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**The Lost Voice of Friday between Daniel Defoe's *Robinson Crusoe* and J.M. Coetzee's
Foe - Unheard Voices/Regained Identities**

**Izgubljeni Glas Petka Između *Robinzona Krusoa* od Daniela Defo-a i *Neprijatelja* od
J.M. Coetzee-a - Nečujni Glasovi/Vraćeni Identiteti**

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Contents

Abstract	4
Abstrakt	5
Introduction.....	6
1. Theoretical framework.....	7
1.1. Postcolonialism and Postcolonial Studies.....	9
1.2. Critical and Creative Responses, Revisionist Literature	12
1.3. The Lost Voices, Lives of the Others.....	13
2. Language as a Medium of Communication	14
3. Three Hundred Years of <i>Robinson Crusoe</i>	15
3.1. <i>Robinson Crusoe</i> a Pioneer Novel	16
3.2. <i>Robinson Crusoe's</i> Impact on the Global Scale	18
4. Insight into the British Colonial Past	20
5. Edward Said's Orientalism, Concept of Otherness and Imperialism	21
5.1. Revisionist Reading, Contrapuntal Reading.....	27
6. Analysis of <i>Foe</i> ; The Lost Voice of Friday; Unheard Voices, Regained Identities	29
7. Narrative Layers in <i>Foe</i>	30
7.1. Drifting on the Desolate Island, Unveiling the Truths about Cruso and Friday	31
7.1.1. Increasing the Presence of the White Female Heroine Susan Barton	32
7.1.2. Reconstructing the Images of Cruso and Friday.	32
7.2. Questioning Patriarchal Writing and Literary Classics.....	37
7.3. The Dream of the Wreck, Dispelling the Creditability of Literary Narration	40
7.4. Is the Lost Voice of Friday Heard in <i>Foe</i> ?.....	42
8. Analysis of <i>Robinson Crusoe</i>	43
8.1. The Lost Voice of Friday; Unheard Voices, Regained Identities.....	43
8.2. Robinson Crusoe, an Individualist.....	43
8.3. Robinson Crusoe, a Sociopath? The Lost Voice of Xury	45
8.3. Was Friday's Voice in <i>Robinson Crusoe</i> really Friday's?	48
8.4. Coetzee's Friday vs. Defoe's Friday	52
9. Conclusion	56
10. Methodological Research	58
10.1. Questionnaire Analysis	59
11. References	65
11.1. Primary Sources	65
11.2. Secondary Sources:	65
12. Appendix.....	68

Abstract

The subject of this paper is to search for the elements of postcolonial theories in works *Robinson Crusoe* by Daniel Defoe, and in *Foe* by J.M. Coetzee. Namely, the analysis of these two works is based on the idea how revisionist theorists, Homi K. Bhabha, Gayatri Chakravorty Spivak, Edward Said and others, are interpreting Man Friday's character in both novels, as well as all other characters whose voices remained unheard, or they were heard but misinterpreted. Having in mind the fact that the year 2019. was marked as three hundredth anniversary since the first publishing of *Robinson Crusoe*, this paper will also analyze its impact throughout centuries on readership and its reception in educational systems in the world, as well as in Bosnia and Herzegovina. Considering that the author of this paper is a part of a teaching program, this thesis will also deal with the reception of literary works in classes of English language within the high school education programs, and in such way the teaching process would be included in the paper.

Key words: postcolonial theories, revisionist literature, contrapuntal reading, unheard voices

Abstrakt

Cilj ovog rada jeste istražiti elemente postkolonijalnih teorija u djelu *Robinzon Kruso* od Daniel Defo-a, kao i u djelu *Neprijatelj* od J.M. Coetzee-a. Naime, želi se istražiti kako revizijski teoretičari, Homi K. Bhabha, Gayatri Chakravorty Spivak, Edward Said i ostali, tumače lik Petka u oba romana, kao i sve ostale likove čiji se glasovi nisu čuli, ili jesu ali su pogrešno protumačeni. Također, s obzirom da je godina 2019. tristota godišnjica od prvog izdanja *Robinzona Kruso-a*, ovaj rad će se osvrnuti na uticaj koji je taj roman imao kroz stoljeća na čitaoce i na opći prijem u obrazovnim sistemima diljem svijeta, kao i u Bosni i Hercegovini. Imajući u vidu da je autor ovog rada Nastavnički smjer, ovaj rad će se baviti prijemom književnih djela na nastavi Engleskog jezika kod učenika u srednjoškolskom obrazovanju i na taj način će se inkorporirati nastavni proces u izradu rada.

Ključne riječi: postkolonijalne teorije, revizijska literatura, kontrapuntalno čitanje, nečujni glasovi

Introduction

Daniel Defoe's *Robinson Crusoe* (1719) has been described as an allegory of colonization, and by using Edward Said's contrapuntal reading strategy, as well as other postcolonial theories, *Robinson Crusoe* will be analyzed with the attempt to shed light on the dark spots of the novel, to give voice to the unheard characters of the original story, and uncover different meanings and new aspects of the story. In doing so, J. M. Coetzee's *Foe* (1987), which is a counter-canonical text revealing unheard voices and blurred areas of the original story, is analyzed first in this thesis.

It becomes clear that novels as distinct manifestations of literary culture have been a critical first step for imperial powers to propose and present their spiritual domination over newly acquired colonial possessions and their inhabitants. It had been an ongoing process that has not ceased to function in the contemporary world. Post-colonial studies and works by authors from former colonies have become popular all over the world and they have gained a worldwide readership. The flourish of post-colonial literary production is connected to the process of decolonization that nations are trying to reach after gaining the independence from the former Imperialist masters. Revisionist writers have chosen the challenging role to write an alternative history of people who never had one, truthful and legitimate history that is, in order to give their individual response to the histories of their nations, or any other nation, affected by the imperial politics of world powers. Revisionists are actually trying to reconstruct national and personal identities, so they can start afresh with the new dignity and recognition from the imperial powers. Pen is their only means by which they are able to write back and to try to give formerly silenced peoples a voice.

However, it is absolutely essential to take a close look at the postcolonial studies and explicitly address the highly vague term post-colonial, so the first part of this paper is dedicated to this complex task. I will also focus on Edward Said's revolutionary *Orientalism* and his view on Imperialism.

Literary theorists keep updating their work because only in that way they can react to our rapidly changing world. Leaving aside the fact that post-colonial studies cannot cut themselves off from many other fields of study or schools of thought such as history, philosophy, gender studies, cultural studies, deconstruction, intertextuality, etc., that all seems to be relative in our postmodern world.

This paper is an attempt to shed light on characters from works *Robinson Crusoe* and *Foe*, whose voices we have not heard, or we have but through the language they were taught, or whose actions were completely misinterpreted. While applying contrapuntal reading strategies of both plots, the implied stories will be discussed from different perspectives.

It is from the utmost importance that readers learn how to give another perspective on every story that they hear or read about, and to try to imagine what really was like for Man Friday¹ in both *Robinson Crusoe* and *Foe*. As Coetzee gave us a hint on this quest, from his vague ending of the novel, we may never find out about Friday's history, his culture and his suffering, but what we can do is to contemplate about his destiny, and for all other people whose voices were mute throughout history via submissive status. The relationship between the characters differ and vary in both these books, for instance, the relationship between Robinson and Man Friday is a relationship of a master to his slave as introduced in Daniel Defoe's book and this will be the focus of my paper. Robinson Crusoe will be analyzed using the postcolonial theories developed by Edward Said, Gayatri Spivak and Homi K. Bhabha.

1. Theoretical framework

This paper will attempt to use theoretical background of post-colonial theories such as Edward Said's Concept of Orientalism and Otherness, Gayatri Chakravorty Spivak's theoretical question 'Can the Subaltern Speak?²', Homi K. Bhabha's concepts of Hybridity and the Necessity of memorizing. Said's theory of Orientalism is mainly based on what he considered the false image of the Orient or the East that has been fabricated by western thinkers, writers, scholars and journalists since Napoleon's occupation of Egypt in 1798 until the present day. Said in *Orientalism*³ claimed that Oriental peoples have been ignored and distorted by the colonialists in their pursuit to dominate them and exploit their wealth in the name of enlightening, civilizing, and even humanizing them. In this respect, they always presented

¹ Daniel Defoe, *Robinson Crusoe*, Oxford University Press, 2008. (Robinson called Friday as Man Friday as the first step in colonizing his existence-as if he wanted to emphasise that this „savage“ was not an animal but rather a human being after all)

² Cary Nelson, Lawrence Grossberg, eds., *Marxist Interpretations of Culture*, Gayatri Chakravorty Spivak, „Can the Subaltern Speak?, reprinted in Macmillian Education, Basingstoke, ¹1988 (1985), pp. 271-313.

³ Edward W. Said, *Orientalism: Western Conceptions of the Orient*, 3rd edn, Penguin, Harmondsworth, ¹1978, 1991.

Oriental peoples as „The Other“ or „Others“, unknown, mysterious, dangerous, wild, untamed etc. Subaltern, according to Spivak, are peoples who belong to the third world countries and throughout history they were suppressed and colonized either by local or foreign powers. It is impossible for them to speak up as they are divided by gender, class, caste, region, religion and other narratives. Homi K. Bhabha's theory of colonial mimicry and hybridity⁴ commonly refers to the creation of new cultural forms as a result of contact produced by colonization. Bhabha's theory suggests that colonizer/colonized relations stresses their interdependence and the mutual construction of their subjectivities. All of these ideas and concepts could be found in both *Robinson Crusoe* and *Foe*.

Ever since its development in the 1980s, postcolonialism has found itself in the company of disciplines such as women's studies, cultural studies, etc. These new fields of knowledge-often classified under the rubric of the “new humanities”⁵- have endeavored first, to foreground the exclusions and elisions which confirm the privileges and authority of canonical knowledge systems, and, second, to recover those marginalized varieties of knowledge which have been occluded and silenced by the entrenched humanist curriculum. Each of these disciplinary areas has attempted to represent the interests of a particular set of ‘subjugated knowledges’, which is Michel Foucault’s term for ‘knowledges that have been disqualified as inadequate to their task of insufficiently elaborated: naive knowledges, located low down on the hierarchy, beneath the required level of cognition of scienticity.’⁶

The feminist movement⁷ has consistently demanded equal access to the *means* of knowledge, and, also, equal participation in the making of knowledge on the grounds that inherited varieties of knowledge are hopelessly constrained by the preoccupations of the predominantly male institutions within which they have been developed and validated. The feminist intervention into the humanities academy has thus posed a challenge to the normative assumptions of gender-biased knowledge systems, and attempted in turn to make both the ways of knowing and the things known more representative. Its aim has been to enable women to become the active participating subjects rather than the passive objects of knowledge. Feminism follow postcolonial studies in its critique of seemingly foundational discourses. Unlike

4 Homi K. Bhabha, *Signs Taken for Wonders: Questions of Ambivalence and Authority under a Tree outside Delhi, May 1817*, Source: *Critical Inquiry*, Vol. 12, No. 1, "Race," *Writing, and Difference*, Published by: The University of Chicago Press, 1985.

5 Leela Gandhi, *Postcolonial theory, A Critical Introduction*, Edinburgh University Press, 2008, p. 42.

6 Colin Gordon, ed., *Michel Foucault, Power/Knowledge: Selected Interviews and Other Writings 1972-1977*, ed, Harvester Press, Hertfordshire, 1980, p. 82

7 Leela Gandhi, *Postcolonial theory, A Critical Introduction*, Edinburgh University Press, 2008, p. 43.

feminism, however, postcolonial studies direct its critique against the cultural hegemony of European varieties of knowledge as an attempt to reassert the epistemological value and agency of the non-European world. The postcolonial reclamation of non-European literary production is, in effect, a refutation of Lord Thomas Babington Macaulay's infamous privileging of a single shelf of a 'good' European library over the entire corpus of 'Oriental' literary production⁸. *Macaulay's Minutes* (1835) typify the historical colonization of scholarship and pedagogy whereby non-Western thought is consistently precluded from the constitution of knowledge proper.

1.1. Postcolonialism and Postcolonial Studies

The enormous interest in post-colonial writers gives evidence that not only academics but also the general reading public feel the strong urge to re-evaluate the colonial past. It is also the motivation to learn more about former colonies in order to better understand the present state of our society with its conflicts. Readers all around the world want to be able to draw a conclusion for themselves with the freedom of reading an account of the authentic witness of the colonial process. *Postcolonialism* can be seen as a theoretical resistance to the mystifying amnesia of the colonial aftermath. It is a disciplinary project devoted to the academic task of revisiting, remembering and, crucially, interrogating the colonial past. The process of returning to the colonial scene discloses a relationship of reciprocal antagonism and desire between coloniser and colonized.⁹ *Postcoloniality* can be described as a condition troubled by the consequences of a self-willed historical amnesia, and logically, the theoretical value of *postcolonialism* inheres in its ability to elaborate the forgotten memories of this condition. In other words, the colonial aftermath calls for therapeutic theory which is responsive to the task of remembering and recalling the colonial past.¹⁰

In his comments of Frantz Fanon's *Black skin, White Masks*, the postcolonial critic, Homi K. Bhabha, stated that memory is the necessary and sometimes hazardous bridge between colonialism and the question of cultural identity. He wrote:

8 Dipesh Chakrabarty, *Postcoloniality and the artifice of history: who speaks for „Indian“ Pasts?*, *Representations*, vol37, University of California Press, 1992, p. 2.

9 Leela Gandhi, *Postcolonial Theory; A Critical Introduction*, Edinburgh University Press, 2008, p. 4.

10 Leela Gandhi, *Postcolonial Theory; A Critical Introduction*, Edinburgh University Press, 2008, p. 8.

“Remembering is never a quite act of introspection or retrospection. It is a painful re-remembering, a putting together of the dismembered past to make sense of the trauma of the present.”¹¹

Bhabha’s account of the therapeutic agency of remembering is built upon the maxim that memory is the submerged and constitutive bedrock of conscious existence. While some of our memories are accessible to consciousness, others are blocked and banned-sometimes with the good reason, and they interfere into everyday life with seemingly inexplicable symptoms.¹² This we may connect with *Foe’s* Man Friday, whose behavior was seemingly inexplicable, however, it was caused by traumas that he had gone through as a child, and whose identity was completely shattered by the colonizers and other’s hostile misused powers.

Although the term post-colonial has become a familiar expression outside the academic field, its usage is still fairly vague. According to Paul Brians’ work *Postcolonial Literature: Problems with the Term*, the reasons for that are many:

“...postcolonial theory functions as a subdivision within the even more misleadingly named field of ‘cultural studies’: the whole body of generally leftist radical literary theory and criticism which includes Marxist, Gramscian, Foucauldian, and various feminist schools of thought, among others. What all these schools of thought have in common is a determination to analyze unjust power relationships as manifested in cultural products like literature [...] Practitioners generally consider themselves politically engaged and committed to some variety or other of liberation process.”¹³

As we may conclude, the level of political engagement is very high and there is always a natural tendency to cross the line to the undesired radicalism. While the Commonwealth literary studies try to stay apolitical, the post-colonial studies are far from being apolitical. When dealing with post-colonial studies, we come across with two written forms of the word, postcolonial and its hyphenated form post-colonial. According to Catherine Lynette Innes, and her preface to *The Cambridge Introduction to Postcolonial Literatures in English* from a historical perspective, the hyphenated form relates to the countries that reached independence and established their own governments. However, from the post-colonial studies perspective, it

11 Homi K. Bhabha, *The Location of Culture*, Routledge, London, 1994, p. 63.

12 Leela Gandhi, *Postcolonial Theory; A Critical Introduction*, Edinburgh University Press, 2008, p. 9.

13 Paul Brians. ‘*Postcolonial Literature’: Problems with the Term.*’ *Postcolonialism*. 1998. World Literature Index. Web. Retrieved from: www.wsu.edu/~brians/anglophone/postcolonial.html. Last time visited on May 24, 2019.

refers “to the consequences of colonialism from the time the area was first colonized”¹⁴. Not all writers welcome to be labelled as post-colonial and the common rejection of that label is that it presents the Eurocentric simplification while ignoring the creative past of the colonized nations.¹⁵ Other writers claim that writing about their country at the times of colonialism was a separate phase in their writing career that is over now, so the post-colonial label has lost its justification in their cases. Some writers are not included in the post-colonial canon because they chose to write their books in other than English language, their native languages. There are also writers who do not like to be perceived as hyphenated citizens.

“Bharati Mukherjee specifically rejects the label ‘Indian-American’, “though she is an immigrant from India, and Rushdie prefers to be thought of as a sort of multinational hybrid [...] Hanif Kureishi is more English than Pakistani in his outlook, and many Caribbean-born writers living in England are now classed as ‘Black British’. What determines when you are too acculturated to be counted as postcolonial: where you were born? how long you have lived abroad? your subject matter? These and similar questions are the object of constant debate.”¹⁶

It may be concluded that the post-colonial studies keep producing more and more questions as the time is passing by. It is perfectly understandable if we consider the enormous number of ex-colonies, its different histories, diverse development and problems they faced in the past and that they are confronted with nowadays. Post-colonial studies are still at the stage of a process and should be perceived as such.

However, the voice of the colonized people must be heard, and that is they only way so we can move on further. This was the case with any underprivileged class and minority as, for instance, abolitionist movement, feminist movement, etc. There is the initial stage where the voice must be loud and revolutionary in order to attract attention, and the second stage brings less radical and more sophisticated ideas and forms because the particular movement already got the attention. The last stage is in the name of overcoming victimization and looking for possible ways of coexistence within the given society.¹⁷ What postcolonial authors do is that

14 Catherine Lynette Innes, *The Cambridge introduction to postcolonial literatures in English*, Cambridge University Press, New York, 2007. p. 2.

15 Catherine Lynette Innes, *The Cambridge introduction to postcolonial literatures in English*, Cambridge University Press, New York, 2007. p. 2.

16 Paul Brians. “*Postcolonial Literature*’: *Problems with the Term*.” *Postcolonialism*. 1998. World Literature Index. Web. Retrieved from: www.wsu.edu/~brians/anglophone/postcolonial.html. Last time visited on May 24, 2019.

17 Paul Brians. “*Postcolonial Literature*’: *Problems with the Term*.” *Postcolonialism*. 1998. World Literature Index. Web. Retrieved from: www.wsu.edu/~brians/anglophone/postcolonial.html. Last time visited on May 24, 2019.

they provide us with their own version of the story. As Jean Rhys speaks through her colonized character Antoinette in her novel *Wide Sargasso Sea* (1966), she says: “That’s only one side, the English side”.¹⁸ It is necessary to know both sides in order to be able to glue the fragments together and create as complete a picture of the story.

1.2. Critical and Creative Responses, Revisionist Literature

Revisionist writers rewrite the existing records by giving voice to enslaved people, by making them the spokesperson, whereas, in historical records, we don’t find their voices, we actually find very few traces of their voices, their history and their feelings. Revisionist writers are recreating in their fiction those characters who are invisible to historiography. For example, in *Wide Sargasso Sea* (1966) Jean Rhys gave voice to Bertha Mason, the mad woman from Charlotte Brönte's novel *Jane Eyre* (1847), and thus shed light on many problems which were completely silenced and neglected in the original story.

James Joyce claimed for *Crusoe* to be “the true prototype of the British colonist... the manly independence, the unconscious cruelty, the persistence, the slow yet efficient intelligence, the sexual apathy, the calculating taciturnity.”¹⁹ And if *Crusoe* is the British colonist ideal representative, then the postcolonial responses are wealth and treasure worth seeking. For example, *Foe* (1987) by J. M. Coetzee, imagines a female castaway who joins ‘Cruso’ and Friday and struggles to have her tale recorded, or *Crusoe’s Journal* (1969) by Derek Walcott, are one of the many revisionist works that explored certain notions from the original novel.

Criticism and interpretations of *Robinson Crusoe* changes and grows year after year. Literature and novel, especially, have become a material for many areas of discussion from economy to politics, from religion to education, philosophy, cultural imperialism and colonialism, a never-ending source for theoreticians and critics.

18 Bill Ashcroft, Gareth Griffiths and Helen Tiffin, *The Empire Writes Back: Theory and Practice in Postcolonial Literatures*, London: Routledge, 1989, p. 8.

19 Nolan Delaney , *300 Years of Robinson Crusoe Or The Colonist Revisited*, 2018. Retrieved from <https://www.passaporta.be/en/magazine/300-years-of-robinson-crusoe-or-the-colonist-revisited>. Last time visited on: May 25, 2019.

Robinson Crusoe has opened the door for realistic, life story-telling in fiction, even as it calls for critical responses to the cultural perspectives it embodies. It's a 300 years-old catalyst that first showed us how one person's life experience, presented as fiction, can raise questions, present contrasting views, and explore perspectives, not just inform.

1.3. The Lost Voices, Lives of the Others

It is of the utmost importance that the responsibility of writing of unmentioned peoples and giving voice to those who were neglected by the canon should not fall only on the shoulders of the revisionist writers. We all should share the obligation of giving voices to all peoples that have been historically neglected. We need to imagine the lives of others, and what was it for them to be silenced and neglected into „otherness“.

In *Foe*, Coetzee uses strategies of various patterns of narration, concepts of voice and silence, in order to implicate the ideological encoding of meaning, and to interrogate how language is used to colonize. By using a woman to speak the events of the text, Coetzee gives voice to someone who was originally silenced. However, this strategy achieves more than merely giving voice. Texts are the objects of our interpretations of reading, and Coetzee forces us to acknowledge this through the strategies employed in *Foe*. As *Foe* progresses, Coetzee entwines different narrative patterns which undermine the authenticity of the narrator's voice at every turn, and gradually place the burden of interpretation on the readers. Acts of inscription are no longer solely the burden of the author, but are shared with the reader. This leads to greater questions about authority and power, and the ideological assumptions that encode our own stories. Echoing Susan, we can ask:

“Who is speaking me? Am I a phantom too? To what order do I belong? And you: who are you?”²⁰

²⁰ J.M. Coetzee, *Foe*, Penguin Books, London, 2010, p. 133.

2. Language as a Medium of Communication

It should be pointed out that in all cultures, language represents a system of communication that directly relates to the basics of social identity. In literature, language is a crucial component that defines a character's identity, either through dialogue or a written word, in a form of narrator's description. In both works, *Robinson Crusoe* by Daniel Defoe and *Foe* by J. M. Coetzee, there are explorations of the immense power of voice in a language. Both these novels deal with the power that language has and how one's language usage may suggest and lead to an idea what status that person/character holds in the society, their power over their life, their story and general identity. Language in both novels plays an important role on how differently the meaning was conveyed.

Language and characters are the key terms that will lead in this paper to more understandings of the perspectives presented in these books and the differences between the perspectives. For example, in *Robinson Crusoe*, Defoe gave importance to Robinson and marginalized the other "minor" characters, and in *Foe* J.M Coetzee gave Suzan Barton a voice to retell her story from her own perspective. These perspectives allow us to interpret the two books in different ways.

Daniel Defoe's *Robinson Crusoe* was a source of inspiration to a number of writers. J.M Coetzee wrote response novel which kept the basic content of the original novel but with an attempt to represent the unrepresented. Coetzee attempted to give voice in *Foe* to the voiceless characters, as the subjugated Friday and the absented female through different modes of representation.

Hence, in both these works we may find characters whose voices we didn't hear properly. In *Robinson Crusoe* that were the voices of Friday and Xury whose language usage was very limited and instructed by Crusoe himself, and in *Foe* that same Friday was mute and had no voice whatsoever. Without language, humans would be just like any other animal, so the language represents the basic trait of humanity and it is by using language what makes us different from other species on this planet. Both these works limit language by assigning voices to a selected people. The only chance that an 'other' has for acquiring a voice is through the medium of the dominant power, that is, through the voice of the European.

Language is a part of life; it is the essence that differentiates human existence from animals, it is “an unseparated medium of life, and to live with it is precisely *not* to centrifuge it, but to use it: to breathe it”²¹

The untouchable cannot be touched, not even by the translator who devotedly pursues their task. The act of translation is an attempted completion to the sacred or what Derrida calls ‘absolute text’ that communicates nothing but the event itself, as letter and truth are one.²² According to a proverb that language is the mirror in which the nation sees itself, we may hint that what Coetzee wanted to accomplish with muted Friday is that Friday’s identity was cut and non-existent, and that it is our- readers’ duty to try to give him voice and prevent such occurrences where a human being’s history and life is completely muted.

3. Three Hundred Years of *Robinson Crusoe*

The book *Robinson Crusoe* celebrated 300th anniversary of the publication of Daniel Defoe’s *Robinson Crusoe* in April, 2019. Since it was first published, on April 25, 1719, with its full title *The Life and Strange Surprizing Adventures of Robinson Crusoe, Of York, Mariner: Who lived Eight and Twenty Years, all alone in an un-inhabited Island on the Coast of America, near the Mouth of the Great River of Oroonoque; Having been cast on Shore by Shipwreck, wherein all the Men perished but himself. With An Account how he was at last as strangely deliver'd by Pyrates*, this book has never gone out of print. This narrative is widely considered to be the first English-language novel, and it was Defoe's first major success. Since it is a tale of adventure, shipwreck, pirates, and island survival it was an immediate hit with the 18th century readers.

However, this novel represents much more than a simple adventure story, and we will deal with that later in the text. *Robinson Crusoe* was groundbreaking in its approach, it effectively launched the genre of realistic fiction. Readers had never seen such detailed, realistic, imaginary account of a life before in a form of a book. Defoe’s novel swept the

21 Jane Adamson, Richard Freadman and David Parkman, ed., *Simon Haines, Deepening the Self: The Language of Ethics and the Language of Literature*, in *Renegotiating Ethics in Literature, Philosophy and Theory*, Cambridge University Press, Cambridge, 1998, p. 19.

22 Jacques Derrida, *Of Grammatology*, The Norton Anthology, Theory and Criticism, W.W.Norton&Company, Inc. 2001, p. 1826.

Western world, and inspired so many imitations and adaptations that a new literary genre of castaway tales was born: the Robinsonnade. Whether people realize it or not, they have encountered *Crusoe's* influence, from novels such as *Gulliver's Travels* by Jonathan Swift (1726), *Swiss Family Robinson* by Johann David Wyss (1812) and *Lord of the Flies*, a 1954 novel by Nobel Prize-winning British author William Golding; to television programs *Gilligan's Island* (1964-1967) and *Lost* (2000-2010), movies *Cast Away* (2000) and *Robinson Crusoe on Mars* (1964), or reality tv-shows *Survivor* (1997) and *Naked and Afraid* (2013).²³The process of remaking Daniel Defoe's *Robinson Crusoe* continues as each successive generation since 1719 has taken the Crusoe myth, contemplated about it, molded it, renounced it, and still we have not finished with this strange man, his island, and mystery of Friday.

As Martin Green has suggested in his study, *The Robinson Crusoe Story*, Crusoe is a towering figure in literature: his tale has been hailed as the first English novel, the first story of psychological realism, the first adventure narrative, and the most compelling myth of Empire.²⁴ Indeed, so powerful is this father of literature, an entire genre, the Robinsonnade, has been named in his honor. And as this name suggests-Robinsonnade - Crusoe exists in each of these remaking-a trace, a shadow, a subtext, where he is always there, in the margins.

3.1. *Robinson Crusoe* a Pioneer Novel

Robinson Crusoe is widely considered to be the first English novel. It is so well-established in the western culture and so well-known by western people that many economists use the story to illustrate their economic theories “involving the maximization of utility and minimization of cost”²⁵, because they are aware that most of their readers have at least a basic knowledge of the story even if they have not read it themselves. Edward Said calls *Robinson Crusoe*, “the prototypical modern realistic novel”²⁶ and underlines the relationship between colonial territory and the realistic novel:

23 Nolan Delaney , *300 Years of Robinson Crusoe Or The Colonist Revisited*, 2018. Retrieved from <https://www.passaporta.be/en/magazine/300-years-of-robinson-crusoe-or-the-colonist-revisited>. Last time visited on: May 26, 2019.

24 Martin Green, *The Robinson Crusoe Story*, Penn State University Press, 1990, p. 22.

25 Ulla Grapard, *Robinson Crusoe: The quintessential economic man*, in “Feminist Economics”, 1995, p. 36.

26 Edward W. Said, *Culture and Imperialism*, New York, Vintage Books, 1994. p. 7.

“The colonial territories are realms of possibility, and they have always been associated with the realistic novel. Robinson Crusoe is virtually unthinkable without the colonizing mission that permits him to create a new world of his own in the distant reaches of the African, Pacific, and Atlantic wilderness.”²⁷

Said stated that narrative fiction, of which *Robinson Crusoe* is an obvious instance, has received very little attention with regard to its position in the history and world of empire.²⁸ This is why *Robinson Crusoe* is widely regarded as an allegory of an empire, because Robinson occupies and colonizes an island even though him being shipwrecked on this island seems to be an accident and directed by God’s “Providence”, a word frequently used by Defoe in the text. Then he saves, tames and ‘civilizes’ a black ‘savage’ cannibal figure he called Man Friday by teaching him English, and refers to the island and Friday by using the possessive adjective ‘my’.

“Since my exclusive focus here is on the modern Western empires of the nineteenth and twentieth centuries, I have looked especially at cultural forms like the novel, which I believe were immensely important in the formation of imperial attitudes, references, and experiences. I do not mean that only the novel was important, but that I consider it the aesthetic object whose connection to the expanding societies of Britain and France is particularly interesting to study.”²⁹

Therefore, it is no historical accident for Said that the rise of the English novel and the rise of the British Empire were connected. According to Said each of them aided and legitimized the other.

“It being the first novel in English, you can read the whole of English literary history looking back on that very important moment. It’s a fictional autobiography, so any writer working today and exploring the lives of others, you can tie to Robinson Crusoe.”³⁰

Robinson Crusoe was, at the time, a window into literature’s future. But today, through the revisionist rewriting and postcolonial theories, we can read this novel to look back into the past. According to Bakers, the novel “really gives expression to the zeitgeist (the spirit of the

27 Edward W.Said, *Culture and Imperialism*, New York, Vintage Books, 1994. p. 64.

28 Edward W.Said, *Culture and Imperialism*, New York, Vintage Books, 1994. p. 7.

29 Edward,W.Said, *Culture and Imperialism*, New York, Vintage Books, 1994. p. 7.

30 Elisabeth Bakers, *300 Years of Robinson Crusoe, or the Colonist Revisited*. Retrieved from <https://www.passaporta.be/en/magazine/300-years-of-robinson-crusoe-or-the-colonist-revisited>. Last time visited on: May 27, 2019

era)”³¹ That spirit was of course the imperialist, colonialist mindset of the Western Europeans of the eighteenth century. The spirit of a man who lands on an island and immediately declares it his own:

“It doesn’t cross his mind that it might belong to somebody else. He asks Friday some questions, but not to get to know Friday’s culture, only to get off the island. There’s no discussion with Friday about, ‘What is your religion, what is your culture.’”³²

3.2. *Robinson Crusoe's Impact on the Global Scale*

In contemporary world exists the ever-increasing pressure on individuals to fit in the bureaucratic slots of a globalized world of transnational corporations, international trade alliances and political organizations, and newly prominent nongovernmental organizations.³³ Globalization is defined as an interaction and adaptation process among different countries, companies and governments in different fields, which is also supported by information technologies. This process has diverse effects on the world societies in the areas such as environment, law, culture, politics, economy, thought, arts and education. Global fluctuations were always present throughout history, although not as fast and powerful as today. These exposures, which are sometimes guided by different centers, may also transform into a spontaneous global meaning since they sometimes strongly reflect a common feeling and thought of people in all cultures.

According to Michel Foucault, who was exposing and questioning our era's most fundamental assumptions about who and what individuals are, he claimed that these assumptions have been produced by „social sciences“.³⁴ In other words, through systematic propaganda of certain notions in Western countries, assumptions have been set about certain peoples, their cultures, religion etc. In this respect, novel *Robinson Crusoe*, which has been translated into almost all languages of the world today, has led to different effects in many

31 Elisabeth Bekers, *300 Years of Robinson Crusoe, or the Colonist Revisited*. Retrieved from <https://www.passaporta.be/en/magazine/300-years-of-robinson-crusoe-or-the-colonist-revisited>. Last time visited on: May 27, 2019

32 Elisabeth Bekers, *300 Years of Robinson Crusoe, or the Colonist Revisited*, Retrieved from <https://www.passaporta.be/en/magazine/300-years-of-robinson-crusoe-or-the-colonist-revisited>. Last time visited on: May 27, 2019

33 Michel Foucault, *The Norton Anthology, Theory and Criticism*, W.W.Norton&Company,2001, p. 1621.

34 Michael Foucault, *The Norton Anthology, Theory and Criticism*, W.W.Norton&Company,2001, p. 1620.

cultures in this context. It is also possible to see the effects created by it in a very large area from cinema to theater, television series and even to thematic parks. All of these are important in the sense that they show the global effect created by *Robinson Crusoe*. Having this in mind, James Joyce's statement "The real symbol of the British Empire is Robinson Crusoe"³⁵ should be remembered.

It is generally agreed that modern society is uniquely individualist, and that of the many historical causes for its emergence two are of supreme importance—the rise of modern industrial capitalism and the spread of Protestantism, especially in its Calvinist or Puritan forms.

The foundations of modern society were laid in the period immediately following the Glorious Revolution of 1689. The commercial and industrial classes, who were the prime agents in bringing about the individualist social order, had achieved greater political and economic power; and this power was already being reflected in the domain of literature. The middle classes of the towns were becoming much more important in the reading public; and at the same time literature began to view trade, commerce and industry with favor. This was rather new development. Earlier writers, like Spenser, Shakespeare and Ben Jonson, for example, had tended to support the traditional economic and social order and had attacked many of the symptoms of emergent individualism. By the beginning of the eighteenth century, however, Addison, Steele and Defoe were somewhat setting the seal of literary approval on the heroes of economic individualism.³⁶

Robinson Crusoe is considered to be one of the first novels that was translated into numerous world languages. Therefore, this text also appeared in ex-Yugoslavian and Bosnian literature as a "prototypical text" bearing the western human type. However, the fact that the hero of a foreign novel sometimes turns into a culture code, an image, a mental perception and a global way of thinking by going beyond the limits of the novel means that it also carries the world of meanings that it contains in itself. Within the Western culture, *Robinson* is thought to be the explorer of the "other", society and nature outside the western life that he began to modernize. The consciousness of "appropriating" the other, transforming the world outside of yourself into your own practice is the prototype of "taming the unknown". It is not an escape, but on the contrary, it is a reflection of endless hunger and the desire to discover what is beyond

35 James Joyce, lecture on Daniel Defoe, Università Popolare, Trieste, Italy, March 1912 Retrieved from <https://tarryathome.wordpress.com/2013/01/07/james-joyce-and-robinson-crusoe/>. Last time visited on May 27, 2019.

36 Ian Watt, *The Rise of the Novel*, The Hogarth Press, London, Seventh Impression 1995, p. 61.

in the secular sense. In a more specific sense, *Robinson* is "a vigilant and reasonable merchant, an entrepreneur rather than an adventurer. The fact that he is a prudent person precedes the desire to become a hero, and this determines all the actions."³⁷ According to some critics, he is a Puritan and individual prototype of today's western capitalist process.³⁸ The principle of Puritan understanding that advises human being to know himself, the free individual understanding of Protestantism take *Robinson* even further and turn it into the praise of human who always wants to reach further.³⁹

4. Insight into the British Colonial Past

In order to be able to deal with the post-colonial, we have to mention first the British imperial past and explain what colonial means, so we can move further. In this paper, I am not going to deal with England's internal colonies, Ireland and Scotland, although the issue is very interesting and could uncover a very cruel imperial face of Britain on such devastating occasions as Great Famine in Ireland in 1845-50. However, for a limited time and space, the focus of this thesis will be on colonies outside the British Isles. Catherine Lynette Innes stated in her work *The Cambridge introduction to postcolonial literatures in English* (2007):

"In the first decades of the twentieth century, European states governed more than 80 per cent of the world's territories and people. From these states, the British Empire was the most extensive and powerful, claiming as British subjects a population of between 470 and 570 million people, approximately 25 per cent of the world's population, and laying claim to more than ninety territories in Africa, Asia, Europe, North America, the Caribbean, Australasia and the Pacific. Almost all of these territories have now evolved and/or combined into independent states; fifty-three of them constitute the 'British Commonwealth'."⁴⁰

In the preface of the above mentioned work, we were told that former colonies had reached their independence and so the colonization might seem to be over for them. However, we should not forget that the experience of colonialism stays long after the dominant powers are gone. We are talking here about the colonization of mind that continues to be in effect

37 David Daiches, *A Critical History of English Literature*, London, 1989, p. 600.

38 Peter Childs, *Reading Fiction: Opening the Text*, by Palgrave, New York, 2001, p. 18.

39 Akşit Götürk, *Island-The Concept of Island in English Literature*, Istanbul: Yapi Kredi, 1997, p. 90.

40 Catherine Lynette Innes, *The Cambridge introduction to postcolonial literatures in English*, Cambridge University Press, New York, 2007. Preface, p. 3.

through the colonizer's imported means. These are especially language, education, religion, culture, ideas, etc., it means products of cultural imperialism. Lynette Innes also stated:

“To a greater or lesser degree, all these territories shared a history of cultural colonialism, including the imposition of the English language, and British educational, political, and religious institutions, as well as economic relationships and systems.”⁴¹

For the newly established independent nations, the difficult mission of separation of its national identity from the identity of the colonizer only awaits. The national identity has to be found, or, rather, re-found, in the process of reconstruction of the both pre-colonial and colonial history, so that the new identity is not mimicking the identity of the colonizer.

5. Edward Said's Orientalism, Concept of Otherness and Imperialism

One of the most prominent public intellectuals of recent decades, Edward W. Said was an influential literary critic and theorist as well as significant political figure, especially as an advocate of the rights of Palestinians.⁴² Arguing for a socially engaged criticism against both linguistically oriented theories like deconstruction and ideologically dogmatic positions, he promoted a “worldly”, “secular criticism”. Beginning with his landmark *Orientalism* (1978), which is often regarded as having established the field of postcolonial studies, his work focused particularly on imperialism and the interplay between the dominant West (the “Occident”) and the Middle and Far East (the “Orient”). In the introduction to *Orientalism*, Said discusses how European and U.S. literary and cultural representations, academic disciplines, and public perceptions foster biases against non-Western peoples, casting them as oriental Others.

Orientalism was published as conflicts in the Middle East were escalating, it provided a timely- and controversial-critical overview of the history of western understandings of Arab culture. In particular, it voiced a strong dissent against largely pro-Israeli U.S. policies that

41 Catherine Lynette Innes, *The Cambridge introduction to postcolonial literatures in English*, Cambridge University Press, New York, 2007. Preface, p. 4.

42 Vincent B. Leitch, *The Norton Anthology; Theory And Criticism* – Edward W. Said, W. W. Norton & Company, New York, 2001, p. 1986.

operated at the expense of Arab peoples.⁴³ With *Orientalism*, Said turned to examine more directly political dimensions of literature and culture.

Said propounds a broad definition of Orientalism, encompassing both Western academic scholarship in disciplines whose field of study is the “Orient”- such as anthropology, philology history, and area studies - and the general Western image of the “Orient” depicted in novels, political accounts, and contemporary media. Employing the techniques of close literary analysis, he shows how Western writers, archaeologists, linguists, historians, and politicians from the eighteenth century to the present day have “discovered” and in a sense invented the Orient.⁴⁴

Said’s work exerted considerable influence, especially in the development of postcolonial studies. *Orientalism* was immediately recognized as a critical classic, with an impact not only on literary studies but also on anthropology, history, international studies, and the discipline known as Orientalism.⁴⁵

For example, as Said mentions, French novelist Gustave Flaubert’s (1821-1880) novel *Salamambo* (1862) produced a widely influential model of the Oriental woman; she never spoke of herself, she never represented her emotions, presence or history. He spoke for and represented her.⁴⁶

Orientalism is not an airy European fantasy about the Orient, but a created body of theory and practice in which, for many generations, there has been a considerable material investment. Continued investment made Orientalism, as a system of knowledge about the Orient, an accepted grid for filtering through the Orient into Western consciousness, just as that same investment multiplied, and indeed made truly productive, the statements proliferating out from Orientalism into the general culture.⁴⁷

43 Vincent B. Leitch, *The Norton Anthology; Theory And Criticism* – Edward W. Said, W. W. Norton & Company, New York, 2001 p. 1988.

44 Vincent B. Leitch, *The Norton Anthology; Theory And Criticism* – Edward W. Said, W. W. Norton & Company, New York, 2001, p. 1988.

45 Vincent B. Leitch, *The Norton Anthology; Theory And Criticism* – Edward W. Said, W. W. Norton & Company, New York, 2001, p. 1989.

46 Vincent B. Leitch, *The Norton Anthology; Theory And Criticism* – Edward W. Said, W. W. Norton & Company, New York, 2001, p. 1994.

47 Vincent B. Leitch, *The Norton Anthology; Theory And Criticism* – Edward W. Said, W. W. Norton & Company, New York, 2001, p. 1995.

Term “the other” or “otherness” was, and still is used by the former imperialist countries that consider their culture to be at ‘the center’ of the social and political power, and all countries out of this center are considered as ‘others’. The age of imperialism is usually said to have begun in the late 1870s, with the Berlin Conference of 1884-85, also known as the Congo Conference, where European powers scrambled for Africa.⁴⁸ However, there are all sorts of cultural as well as political indications that it began much earlier. Even if the word is only about the eighteenth and nineteenth centuries, Britain and France, who dominate the history of European imperialism until World War II (Britain especially) are to be found already present in those very territories that are later to become formally central during the heyday of imperialist ideology. India, North Africa, the Caribbean, Central and South America, many parts of Africa, China and Japan, the Pacific archipelago, Malaysia, Australia, North America: all these are sites of contention well before 1870 either between various local resistance groups, or between the European powers themselves.⁴⁹

By the end of nineteenth century, in Britain, the colonialist expansionist policies promoted the idea that colonized countries would be improved and civilized, and they used metaphors such as parent/child, tree/branch etc., with the hope that the inferior colonists might be raised to the status of the colonizer.⁵⁰ But the historical flow of imperialism proved that those powers which created colonialism were obliged to live a period of fall called post-colonialism.

No matter how one wishes terminologically to describe high imperialism - that period when everyone in Europe and America believed him - or herself in fact to be serving a high civilizational and commercial cause by having an empire - from earlier periods of overseas conquest, rapacity, and scientific exploration, imperialism itself was a continuous process for at least a century and a half before the scramble for Africa.

Said stated that it did not matter much to, for example, an Algerian or Indian person that in the first half of the nineteenth century he or she did not belong to the age of imperialism whereas after 1850 both of them did. For both of them their land was and had been dominated by an alien power for whom distant hegemony over none-white peoples seemed inscribed by

48 Edward W. Said, *Nationalism, Colonialism and Literature*, Minneapolis; 1990., p. 70

49 Edward W. Said, *Nationalism, Colonialism And Literature*, Minneapolis; 1990., p. 70.

50 Bill Ashcroft, *The Post-Colonial Studies: Reader*. (Coeditors: , Griffiths, G., Tiffin, H.) London & New York: Routledge, 2013, p. 17.

right in the very fabric of European and Western Christian society, whether that society was liberal, monarchical, or revolutionary.

Modern European imperialism was a radically different type of overseas domination from all earlier forms. Sheer scale and scope are only part of the difference and territories controlled by Britain and France during the nineteenth century can't be compared to any other Empire in the human history. By the beginning of World War I Europe and America held 85 percent of the earth's surface in some sort of colonial subjugation. This ruling came about and is ascribed to largely economic and somewhat ambiguously characterized political processes.⁵¹

Edward Said stated that the culture played a very important and indispensable role. At the heart of European culture during the many decades of imperial expansion lay what could be called an undeterred and unrelenting Eurocentrism (The attitude that uses European culture as the standard to which all other cultures are negatively contrasted). This accumulated experiences, territories, peoples, histories; it studied them, classified them, verified them; but above all, it subordinated them to the culture and indeed the very idea of white Christian Europe.

This cultural process has to be seen if not as the origin and cause, then at least as the vital, informing and invigorating counterpoint to the economic and political machinery that we all concur stands at the center of imperialism.⁵²

As imperialism increased in scope and in depth, so too, in the colonies themselves, the resistance mounted. Indeed, in overseas imperium there was a massive political, economic, and military revolt that was itself carried forward and informed by an actively provocative and challenging culture of resistance. It has been the substantial achievement of all of intellectuals, and of course of the movements they worked with, by their historical interpretive, and analytic efforts to have identified the culture of resistance as a cultural enterprise possessing a long tradition of integrity and power in its own right, one *not* simply grasped as a belated reactive response to Western imperialism.⁵³

Edward Said wrote of imperialism to be cooperative venture. Both the master and the slave participate in it, and both grew up in it, but unequally. One of the salient traits of modern imperialism is that in most places it set out quite consciously to modernize, develop, instruct, and civilize the natives.⁵⁴ An entire massive chapter in cultural history across five continents

51 Edward W. Said, *Nationalism, colonialism and literature*, Minneapolis; 1990., p. 72.

52 Edward W. Said, *Nationalism, colonialism and literature*, Minneapolis; 1990., p. 70.

53 Edward W. Said, *Nationalism, Colonialism and Literature*, Minneapolis; 1990., p73

54 Edward W. Said, *Nationalism, Colonialism and Literature*, Minneapolis; 1990., p74

grows up out of it. The annals of schools, missions, universities scholarly societies, hospitals in Asia, Africa, Latin America, Europe, and America, fill their pages, and have had the effect over time of establishing the so-called modernizing trends in the colonial regions, as well as muting or humanizing the harsher aspects of imperialist domination-all of them bridging the gap between imperial center and peripheral territories. In paying respect to it, acknowledging the shared and combined experiences that produced many of us, we must at the same time note how at its center it nevertheless preserved the nineteenth-century imperial divide between native and Westerner.⁵⁵

The great colonial schools, for example, taught generations of the native bourgeoisie important truths about history, science, culture. And out of that learning process millions grasped the fundamentals of modern life, yet remained subordinate dependents of an authority based elsewhere than in their lives.⁵⁶

Said explains how complex and totalizing is the geographical *morte main* of imperialism, and, more important, how radical, how heroic is the effort needed somehow to win back control of one's own territory. This example is offered in a study by Alfred Crosby, *Ecological Imperialism: The Biological Expansion of Europe, 900-1900*.⁵⁷ Crosby says that wherever they went Europeans immediately began to change the local habitat; far away from Europe as South America and Australia into images of what they left behind.

This can be connected to the *Robinson Crusoe* analysis where Robinson made his habitat to resemble his homeland as much as possible, and he managed to create a miniature England on the island. The process of change that was brought up by the colonizers was never-ending, as a huge number of plants, animals, crops, and farming as well as building methods invaded the colony and gradually turned it into a new place, complete with new diseases, environmental imbalances, and traumatic dislocations for the overpowered natives who had little choice in political system that seemed retrospectively to have alienated the people from their authentic traditions, ways of life, political organizations.⁵⁸

Every colonial relationship follows basic principle of Imperialism, that there is a clear-cut and absolute hierarchical distinction between the ruler and ruled.⁵⁹

55 Edward W. Said, *Nationalism, Colonialism and Literature*, Minneapolis; 1990., p75

56 Edward W. Said, *Nationalism, Colonialism and Literature*, Minneapolis; 1990., p75

57 Edward W. Said, *Nationalism, Colonialism and Literature*, Minneapolis; 1990., p77

58 Edward W. Said, *Nationalism, colonialism and literature*, Minneapolis; 1990., p. 77.

59 Edward W. Said, *Nationalism, colonialism and literature*, Minneapolis; 1990., p. 82.

Thomas Keymer in the 2007 edition of *Robinson Crusoe* argued that the novel could be examined as „an allegory of political defeat;” and “a prophecy of imperial expansion.” By the power of its castaway myth, he assesses, ‘it even answers skeptical accounts of canon formation as a process owing as much to ideology as to disinterested aesthetic evaluation’.⁶⁰ Keymer also outlines that ‚Joyce’s interest in the novel was also political,’ and evaluates that he ‘found in Crusoe a national spirit of enterprise and conquest that was ‚a harbinger of global empire’. His invincible argument is that the novel could be enlisted throughout the nineteenth and early twentieth centuries to promote the claims and values of empire across Britain and her dominions overseas’. Keymer identifies it as ‚a sample novel’ for the picaresque tradition whose protagonist takes the responsibility of the character as ‚a candidate for colonial exploitation’.⁶¹

As for *Foe*, Linda Carter identifies it as “an archetypal example both of postmodern rewriting and of generic instability it engenders”.⁶² Since the plot proposes a dilemma and “the readers are left with a feeling that there is a mystery to be solved”⁶³. Here, Friday’s incommunicable story holds the basic argument. Friday, the slave or the colonized hero in *Foe*, lacks his tongue to tell what the reader is curious to hear; as losing one’s tongue seems to be the proof of losing one’s identity, language, history and culture.

It is clear that the concept of ‘the other’ has been derived from the ethnocentric approach of the colonization, and it has been the central topic of post-colonial literature to reflect back to ‘the centre’. Defoe’s *Crusoe*, representing British Imperialism, has a dream of making the unknown settlements of the world a part of his kingdom. As for his slave Friday; he represents colonized people, the symbol of unquestioning obedience, whose uncivilized life is used as an excuse. However, J. M. Coetzee’s *Foe* (1987) discusses the other side of the coin, and tries to uncover the untold story of Crusoe and his slave Friday. Here, we come across with a post-colonial story of Friday, hidden under his muteness, where Crusoe becomes ‘the other’ and Friday’s story the central point.

For the otherness which makes demands on us as we read Coetzee’s novel is not an otherness that exists outside language or discourse; it is an otherness brought into being by

60 Daniel Defoe, *Robinson Crusoe*, Edited with an Introduction by Thomas Keymer, Oxford University Press, 2007, p. 7.

61 Daniel Defoe, *Robinson Crusoe*, Edited with an Introduction by Thomas Keymer, Oxford University Press, 2007, p. 19.

62 Madelena Gonzalez, Pittin Hedon, Marie Odile, *Generic Instability and Identity in the Contemporary Novel*, Cambridge Scholars Publishing, 2010, p. 27.

63 Marco J. M. Caracciolo, *Coetzee's Foe and the embodiment of meaning*, Journal of Modern Literature, 2012, p. 1.

language. Since it is language that has played a major role in producing (and simultaneously occluding) the other, it is in language- language aware of its ideological effects, alert to its own capacity to impose silence as it speaks that the force of the other can be most strongly represented.

5.1. Revisionist Reading, Contrapuntal Reading

“Revision—the act of looking back, of seeing with fresh eyes, of entering an old text from a new critical direction—is for us more than a chapter in cultural history; it is an act of survival. Until we can understand the assumptions in which we are drenched we cannot know ourselves.”⁶⁴

What is meant with this statement is that revisionist authors rewrite and reinvent canonical stories in order to reveal hidden aspects which have remained silenced. In *Orientalism* (1978), Said demonstrated how the inferiority that the Orientalists attribute to the East or ‘the other’ concurrently constructs the superiority of the West. The westerners’ orientalist discourse attributes sensuality, despotism, irrationality and primitiveness to the East, defining the westerners in the process as advanced, rational and democratic.⁶⁵ Said believes that Orientalism made primitivism inherent to the Orient:

“Primitiveness therefore inhaled in the Orient, was the Orient, an idea to which anyone dealing with or writing about the Orient had to return, as if to a touch-stone out-lasting time or experience”⁶⁶

To show the scheme of colonialism and imperialism, Said employs a reading strategy called contrapuntal reading. He borrowed this term from music, and it can be explained as reading back from the perspective of the colonized to show how the hidden but crucial presence of the empire rises in canonical texts. In other words, it is a kind of resistant reading which entails not giving away to the demands of the author to interpret the text as he or she would want the reader do. By doing so the reader will find very different significations and meanings compared with the intended meaning of the author.

64 Adrienne Rich, *When We Dead Awaken: Writing as Re-vision*, *College English*, *Women, Writing and Teaching* Published by: National Council of Teachers of English, 1972, pp. 18-30.

65 Hans Bertens, *Literary Theory the Basics*, Routledge, New York, 2001, p. 205.

66 Edward W. Said, *Orientalism*, Vintage Books, New York, 1978, p. 231.

Contrapuntal reading gives voice to the text's silences and illuminates its dark spots. As Pierre Macherey says in his *A Theory of Literary Production*, "What is important in the work is what it does not say"⁶⁷. This kind of strategic reading of a text gives voice to the marginal unheard other. By contrapuntal reading a 'counterpoint' is established between the imperial narrative and the postcolonial perspective or 'counter-narrative' that penetrates beneath the surface of texts revealing the presence of imperialism even in the most innocent and politically-neutral-looking novels or poems. Such reading reveals the interrelation of cultural and political practices in imperialistic projects demonstrating the role culture played in imperialistic pursuits.

Therefore, it can be said that culture represented in works of fiction, political science and travelogues, has been at the service of colonization and imperialism. Imperialistic powers have always used narratives in order to justify their subjugation of other nations and countries. According to Said, the roots of the colonization of other countries must be sought in cultural manifestations such as novels, travelogues, anthropology and political science. If we imagine that Coetzee's *Foe* actually predates Daniel Defoe's 1719 novel *Robinson Crusoe*, for this is the initial premise, fictional of course, upon which *Foe* is based- that narrator Susan Barton's story of her stranding on Cruso's island is the pretext that Daniel Defoe appropriated and revised for his own purposes.

⁶⁷ Pierre Macherey, *A Theory of Literary Production*, Trans. Geofrey Wall, Routledge and Kegan Paul, London, 1978., p. 87.

6. Analysis of *Foe*; The Lost Voice of Friday; Unheard Voices, Regained Identities

Many critics have examined Coetzee's text as a postcolonial critique of Defoe's, focusing on the gender and race issues it foregrounds and its exploration of "spacing and displacement," in Gayatri Spivak's terms.⁶⁸ J. M. Coetzee's work has been described by Richard Lane as "counter-discursive writing back and through the canon"⁶⁹. What is meant by this statement is that revisionist authors rewrite and reinvent canonical stories in order to reveal hidden aspects which have remained silenced. *Foe* is one of J.M. Coetzee's most significant pieces of postmodernist writing. It is often said that this novel has a profound allegorical meaning, and if readers have understood the content of this book, they can also understand the meaning of the ideas of postmodernism and post-colonialism without reading works by Michel Foucault, Jacques Derrida, Edward Said and other postcolonial theoreticians.

Coetzee addresses almost every pioneering theory from the latter half of the 20th century in this novel of less than 200 pages. He presented new characters and situations totally different from what happens in Daniel Defoe's *Robinson Crusoe*. He presents a very imaginative background for the story of Robinson Crusoe showing what led Daniel Defoe to write his novel in its present form. He introduces a new character to the story, Susan Barton, who is a female castaway and is rescued by Friday and Crusoe. Susan's narration of the story makes everything that Defoe said about Robinson Crusoe seem a lie. The most obvious characteristic of the book is the idea of deconstructionism, the essence of postmodernism. By writing this meta-fictional text, Coetzee targets *Robinson Crusoe*, shedding light on its colonial implications, androcentric tendencies, that is tendencies focused or centered on men, with no women in sight in the original story. Author of *Foe* also questions the validity of patriarchal writing of literary classics, and finally questions the creditability of literary narration. This all reflects Coetzee's experimental spirit, his stance as a moral skeptic.

Foe goes further in terms of its deconstruction of the Defoe' story. The title *Foe* is the result of ridding of the aristocratic honor of De-foe as well as the original meaning of 'foe': enemy, which implies the hostile relationship between Susan and Mr. Foe.

68 Gayatri Chakravorty Spivak, *Theory in the Margin: Coetzee's Foe Reading Defoe's Crusoe/ Roxana*, Rhodes University, 1990, p. 155.

69 Richard J. Lane, *The Postcolonial Novel*, Cambridge, Polity Press, 2006, p. 113.

7. Narrative Layers in *Foe*

Foe begins with Susan Barton writing letters to Daniel Foe (as mentioned, Defoe's original surname before he added the aristocratic "De") where she recounts how she landed upon an island inhabited by Cruso and Friday. Three of them get rescued eventually by Captain Smith, but on the voyage home, Cruso dies, as Susan describes, of "extremest woe"⁷⁰.

In the second part of the novel, which might be described under subtitle "Waiting for Foe," Susan and Friday have settled into lodgings named Clock Lane, where Susan confesses that she has "no art"⁷¹, and she writes down her story of the island in hope that Foe will take it and, through an act of imagination, and give it "the substance of the truth"⁷². She then begins to write desperate letters to Foe who withholds himself from her, detailing in them her frustrated attempts to communicate with Friday.

In the third section, Susan and Foe finally meet and struggle over the final shape the story will take while they engage in a wide-ranging discussion over the nature and function of art, and in the process both of them offer a self-reflexive philosophical commentary upon the very work in which they appear. As Carrol Clarkson stated in her discussion of the function of voice in Coetzee's work:

"Questions of the relation between criticism and fiction, reason and affect, philosophy and the creative arts, are never far from the surface of Coetzee's writing"⁷³

The fourth and final section is imaginary, even magical, where another author-figure narrator "I" transcends time and imaginatively breaches the impossible boundary between author and creation in order to suggest alternative versions of past events that might point toward a future of the novel, that is Defoe's *Robinson Crusoe*, a novel that was an outcome of Susan's story which was erased.

70 J.M. Coetzee, *Foe*, Penguin Books, London, 2010, p. 43.

71 J.M. Coetzee, *Foe*, Penguin Books, London, 2010, p. 40.

72 J.M. Coetzee, *Foe*, Penguin Books, London, 2010, p. 51.

73 Carrol Clarkson, *J. M. Coetzee: Countervoices*, New York: Palgrave MacMillan, 2009., p. 109.

7.1. Drifting on the Desolate Island, Unveiling the Truths about Crusoe and Friday

The first chapter of *Foe* uses the first-person pronoun 'I' to narrate the story. In the quest of looking for her daughter, Susan Barton is exiled on a desolate island, where she encounters the main protagonist of Defoe's novel, Crusoe and his slave Friday. Three of them maintain somewhat strange relationship, working and living together. This story forms the first narrative layer of *Foe*, and the beginning to the end of the first chapter can be read as a separate female adventure tale on a desolate island based on *Robinson Crusoe*. When comparing Foe's storyline to the original text, readers familiar with the original work can quickly notice the changes that have been made to Defoe's text. Susan Barton describes Crusoe quite differently from how he is presented in the original. In *Foe* he is forgetful, he has no desire to escape, actually he dies of woe on the journey back to England because he has been taken from his island contrary to his wishes, he keeps no journal, he has not made any furniture except for a small bed, he has not taught Friday any English, he has not made any candles, and except for a single knife he has saved nothing from the shipwreck. Crusoe, Friday and Susan Barton live a miserable life on the island totally at the mercy of the elements. In short, according to Susan Barton's narration of the story:

“Once I asked Crusoe whether he knew no way of fashioning a lamp or a candle so that we should not have to retire when darkness fell, like brutes. Crusoe responded in the following words: "Which is easier: to learn to see in the dark, or to kill a whale and seethe it down for the sake of a candle?" There were many tart retorts I might have made; but, remembering my vow, I held my tongue. The simple truth was, Crusoe would brook no change on his island.⁷⁴”

Juan Pimentel said in his article that Coetzee speaks where Defoe remained silent⁷⁵, and *Foe* could be read as a novel that is about to unveil many untold truths. Susan Barton herself is the most active and innovative character in the novel, and she always gives suggestions to Crusoe to make improvements, to rescue tools from the shipwreck in order to make a boat, to keep a journal, to make furniture, to make candles, to teach language to Friday etc. With these ideas, Coetzee wanted to challenge the idea of roles, and present a woman as the “British Ulysses”, and hint how women also have had huge roles and importance when it comes to innovations

74 J.M. Coetzee, *Foe*, Penguin Books, London, 2010, p. 27.

75 Juan Pimentel, *Robinson Crusoe: the fate of the British Ulysses*, in “Endeavour”, 2010, p.19.

and work in society. To all these suggestions, Cruso has only one answer: no, we do not need to do so:

“We have a roof over our heads, made without saw or axe. We sleep, we eat, we live. We have no need of tools.”⁷⁶

7.1.1. Increasing the Presence of the White Female Heroine Susan Barton

Robinson Crusoe is a novel without women, and it conveys the humane spirit of the 18th century when the capitalism economy was booming. Nevertheless, the book contains no female characters. Coetzee, however, deliberately introduces Susan Barton, a white woman as a heroine in first person to make up for missing female voice in the original piece.

In *Foe*, Susan is left to guess the inner worlds of Cruso and Friday, and since she has just met them for the first time, she is constructing a cultural imagination of her own. She has a strange relationship with both of them. Susan seemed as to be Cruso’s wife,⁷⁷ and acted as if she was the master or the mother of Friday. Susan’s identity can be understood as the embodiment of the white female perspective of the Imperialism. When three of them get rescued and leave the island, Cruso quickly dies, and then Susan gets the possibility to speak. Susan’s experience operates like a reflection of the status of women in the colonial society, and due to the death of the hero, Coetzee wanted to make it clear that women are equally important as men and should have the right to have their story told. In this way novel *Foe* is rebelling against the androcentrism of Defoe’s text. However, later on, due to Foe’s authority over Susan’s authorship, it is obvious that women were oppressed in such a complex manner, that not even a determination to live and speak freely is enough to be free in such male-dominant society where women had a submissive status.

7.1.2. Reconstructing the Images of Cruso and Friday.

In *Foe*, Susan does not call Robinson Crusoe as Robinson but as Cruso, his family name. Coetzee’s Cruso is quite different from Defoe’s Robinson Crusoe. Defoe’s Robinson is strong

76 J.M. Coetzee, *Foe*, Penguin Books, London, 2010, p. 32.

77 J.M. Coetzee, *Foe*, Penguin Books, London, 2010, p. 30.

and optimistic hero who conquers nature and creates his own civilized life on the desolate island using his wisdom, industry, strong will and limitless vigor. But Coetzee's Cruso is silent, passive, pessimistic and hermit-like. He detests the society of his homeland and prefers being in the wilderness. He does not grow plants and raise animals like Robinson, but uses huge rocks on the island to build terraces in which crops cannot grow, and that are completely useless:

“Within each terrace the ground was levelled and cleared; the stones that made up the walls had been dug out of the earth or borne from elsewhere one by one. I asked Cruso how many stones had gone into the walls. A hundred thousand or more, he replied. A mighty labour, I remarked. But privately I thought: Is bare earth, baked by the sun and walled about, to be preferred to pebbles and bushes and swarms of birds?”⁷⁸

Cruso enjoyed overlooking the sea, not out of a desire to be rescued but as a sort of meditation practice. As the matter of fact, when he was lifted to the ship by his rescuers he struggled against them and died shortly afterwards. Nevertheless, regardless of him being passive and pessimistic, Cruso was still the dominant figure over Susan and Friday and managed to maintain his hegemonic discourse. Once, Susan encouraged him to keep diary but he refused saying:

‘Nothing I have forgotten is worth the remembering.’⁷⁹

But the memory and the truth remained inside Cruso, such as the truth behind his story about cannibals, or the truth about what really happened to Friday, and how his tongue was cut off. Susan questioned Cruso's statements, she doubted in whatever he said, and believed they were fabrications and lies. Cruso's privilege was to speak or to remain silent, to do whatever he wanted according his needs, privilege which neither Susan nor Friday could contend. When it comes to Friday, in *Robinson Crusoe*, he is the native under the rule of the cannibals who was heroically set free by Crusoe himself. In *Foe*, however, he is extremely mysterious. Cruso capriciously arranges his identity as a black slave or a cannibal, and the biggest difference from character Friday from *Robinson Crusoe* is that his tongue has been cut off. No tongue means no words. Coetzee, through Susan Barton's words describes Friday as dumb, yet wise. *Foe's* Friday is a symbol of the cruel reality how colonized people are oppressed and how they lose

78 J.M. Coetzee, *Foe*, Penguin Books, London, 2010, p. 33.

79 J.M. Coetzee, *Foe*, Penguin Books, London, 2010, p. 17.

their discourse power. Oppressed peoples' experiences cannot be restored; their benefits cannot be secured and their requests cannot be heard. They are the subaltern and Coetzee asks all of us, readers, can the subaltern speak, who has the right to speak for Friday, who can really tell what happened to him:

“Truths must be told. As an object of discovery, truth is often linked to language.”⁸⁰

Coetzee is successful in making a revisionist version and manipulating *Robinson Crusoe* with his own desolate island story. The introduction of Susan as a female narrator in the novel establishes her own female perspective. According to the theory of intertextuality, the text has a kind of productivity and operates in the nexus of a relationship of destruction-construction with the language in which it lies.⁸¹ The appearance of Susan is an example of this kind of destruction and reconstruction and it works to overthrow Defoe's androcentrism.

However, Coetzee's *Cruso* enjoys dominant discourse power in the first chapter and Friday is kept in complete silence in order to reflect the true status of women and men in colonial society. Coetzee does not turn Susan into the master of the desolate island because he is not an idealistic writer, but he just wanted to reveal the problems so we can think about and work on possible solutions.

After *Cruso*'s death, when Susan and Friday arrived in England, this woman who is the only possessor of the story comes at the mercy of male artists and male publishers, and because of that she is wiped out from the story later. As a woman she could not have written the story because publishers would not accept to publish a story from a female author. That is the reason why she gives her story to Mr. Foe to write it for her, asking him to write nothing but truth:

“...the truth that makes your story yours alone”⁸²

...

“I will not have any lies told”⁸³

80 Kristy Butler, *KRisteva, intertextuality, and Re-imagining “the mad woman in the attic”*, 2014, p1, Retrieved from: <https://muse.jhu.edu/article/604072/pdf>. Last time visited on: May 24, 2019.

81 Ross Mitchell Guberan, ed., *Julia Kristeva, Intertextuality and Literary Interpretation, Interview by Margaret Waller. Julia Kristeva Interviews.*, Columbia UP, New York., 1996.

82 J.M. Coetzee, *Foe*, Penguin Books, London, 2010, p. 18.

83 J.M. Coetzee, *Foe*, Penguin Books, London, 2010, p. 40.

Nevertheless, the captain who rescued Friday and Susan from the island said that there is no guarantee to ensure that authors and publishers will only write the truth:

“There I cannot vouch for them... their trade is in books, not in truth.”⁸⁴

The captain’s prophecy is what actually happens. *Foe* introduces drastic changes to the original story and makes boring life of Robinson, Susan and Friday on the island more exciting because he was concerned with the novel’s success. Susan gets completely eliminated from the story as it will benefit the sale of the novel:

“Better without the woman”⁸⁵

Daniel Foe introduces cannibals and cannibal feasts to the island, he gives Crusoe (Cruso) a carpenter’s chest, muskets and powder, makes him plant corn, rice and produce raisin and even made Robinson to teach Friday English. Susan later gets frustrated:

Dear Mr. Foe, I am growing to understand why you wanted Cruso to have a musket and be besieged by cannibals. I thought it was a sign you had no regard for the truth. I forgot you are a writer who knows above all how many words can be sucked from a cannibal feast, how few from a woman cowering from the wind. It is all a matter of words and the number of words, is it not?⁸⁶

Basically, Foe censors the true story and adds whatever comes to his imagination so that the novel’s success is guaranteed. Therefore, though Susan claims to be a free woman possessing agency especially with regard to the story of the island (“for I am a free woman who asserts her freedom by telling her story according to her own desire”⁸⁷), but it turns out later on that she is quite helpless in the hands of the male author Daniel Foe. As readers, we may conclude why Foe repeatedly asks Susan to tell him about her search for her lost daughter in Bahia because he will use her afterwards as the prototype character for his novel, *Roxana*, who is a prostitute. Susan already knows what Daniel Foe is going to do, and she writes in her letter about his desire to eliminate her:

“...you will murmur to yourself: "Better without the woman." Yet where would you be without the woman? Would Cruso have come to you of his own accord? Could you have made up Cruso and Friday and the island with its fleas and apes

84 J.M. Coetzee, *Foe*, Penguin Books, London, 2010, p. 40.

85 J.M. Coetzee, *Foe*, Penguin Books, London, 2010, p. 72.

86 J.M. Coetzee, *Foe*, Penguin Books, London, 2010, p. 94.

87 J.M. Coetzee, *Foe*, Penguin Books, London, 2010, p. 131.

and lizards? I think not. Many strengths you have, but invention is not one of them.”⁸⁸

Thus, Coetzee makes us to contemplate about women’s rights and freedom of speech in the past, since they had no freedom and agency in the long run and their stories were in the hands of male artists and publishers who only wanted profit no matter the cost. Defoe’s cruel omissions and additions are not limited to Robinson and Susan. In fact, they are even more clearly visible with regard to Friday, who is, actually, mute, and whose tongue has been cut out either by slave traders or by Robinson himself.

Friday’s muteness is possibly the most alarming dark spot of the story. Without any means of communication Friday is unable to tell Foe or Susan who had actually cut his tongue out, and what his life was like prior the island. This is the most important silence in the text captured by Coetzee to reveal the cruel omissions and additions, when it comes to writing other people’s history, especially those who have no means of communication to defend themselves against their distorted representation in works by other people from other places. Friday’s inability to communicate and the impossibility of knowing his history makes him a perfect prey for Defoe/Foe/Coetzee who invents a history for him.

Coetzee warns us that what happened to Friday could be the fate of all oppressed people, who have no voice of their own to present and represent themselves in the world. Friday is an epitome of Spivak’s concept of ‘Subaltern’, and no, he cannot speak. He is a victim of cruel oppressors who have mutilated him, and it is impossible to reconstruct the truth of his loss as he is the only witness of his own mutilation.

Near the end of the novel, Foe repeatedly asks Susan to teach Friday English letters so that he can reveal who actually cut his tongue out⁸⁹, but the effort is useless. However, this shows how the fate of the oppressed peoples is in the hands of cruel colonizers, where the oppressed have to master the communication means of their oppressor in order to be heard and to be able to convey the cruelty done to them. Nevertheless, the oppressor will not leave the oppressed alone in their inability. Foe’s instructions to Susan to teach Friday English language letters foreshadows a darker intention, which became manifest in *Robinson Crusoe*, where Friday is not mute, and where he learns English taught by Robinson. Through this act of

88 J.M. Coetzee, *Foe*, Penguin Books, London, 2010, p. 72.

89 J.M. Coetzee, *Foe*, Penguin Books, London, 2010, p. 145.

inventing Friday's story, Friday becomes Foe's and by extension imperialism's mouthpiece, or propaganda, for advocating colonization of other people and other lands.

Coetzee's *Foe* unveils all the falsehood of the story of *Robinson Crusoe* by presenting an alternative background to the novel. Coetzee shows us how Robinson, Susan Barton and Friday have been exploited by Daniel Foe in order to propagate his own and, by extension, imperialism's dark intentions. Coetzee speaks for and gives voice to the unheard where Daniel Defoe is silent, and he sheds light on how Defoe suppressed the true story of the oppressed and the unheard. Coetzee sends a strong message of the importance of language, and how Foe, by introducing many additions and deletions to the story, makes the superiority of the English and the inferiority of the other nations seem natural. Thus Coetzee leads us to conclude that Defoe validated and justified colonization by the Western people.

7.2. Questioning Patriarchal Writing and Literary Classics

Coetzee forms the second narrative layer of the novel, which is the relationship between Susan and Mr. Foe and the contrast between their writing. This narrative layer makes the former narrative on the desolate island a text in another text. Using Susan's words, the two texts become a hoop-linked chain, and this points to the question of the validity of patriarchal writing and literary classics. Susan, after returning from the desolate island, wants to write down everything she had experienced on the island, but she is frustrated that she cannot do so and she reflects on how Foe uses his imagination and power of a pen to make up a completely new story and even erase her existence:

“...When I reflect on my story I seem to exist only as the one who came, the one who witnessed, the one who longed to be gone: a being without substance, a ghost beside the true body of Cruso. Is that the fate of all storytellers? Yet I was as much a body as Cruso. I ate and drank, I woke and slept, I longed. The island was Cruso's (yet by what right? by the law of islands? is there such a law?), but I lived there too, I was no bird of passage, no gannet or albatross, to circle the island once and dip a wing and then fly on over the boundless ocean. Return to me the substance I have lost, Mr Foe: that is my entreaty. For though my story gives the truth, it does not give the substance of the truth (I see that clearly, we need not pretend it is otherwise). To tell the truth in all its substance you must have quiet, and a comfortable chair away from all distraction, and a window to stare through; and then the knack of seeing waves when there are fields before your eyes, and of

feeling the tropic sun when it is cold; and at your fingertips the words with which to capture the vision before it fades. I have none of these, while you have all.”⁹⁰

Namely, due to the lack of the education for women in the 18th century, Susan is aware that she is unable to write her story freely, or to publish it moreover. She is fully aware that she lives in male-dominant society, where female authorship is almost non-existent. For that reason, she turns to Foe who was a writer in debt to write down her story. Mr. Foe takes Susan and Friday into his room and makes a promise to her to write a book, which will convey her voice. Mr. Foe in the novel is actually Daniel Defoe, and by this Coetzee completely alternates the story of *Robinson Crusoe*. Susan persuades Daniel Foe to turn her account of life on the island into a popular and interesting book of adventure that she tried to name ‘The Female Castaway’. However, Foe is not very interested in her story, nor in Cruso or Friday. He calls their island a monotonous and boring place, and he is rather more interested in the two years Susan spent in Bahia searching for her daughter. Susan objects Foe’s demands by saying:

“I choose rather to tell the island, of myself and Cruso and Friday and what we three did there: for I am a free woman who asserts her freedom by telling her story according to her own desire.”⁹¹

From this excerpt we can see how Susan is rebelling against patriarchal writing and how she attempts to achieve discourse power in order to free herself from the shackles that men put upon women. However, to demonstrate how difficult was for women to convey their stories, Coetzee arranges an interlude in this narration. Namely, Mr. Foe hires a girl to pretend to be Susan’s daughter and fabricates Susan’s experience before she arrived on the desolate island. He writes that she married a brewer and after he died, Susan, her daughter and maid depended on each other for survival. This dramatic story was an outcome of Foe’s male imagination and it had a purpose to satisfy the eighteenth century readers’ expectations. For that reason, Susan tells the girl:

“You are father-born. You have no mother.”⁹²

90 J.M. Coetzee, *Foe*, Penguin Books, London, 2010, p. 51.

91 J.M. Coetzee, *Foe*, Penguin Books, London, 2010, p. 131.

92 J.M. Coetzee, *Foe*, Penguin Books, London, 2010, p. 91.

This sentence could be understood as a metaphor of Coetzee's criticism of the patriarchal writing system from the earlier periods, which distorted Susan's story and voice, among many other female's voices and stories that we never heard of, or we did, but they were completely changed and modified by male authorship. Namely, Foe makes Susan's daughter appear in Chapter 2 in a physical manifestation, and Susan does not recognize her. In Susan's memory, she was shipwrecked while traveling from Bahia where she was searching for her missing child. When a strange girl starts standing across the street from Foe's house where Friday and Susan have taken residence, the girl angers Susan with her insistence that Susan was her mother. Becoming convinced that Foe has sent the girl to torture her, Susan asks:

“Who is she and why do you send her to me? Is she sent as a sign you are alive? She is not my daughter. Do you think women drop children and forget them as snakes lay eggs?”⁹³

Namely, as Foe was unable to set himself free from Susan's clutches while he writes his story, he decides to make her aware that she does not actually exist. Merely telling her that she has no power over him would not accomplish his goal, as Susan has proven stubborn and tenacious, however, if he can present her with her memories and show her that they are without substance, he could undermine Susan's confidence and begin to weaken her. This is the only reasonable and logical explanation for the presence of a daughter that Susan does not recognize. The child has the same name as her mother, a construction that indicates how confused the world of made-up characters and their writer has become. Foe can conjure the idea of Susan's daughter, but he can never give her the substance that he has developed in his other character. The daughter is only a foil for Susan and never achieves complete emotional reality. She is vague and seems only to reflect Susan's emotions.

Apart from the attack on patriarchal writing, another significant theme can be seen in the conflicts between Susan and Mr. Foe, namely a questioning of literary classics. *Robinson Crusoe* is considered a classic, partly because of its intrinsic literary value and more importantly, because the text reflects the patriarchal ideological discourse dominant in the enlightenment society of the eighteenth century. Coetzee is asking us, readers, with the passage of time, does a classic in today's context retain its literary value? In *Foe*, he attempts to address the problems of female narration, placing Susan's writing in opposition to that of Defoe, and deconstructs this classic writing according to the traditions of patriarchal writing and the continuing value of the original piece as a classic.

93 J.M. Coetzee, *Foe*, Penguin Books, London, 2010, p. 71.

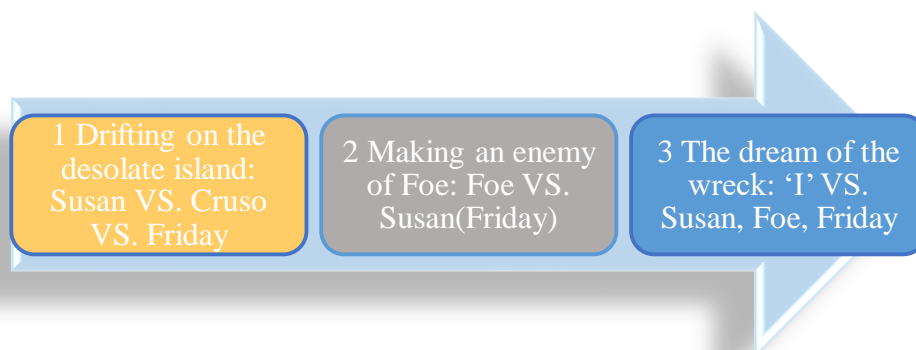
“But this is not a place of words. Each syllable, as it comes out, is caught and filled with water and diffused. This is a place where bodies are their own signs. It is the home of Friday.”⁹⁴

7.3. The Dream of the Wreck, Dispelling the Creditability of Literary Narration

The ending of the novel (chapter 4) is extraordinary, even magical, and it can be read in two ways. On the one hand, it can be read as one of Susan’s dreams, and on the other hand, it can be understood to be the emergence of another first-person narrator in the novel. In any case, ‘I’ tells readers that it found several corpses. These corpses are probably Susan, Foe, the little girl who pretended to be Susan’s daughter and Friday. ‘I’ appears in this chapter at different times. First, this ‘I’ sees the fresh corpses and later it discovers a plaque saying ‘Daniel Defoe, Author’:

“At one corner of the house, above head-height, a plaque is bolted to the wall. Daniel Defoe, Author, are the words, white on blue, and then more writing too small to read. I enter.”

Coetzee hints us that they these letters are carved with the fragment of *Robinson Crusoe*. This narrator, “I”, sees Friday who has scars on his neck. In the wreck this ‘I’ also sees Susan whose body has swelled up from the sea water, Foe and Friday who were half buried in the sand. The third narrative layer consists of the relationship between Susan, Friday, Foe and ‘I’. ‘I’ is actually a separate narrative entity to examine their fate from an outsider’s point of view. The narrative structure of the whole text in *Foe* can be shown in the following way:



94 J.M. Coetzee, *Foe*, Penguin Books, London, 2010, p. 157.

The last part points to the dispelling of the creditability of literary narration. In these scenes, Friday is still alive. At the end of the story 'I' passes a fingernail across his teeth:

“His mouth opens. From inside him comes a slow stream, without breath, without interruption. It rows up through his body and out upon me; it passes through the cabin, through the wreck; washing the cliffs and shores of the island, it runs northward and southward to the ends of the earth. Soft and cold, dark and unending, it beats against my eyelids, against the skin of my face.”⁹⁵

This metaphor of a silent stream implies that the truth cannot be expressed by words. Once spoken, the experience can be distorted and repressed. In fact the theme of the repression of discourse runs through the whole novel. Foe represses Susan, Friday and Robinson's real experiences; however, when Susan wants to tell Friday's story, she finds her narration inevitably represses Friday's experience. Foe gives a clue that all the literary narration has a repressive relationship with reality and it is impossible to reflect reality completely. Literary narration is just constructive device, and not a real reflection of reality.

In conclusion, we can say that Coetzee's works usually do not have a specific time or place, and always adopt a form of fable to point to the abuses of the colonial society. He discusses the relationship between discourse and power through his intertextual manipulation of *Robinson Crusoe*. Coetzee suggests, just like Michel Foucault, that the essential element of effecting and controlling discourse is power and that the two cannot be separated. Power realizes itself by means of discourse, while discourse is one form of power. In *Foe*, Coetzee uses three narrative layers in order to deconstruct the colonial implications, the androcentric and patriarchal writing system, which underlies *Robinson Crusoe*, showing his strong doubts of narrative authority. *Foe* teaches us that the literary narration is just an embodiment of the division of power, which is far from truth and actual experience. Texts can be spoken out while truth cannot.

The truth of history is like the slow stream coming from Friday's mouth. It flows in silence, from the past to the future. Coetzee reaches out to the readers to advocate that truth, might as well just be a myth, because even if Friday can speak and has a story, it would just be one among many fabricated discourses doomed by the lack of their verifications.

The liveliness of Defoe's *Crusoe* and the passivity of Coetzee's *Cruso* corresponds to the ideological differences when it comes to the treatment of the Other, and through this contrast

95 J.M. Coetzee, *Foe*, Penguin Books, London, 2010, p. 157.

Coetzee negatively comments on *Robinson Crusoe's* colonial discourse. Then, the philosophical battle between the female castaway Susan Barton and Defoe's fictional incarnation in *Foe* has shifted the focus from post-colonial critique to the power of storytelling, and how this power always precedes struggles of any other kind.

7.4. Is the Lost Voice of Friday Heard in *Foe*?

The silence of Coetzee's mutilated Friday not only denies any post-colonial accessibility to the narratives of truth, but philosophically deconstructs structural notion of truth altogether. Slave Friday, of African descent, has had his tongue cut out and has perhaps been castrated as well, maybe by Cruso himself, but we will never find out for sure what was his life like, and who had mutilated him. Susan discovers that Friday's inability to communicate ensures that the mystery will never be solved when, back in England, she presents him with picture-stories in order to get to the truth. Beyond his obedience to Cruso's commands, Friday's feelings and actions, such as scattering white petals on the ocean, or strange dancing remain inscrutable. Critics have noted that Coetzee deliberately foregrounds the otherness of the other. According to Sam Durrant:

“Coetzee's novels implicitly argue that to transcend the other's alterity is to efface that alterity . . .”⁹⁶

Carrol Clarkson stated in her work *J. M. Coetzee: Countervoices* (2009) that Coetzee's characters such as Susan “find themselves in an impossible ethical bind of having to respond with justice to that which eludes their cultural-and even their cognitive grasp”⁹⁷. Friday's actions must thus remain mysterious, otherwise Coetzee would commit the same act of injustice that texts such as *Robinson Crusoe* performed, and Susan's ethical dilemma is a necessary condition of her encounter with The Other.

Friday's past is irrecoverable, and what he envisions for the future cannot be known. His voice remains silent, unheard and we must attempt to understand how difficult it was for Friday in his position of a young abused mutilated slave.

⁹⁶ Sam Durrant, *Postcolonial Narrative and the Work of Mourning: J. M. Coetzee, Wilson Harris, and Toni Morrison*. Albany: State University of New York Press, 2004, p. 27.

⁹⁷ Carrol Clarkson, *J. M. Coetzee: Countervoices*, New York: Palgrave MacMillan, 2009, p. 69.

8. Analysis of *Robinson Crusoe*

8.1. The Lost Voice of Friday; Unheard Voices, Regained Identities

As discussed above, revisionist reading strategies are used as an attempt to reveal the silenced and dark spots of texts. In previous sections it was shown how Susan Barton, Robinson and Friday were taken advantage of by Foe in order to make his novel a success. When he was writing *Foe*, Coetzee's own approach to Daniel Defoe's *Robinson Crusoe* was a contrapuntal reading since he provided a background to the novel in order to give voice to the unheard characters of the novel and to shed light on its dark spots. Therefore, he introduced Susan Barton, a new female character, he made Friday mute, and possibly castrated, and he made Robinson a passive character. All these contrast with the Defoe's story. By doing this Coetzee revealed new aspects of and significations for the novel. In the next sections focus will be turned to the original text of *Robinson Crusoe* with a contrapuntal/revisionist reading strategies.

8.2. Robinson Crusoe, an Individualist

Robinson Crusoe personifies the eighteenth century western man ideal, with strong protestant work ethics, active and adventurous spirit of solving all problems and challenges. However, in this personification of the spirit of the western aspirations in *Robinson Crusoe*, Daniel Defoe silenced others, he silenced all nations and people that are different from the west. They were portrayed as uncivilized, inferior, barbarous and superstitious, in order to construct westerners as civilized, rational and superior. When he landed on his island, Crusoe becomes the Lord, Master and King of the land:

"I was King and Lord of all this Country indefeasibly, and had a Right of Possession... I might have it in Inheritance... there was my Majesty the Prince and Lord of the whole Island; I had the Lives of all my Subjects at my absolute Command. I could hang, draw, give Liberty, and take it away."⁹⁸

98 Daniel Defoe, *Robinson Crusoe*, Oxford University Press, 2008, p. 125.

Daniel Defoe, whose philosophical outlook had much in common with that of the English empiricists of the seventeenth century, expressed the diverse elements of individualism more completely than any previous writer, and his work offers a unique demonstration of the connection between individualism in its many forms and the rise of the novel.⁹⁹ This connection is shown particularly clearly in his first novel, *Robinson Crusoe*, which represents an embodiment of economic individualism, because Crusoe, like other Defoe's heroes, is in pursuit after money, and he does it very systematically according to the profit and book-keeping. Crusoe's book-keeping conscience has established an effective priority over his other thoughts and emotions. An example of how emotionally attached to money Crusoe was can be seen when his Lisbon steward offered him 160 moidores to alleviate his momentary difficulties on return, Crusoe relates:

“I could hardly refrain from tears while he spoke; in short I took 100 of the moidores, and called for a pen and ink to give him a receipt for them.”¹⁰⁰

There is no doubt that in all ages and in all societies some people have been individualists in the sense that they were egocentric and independent of current opinions and habits, but the concept of individualism involve much more than this. It posits whole society mainly governed by the idea of every individual's intrinsic independence both from other individuals and from allegiance to past modes of thought and action denoted by the word 'tradition'-a force that is always social, not individual. The existence of such a society, in turn, depends on a special type of economic and political organization and on appropriate ideology,¹⁰¹ and Defoe gives his contemporaries a perfect example of both.

Nevertheless, the primacy of the economic motive, and an innate reverence for book-keeping and the law of contract are by no means the only matters in which *Robinson Crusoe* is a symbol of the process associated with the rise of economic individualism. Namely, for the most part, Defoe's heroes have no family, like Mall Flanders, Colonel Jacque and Captain Singleton, or they leave it at an early age never to return, like Roxana and Robinson Crusoe. In *Robinson Crusoe*, the hero has a home and family, and leaves them for because he finds it is necessary to better his economic condition:¹⁰²

99 Ian Watt, *The Rise of the Novel*, The Hogarth Press, London, Seventh Impression, 1995, p. 60.

100 Daniel Defoe, *Robinson Crusoe*, Oxford University Press, 2008, p. 316.

101 Ian Watt, *The Rise of the Novel*, The Hogarth Press, London, Seventh Impression, 1995, p. 60.

102 Ian Watt, *The Rise of the Novel*, The Hogarth Press, London. Seventh Impression, 1995, p. 65.

“Something fatal in that propension of nature’ calls him to the sea and adventure, and against ‘settling to business’ in the station to which he is born-‘the upper station of low life’; and this despite the panegyric which his father makes of that condition. Later he sees this lack of ‘confined desires’, this dissatisfaction with ‘the state wherein God and Nature has placed’ him, as his ‘original sin’.”¹⁰³

Instead of passive and depressed Crusoe of *Foe*, Defoe’s novel gives us the persistent, often fearless everyman Crusoe, who overcomes despair of being shipwrecked on a desert island and, through his hard labor, he cultivates and develops it. Indeed, as Ian Watt has noted in his discussion of the text, Crusoe serves as the exemplar of homo economicus, or the “colonial capitalist”, who “sees acres that cry out for improvement, and as he settles down to the task... glows, not with noble savagery, but purposive possession”¹⁰⁴ Watt’s term “purposive” is very important, because Defoe’s Crusoe always works towards the end (and there were no meaningless terraces for him!), and he never lost sight of the goal - to escape the Island. Defoe’s hero is really a capitalist, and in the island he owns the freehold of a rich though unimproved estate.¹⁰⁵

8.3. Robinson Crusoe, a Sociopath? The Lost Voice of Xury

We must ask ourselves who was this man Crusoe, and do we agree and support his actions and decisions when it comes to treatment of other human beings? Can we consider him a heroic everyman figure, when, in reality, he seems more to be careless individual who only worked for his own benefit, completely setting aside the possibility that his actions were wrong and sociopathic. His treatment of Moorish boy Xury is just one example of his carelessness and selfishness. Defoe also makes it clear that he had aversion for every religion other than Christianity, and he wanted to express the superiority of Christianity by degrading and defacing other religions. Namely, Crusoe never even allowed himself to name Islam and Muslims, instead calling them ‘Mohametans’¹⁰⁶. In the first part of the novel, when Crusoe becomes a slave to a Moor for two years, which was a considerable span of time to observe the customs

103 Ian Watt, *The Rise of the Novel*, The Hogarth Press, London, Seventh Impression 1995, p. 65., from Daniel, Defoe, *Robinson Crusoe*, Oxford University Press, 2008, p. 2-6.

104 Ian Watt, “*Robinson Crusoe as a Myth*” in Michael Shinagel, 2nd ed., *Robinson Crusoe: An Authoritative Text, Contexts, Criticism*, New York: Norton, 1994, p. 292.

105 Ian Watt, *The Rise of the Novel*, The Hogarth Press, London. Seventh Impression 1995, p. 87.

106 Daniel Defoe, *Robinson Crusoe*, Oxford University Press, 2008, p. 22.

and practices of a different nation, he fails to mention even one religious practice or ritual done by Muslims as if they have no religion or religious rituals at all. However, he is quite glib at implying that Muslim Moors freely practice homosexuality with their European slaves:

“...and the Boom gib’d over the Top of the Cabbin, which lay very snug and low, and had in it Room for him to lye, with a Slave or two”¹⁰⁷

Crusoe treated all people in terms of their commodity value, but the clearest case is that of Xury, boy who helped him to escape from slavery, and, on another occasion, offered to prove his devotion by sacrificing his own life:

“I could ha’ been content to ha’ taken this *Moor* with me, and ha’ drown’d the Boy, but there was no venturing to trust him: When he was gone I turn’d to the Boy, who they call’d Xury, if you will be faithful to me I’ll make you a great Man, but if you will not stroak your Face to be true to me, *that is, swear by Mahomet and his Father’s Beard*, I must throw you into the Sea too; the Boy smil’d in my Face and spoke so innocently that I could not mistrust him; and swore to be faithful to me, and go all over the World with me.”¹⁰⁸

Crusoe resolves ‘to love him ever after’ and promises ‘to make him a great man’. But when chance leads them to the Portuguese Captain, who offers Crusoe sixty pieces of eight- he cannot resist the bargain, and sells Xury into slavery:

“As to my Boat it was a very good one, and that he saw, and told me he would buy it of me for the Ship’s use, and ask’d me what I would have for it? I told him he had been so generous to me in every thing, that I could not offer to make any Price of the Boat, but left it entirely to him, upon which he told me he would give me a Note of his Hand to pay me 80 Pieces of Eight* for it at *Brasil*, and when it came there, if any one offer’d to give more he would make it up; he offer’d me also 60 Pieces of Eight more for my Boy Xury, which I was loath to take, not that I was not willing to let the Captain have him, but I was very loath to sell the poor Boy’s Liberty,* who had assisted me so faithfully in procuring my own. However, when I let him know my Reason, he own’d it to be just, and offer’d me this Medium, that he would give the Boy an Obligation to set him free in ten Years, if he turn’d Christian; upon this, and Xury saying he was willing to go to him, I let the Captain have him.”¹⁰⁹

107 Daneiel Defoe, *Robinson Crusoe*, Oxford University Press, 2008, p. 19.

108 Daneiel Defoe, *Robinson Crusoe*, Oxford University Press, 2008, p. 22.

109 Daneiel Defoe, *Robinson Crusoe*, Oxford University Press, 2008, p. 30.

Although he expresses little regret of the idea of selling the boy, he still agrees to do it with the condition that the boy will go free in a decade “if he turn’d Christian”. He has some scruples, it is true, but they are cheaply satisfied by securing a promise from the new owner ‘to set him free in ten years if he turn Christian’. However, there was no way for him to ever find out whether this stipulation would be carried out, of course, and the likelihood of it happening was virtually non-existent, especially when we consider that they were trafficking with human beings, where nobody guaranteed for slaves safety and their lives. Remorse later supervenes, but only when the tasks of his island life make manpower more valuable to him than money.¹¹⁰ This act of making an arrangement for Xury to abandon his religion for Christianity shows how Robinson and Portuguese captain do not see any difference between Islam and other superstitious animistic religions.

Then we might ask ourselves, who is this man Robinson Crusoe? In numerous reviews of Defoe’s novel, most critics fail to mention Defoe’s hero total lack of empathy for fellow human beings, his conceit, his arrogance, and his sense of entitlement along with several more personal flaws.

More importantly, critics fail to mention Crusoe’s likelihood of having some sort of mental disorder, possibly schizophrenia. Crusoe displays several symptoms of schizophrenia in the novel *Robinson Crusoe*, such as desperate need for social isolation and withdrawal, marked paranoia, hallucinations, a reliance on drugs and/or alcohol (to self-medicate), and most alarming sign - a total lack of empathy. Even though Crusoe is himself a fleeing slave, he seems remarkably unaware that he has enslaved a fellow human being, and he does this not once, but essentially several times in Defoe’s novel.

Xury and Friday are directly labeled either slave or servant by Crusoe, but several other characters are just as much Crusoe’s slaves as these two are. For example, the people he freed on the island are sworn to be his “Subjects,” essentially making Crusoe to feel “like a King”:

“My Island was now peopled, and I thought my self very rich in Subjects; and it was very merry Reflection which I frequently made, How like a King I look’d. First of all, the whole Country was my own meer Property;* so that I had an undoubted Right of Dominion. 2ly, My People were perfectly subjected: I was absolute Lord and Law-giver; they all owed their Lives to me, and were ready to lay down their Lives *if there had been Occasion of it, for me.*”¹¹¹

110 Daneiel Defoe, *Robinson Crusoe*, Oxford University Press, 2008, p. 34-36.

111 Daneiel Defoe, *Robinson Crusoe*, Oxford University Press, 2008, p. 203.

When Crusoe frees the Spanish captain from the cannibals who captured him, the captain swears “that he would never stir from” Crusoe “as long as he liv’d, till” Crusoe “gave him Orders, and that he would take” Crusoe’s “side to the last drop of his Blood” if the need arose¹¹². There are always conditions when men are saved by Crusoe, and it is never done without him asking some personal benefits. For example, after saving the Spanish captain, Crusoe demands these two conditions from his men:

“(1) “That while you stay on this island with me, you will not pretend to any Authority here; and if I put my Arms into your Hands, you will upon all Occasions give them up to me, and do no Prejudice to me or mine, upon this Island, and in the mean time be govern’d by my Orders. (2) That if the Ship is or may be recover’d, you will carry me and my Man to *England* Passage free”¹¹³

This was just one of the examples of Crusoe’s total lack of empathy towards others; other people to him are nothing but a men power, property, subjects that have to make Crusoe’s life easier, better, and who have to give him the praise that he desperately craves for. Crusoe indeed personifies a colonizer’s mentality where he treats others as his subjects that need to be under his command and at his service without questioning his authority ever.

8.3. Was Friday’s Voice in *Robinson Crusoe* really Friday’s?

Instead of mutilated and mysterious Friday of *Foe*, in Defoe’s novel we find a cheerful and open Man Friday who eagerly learns “Master’s” language, culture, and religion and who, not only isn’t mute, but uses his tongue to say everything that will please his Master’s ears. *Crusoe’s* Friday, in Spivak’s words, “believes the culture of the master is better, and kills his other self to enter the shady planes of northwestern Europe”¹¹⁴. When it comes to the way Friday is described in *Robinson Crusoe*, and if we imagine that Coetzee’s *Foe* was the one who created this character Friday based on the “real one” from Susan Barton’s story, then we may conclude how differently he was portrayed. Namely, the African Friday’s looks in *Foe* reflect

112 Daneiel Defoe, *Robinson Crusoe*, Oxford University Press, 2008, p. 206.

113 Daneiel Defoe, *Robinson Crusoe*, Oxford University Press, 2008, p. 215.

114 Jonathan Arac and Barbara Johnson, ed., *Gayatri Chakravorty, Spivak, “Theory in the Margin: Coetzee’s Foe Reading Defoe’s Crusoe/ Roxana.”* Consequences of Theory: Selected Papers from the English Institute, 1987-88, Johns Hopkins UP, Baltimore, 1990, p. 169.

an image of a man who was captivated by eighteenth century's flourishing African slave trade, and this description is drastically changed by Defoe/Foe into an indigenous Carib, one whose looks have been methodically Europeanized and de-Africanized:

“He was a comely handsome Fellow, perfectly well made; with straight strong Limbs, not too large, tall and well shap'd, and as I reckon, about twenty six Years of Age. He had a very good Countenance, not a fierce and surly Aspect; but seem'd to have something very manly in his Face, and yet he had all the Sweetness and Softness of an European in his Countenance too, especilally when he smil'd. His hair was long and black, not curld like Wool; his Forehead very high, and large, and a great Vivacity and sparkling Sharpness in his Eyes. The colour of his Skin was not quite black, but very tawny;...”¹¹⁵

From this description we can see how Defoe presented Friday as “almost human” because he had “all the sweetness and softness of an European in his countenance”. When we read *Foe*, we never get to know how Friday came to reside with his master Crusoe, however in *Robinson Crusoe* we get a detailed description of Crusoe's act of rescuing Friday's life threatened with sacrificial death, and we learn of Friday's subsequent gratitude and submission. Crusoe's relations with Friday are very egocentric. He does not ask him his name, but gives him one:

“At last he lays his Head flat upon the Ground, close to my Foot, and sets my other Foot upon his Head, as he had done before; and after this, made all the Signs to me of Subjection, Servitude, and Submission imaginable, to let me know, how he would serve me as long as he liv'd; I understood him in many Things, and let him know, I was very well pleas'd with him; in a little Time I began to speak to him, and teach him to speak to me; and first, I made him know his Name should be *Friday*,* which was the Day I sav'd his Life; I call'd him so for the Memory of the Time; I likewise taught him to say, YES, and No, and to know the Meaning of them; I gave him some Milk, in an earthen Pot, and let him see me Drink it before him, and sop my Bread in it; and I gave him a Cake of Bread, to do the like, which he quickly comply'd with, and made Signs that it was very good for him.”¹¹⁶

Later, Crusoe will “save” Friday spiritually as well by converting him to Christianity, for which Friday will be also very grateful, and Crusoe later regards their relationship as ideal. However, it surprisingly turns out that Friday already does believe in a Supreme Being whom he calls “*Benamuckee*”¹¹⁷, and it also turns out that in his native religion they have their own

115 Daneiel Defoe, *Robinson Crusoe*, Oxford University Press, 2008, p. 173.

116 Daneiel Defoe, *Robinson Crusoe*, Oxford University Press, 2008, p. 174.

117 Daneiel Defoe, *Robinson Crusoe*, Oxford University Press, 2008, p. 183.

priests whom they call “*Oowocakee*”¹¹⁸. However, this does not mean anything to Robinson who intends to colonize his subject’s mind too, and who considers all other religions barbarous:

“By this I observ’d, That there is *Priestcraft*, even amongst the most blinded ignorant Pagans in the World; and the Policy of making a secret Religion, in order to preserve the Veneration of the People to the Clergy, is not only to be found in the *Roman*, but perhaps among all Religions in the World, even among the most brutish and barbarous Savages.”¹¹⁹

Therefore, Crusoe was trying to demolish Friday’s previous notions of religion so he could convert him to Christianity. He told him how the Christian God is stronger than their deity, and how their priests are liars when they are claiming to talk to “*Benamuckee*”, and that they actually are communicating with the “Devil”¹²⁰. By discrediting Friday’s religion, Crusoe colonizes Friday’s mind too. Friday’s mental colonization goes to such an extent that he becomes a “much better Christian” than Crusoe. Here we may conclude how Defoe claimed the superiority of Christianity and the inferiority of other religions throughout the text. Crusoe epitomizes Christian Westerners’ spirit of the Imperial time thinking that he has a mission to ‘instruct’ others about the “true” knowledge of God and Christ and to “save” the soul of non-western peoples. Moreover, other than considering the other nations’ religions pervert, Crusoe also considers them to be savage and wild, in desperate need to be tamed by the ‘benevolent’ power of the colonizer. The word “savage” and “wild” are used hundreds of times in the text by Crusoe whenever referring to nations other than westerners. After converting to Christianity, Crusoe describes Friday, “as perfectly and completely happy if any such thing as complete happiness can be found in sublunary state”.¹²¹ Namely, after fully changing Friday’s beliefs and notions, Crusoe has an idea: to send Friday to his own nation to act as a Christian missionary:

Friday tell them to live Good, tell them to pray God, tell them to eat Corn-bread, Cattle-flesh, Milk, no eat Man again: Why then said I to him, They will kill you. He look’d grave at that, and then said, No, they no kill me, they willing love learn: He meant by this, they would be willing to learn.¹²²

According to Said, so far as the study of imperialism is concerned, there is a simple two-part answer to be given. In the first place, nearly every nineteenth-century writer, and the same

118 Daneiel Defoe, *Robinson Crusoe*, Oxford University Press, 2008, p. 183.

119 Daneiel Defoe, *Robinson Crusoe*, Oxford University Press, 2008, p. 183.

120 Daneiel Defoe, *Robinson Crusoe*, Oxford University Press, 2008, p. 183.

121 Daneiel Defoe, *Robinson Crusoe*, Oxford University Press, 2008, p. 245-246.

122 Daneiel Defoe, *Robinson Crusoe*, Oxford University Press, 2008, p. 189.

is true for writers in earlier periods, was extraordinarily well aware of the fact of the empire, they had definite views on race and imperialism, which are quite easily to be found at work in their writing.¹²³

“There is nothing mysterious or natural about authority. It is formed, irradiated, disseminated; it is instrumental, it is persuasive; it has status, it establishes canons of taste and value; it is virtually indistinguishable from certain ideas it dignifies as true, and from traditions, perceptions, and judgments it forms, transmits, reproduces.”¹²⁴

Therefore, Defoe made Man Friday completely colonized, to that extent that he was even desperate at the idea of leaving his Master:

Why send Friday home away to my Nation? Why, (says I) Friday, did you not say you wish'd you were there? Yes, yes, says he, wish be both there, no wish Friday there, no Master there. In a Word, he would not think of going there without me; I go there! Friday, (says I) what shall I do there? He turn'd very quick upon me at this: You do great deal much good, says he, you teach wild Mans be good sober tame Mans; you tell them know God, pray God, and live new Life . . . you teachee me Good, you teachee them Good. No, no, Friday, (says I) you shall go without me, leave me here to live by my self as I did before. He look'd confus'd again at that Word, and running to one of the Hatchets which he used to wear, he takes it up hastily, comes and gives it me, What must I do with this? says I to him. You take, kill Friday; (says he.) What must I kill you for? said I again. He returns very quick, What you send Friday away for? take, kill Friday, no send Friday away. This he spoke so earnestly, that I saw Tears stand in his Eyes: In a Word, I so plainly discover'd the utmost Affection in him to me, and a firm Resolution in him, that I told him then, and often after, that I would never send him away from me, if he was willing to stay with me.”¹²⁵

There are several fantasies of the colonizer's mindset that could be found in this excerpt. The first fantasy is how colonized people will be the permanent willing servants of the colonizer. Friday would rather die than be sent away by Robinson to his own nation, and he is willing to be the eternal servant of Crusoe. The second Imperial fantasy is that the colonized peoples themselves consider their previous notions as barbarous and wild. Friday, after undergoing complete change of his worldviews as instructed by Crusoe, sees himself and his people as wild, godless savages, especially after he embraced Christianity which necessarily make his and his people's customs seem pervert and savage-like. The third fantasy is how

123 Vincent B. Leitch, *The Norton Anthology; Theory And Criticism* – Edward W. Said, W. W. Norton & Company, New York, 2001, p. 2001.

124 Vincent B. Leitch, *The Norton Anthology; Theory And Criticism* – Edward W. Said, W. W. Norton & Company, New York, 2001, p. 2006.

125 Daniel Defoe, *Robinson Crusoe*, Oxford University Press, 2008, p. 190-191.

colonized subjects see the colonizers as their teachers, and they are willingly inviting them to come to their country and teach their backward people to be good and live new, civilized life.

8.4. Coetzee's Friday vs. Defoe's Friday

In *Robinson Crusoe*, Friday is a handsome man with quasi-European features but in *Foe*, he is a black African. While Defoe's Friday, whose name is given to mark his subservience to Crusoe's rationalization and mastership, learns European languages and adopts Christianity from Crusoe and thus plays a clear colonized role, Coetzee's Friday is full of mysteries, and the most significant one was his missing tongue.

For Said, the "margin" of the East helps define the colonial center of the West, and the Oriental "Other" is a projection of the Western view that constructs it. These and related terms have played a crucial role in the development of postcolonial studies.¹²⁶ What this excerpt is implying is that non-westerners are willing to be colonized, and not only that, but they are desperate at the idea of going back to their old native ways. Nevertheless, there are many dark spots and silences that surround Friday's character. As mentioned in the previous sections, Coetzee decided to make Friday mute and even castrated in his revisionist fictional novel in order to highlight so many silences and traumas about his character. Coetzee's choice to mutilate him seems to be a response to Defoe's making Friday such a glib and fanatic advocate of colonization. Coetzee makes him mute in order to show that nothing can be known about his past. However, in the 'ruthless' hands of Defoe/Foe as an author, Friday is nothing but a mere mouthpiece for colonization and Imperialism propaganda. Friday's previous life, his history is not important, his real name, his family, tradition, customs, language, religion, nothing at all. Crusoe does not even ask him his real name as that is not important for the colonizer, and what he teaches him from the first moment is to call him Master, and meaning of "Yes" and "No". Basically, Friday's previous life and beliefs, traditions and his identity is totally wiped out at the moment he becomes acquainted with Crusoe. There was no mentioning of Friday's probable brothers, sisters, mother, wife or children in the novel. Said mentions the idea of European identity as a superior one in comparison with all the non-European peoples and cultures. There is in addition the hegemony of European ideas about the Orient, themselves reiterating

126 Vincent B. Leitch, *The Norton Anthology; Theory And Criticism* – Edward W. Said, W. W. Norton & Company, New York, 2001, p. 1988.

European superiority over Oriental backwardness, usually overriding the possibility that a more independent, or more skeptical, thinker might have had different views on the matter.¹²⁷

The only thing important to Crusoe was Friday's guarantee of him being a slave and servant till the end of his life, as he is described putting Crusoe's foot on his head as a sign that he will be Crusoe's servant to the end of his life: "he would serve me as long as he live'd"¹²⁸. Daniel Defoe's *Robinson Crusoe* perfectly exemplifies Karl Marx's statement about the representation of the other:

"They cannot represent themselves; they must be represented"¹²⁹

After revisionist reading of *Robinson Crusoe*, it may be concluded that all people Robinson met in his adventures are almost never given the chance to talk about themselves, their traditions, customs, religion, etc. They are all silent and voiceless, and manipulatively represented by Crusoe as savages, beasts and wild people that need to be tamed. According to Said, Imperialism after all is an act of the geographical violence through which virtually every space in the world is explored, charted, and finally brought under control:

"For the native, the history of his or her colonial servitude is inaugurated by the loss to an outsider of the local place, whose concrete geographical identity must thereafter be searched for and somehow restored. From what? Not just from foreigners, but also from a whole other agenda whose purpose and processes are controlled elsewhere."¹³⁰

Crusoe, whenever thinking about natives, or the Others, he finds them to be the worst enemies and describes falling into their hands to be "as bad as to have fallen into the hands of Lyons and Tygers"¹³¹ However, it turns out that they are not as wild and dangerous as Crusoe represents them. Friday revealed that they practice cannibalism only against enemies taken in war and only as a symbolic act to show their revenge over their enemies.¹³² Later in the novel it is also revealed that Friday's people are actually very hospitable because they not only did not eat the seventeen Spaniards shipwrecked on their island, but they actually have made "Brother with

127 Vincent B. Leitch, *The Norton Anthology; Theory And Criticism* – Edward W. Said, W. W. Norton & Company, New York, 2001, p. 1999.

128 Daniel Defoe, *Robinson Crusoe*, Oxford University Press, 2008, p. 174.

129 Karl Marx, *The 18th Brumaire of Louis Bonaparte*, Wildside Press LLC, 2008, p. 124.

130 Edward W. Said, *Nationalism, colonialism and literature*, Minneapolis; 1990, p. 77.

131 Daniel Defoe, *Robinson Crusoe*, Oxford University Press, 2008, p. 23.

132 Daniel Defoe, *Robinson Crusoe*, Oxford University Press, 2008, p. 188, 298.

them”¹³³, and gave them provisions so they could survive four years. Another example of the hospitality of people named “savages” by Crusoe occurs in the first part of the novel when Robinson and Xury have no food and fresh water and Crusoe’s “friendly negroes”¹³⁴ provide them with provisions, so they could survive and eventually escape, (Crusoe at least).

Said puts an emphasis in his *Orientalism* (1978) that this Eurocentric culture, which Crusoe propagated so extensively, relentlessly codified and observed everything about the non-European or presumably peripheral world, in so thorough and detailed manner as to leave no item untouched, no culture unstudied, no people and land unclaimed. All of the subjugated peoples had it in common that they were considered to be naturally subservient to a superior, advanced, developed, and morally mature Europe, whose role in the non-European world was to rule, instruct, legislate, develop, and at the proper times, to discipline, war against, and occasionally even exterminate non-Europeans.¹³⁵

Therefore, it may be concluded that these non-western people do have their own language, tradition, religion, customs and civilization, but their only problem is that they have never had the means or opportunity to represent themselves and as a result have fallen prey to the stereotypically representational hands of western authors who have more often than not given a distorted version of their customs, religion and civilization.

“History is more than a referent; it is in fact a tyrannical presence, but it is nevertheless elusive and cannot be brought into full consciousness by those who are caught up in it”¹³⁶

Gayatri Spivak asked can the Subaltern speak,¹³⁷ and her answer was negative. However, representation has a power of interpretation. It becomes more prominent by representing the subaltern because the dominant groups always hold the “power over representation.” The interpretation and the actual meanings of representation are one-sided, biased and imaginative. It has some specific meaning which is totally opposite to the real meaning. So representation of the colonized or the marginalized group is always allegorical and typical.

133 Daniel Defoe, *Robinson Crusoe*, Oxford University Press, 2008, p. 188.

134 Daniel Defoe, *Robinson Crusoe*, Oxford University Press, 2008, p. 28.

135 Edward W. Said, *Nationalism, colonialism and literature*, Minneapolis; 1990, p. 73.

136 David Attwell, *The Problem of History in the Fiction of J.M. Coetzee*. Poetics Today. Vol. 11, No. 3, 1990, p. 579.

137 Cary Nelson & Lawrence Grossberg, ed., *Gayatri Chakravorty Spivak, Can the Subaltern Speak?*, reprinted in *Marxist Interpretations of Culture*, Macmillian Education, Basingstoke, 1988 (1985), pp. 271-313.

If Crusoe considered himself an absolute authority over these colonized people, so did, too, his creator, Daniel Defoe. Paula Backscheider has pronounced him "the indisputable father of the English novel"¹³⁸, and Richard Braverman stated that "Defoe's novel deal with the most significant and controversial political issue of the seventeenth and early eighteenth centuries: the nature, origin, and reproduction of sovereign power"¹³⁹ Crusoe's island gives to readers the complete *laissez-faire* which economic man needs to accomplish his goals. At home market conditions, taxation and problems of the labor supply make it impossible for the individual to control every aspect of production, distribution and exchange, and the conclusion of what Defoe was actually propagating with his novel is obvious:

Follow the call of the wide open places, discover an island that is desert only because it is barren of owners or competitors, and there build your personal Empire with the help of a Man Friday who needs no wages and makes it much easier to support the white man's burden.¹⁴⁰

138 Paula Backscheider, *Daniel Defoe Ambition and Innovation*, Lexington: Univ. of Kentucky Press, 1986, p.11.

139 Richard Braverman, *Crusoe's Legacy*, John Hopkins University Press, 1986, p. 1.

140 Ian Watt, *The Rise of the Novel*, Seventh Impression 1995, p. 87.

9. Conclusion

Friday, an epitome of cultural inferiority is a perfect colonial figure, an example for Frantz Fanon's idea of black skin, white masks. Namely, according to Fanon not only the economic power but also the language has power to dominate or colonize others, which complicates one's consciousness. So, the process of representation means an act of speech with a speaker and a listener. "The 'subaltern' always stands in an ambiguous relation to power-subordinate to it, but never fully consenting to its rule, never adopting the dominant point of view or vocabulary as expressive of its own identity."¹⁴¹ However, Friday does not have his own voice, he speaks with words taught by his master whose actions he has learned to imitate. He became a shadow, an image, a mere reflection whose identity was imposed by a colonizer, and we can connect this to Homi K. Bhabha's concept of mimicry, where the colonized imitated colonizers and in the process lost their true identity. Friday's voice is not heard, his intentions were completely misinterpreted, and gestures of friendliness were interpreted as willingness to be an eternal servant, a subject with no identity, no language and no nationality. No, Friday's voice is not heard, but we must do our best to hear the echo of his voice, filled with despair and anger over his unjust status and give him an alternative version where his identity does exist, and where his story is being told.

It is obvious that a power structure has been established in *Robinson Crusoe* through the representation of Crusoe and Friday, where Crusoe's power comes from his property, and also because of Friday's lack of property. Crusoe has economic and military power, and as Crusoe's slave, Friday is alienated from his soul and his body. Crusoe shapes Friday's identity. Both Friday and Xury are represented as colonized figures/characters in this novel. Daniel Defoe's *Robinson Crusoe* reveals postcolonial identity that covers the problematic of it, including colonialist ideology. The colonialist ideology in the novel marks its relationship to the language in which colonialist thinking is expressed, and is based on the colonizers' assumption of their own superiority, which they contrast with the alleged inferiority of native (indigenous) peoples, the original inhabitants of the lands they invaded.

In *Foe* Friday was mute and we will never learn of his history, and in *Robinson Crusoe*, he was a mouthpiece for Imperialistic tendencies. Moreover, what is significantly different

141 Vincent B. Leitch, *The Norton Anthology; Theory And Criticism* – W. W. Norton & Company, New York, 2001, p. 2194.

between *Foe* and *Robinson Crusoe* is that in Defoe's novel there is no women to speak of at all. Susan is, according to Coetzee's conception, voted off the island and completely erased. In *Foe*, she has actually anticipated this erasure:

“Better had there been only Cruso and Friday,’ you will murmur to yourself: “...Better without the woman”¹⁴²

We, readers, must protest such erasures, no it is not better without the woman, the world is not better after Moorish boy Xury was sold into slavery, and the world is definitely not a better place when Friday's tongue was cut off. We have to understand Friday's dance as a desperate attempt for him to get out attention so his story, so his voice can somehow break through to our hearts.

"So, Friday," I said, and smiled - "we are become musicians together."¹⁴³

142 J.M. Coetzee, *Foe*, Penguin Books, London, 2010, p. 71-72.

143 J.M. Coetzee, *Foe*, Penguin Books, London, 2010, p. 96.

10. Methodological Research

Considering that I am studying to become a teacher, I have conducted a research that deals with the reception of literature courses in classes in high schools in Sarajevo. After consulting my mentor prof.dr. Srebren Dizdar, I was instructed to observe classes in high school where students analyzed literature. Firstly, on 27th February 2019, I attended prof. Ida Avdibegović' lesson in class IV4, in Second Gymnasium Sarajevo, where she discussed with students some of the previously taught notions and concepts of Imperialism, Mimicry, Subaltern, Diaspora, Negritude, etc.

Namely, this class was really advanced and they were familiar with the post-colonial literature concepts, because their teacher had lectures on this topic since she had wanted to introduce them to the postcolonial ideas so they could have a fruitful discussion on my upcoming lecture. Therefore, they were assigned homework to learn more about postcolonialism, about Homi K. Bhabha, Edward Said and other important postcolonialist theorists. Actually, I submitted an official plea to the secretary of Second Gymnasium, signed and approved by prof. Avdibegović to have a lecture conducted in one of her classes, and it was approved.

The discussion I observed on 27th of February went really smoothly and all students participated. They were so excited to share their opinions about certain concepts and they expressed their enthusiasm for the upcoming lecture on *Foe* and *Robinson Crusoe* that I would deliver to them. Namely, prof. Avdibegović has introduced the program of young adult literature reading with senior students, 3rd and 4th graders, and they randomly read novels picked by either themselves or teacher, so they were used to having classes where literature was analyzed and discussed.

The following day, on 28th of February I delivered a lecture, where I discussed with the same class, eighteen-year old students of IV4, the concepts of Otherness and Subaltern in novels *Robinson Crusoe* and *Foe*. Since I have told them the previous day about these novels, they were able to get familiar with both novel's stories, and the discussion went really well. Students loved the idea of revisionist reading strategies applied when discussing *Robinson Crusoe*, and they pointed out the unjust treatment of Friday in *Crusoe*, they agreed that they took this novel for granted, and prior these lectures with their prof. Avdibegović and myself, they never even thought about concepts of Othering, Subaltern and Unheard voices. They loved the discussion

about *Foe*, and Susan Barton's story, however, some of the students pointed out that this Coetzee's version might be as well as *Robinson Crusoe* unjust, because the idea of revising a history and a male author's (J.M. Coetzee) right to speak for a woman is also a form of appropriating, and should be questioned. Students were really active, they participated and eagerly expressed their opinions. Some of them even stated how mind-opening this lecture was and how it will change their reading strategies from then on.

10.1. Questionnaire Analysis

After the lecture and discussion were over, students filled the questionnaires with ten questions, where they were asked to express their opinions about literature courses, the given lecture and their overall opinions about the novels.

On the first question “Did you like the lecture about Robinson Crusoe and Foe?” the unanimous answer was ‘Yes’, all of the students confirmed they liked the lecture, and some of the more interesting answers were: *“Yes, it was interesting to see how the novel is interpreted from totally different perspective”*, *“Yes, it taught me things I didn't know”*, *“Yes, it extended my knowledge and view of the works”*. From this we may conclude how students really took seriously the matter of the lesson, and how it affected their thought about postcolonial literature reading.

The second question “Would you like to have more such classes where literature is being analyzed in English? If yes, how often, if no, please elaborate why?” was also unanimously answered affirmatively. All students agreed that they would like to have more such classes, however, their answers varied when it comes to how often would they like to have such courses. From their answers, the average would be every twenty days, however, some students would love to have such classes every week, and some once per semester. Some of the more interesting responses were: *“Yes, I think we should have classes where literature is being analyzed every 20 days”*, *“Yes every 10 days or even more, if capable”*, *“Yes, twice a month”*. It may be concluded that students like the idea of having more classes where literature is being analyzed in English.

The third question “Do you find this type of lecture to be useful for developing communicative skills? Please explain”, was also answered affirmatively, where all students said

“Yes”, and some of the more elaborate answers were: *“Yes, because we can all participate and share our opinions that may vary and also have a debate sometimes”*, *“Yes, because we debate about world’s problems giving arguments which we think are valid”*, *“Yes, because while expressing our opinion we get to use English and improve our vocabulary, especially if we can’t think of a word the class can help us find one etc.”*, *“Yes, it helps me to better understand the concept of postcolonial identity.”*

Fourth question “Do you have any suggestions how to make such classes more useful and productive? Please write any suggestions that come to your mind.”, opinions were somewhat divided, namely, less than half answers were negative, and stated that they don’t have any suggestions, and that class was already fine as it is. Other answers that were affirmative had some interesting suggestions, where I will state some of the most elaborate ones: *“Maybe to try to do something different than the classical classes, talk more about universal things such as social networks, everyday life...”*, *“Debates maybe, or plays...”*, *“Maybe to watch a movie or a short video so we can get to know about the lectures more”*, *“Letting students vote on the book that they want to read.”*, *“I like when we sit in a circle and just discuss the book.”*. It may be concluded that students find it really important for a teacher to ask them for their opinions and to agree on certain notions of how lectures will be conducted so that everyone will find it useful and productive.

Fifth question “Do you understand the concept of postcolonial identity and unheard voices?” was unanimously answered with “Yes” by all students, and some of the more elaborate answers were: *“It has been hard to understand the concept of postcolonial identity and unheard voices, but with help of teachers I easily understand everything”*, *“I certainly do, after the lectures we had”*. Therefore, students are really open-minded and ready to learn new concepts of thought and are actually very excited to learn new things and ideas, especially when it comes to the injustices done to peoples throughout history.

Sixth question “Do you think differently now about characters of Friday and Xury from Robinson Crusoe?” was answered affirmatively, however, two students answered no, stating: *“No, I have the same opinion from before”*, and the other saying *“I never read the book”*. While one student even thought that Friday was better off with Crusoe, stating: *“I think differently, because Friday learned something new and he can understand some things. Also, it helped him to try to do new things”*. When it comes to the affirmative answers, the elaborate examples of it are: *“Yes, because when I first read the original novel I was in elementary school and I never even paid attention to Friday or Xury, let alone put myself in their shoes”*, *“Yes, this gave me a new perspective”*, *“Yes, I have never thought about Friday in this way before”*, *“It does give them a different perspective. Most of us read the book in elementary school when our views were different and we couldn’t notice the subtle oppression”*

Seventh question “Do you think that Friday is completely misinterpreted and misunderstood by Crusoe?” was answered with both affirmative and negative answers, almost equally. Namely, little less than a half of the students didn’t agree with the statement, and some of the negative answers are: *“I don’t think that he is completely misinterpreted, maybe just in some ways”*, *“In some ways yes, in other not, because Friday could always disobey Crusoe”*, *“No, I don’t think he is”*, *“I think it was not Daniel Defoe’s intention to write Friday like that. Today’s world makes the story different. It was normal at that time”* From these answers it may be concluded how students think “outside the box”, and are trying to understand different perspectives on certain notions from the early periods. However, other students did agree with the statement and here are some of their answers: *“Yes, it’s like he wants to be enclosed and enslaved”*, *“I do think that Friday is misinterpreted now that I got a different perspective”*. What is positive when having such classes where literature is being discussed is that students can debate, they can bring their arguments forward, and initiate a fruitful discussion. Such classes are always interesting and a lot could be taught in them.

Eight question What do you think about Xury and him being sold by Crusoe into slavery? Was Crusoe remorseful? Please explain how you see Crusoe after these actions? had some really interesting answers. Whilst less than a half students answered with the sense of condemning Crusoe's actions, other majority didn't agree or had some completely different perspectives. Here are some of their answers: *"I think that Xury was already in slavery because when someone doesn't have right to say what they want and when they can't fight for their own good, to me, it is a type of slavery"*, *"I think that Xury was already in slavery"*, *"Crusoe didn't know any better. He grew up in a world where it was normal for white people to be on top of the world so he took the opportunity"*. Here we can see how students really think open-mindedly, they reject the idea of slavery but at the same time have understandings of historic occurrences where world-views were somewhat different than today's, and they even judge upon Xury's passive acceptance of the slave status and condemn his decision of not rebelling against Crusoe. These answers are rather interesting, and as mentioned before, are really interesting because a debate could be made out of them. Example of other answers that are condemning Crusoe: *"It's not fair, he should have his freedom. No he wasn't. He is a typical white man with too much power"*, *"Slavery in itself is a very bad thing that happened throughout history of mankind. It is truly horrific how one person can do that to another person"*, *"Crusoe was just another white man who used people of the darker complexion"*, *"He used Xury selfishly just to benefit"*.

Ninth question Did this reading of Daniel Defoe's Robinson Crusoe shed light on its dark spots, gave voice to the unheard characters of the original story, and uncovered new meanings and new aspects of the story? If so, please explain. was answered affirmatively by the majority of students, where only two students replied negatively. The rest majority agreed with the statement and some of the most interesting explanations were: *"Yes. I like Foe better because it is a more modern version and points out everything Robinson Crusoe did wrong. I*

never would have thought of the book differently had I not read Foe.”, “*Yes, because this shows us a perspective of the minority and those colonized other than the voice of colonizers to which we are used to*”, “*Yes, it did. Robinson Crusoe became in this version just another white man complaining about other cultures because they don’t resemble his own. If something doesn’t fit in his standards he finds himself helpless without a big army that could change their culture into white one. His tendency to enslave everyone/everything that comes his way and is different shows here*”, “*This version of the story has completely twisted the original story and not only gave voice to the unheard characters but moreover put them in the center of action*” We may conclude how the lesson was successful, and how students really understood concepts of Otherness and Unheard Voices.

Finally, tenth and last question Do you find it dangerous for the westerners’ one-sided point of view of non-westerners whom they negatively represented in order to construct and maintain their own superiority and justify their subjugation? Please explain. Answers to this last question varied, however, majority of the students agreed that one-sided worldview is really dangerous and they are aware that such policies are still predominant and could be found in every-day life in media, movies, etc. Some of the most elaborate answers were: “*Yes, because kids can be very impressionable and when they are given works like these, they can form negative opinions which can last for a lifetime, while in reality the way they see it isn’t the truth at all*”, “*Yes, it is racism and westerners use it to be in control. It is extremely oppressive and harmful for there to be racial inequality today, but it keeps on happening. Some people will never learn because they refuse to let go of the traditional values of their racist grandfather’s past.*”

It can be concluded that such lectures where literature is being analyzed in a way where new perspectives are applied in the analysis are very useful and should be a part of a regular curriculum for high school students. Such lectures give students an opportunity to think further,

to develop communicative skills, to debate and defend their arguments. In such classes *Unheard Voices* may be heard, or at least we could attempt to hear their echoes.

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12. Appendix

Read questions carefully and answer them in no more than 3-6 short sentences. Feel free to offer your opinion(s) in the best way you find appropriate.

1. Did you like the lecture about *Robinson Crusoe* and *Foe*?
2. Would you like to have more such classes where literature is being analyzed in English? If yes, how often, if no, please elaborate why?
3. Do you find this type of lecture to be useful for developing communicative skills? Please explain.
4. Do you have any suggestions how to make such classes more useful and productive? Please write any suggestions that come to your mind.
5. Do you understand the concept of *postcolonial identity* and *unheard voices*?

