and a half hours, produced for viewers older than 6 years; but it can also be categorized as family entertainment film, because it aims at amusing the whole family. Kurwinkel and Schmerheim (20-21) highlight the financial aspect of such family entertainment films due to their increased target group and popularity among the movie audience. In contrast to children's films, these family movies view adults not as co-audience with an intermediary function but as a separate audience that has to be entertained specifically, which leads to a dual address (Kurwinkel and Schmerheim 20). Kurwinkel and Schmerheim (21-22) extend Ewer's explanation of dual address for written texts to audiovisual material, explaining that adults usually appreciate the complete message of a family entertainment film, whereas the young viewers are ideally able to enjoy these films without being disturbed or confused by the elements they do not understand because of the lacking connection to their pre-existing knowledge.

Referring back to Piaget's stages of cognitive development, the movie's target group of children between 7 and 12 years has reached the concrete operational stage, where children develop the ability to understand simple film plots (Kurwinkel and Schmerheim 90-91), especially when they are related to their preexisting knowledge (Theunert, Lenssen, and Schorb 56). While the selected pirate movie tries to establish a connection to pirate elements that children will possibly know from other pirate texts, like huge beards, fighting, booty and sailing enormous ships, the film also makes use of humor that requires very specific knowledge regarding Queen Victoria, Charles Darwin or Polly the Dodo and Mr Bobo the monkey. Overall, the film includes historic references that children will not be aware of but that are not specifically important to understand the plot of the movie. Besides, the film's structure as well as the visual and aural elements are adapted to the needs of the young audience. Similar to *Jake and the Neverland Pirates*, there is a clear structure, the main storyline is developed in a chronological and linear way and not interrupted by side plots, good and bad characters are clearly distinguished and all conflicts are resolved with a happy end.

The film is set in England in 1837 against the historic background of Queen Victoria as empress of the vast British Empire. Apart from that, the character of the Queen is invented and tailored to meet the needs of the plot. The dramatic composition is linear and developed chronologically. Right before the opening theme, the setting and the two opposing parties are presented. The viewers are informed about the Pirate Captain's quest of winning the *Pirate of the Year Award*, with a first turning point when it becomes clear that, like in the years before, he is chanceless against his competitors. When trying to attain enough doubloons to win his desired award, the Captain captures Darwin and comes to know that his dodo Polly might be his key to winning fame, booty and the award. After several further turning points, all the good characters help together to save Polly, and the Captain's crew is united on their ship riding in the direction of a beautiful sunset accompanied by the happy sound of *Alright* by the band Supergrass. Like in many other texts produced for children, the moral in the end emphasizes the true virtue of friendship over money (booty) and fame (The *Pirate of the Year Award*). Likewise, inspired by the first colored pirate movies like *The Black Swan*, the dramatic sunset ending the movie has come to signify freedom from society and its obligations. The *Pirates!* movie emphasizes social

values like friendship and freedom, thus offering its audience as an alternative view of the dominant values of the capitalist Western society.

Similar to *Jake and the Neverland Pirates*, the characters are clearly distinguished into good and bad characters. Although, there is a reversal of good and bad compared to usual pirate texts, with the Pirate Captain and his crew being cheerful, kindhearted people and the Queen acting as the bad person, who is blinded by her hatred of pirates and her appetite for extinct animals. In the movie, the pirates have to fear the Queen who wants to see them dead. When sailing into the harbor of London they are welcomed by a huge sign saying: “Queen Victoria welcomes you to London, unless you are a pirate”, by dead pirates hanging from Execution Dock and Darwin’s warning that London is not a safe place for pirates. From a postmodern perspective, the twist of the heroes and villains in the movie can be seen as a clear “condemnation of the historical British Empire” (Zhanial 83), with the Queen as the embodiment of the greedy Empire and the pirates as the rebellious, free-spirited characters that operate outside of the Queen’s sphere.

Right at the beginning of the movie, the pirate crew is introduced as a friendly, partying gang of nice men, using their cutlasses not for fighting but as splits for roasting ham. While some of the pirates are equipped with the stereotypical pirate features like an iron hook or a wooden leg, other crewmembers do not look like typical pirates. Similar to the picture books and the *More* books, the members of the movie’s pirate crew carry a variety of parodic nicknames that mock the pirate genre. Zhanial (305) comments on the parodic nicknames in the following way:

[T]he first mate is called “*the Pirate With a Scarf*”, but instead of the stereotypical headscarf, he wears a red shawl around his neck. Another crewmember is called “*the Surprisingly Curvaceous Pirate*”, but although it is soon obvious to the viewer that this pirate is a woman, her sex is never discovered by her male captain or crewmates.

As shown in Figure 19, the crew does not appear as frightening. They are funny, likeable characters who barely manage to save Polly from being taken hostage by only one person. Nevertheless, they try to behave like pirates as much as they can, and make Darwin walk the plank after catching him, although they finally save him from drowning. In a similar attempt to arouse fear among rivaling ships, the Jolly Roger is

used as a symbol of piracy, but becomes an object of ridicule, with the pirates owning two different flags, a gruesome one and an extra gruesome one for special occasions.



Figure 19: The Pirate Captain and his Crew¹⁹

The movie's protagonist is called the Pirate Captain. He is dressed in red – like most of the fictional pirate captains discussed in the thesis - wearing an enormous hat and a gigantic beard that is often decorated, e.g. with red ribbons. This portrayal of a beautifully decorated beard is a reference to Blackbeard (see chapter 5.1). In addition, the frequent exaggerated decorations of the Captain's beard put him in line with Jack Sparrow who is well known for his vanity and glamorous elegance, which have been characterized as ironic comments on the hyper-masculinity of previous Hollywood pirates (Zhanial 57-58).

In contrast to many of the other fictional pirate captains encountered in the analysis, the Pirate Captain does not have a talking parrot but a dodo called by the parrot name Polly. Another remarkable difference to the other pirate captains is the fact that the Pirate Captain in the movie does not lack at least an arm or a leg. In addition, he is a purely jolly character who only plunders other ships in order to become *Pirate of the Year*, and not because he is obsessed with treasure or fighting. Due to his jolliness, the Pirate Captain is loved and not feared by his crew, which is symbolized by his mug with the imprint *World's Best Captain*. Furthermore, a poster that displays his face and a reward of only 12 doubloons in exchange for his head represents his lack of cru-

¹⁹ Source: https://www.google.com/search?q=pirates+bands+of+misfits&hl=de-AT&source=lnms&tbm=isch&sa=X&ved=0ahUKEwjssrL5ndfhAhVioosKHUjcDpsQ_AUIDigB&biw=1242&bih=571#imgsrc=quesqpBoxtLYsyM:&spf=1555507756768. [Accessed on 17 April 2019].

elty. Moreover, when trying to be a villainous pirate, he appears unable to conquer a real enemy. Instead, he attacks a plague boat, a children's school boat ride, naked naturists and a ghost ship that seems to be a reminiscence of the ghost pirates in Disney's *Pirates of the Caribbean* films. The captain's first mate, called number two, takes good care of the captain in a similar manner to Mr Smee's pampering of Hook. His caretaking often happens in a parodic way, e.g. when the pirates sleep in Darwin's house in London, the first mate simulates ship and sea sounds in order to calm the captain down.

Another spoof of the pirate figure can be found in the movie's exaggerated Pirate King, who is the head of the pirates but looks like a pirate version of Elvis Presley wearing a crown and travelling by seashell. This extravagant pirate king is the patron of the *Pirate of the Year Award*. The competitors for the award have to register via an application form that makes fun of these clichés, e.g. by requiring them to declare the shininess of their booty and if they conquered it by exciting adventure, beauty contest or premium bonds. Furthermore, applicants have to assess their roaring, shanties and beard. The pirate captain's competitors unite many features well known from existing pirate fiction. Black Bellamy, who is named after the immensely rich real-life pirate Sam Bellamy, is rolling in booty and armed to teeth, Pegleg Hastings has a wooden leg, and the female pirate (Cutlass Liz) is gender-stereotyped through the emphasis of her attractive curvy appearance, her sexy outfits and all the male pirates having a crush on her instead of seeing her like an equal pirate.

The movie's visual characteristics are clearly oriented towards a child audience. The characters are mostly filmed frontally with frequent close-ups that show the characters' vivid mimicry and underlie mood and atmosphere in order to facilitate the young viewers' orientation. Colors are generally very bright and effects of light and shadow as well as the characters' costumes contribute to the film's clarity. The pirates are dressed in the same way most of the time, possibly due to the technical requirements of clay animation movies, but also to keep the young viewers' attention focused on the action happening on the screen. Changes in the pirates' clothing signal a change or turning point in the plot. The pirates call themselves masters of disguise, and indeed, they dress up as scientists and scouts in their attempts to outwit their opponents - a tradition that can be traced back to the Hollywood pirate movie *The Crimson Pirate*, where the piratical main character and his crew disguise themselves

as the King's soldiers in order to fool the governor (Zhanial 247). Overall, clothing in combination with colors, weather and music reflects the protagonist's mood. After the Pirate Captain he has lost his status as a pirate, he is shown in his underwear deprived of his clothes and friends, the sky around him turns dark, the colors are softened, the background music becomes sad and it starts to rain, all of which reverts when the captain decides to save Polly from the Queen.

Moreover, light and shadow as well as body size denote good and bad. When the Pirate Captain appears on the Queen's ship in order to win back his dodo, the Queen is hidden in the dark and remains a shadowy appearance against the Captain's shiny arrival surrounded by light and sun. Similarly, the pirate captain is clearly distinguished from the villainous queen through his body size and shape, with him being long and slender and the Queen being small and plump. In addition, Darwin, who is oscillating between hero and villain is a tiny being compared to the pirates, but characterized through his extremely big head, which might hint at his scientific intellect.

An interesting visual feature in the movie is the repeated usage of an animated sea map in order to visualize the pirates' journeys through red lines around moving creatures and animated elements. Similar to Stevenson's treasure map that was described in the previous subchapter, the film's animated navigation map serves as an illustration and visual summary of the story's events. Additionally, it underlines the action and dangers of the pirates' voyages in a very humorous way. The wind is depicted as a moving weather-god blowing the ship along the lines of the map, while a sea monster is shown as moving in the direction of the ship, being ridiculed as an element that only exists for map decoration; but surprisingly it attempts to eat up the ship and its crew by the end of the movie.

Corresponding to the visual aspects, also the movie's aural elements are designed to fit the needs of the youngest viewers of the family film, who are particularly sensitive regarding the soundscape of audiovisual material. Due to the film's setting in England, most characters speak in a British accent, and several of them are dubbed by famous actors like Hugh Grant who lent his voice to the Pirate Captain. In addition, the film includes many (background) noises and sounds that underline the visual action on the screen. As Kurwinkel and Schmerheim (135) note, family entertainment films tend to heavily use audiovisual effects in order to capture the attention of chil-

dren as well as adults and to make the grown-ups forget their everyday world. Finally, the film's soundtrack includes several (well-known) punk and alternative songs, emphasizing the subversive character of the pirate genre and the film's negotiation of the values of Western capitalism.

Summing up, the portrayal of the film's pirates is again heavily influenced by its target group and its genre. In order to entertain children and adults alike it makes use of a linear plot and straightforward characters, a variety of audio-visual effects and humor. Furthermore, the film's message negotiates Western capitalism by emphasizing social values like friendship as opposed to wealth and criticizing the British Empire, which is personified by the character of the Queen. While the Queen is presented as a powerful woman, the female pirate character Cutlass Liz appears as a gender-stereotyped woman who is reduced to her curvy appearance. Finally, the Queen's obsession with extinct animals and her wish to eat them can be seen as a reference to animal rights and a criticism of the humans' exploitations of animals.

6. Conclusion

My study has focused on the portrayal of pirates in contemporary children's texts and audio-visual material. Maritime fiction has a long tradition in Anglo-American history. The historical accounts of piracy of the 17th and 18th centuries inspired a variety of pirate literature, and beginning with Byron's *Corsair*, fictional pirate characters flourished in the 19th century. The portrayal of pirates is strongly linked to the political intentions and ideology of the British Empire and to the formation of transatlantic culture. On the one hand, Britain's fictional gentleman pirates were used to transport the values of the British Empire to Britain's boys. On the other hand, American pirate fiction stressed the individuality and revolutionary character of the pirate, which made him a symbol of American identity.

With Stevenson's *Treasure Island* and Barrie's *Peter and Wendy* pirates came to be a popular subject in children's literature (Phillips 36). While *Treasure Island* contains a considerable amount of violence and death, these topics were eliminated in most subsequent pirate tales written for children. In the first half of the 20th century, the first pirate films for children were produced. Right from the beginning, the Walt Disney Company was an influential producer of pirate films, influencing the repre-

sensation of pirates through the process of Disneyfication, which started with the first cartoon version of *Peter Pan* in 1953. The second half of the 21st century brought about a few moderately successful parodic pirate films, which started the trend of portraying pirates in a comical, satirizing way that persists today in texts and audio-visual material for children.

Treasure Island and *Peter and Wendy* can undoubtedly be seen as enduring classics of children's fiction with their characters and tropes being endlessly retold and reshaped in past and current works of art – across all age-groups and genres. Hutcheon (4) defines adaptation as “repetition with variation”. Regarding the pirate genre, the repetition and variation of the prototypical characters of Long John Silver and Captain Hook have been identified as multifaceted and colorful, especially in their variations produced for the target group of children. From dinosaurs to schoolbook characters, pirates can be found in nearly every shape and variation, clearly reflecting cultural trends and preferences in Western culture.

The first research question of the thesis aimed at answering the question, how the genre conventions of picture books, didactic and audiovisual media for children influence the representation of pirates? My research has confirmed that the portrayal of pirates in children's texts is heavily influenced by the age and cognitive disposition of its target group, leading to a relocation of the danger and violence of piracy into the realms of fantasy (e.g. in *Flinn and the Pirate Dinosaurs*, *Jake and the Neverland Pirates*) or humor (both picture books and *Pirates! In an Adventure with Scientists!*). None of the analyzed materials includes killing or death, although most of the examples studied refer to a symbolism of death, which is conveyed through the frequent depictions of the skull and crossbones pirate flag. While the villains are never killed, they are usually punished, often in a very humorous way, e.g. the male pirates in *Pirate Girl* are punished with household tasks; and Hook catches a cold and has to be pampered by Smee in *Jake and the Neverland Pirates*. Finally, some of the texts included educational elements, e.g. the counting of doubloons in *Jake and the Neverland Pirates*.

Apart from the target group, the respective genre conventions influence the portrayal of fictional pirates. The picture books' pirates were depicted in a very colorful and creative way, which might be connected to society's perceived role of supporting chil-

dren's integration into society. On top of the colorful visualizations, the audiovisual material adds a variety of aural elements, turns the picture book's onomatopoeic sounds into real sounds, and makes use of music and singing (e.g. the repeated signature songs in *Jake and the Neverland Pirates* or the subversive punk rock soundtrack of *Pirates! In an Adventure with Scientists!*). The pirate depictions of pirates in the EFL material appear relatively neutral compared to the colorful picture books and audiovisual examples. The emphasis on the linguistic and communicative elements leads to a simplified portrayal of pirates with stereotypical illustrations and repetitive words, phrases and motifs, which are barely embedded into any cultural context. Overall, the picture books and the audiovisual material played with pirate clichés in a more creative and humorous way, while the EFL material tended to avoid cultural implications. Interestingly, the younger target group seems to be confronted with more possibilities of critical thinking, while language learners at lower levels have to deal with material that challenges their language abilities and neglects their cognitive involvement.

The second research question investigated how the cultural representation of pirates in contemporary children's texts negotiates the characteristics and spirit of its time and place. Generally, the analyzed material deals with a variety of present ethic concerns. Numerous ecological issues are tackled, like the relationship between humans and endangered or extinct species (dinosaurs, dodos), environmental protection (like the mass die-offs of fish in *Pirate Girl*) and animal rights and anthropocentrism. Especially the audiovisual material emphasizes social values like friendship and team spirit, while inherently criticizing Western society's capitalist attitude. Treasure hunts seem to be immensely popular with children, and in most examples the motif of the treasure hunt is connected to friendship and the fun the treasure hunting game, while economic aspects of gold or jewels are of minor importance. The relationship between the aristocratic Hook and his servant Mr Smee can be seen as a negotiation of class; and gender aspects are evident in most of the material. The texts provide the readers with feminist role models that vary considerably in their degree of feminist appearance and behavior. While most of the topics negotiated in the texts inspire the readers' critical thinking, some texts contain a perpetuation of ambiguous cultural trends, like the supercrip narrative (*Jake and the Neverland Pirates*) or the reinscription of gender stereotypes (*More*).

Summing up, my thesis has examined the wide range of contemporary pirate characters in children's texts and media from various angles. In comparison to the real-life pirates that roamed the oceans during the Golden Age of Piracy, their humorous, non-threatening portrayal in most texts produced for children seems like an outright trivialization of these villains. However, the fictional pirates that have been studied in the thesis are loaded with cultural connotations, negotiating contemporary ethic concerns.

7. Bibliography

Primary Sources:

- Barrie, James Matthew. *Peter and Wendy*. Leipzig: B. Tauchnitz, 1911.
- British Council: *Learn English Kids*. 2019. Web. 6 March 2019.
<<https://learnenglishkids.britishcouncil.org/en/category/topics/pirates>>.
- . *Colouring Pirates*. 2019. Web. 6 March 2019.
<<https://learnenglishkids.britishcouncil.org/colouring/pirates>>.
- . *Pirates*. 2019. Web. 6 March 2019.
<<https://learnenglishkids.britishcouncil.org/word-games/pirates>>.
- . *The Pirates Song*. 2019. Web. 6 March 2019.
<<https://learnenglishkids.britishcouncil.org/songs/the-pirates-song>>.
- . *The Treasure Map*. 2019. Web. 6 March 2019.
<<https://learnenglishkids.britishcouncil.org/short-stories/the-treasure-map>>.
- Funke, Cornelia, and Kerstin Meyer. *Pirate Girl*. Frome: Chicken, 2005.
- Gerngross, Günther, Herbert Puchta, Christian Holzmann, Peter Lewis-Jones, Jeff Stranks. *MORE! 1 Student's Book*. Helbling, 2016, 24-27.
- Gerngross, Günther, Herbert Puchta, Christian Holzmann, Peter Lewis-Jones, Jeff Stranks. *MORE! 1 Workbook*. Helbling, 2016, 31-39.
- Giles, Andreae, and Russell Ayto. *Captain Flinn and the Pirate Dinosaurs*. 2005. London: Puffin, 2006.
- Jake and the Neverland Pirates*. Dir. Howy Parkins. Disney–ABC Domestic Television, 2011-2016. Season 1.
- . Theme Song. “Jake and the Neverland Pirates | Opening Titles | Disney Junior UK.” Online video clip. *Youtube*. Youtube, 19 Oct 2012. 27 March 2019.
- . Episode 1 Part 1: Crain Bernard. “Jake and the Neverland Pirates S01E01a Hide the Hideout.” Online video clip. *Youtube*. Youtube, 8 Dec 2016. 15 March 2019.
- . Episode 1 Part 2: Crain Bernard. “Jake and the Neverland Pirates S01E01b The Old Shell Game.” Online video clip. *Youtube*. Youtube, 8 Dec 2016. 15 March 2019.
- . Episode 4 Part 1: “Jake and the Neverland Pirates S01E04a Yo Ho, Food to Go.” Online video clip. *Youtube*. Youtube, 19 Jan 2017. 15 March 2019.
- Platt, Richard and Chris Riddell. *Pirate Diary. The Journal of Jake Carpenter. A Cabin Boy*. 2001. St Ives: Clays, 2014.
- Ransome, Arthur. *Swallows and Amazons*. 1930. London: Vintage, 2012.
- Stevenson, Robert Lewis. *Treasure Island*. 1883. London: Penguin, 2009.
- The Pirates! In an Adventure with Scientists!* (Released in North America, Australia and New Zealand as *The Pirates! Band of Misfits*). Dir. Peter Lord. Sony Pictures Animation, 2012. Prime Video.

Secondary Sources:

- Agnew, Jeremy. *The Age of Dimes and Pulps: A History of Sensationalist Literature, 1830-1960*. McFarland, 2018. Web 16 April 2019.
<https://books.google.at/books?id=H69mDwAAQBAJ&printsec=frontcover&source=gbgs_ge_summary_r&cad=0#v=onepage&q&f=false>.
- Amazon: *Amazon Bestsellers*. Web 22 April 2019 < <https://www.amazon.com/Best-Sellers-Books-Childrens-Pirate/zgbs/books/11764659011>>.
- Arnett, Jeffrey Jensen. *Encyclopedia of Children, Adolescents, and the Media*. Thousand Oaks: Sage, 2007.

- Avery, Gillian. "Adventure Books." *Oxford Encyclopedia of Children's Literature. Volume 1*. New York: Oxford UP, 2006.
- Bellantoni, Patti. *If It's Purple, Someone's Gonna Die: The Power of Color in Visual Storytelling*. Burlington: Elsevier, 2005.
- Benjamin, Walter. "The Task of the Translator." *The Craft of Translation*. Ed. John Biguenet and Rainer Schulte. Chicago: UP of Chicago, 1992. 71-92.
- British Council: *Our Organisation*. Web 6 March 2019.
<<https://www.britishcouncil.org/organisation>>.
- Bryant, John. *The Fluid Text: a Theory of Revision and Editing for Book and Screen*. Ann Arbor: UP of Michigan, 2002.
- Bundesministerium für Bildung. 2000. *Lehrplan der AHS-Unterstufe*. Web 6 March 2019
<https://bildung.bmbwf.gv.at/schulen/unterricht/lp/ahs8_782.pdf?61ebzr>.
- Bundesministerium für Bildung. 2018. *Grundsatzpapier „Reflexive Geschlechterpädagogik und Gleichstellung“*. Web 12 April 2019.
<https://bildung.bmbwf.gv.at/ministerium/rs/2018_21.html>.
- The Children's Book Council: The Rise in Children's Non-Fiction*. Web 4 Nov 2018
<<http://www.cbcbooks.org/the-rise-in-childrens-nonfiction/#.W7XDHwZErIU>>.
- "Captain Hook's Hooks (object)." *Jake and the Never Land Pirates Wiki*. Web 23 Mar 2019. <[https://jakeandtheneverlandpirates.fandom.com/wiki/Captain_Hook%27s_Hooks_\(object\)](https://jakeandtheneverlandpirates.fandom.com/wiki/Captain_Hook%27s_Hooks_(object))>.
- Cawelti, John G. *Adventure, Mystery, and Romance. Formula Stories as Art and Popular Culture*. Chicago: UP of Chicago, 1976.
- Chan, Wai Meng; Bhatt, Sunil Kumar; Nagami, Masanori; and Izumi Walker. "Culture and Foreign Language Education: An Introduction to the Book." *Culture and Foreign Language Education: Insights from Research and Implications for the Practice*. Ed. Sunil Kumar, Chan Bhatt, Meng Wai, Masanori Nagami and Izumi Walker. Berlin: De Gruyter, 2015. 1-34.
- Cordingly, David. *Under the Black Flag: The Romance and the Reality of Life among the Pirates*. New York: Harvest, 1997.
- Deacon, Wendy. "Disney's Pirates as Anti Piracy: Promoting Family Values and Morals through an Unlikely Group of Villains and Knaves." *Lehigh Review* 13 (2005): 67-77. Web 7 April 2019
<<https://preserve.lehigh.edu/cgi/viewcontent.cgi?referer=http://scholar.google.at/&httpsredir=1&article=1004&context=cas-lehighreview-vol-13>>.
- Di Giovanni, Elena. "Disney Films: Reflections of the Other and the Self." *Culture, Language and Representation IV* (2007): 91-109.
- Dryden, Linda. "Robert Louis Stevenson and Popular Culture." *Nordic Journal of English Studies* 9/3 (2010): 11-24.
- Eidam, Laura. "Reexamining Illustration's Role in Treasure Island: Do Images Pirate Texts?" *English Literature in Transition, 1880-1920* 55/1 (2012): 45-68.
- Exquemelin, Alexandre Olivier. *The Pirates of Panama or, The Buccaneers of America; a True Account of the Famous Adventures and Daring Deeds of Sir Henry Morgan and Other Notorious Freebooters of the Spanish Main*. USA: Frederick Stokes Company, 1914. (<http://www.gutenberg.org/files/26690/26690-h/26690-h.htm>)
- Friedman, Lester D. "Hooked on Pan. Barrie's Immortal Pirate in Fiction and Film." *Second Star to the Right: Peter Pan in the Popular Imagination*. Ed. Alison Kavey and Lester D. Friedman. New Brunswick: Rutgers UP, 2009. 188-218.
- Ganser, Alexandra. "Der Pirat als Nationalheld? Piraterie und Krisenverhandlung in der US-amerikanischen Populärliteratur des 19. Jahrhunderts am Beispiel Lieu-

- tenant Murrays *Fanny Campbell* (1944). "Populäre Piraten. Vermessung eines Feldes." Ed. Irmtraud Hnilica and Marcel Lepper. Berlin: Kadmos, 2017.
- Ganser, Alexandra. "“That the Enchantments of the Sea, may not have too strong and quick a Force upon some.” Seafaring Mobilities in Transatlantic Narratives of Piracy around 1700." *Pirates, Drifters, Fugitives: Figures of Mobility in the US and Beyond*. Eds. Heike Paul, Alexandra Ganser and Katharina Gerund. Heidelberg: Winter, 2012. 32-52.
- Graham, Judith. "Reading Contemporary Picturebooks." *Modern Children's Literature. An Introduction*. Ed. Catherine Butler and Kimberley Reynolds. 2nd ed. London: Palgrave 2015. 54-69.
- Grue, Jan. "The problem of the Supercrip: Representation and Misrepresentation of Disability." *Disability Research Today: International Perspectives* (2015): 204-218.
- Hedge, Tricia. *Teaching and Learning in the Language Classroom*. Oxford: Oxford UP, 2014.
- Heinke, Susanne, and Beate Rabe. "Kinderfilm." *Kinder- und Jugendliteratur der Gegenwart: ein Handbuch. Grundlagen, Gattungen, Medien, Lesesozialisation und Didaktik*. Ed. Günter Lange. Baltmannsweiler: Schneider Hohengehren, 2011. 421-446.
- Hofmann, Julia. "Welcome to the magical world of Disney : representation of englishness in US American animation : Pocahontas (1995) and Pocahontas 2 (1998)." Diplomarbeit U of Vienna, 2017.
- Hume, Janice. "The Buccaneer as Cultural Metaphor: Pirate Coverage in Nineteenth-Century American Periodicals." *American Journalism* 19/1 (2002): 59-80.
- Hutcheon, Linda, and Siobhan O'Flynn. *A Theory of Adaptation*. 2nd ed. New York: Routledge, 2013.
- Johnson, Charles. *General History of the Pyrates: from their First Rise and Settlement in the Island of Providence, to the Present Time*. 2nd ed. London: Black-Boy in Pater Noster-Row, 1724.
(<http://www.gutenberg.org/files/40580/40580-h/40580-h.htm>)
- Kania, Richard R.E. "Pirates and Piracy in American Popular Culture." *Romanian Journal of English Studies* 11/1 (2014): 183-194.
- Kempe, Michael. "Even in the Remotest Corners of the World: Globalized Piracy and International Law, 1500–1900." *Journal of Global History* 5/3 (2010): 353-372.
- Kreuzer, Helmut. „Arten der Literaturadaption." *Literaturverfilmung. Themen. Texte. Interpretationen*. Ed. Wolfgang Gast. Bamberg: Buchner 1999. 27-31.
- Kurwinkel, Tobias, and Philipp Schmerheim. *Kinder- und Jugendfilmanalyse*. Konstanz: UVK, 2013.
- Locke, John: *Some thoughts concerning education*. Oxford: Clarendon, 1990.
- Mackie, Erin Skye. *Rakes, Highwaymen, and Pirates: the Making of the Modern Gentleman in the Eighteenth Century*. Baltimore: Johns Hopkins UP, 2009.
- May, Jill P. "James Barrie's Pirates: Peter Pan's Place in Pirate History and Lore." Eds. Donna White and Anita Tarr. *J. M. Barrie's Peter Pan in and out of Time*. Lanham: Scarecrow, 2006. 69-78.
- Melson, L. Gail. *Why the Wild Things are: Animals in the Lives of Children*. Cambridge: Harvard UP, 2005.
- Mills, Claudia. "Introduction." *Ethics and Children's Literature*. Ed. Claudia Mills. Farnham: Routledge, 2014. 13-21.
- Mirzoeff, Nicholas. *An Introduction to Visual Culture*. 2nd ed. London: Routledge, 2009.
- Moore, Grace. *Pirates and Mutineers of the Nineteenth Century: Swashbucklers and Swindlers*. Farnham: Ashgate, 2011.

- Nikolajeva, Maria. "Picture Books." *The Oxford Encyclopedia of Children's Literature*. Volume 1. New York: Oxford UP, 2006.
- Nikolajeva, Maria and Carole Scott. *How Picturebooks Work*. New York: Routledge, 2006.
- Nodelman Petty. "Decoding the Images. How Picture Books Work." *Understanding Children's Literature: Key Essays from the International Companion Encyclopedia of Children's Literature*. Ed. Peter Hunt. London: Routledge, 1999. 128-139.
- Paul, Heike; Ganser, Alexandra; and Katharina Gerund. „Introduction." *Pirates, Drifters, Fugitives: Figures of Mobility in the US and Beyond*. Eds. Heike Paul, Alexandra Ganser and Katharina Gerund. Heidelberg: Winter, 2012. 11-31.
- Peck, John. *Maritime Fiction Sailors and the Sea in British and American Novels, 1719 – 1917*. Basingstoke: Palgrave, 2001.
- Phillips, Alexandra. "The Changing Portrayal of Pirates in Children's Literature." *New Review of Children's Literature and Librarianship* 17/1 (2011): 36-56.
- Pollock, Elizabeth Alford. *Popular Culture, Piracy, and Outlaw Pedagogy: A Critique of the Miseducation of Davy Jones*. Rotterdam: Sense, 2014.
- Rennie, Neil. *Treasure Neverland : Real and Imaginary Pirates*. Oxford: Oxford UP, 2013.
- Rose, Jacqueline. *The Case of Peter Pan or The Impossibility of Children's Fiction*. Basingstoke: Macmillan, 1984.
- Rippl, Gabriele. *Handbook of Intermediality: Literature - Image - Sound – Music*. Berlin: De Gruyter, 2015.
- Ryan, Derek. *Animal Theory: a Critical Introduction*. Edinburgh: Edinburgh UP, 2015.
- Salisbury, Martin, and Morag Styles. *Children's Picturebooks: the Art of Visual Storytelling*. London: Laurence King, 2012.
- Schiau, Sonia; Plitea, Iuliana; Gusitá, Alexandra; Pjekny, Sandra; and Ioana Iancu. "How do cartoons teach children? A comparative analysis on preschoolers and schoolchildren" *Journal of Media Research* 3/17 (2013): 37-49.
- Seeßlen, Georg. "Totenkopf und weiße Segel: Der Piratenfilm". *Abenteuer: Geschichte und Mythologie des Abenteuerfilms*. 3rd ed. Marburg: Schüren, 1966. 91-117.
- Springer, Heather. "Barrie's Peter Pan." *Explicator* 65/2 (2007): 96-98.
- Stanford Children's Health: *A Child's Concept of Death*. Web 17 April 2019 <<https://www.stanfordchildrens.org/en/topic/default?id=a-childs-concept-of-death-90-P03044>>.
- Steinhoff, Heike. "The Pirate as Mobile Signifier in Hollywood Cinema." *Pirates, Drifters, Fugitives: Figures of Mobility in the US and Beyond*. Eds. Heike Paul, Alexandra Ganser and Katharina Gerund. Heidelberg: Winter, 2012. 103-135.
- Teaching Ideas* Ed. Mark Warner. 1998-2015. Web 31 July 2018 <<https://www.teachingideas.co.uk/library/books/captain-pugwash>>.
- Templeton, David. "Ahoy, Matey! David Cordingly skewers the romantic myths of pirate flicks." *Sonoma Independent* 27 November 1996. Web. 11 July 2018. <<http://www.metroactive.com/papers/sonoma/11.27.96/talk-pix-9648.html>>.
- Theunert, Helga; Lenssen, Margrit; and Bernd Schorb. *Wir gucken besser fern als ihr! Fernsehen für Kinder*. München: KoPäd, 1995.
- Tomlinson, Brian. *English Language Learning Materials: a Critical Review*. London: Continuum, 2008.
- The Robert Louis Stevenson Archive: Film Versions of Treasure Island*. Ed. Edinburgh Napier University's Centre for Literature & Writing. 19 July 2018. Web 11 July 2018 <<http://www.robert-louis-stevenson.org/richard-dury-archive/films-rls-treasure-island.html>>.

- Varsava, Nina. "The Problem of Anthropomorphous Animals: Toward a Posthumanist Ethics." *Society & Animals* 22/5 (2014): 520-536.
- Wojcik-Andrews, Ian. *Children's Films: History, Ideology, Pedagogy, Theory*. New York: Routledge, 2000.
- Zähringer, Raphael. „X Marks the Spot—Not: Pirate Treasure Maps in Treasure Island and Käpt'n Sharky und das Geheimnis der Schatzinsel." *Children's Literature in Education* 48/1 (2017): 6-20.
- Zavarsky, Irene. "A Pirate's Life for Me : Darstellungen von Freiheit und Unabhängigkeit im Piratenfilm im Gesellschaftlichen Kontext der 30er bis 50er Jahre". Diss. U of Vienna, 2009.
- Zhanial, Susanne. „Postmodern Piracy: An Analysis of Disney's *Pirates of the Caribbean* and its Exploitation of the Motif of the Pirate from the 19th to the 21st century." Diss. U of Vienna, 2017.

8. Appendix

8.1 English Abstract

The present-day Western imagination of “the pirate” is a simplified representation of an exotic other, which is largely constructed by the pirates’ portrayal in popular culture. Following Linda Hutcheon’s approach to Adaptation Studies, my thesis compares pirate characters in contemporary Western picture books, EFL (English as a Foreign Language) material, movies and TV-series to the two most famous characters in children’s literature, Long John Silver and Captain Hook, with the aim of finding out how these adaptations are shaped according to their audience, purpose, time and place, while still being clearly identifiable.

My research has confirmed that the portrayal of pirates in children’s texts is heavily influenced by the age and cognitive disposition of its target group, leading to a relocation of the danger and violence of piracy into the realms of fantasy or humor. In comparison to the real-life pirates that roamed the oceans during the Golden Age of Piracy, their humorous, non-threatening portrayal in most texts produced for children seems like an outright trivialization of these villains. However, the fictional pirates that have been studied in the thesis are loaded with cultural connotations, negotiating contemporary ethic concerns such as ecological issues or the negotiation of class, gender and disability.

8.2 Deutsche Zusammenfassung

Die gegenwärtige westliche Vorstellung des “Piraten”/der „Piratin“ ist eine simplifizierte Repräsentation eines exotischen Anderen, konstruiert weitgehend durch seine/ihre Darstellung in der Populärkultur. Linda Hutcheons Adaptation Studies folgend, vergleicht meine Diplomarbeit Piraten/Piratinnen in gegenwärtigen westlichen Bilderbüchern, Sprachlernmaterialien, Filmen und TV-Serien, mit den zwei bekanntesten fiktionalen Piraten der Kinderliteratur, Long John Silver und Captain Hook, mit dem Ziel herauszufinden, wie diese Adaptionen jeweils an die Zielgruppe, den Zweck, die Zeit und den Ort angepasst werden, dabei jedoch stets klar identifizierbar bleiben.

Meine Arbeit bestätigt, dass die Darstellung der Piraten/Piratinnen in Texten, die sich an ein junges Publikum richten, stark durch das Alter und die kognitive Disposition der Zielgruppe geprägt ist. In der Folge weichen die Gefahren und die Gewalt der Piraterie einer fantastischen oder humoristischen Darstellung. Im Vergleich zu den historischen Piraten, die während des berühmten Goldenen Zeitalters der Piraterie die Ozeane durchkreuzten, wirkt die humorvolle, harmlose Darstellung in den meisten Texten wie eine vollkommene Trivialisierung. Allerdings waren sämtliche Texte, die im Rahmen der Arbeit analysiert wurden, aufgeladen mit kulturellen Konnotationen, die gegenwärtige ethische Themen behandeln, unter anderem Umweltschutz, Klasse, Geschlecht und Invalidität.