

**EXTERNAL CONFLICTS OF THE MAIN CHARACTER
IN
DANIEL DEFOE'S "ROBINSON CRUSOE"**



A THESIS

**Submitted in partial fulfillment of requirement
For Sarjana Sastra Degree of Faculty of Letters
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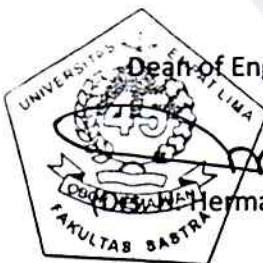


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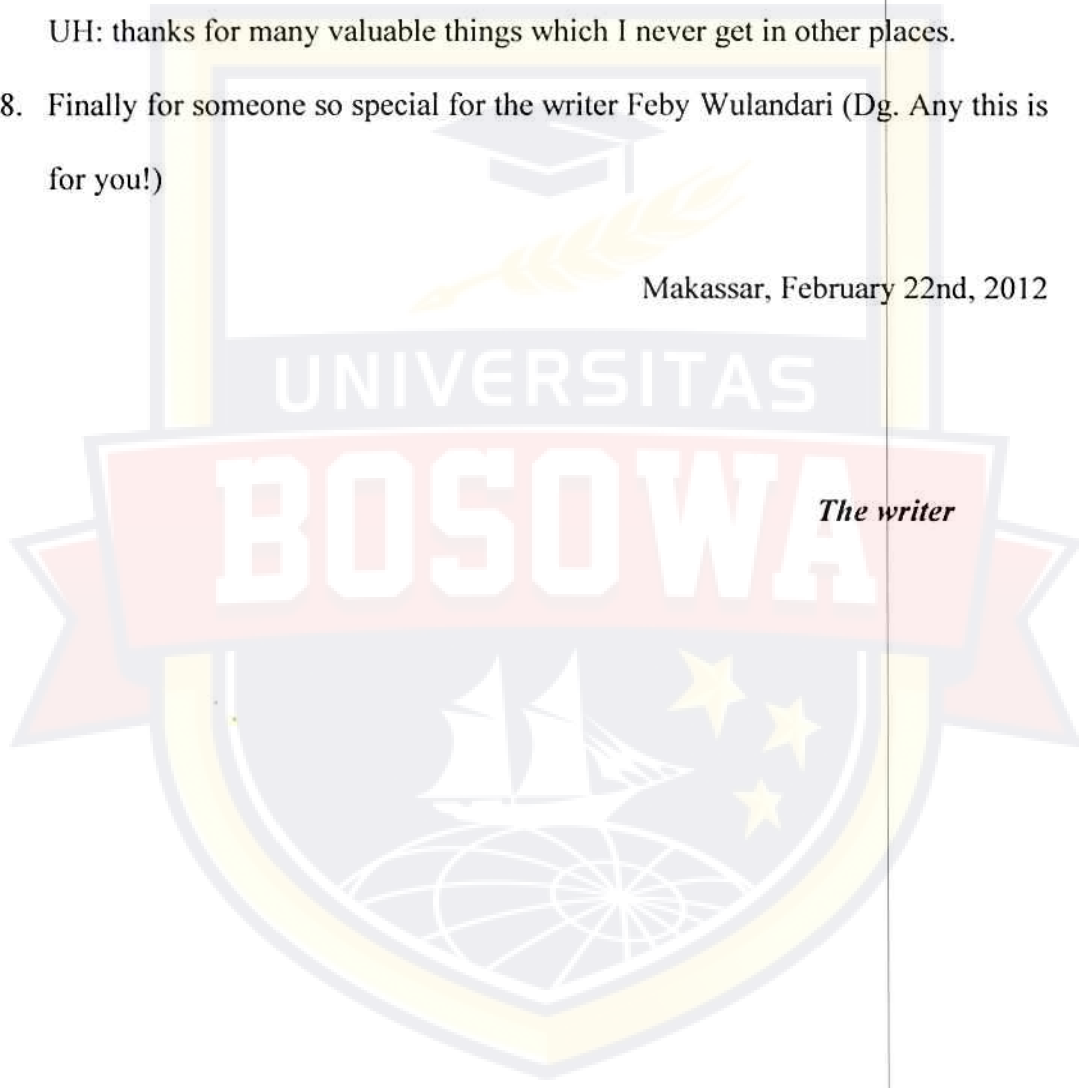
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ABSTRACT

This research aimed to find out the existence of Robinson Crusoe as the main character in Daniel Defoe's novel. This thesis is the literary research and uses descriptive method. The object of this research is literary work, which is presented in the novel. Data in this research can be divided into two categories, namely primary and secondary data. Primary data are the main data as the object of the research; in this case, the primary data are the novel "Robinson Crusoe". The secondary data are references which has something to do with the topic of the research.

The result of this research concluded that:

1. We can find Robinson Crusoe's efforts and actions in facing his life challengers, and that is shown by his effort to survive in uninhabited island.
2. We can find the relation between Robinson Crusoe and other character.
3. Robinson Crusoe will not experience misfortunes if he obeys his father's advice; nevertheless, he realizes that it is the risk of his own decision to go to sea. In facing misfortunes in his adventure he believes that there is the great power out of himself namely God.

ABSTRACT

Riset ini bertujuan untuk mencari tahu eksistensi dari Robinson Crusoe sebagai tokoh utama dari novel karya Daniel Defoe. Skripsi ini adalah sebuah penelitian kesusastraan yang menggunakan metode deskriptif. Objek dari penelitian ini adalah karya sastra yang adalah sebuah novel. Data dalam penelitian ini dapat dibagi menjadi dua kategori yaitu data primer dan data sekunder. Dalam konteks ini data primer adalah novel 'Robinson Crusoe', sedangkan data sekunder adalah referensi yang mempunyai hubungan dengan topik penelitian.

Hasil dari penelitian ini mengindikasikan bahwa:

1. Kita dapat menemukan usaha-usaha dan aksi dari Robinson Crusoe dalam menghadapi tantangan hidupnya, dan itu ditunjukkan dari usahanya untuk bertahan hidup di pulau yang tak berpenghuni.
2. Kita dapat menemukan hubungan antara Robinson Crusoe dan karakter-karakter lain dalam novel.
3. Robinson Crusoe tidak akan mengalami ketidak-beruntungan jika dia mematuhi nasehat ayahnya; walaupun dia menyadari bahwa sudah menjadi resiko dari keputusannya sendiri untuk pergi ke laut. Dalam menghadapi ketidak-beruntungan di selama petualangannya dia percaya bahwa ada kekuatan lain diluar dirinya yaitu Tuhan.

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CHAPTER I

INTRODUCTION

1.1 Background

Literature is a creative activity, an art work that its form and expression is imaginative. And literature is the expression of human life such as experience, thought, feeling, and ideas in a concrete picture that can arise enchantment through language. A literary work is not only copied by the author from real condition of human life at the time, but the author tries to interpret it based on his inner conviction. In this case the authors have a certain ideas in this works. Thus all the society or readers should comprehend its meaning and values that content in the literary works. So, it is needed a prophecy in literary works.

Literary works as written materials can be divided into two different groups. In one group, we can place those writing that mainly present information and the other we can place those that mainly entertain. Literature has also two functions; they are social function and aesthetic function. As social function, literary is included in society. For instance in politics, economics, religion, education etc. When literary as esthetic function it refers to how the readers enjoy and consume the literary works.

Literary works consist of three types; they are Drama, Poem, and Prose. Novel as a prose is considered as an expression of life. In a novel, aesthetic and educative values are bound together. It is not easy to analyze a novel only by reading it a glance indeed; a special study of the novel is needed. As a fiction work, a novel can be reflection of real life which is expressed by the author through language in

which he communicates his message. An author has duty to make himself comprehensible through the use of his world. We can see the following statement

Sebuah novel hanya bercerita tentang bahagian kehidupan seseorang, seperti masa perkawinan setelah mengalami masa percintaan atau bagian kehidupan seseorang pada waktu mengalami krisis dalam jiwanya.

(Sumarjo, 1984:65).

In this writing the writer tries to notice phenomena that happened in Daniel Defoe's Robinson Crusoe that tells about adventure of Robinson Crusoe. It is one of most popular work of Daniel Defoe which may be considered interesting to discuss because it tells about life and adventure which are experienced by Robinson Crusoe as the main character.

Daniel Defoe's fictions are rich of adventurous account. It is natural because he went into trade and travelled extensively in Europe until he marriages in 1683 with Mary Tufley, when he was a hosiery merchant in Comhill.

(Ian Ousby:1993).

Robinson Crusoe is a young man who takes sea as his desire despite his parents warning and suffers a number of misfortunes; he becomes slave at the hands of Moor pirates. Finally his ship wrecked in South America. Good fortune enables him to exit on the desert island, and during that time he needs to adapt his alien environment.

After reading Daniel Defoe's Robinson Crusoe, the writer observes and conclude that the main character (protagonist) is very interesting. The interest of Robinson Crusoe who is revealed by Daniel Defoe in this story is the young man who succeeded to sustain his life by using his mind as the resource for him. He behaves and thinks as good as possible to sustain his life in this world.

All life challenges and existence of Robinson Crusoe as the main character (Protagonist) in the novel are very interesting to be analyzed.

Everybody has right to determine their own value, getting their consciousness and developing their expression that appropriate with their values and consciousness. It also means that human have to be brave in deciding their will and able to step forward independently and individually.

1.2 Problem Statement

Based on the background, the writer formulates the problem statement as follows:

1. How's Robinson Crusoe's relation with new peoples he meet during his journey?
2. How does Robinson Crusoe manage to survive from his life challenges and other misfortune in his adventure?
3. How is Robinson Crusoe able to sustain his life in the uninhabited island?

1.3 Objective of the Research

In analyzing Daniel Defoe's Robinson Crusoe, the writer states the objective of writing as follows:

1. To explain Robinson Crusoe's relation with new peoples he meets during his journey.
2. To find out how Robinson Crusoe manage to survive from his life challenges and other misfortune in his adventure.

3. To find out how Robinson Crusoe able to sustain his life in the uninhabited island.

1.4 Significance of the Research

The writer hopes that this writing will be useful to any readers who interested in studying English literature in general and English novel in particular. By reading this novel at least we will be familiar with the language in order to improve our English in pleasing and interesting way. The result of this research is expected to be useful information for writer himself, students, researchers, and those who are interested in literature. More specific the significances of the research are:

1. To be useful information for writer himself in analyzing literary work.
2. To be useful information for students who study on literature, because they may learn much about literary appreciation or analysis.
3. To be useful information for other researchers who will analyze the literary work, so they may conduct research on the same topics base on the finding of this research.
4. To be useful information for anyone that literary pieces have something to do with life on society, so they will be aware that literary work is not only a kind of art but also a medium to reflect human life.

1.5 Scope of the Research

Literary work consists of elements that might be analyzed. However, the scope of the research only by analyzing the external conflicts of Robinson Crusoe as the main character in solving his life challenges.

1.6 Sequence of Chapter

This thesis is divided into some chapters:

Chapter I is introduction chapter. It explains the study background, identification of problems, scope of problems, statement of problems, objectives of writing and sequence of chapter.

Chapter II is theoretical background. Specifically, this chapter explains some previous studies, and gives some explanations about structural approach and definitions about novel or prose

Chapter III is research methodology, such as methods of data collection, methods of data analysis and procedure of writing.

Chapter IV is analysis of the novel and research results of problem formulation that the writer trying to answers.

Chapter V is conclusion the thesis and suggestion that should help provide information for the benefit of all who might need this thesis.

CHAPTER II

LITERATURE REVIEW

2.1 Definition of Novel

Fiction is not entirely factual, but least there partially shaped, made up, imagined. It is true that in some fictions, such as historical novel, a writer draws open factual information in presenting scenes, event in characters involved. In fiction, "the fact" may or may be not true that the story is none the worse for their being entirely imaginary. What expected from fiction is a sense of how people act, not an authentic chronicle of how, at past time, a few people acted.

Modern literary fiction in English has been dominated by two forms, the novel and short story. Both of them are kind of prose. Novel is one of fictions classification which can be the picture of human life in reality. According to Wellek & Warren, novel is a picture of real life and manners and of the time and which it is written. (Wellek & Warren. 1995:282)

Novel can be understood as cultural instrument designed to confront intellectual and social crisis. This conflict embodied in Richardson and Fielding, who according to this method can be understood as representing alternative of doing the same thing.

The full length novel may consist of over 100,000 words, contain a number of characters. Some novels are fully developed, have more incidents, scenes, or episodes, have a number of settings, and may take place in a long period of time, have more than one theme, may have both minor and major crisis (conflicts), and

climaxes. Koesnobroto (1988:19) states that length allows the novel to have multiple structures. It gives space to several protagonists and more characters, both round and flat. There may be plots and subplots, stories lay outside the main story, often arranged for contrast or ironist comment. We also have more space for social and historical complexity, more psychological background of characters, motive and choice.

2.2 Definitions of Character

All novels must have characters that play upon the story, who perform action and reaction, and create conflicts in the story. Character is the novel aspect which represents the author's idea, feeling, and thought. Therefore the characters are the person who represented in novel. How Important the character aspect in a novel that we say there is no story without it.

“Character can be revealed through the character's actions, speech, and appearance. It also can be revealed by the comments of other character and of the author. Certain types of character appear in many stories.” (www.wikipedia.org/character,2008)

- The Protagonist is the central character (person, animal, or personified object) in the plot's conflict.
- The antagonist is the opposite with the protagonist. It may be society, nature, or fate, as well as another person. It can also be the protagonist's own self. If he or she has an internal conflict.
- A character foil is a character whose traits are in direct contrast to those of the principal character. The foil therefore highlights the traits of the

protagonist. The foil usually a minor character, although if there are two protagonist, they be foils of each other.

Character development is showing the multitude of traits and behaviors that give the literary character the complexity of a human being. The amount of character development affects the quality of the story:

- A flat character is character that is not fully developed; we only know one side of this character.
- Around character is fully developed character with many traits –bad and good- shown in the story. We feel that we know the character so well that the character seems to become real person.
- Character development is a continuum with perfectly flat character at one end and very round ones at the other. Every character lies somewhere on this continuum. Round character are usually considered an indication of literary quality. However, characters in folktales are almost flat, and flatness is appropriate for minor character in modern literature for children. A character foil is often flat, even if the protagonist is round.

The amount of change in a character over the course of the story also affects its quality:

- A static character is one who does not experience a basic character change during the course of the story.
- A dynamic character is one who experience a basic change in character through the events of the story. This change is internal and may be sudden, but the event of the plot should make it seem inevitable.

- There is also continuum of character change in a story, with very static character at one end, and very dynamic ones at the other. Every character lies somewhere on this continuum. Dynamism in the protagonist is usually considered an indication of quality, but many characters, especially in the stories for younger children, have only mild change which can be expected from growing and maturing from day by day. Therefore, flat character cannot be dynamic and flat, because in flat character we do not know enough about them to recognize a change. If a flat character seems to change, it is usually due to poor writing. In very simple books, or in fairy tales, the protagonist may be flat and static. Also appropriate for minor characters in other books.

2.2.1 Protagonist Character

“A protagonist is a term used to refer to a figure or figures in literature whose intentions are the primary focus of a story. Classically protagonists are derived from good will; however, this does not always have to be true. Protagonists cannot exist in a story without opposition from a figure or figures called antagonist(s). Classically in literature, characters with good will are unusually the protagonists, however, not all characters who assist the protagonist are required to be simple protagonistic.”
 (www.wikipedia.org/charracter/protagonist)

The main character is often faced with a "foil", a character known as the antagonist who most often represents obstacles that the protagonist must overcome. As with protagonists, there may be more than one antagonist in a story.

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It should be pointed out that the protagonist is not always the hero of the story. Many authors have chosen to unfold a story from the point of view of a character who, while not central to the action of the story, is in a position to comment upon it. However, it is most common for the story to be "about" the protagonist; even if the Main Characters actions are not heroic, they are nonetheless usually vital to the progress of the story. Neither should the protagonist be confused with the narrator, they may be the same, but even a first-person narrator need not be the protagonist, as they may be recalling the event while not living through it as the audience is.

2.2.2 Antagonist Character

"Antagonist (an—TAG—uh-nist): a character in a story or poem who deceives, frustrates, or works against the main character, or protagonist, in some way. The antagonist doesn't necessarily have to be a person. It could be death, the devil, an illness, or any challenge that prevents the main character from living "happily ever after." In fact, the antagonist could be a character of virtue in a literary work where the protagonist represents evil. An antagonist in the story of Genesis is the serpent. He convinces Eve to disobey God, setting off a chain of events. That leads to Adam and Eve being banished from paradise. In the play *Othello* by William Shakespeare, the antagonist is Iago. Throughout the play, he instigates conflicts and sows distrust among the main characters, Othello and Desdemona, two lovers who have risked their livelihood in order to elope. Iago is determined to break up their marriage due to his suspicions that Othello has taken certain liberties with his wife." (Benet's Reader's Encyclopedia, 2008).

An antagonist is a character or group of characters, or, sometimes an institution of a happening that represents the opposition against which the protagonist(s) must contend. In the classic style of story where in the action consists of a hero fighting a villain, the two can be regarded as protagonist and antagonist, respectively. Contrary to what some people commonly believe, the antagonist is not always the villain, but simply those who oppose the main character.

Writers have also created more complex, situations. In some instances, a story is told from the villain's point of view, and any hero trying to stop said villain can be regarded as an antagonist. Such antagonists are usually police officer is or other law enforcement officials.

More often, stories simply/do not have characters that are readily identifiable, as most heroic or villainous. Instead, the antagonist becomes that character, group, or metaphysical force which provides the chief obstruction to the protagonist(s) of the story. We note that the antagonist is not necessarily human; often, the forces of nature or psychological elements provide this element of opposition.

2.3 Conflict

There are many problems or conflicts which have to be faced by human in daily life. As a social creature, a human being always life together in a group and there is a relation between each other in the group. A relation will always show up and happen that what we call interaction.

What is conflict? Conflict is a universal phenomenon in human life. Therefore, it is not exaggerated to say that everybody will ever faced conflict; nevertheless the conflict that has been experienced by human being is different from

another human. A conflict can happen if two or more character has incapability goals. A conflict occur because of the social interrelation of all character involved in the story. A conflict also occur when character faced with outside forces such nature or disaster.

The word of conflict is derived from old Greek ‘confliction’ meaning contradiction, contrary in the new physiology can be meaning like a situation that happened in the same time in genial.

In his book *projection in literary*, Pooley (1957:518) says that, “Conflict means a struggle between opposing force, a clash of action, ideas, desire and values. A conflict may take place between a character and outside forces or within the character himself. Similar of this is also stated, Holman (1972:118)

“Conflict is the struggle which out of the interplay of the opposition forces I usually a person, or an animal or inanimate object, is treated as though it was a person or an animal or inanimate object, is treated as it was a person.”

Both statements mean that conflict is element in a plot which is brought about two different sides which are opposed against each other. If a person striving towards his goal is prevented by someone or something and an obstacle blocks his way, he is in conflict. He may be in difficulties to decide what he should do.

Conflict is the opposition to the main character (protagonist) by events or situation; by aspect of protagonist own personality or nature the conflict is introduced by means of a complication that set in motion the rising action, usually toward a climax and eventual resolution (Character, 1987:157)

Meanwhile Jaffe and Scot (1968:3) in studied in the short story state that:

“Conflict is the backbone of the story, it is conflict that provides us with pattern and direction and gives us the sense of a story going somewhere. Conflict is the basic principle to arouse and maintain the reader’s interest in story”

It means that conflict is important in a story. Without conflict the story will not be interesting. The writer creates conflict to attract the reader’s attention. So, when people read a story, they are always curious about what will happen to the character. What conflict they face and how they solve the conflict and sometimes the readers will be satisfied if the main character can handle and solve their problem.

2.3.1 The Kind of Conflict

In his exploring literature thought reading and writing.

Dranbect (1984:41) explains :

“There are two kinds of conflict, External and Internal conflicts. External conflict is conflict in which the central character is against with some other character. Internal conflict is a conflict in which the central character has to choose between contrary needs or impulses within him”.

1. The internal conflicts are conflicts caused by the character's own personality: their weakness, fate, or other psychological matters that the character has to encounter.

Furthermore in dictionary of literature term, Shaw (1976:92) defines:

“Internal conflict is a struggle of two elements within himself or herself. External forces are important and other characters are important and other characters may appear in a narrative but the focus is always upon the

central figure's inner turmoil. Therefore he is confronted inner fear, inner doubt, and his conscience or simply to decides his decision”.

2. The external conflicts are the conflicts which are caused by the outside elements of the character environment, people, disease, nature phenomena and so forth. A conclusion is therefore drawn that conflicts are problem that protagonist encounter in the story.

Based upon the definition of conflict split into three parts namely:

- The conflict between protagonist and antagonist.
- The conflict between a person and person physical or social environment.
- The conflict between man and his own personal psychology

2.3.2 Cause of conflict

The effective solution of a conflict sometimes needs the causes factors are changed. On the one hand, knowing the factors that cause conflict, we can analyze and solve the conflict that we have. According to glass (2001) in www.studentsaffairs.duke.edu/self_help/conflict_tool/understanding%20conflict there are 4 basic elements to any conflict, and all four should be considered when engage in conflict in order to have the greatest change at directing your action toward productive learning about the person with whom you are in conflict. The elements are:

1. The facts and situation

In every conflict, there is the actual reality of the situation the conflict is placed in. Consider the old adage “there are 3 sides to every story; yours, mind, and the truth.” The facts and situation of any conflict represent that objective truth about

what has happened and what is happening. However, as you'll see with the other elements of a conflict, the facts and situation are not enough to determine what will occur in the conflict.

2. The points of view or frames of reference

For each person in the conflict, it isn't that one is necessarily correct and the other wrong; it may be that different points of view have access to different facts and situation, informing what each person actually sees. For example, imagine a guy being very secretive about where he is going one afternoon and his partner sensing that he's lying. From the partner's point of view, dishonesty is taking place. However, from the guy's point. He is planning a surprise party for his partner. A conflict could easily emerge between these two who see the same thing but view them very differently.

3. The opinions and beliefs

Person in the conflict carries beliefs and opinion about what is happening. These represent the different ways individual assign meaning to the facts and situation of a conflict. For example, a magazine left on the table can mean a relaxed atmosphere to one person and an inconsiderate act of messiness to another. This element most often drives the conflict. People carry different underlying assumption about what things mean, and these are the things that conflict brings to the surfaces. In productive conflict, this is where much learning can take place, enabling the partners to say things such as, "I learned what this means to you" or "I realized how strongly your feeling about that"

When beliefs and opinion are learned, then the information needed in order to respect each other is available.

4. The Emotional

Finally, closely linked to the Belief and Opinion about the issues at hand, the final element of any conflict is the Emotion. The emotion element is usually the one that carries the vulnerability that usually has many individuals avoiding conflict whenever possible. There are two contexts of emotion in any conflict. First, there are the emotion about the issue at hand – the love, anger, fear, confusion, sadness, and disappointment that one feels when something has enough value is treated in a way that hurt enough to start a conflict. Second, there are all emotions that surface about the fact that a conflict is accruing. Conflict is usually uncomfortable for most people, and it introduces a scary possibility that the relationship might be harmed (not unlike the fear that you will hammer your thumb instead of nail when you building something). There are a lot of feelings about having a conflict that also impact how the conflict will progress, and it is important to be aware of your emotion so that you can recognize when they influences what you say and do. Jaerony in www.Glesyndication.com/data/skrip/management.conflict He said that there are two major factors that cause conflict, as follow:

1. Individual characteristic

The following difference characteristic among people that can cause they are in conflict:

- a. Values, attitude, and beliefs
- b. Need and personality

c. Perceptual differences

2. Situation

The situation can be:

- a. Opportunity and need to interact
- b. Dependency of one party to another
- c. Status difference
- d. Communication barrier



CHAPTER III

RESEARCH METHOD

3.1. Research Design

Design of this research is descriptive research. Descriptive method is a method to collect and analyze the data.

3.2. Source of Data

Data in this research can be divided into two categories, namely primary and secondary data. Primary data is the main data collected and analyzed as an object of the research. Thus the primary data in this research is the novel of 'Robinson Crusoe'. The secondary data is some literatures which have something connected with the topic of the research.

3.3 Procedure of Data Collection

In this research, the writer will collect the data by taking the following procedures:

1. Sorting, the writer will read and comprehend the novel first and then identify the focus that will be analyzed. The focus in this case is character conflict.
2. Classifying, the writer collects some literatures related to the object analyzed. This way will be used to find out the secondary data in order to get a complex data in this research. The references are the concept of existentialism philosophy.

3. Interpreting, data that have been found (the result of sorting and classifying) are interpreted based on the concept of existentialism.

3.4. Method of Data Analysis

The collected data will be analyzed based on the structural analysis. Structural analysis is one of approaches which are used to analyze a literary work. The writer will pay attention to the character of the novel, especially Robinson Crusoe as the main character in dealing with all conflict he has to face during his journey. And the unit of analysis is trying to interpret the paragraphs in the novel.



CHAPTER IV

ANALYSIS

4.1 Crusoe and the Nature

Humankind created a world of its own as soon as the cavemen of pre-history began living together in groups or small communities. Since then the connection between man and nature has altered innumerable times probably without the majority of people really thinking about the relationship between the two. Historically nature in literature has often been viewed as a God given gift for man to conquer, a place to extract resources from or merely as background scenery to the plot. However, not everybody has neglected the values of nature in literature and given that literary texts are available for almost anybody to read they constitute a good source for analyzing what impact the relationship between man and his environment has on the way we choose to live our lives. In Robinson Crusoe Daniel Defoe brings the reader the story of a man who is shipwrecked on a desert island for 28 years. The books are interesting since it deal with man's relationship to and dependency on nature.

The question of whether nature is to be viewed as something here to serve man or the other way around is interesting when examining Robinson Crusoe. The protagonists clearly have different outlooks on the purpose of nature and the books' representations of nature vary greatly. For a long time Crusoe live very close to nature and bring with him not only his own preconceptions of nature but also the views forwarded by the societies in which he otherwise dwells. Owing to this it is important to Emphasize that the definition of nature as an opposite of society. In

order to explain what the Robinson Crusoe think of the function of nature. It is important to begin by stating why Crusoe went to live in nature and what his presumptions of that habitation might have been. The protagonists' individual thoughts about how to manage live in nature. Nature's purpose, their views on solitude, housing, food and the intertwined concepts of economy, work. Will be analyzed due to how he manages the conflict with nature.

4.1.2 The reason for living in nature

Having suffered a shipwreck the protagonist finds himself stranded on a wild and desolate island which he accordingly chooses to call "*The Island of Despair*" (Defoe 57). Following his initial panic when he realizes that he is all alone Crusoe immediately collects what he can from the foundered ship and then starts to survey the island to locate fresh water, food and a place to sleep safely. In doing so he gains some level of control over his surroundings right away and is able to start making the best of his situation. He forwards the image of the strong and self-sufficient English hero who is stranded but somehow manages not only to survive for twenty-eight years but also creates a *civilized* environment for himself (Watt 170f).

Crusoe has obviously no ulterior motives in coming to the island but once he finds himself there he chooses to continue to live rather than just give in and perish, thus bringing up the question of one's own choice in creating one's life instead of blaming destiny, which is also part of Crusoe's motivation. In looking at the mere reasons for their stays in nature Crusoe is forced to survive in the wild against his will, learning many lessons along the way.

4.1.3 The importance of solitude

Buell maintains that Crusoe hates the isolation, a feeling that is strengthened by the protagonist's first impression of his new home (Buell 149). When Crusoe first contemplates being alone on the island he bemoans how "in this desolate manner I should end my life". Soon, however, he comes to the conclusion that solitude is preferable to the company of savages and that God has saved him for a reason (Defoe 51).

Isolation is consequently not seen as quite so bad, as by Buell, but rather as a sign of providence and a way for the protagonist to feel safe in his new environment. Instead of giving Crusoe the possibility of coming close to nature, solitude guarantees him the opportunity to cultivate the wilderness without distractions. He does so by taming the wild through the act of building and thus in a way recreates civilization as he knows it. Crusoe's seclusion can then represent man's alienation from nature. Crusoe's isolation has another side to it as well in that he embodies the ideal picture of the strong survivor who can turn even the most precarious situation around. The solitude grants him the opportunity not only to create a so-called civilized place for him to await his potential rescuers, which he would most probably not have had the interest to do otherwise, but also the chance to reconnect with himself and exercise some self-examination. In his day when Protestant values dictated many aspects of most Englishmen's life, solitude was viewed as a very important prerequisite in order to reach the goal of self-improvement (Kolbensschlag 232).

On the island he is removed from all the distractions of daily life and this in combination with his experiences of illness and the sheer power of nature (earthquakes and hurricanes) forces him to re-evaluate his attitudes in general. Actively seeking a place in which to be able to be alone with his thoughts and the latter finds he more or less forced into rethinking his relationship towards nature.

When after several years on the island he comes across a foot-print in the sand he is terrified and immediately feels insecure: "I stood like one thunderstruck, or as if I had seen an apparition; I listened, I looked round me, I could hear nothing, nor see anything [...] When I came home to my castle [...] I fled into it like one pursued" (Defoe 122). The notion of another human being residing on the island poses a clear threat to the kingdom Crusoe has created for himself. Instead of welcoming this break in his isolation Crusoe feels the need to defend "his" island against the anonymous person who has left the footprint.

The security he feels in being alone thus disappears and during the rest of his stay on the island he is on his guard. Crusoe consequently appreciates solitude, though in different ways or at least for different reasons. Crusoe considers it to be a necessity for his safety and the survival of his empire on the island. To Crusoe the opportunity to re-evaluate his relationship to nature and civilization is almost regarded as a side issue to his creating a kingdom, at least until he rediscovers his faith. Owing to the importance of the effects of solitude in the respective narratives neither of the protagonists seems to feel lonely but rather appreciative of the degree of isolation they experience.

4.1.4 Shelter

Comfort followed by safety and security are some of the most crucial needs that have got to be met in order for a person to successfully develop into a functional human being. Without the feeling of security it would be close to impossible to lead a productive life and especially to evolve. Particularly when living away from others, security is a necessity of course in dealing with nature.

As soon as possible after having suffered the shipwreck Crusoe feels the need to make himself some temporary shelter (Defoe 44). He is clearly afraid of what may lurk in the thick and wild vegetation on the island, although he is not certain what it might be. Already the following day Crusoe starts to build his main housing on the island and is careful to make it safe, though he thinks the island to be desolate:

“The entrance into this place I made to be not by a door, but by a short ladder, to go over the top, which ladder, when I was in, I lifted over after me, and so I was completely fenced in, and fortified, as I thought, from all the world, and consequently slept secure in the night, which otherwise I could not have done.” (Defoe 49).

Crusoe is clearly afraid of what life on the island will entail and must, before being able to create a new life for himself, construct a safe place is his first consideration. Even though he regards the island to be uninhabited the palisades that surround his tent-like abode grant him a heightened sense of security, which in turn is essential for the protagonist in order to manage the situation he is faced psychologically and emotionally.

Crusoe soon wants to expand his property. In a fertile valley on the inland of the island he builds a bower and calls it his country seat to go with his castle (the first

habitation he built) and the enclosure where he kept his goats (Defoe 132). Later he also adds a cave to his realm and has thus created a kingdom of his own. The expansion from a single shelter to several places to stay is more than the result of colonial ideals. Crusoe uses the development of his property as a kind of therapeutic recreation which makes him satisfied with what he accomplishes on the island (Watt 153). After all, Crusoe does not know whether he will ever be rescued or not and the increase of things that testify to his ability to survive and make cultural marks such as enclosures in the wilderness ought to be rather satisfying to him. By engaging in interaction with what he does not feel connected to, in this case the wilderness of the island, a psychological space between the protagonist and the environment is opened up. That space in turn allows for a cultural relationship to be formed and thus makes the wild seem less strange and dangerous. In short Crusoe is recreating civilization with his extensive building. This in turn reveals, at least partly, Crusoe's feelings as regards the relationship between civilization and the wilderness to the reader. In the mind of the protagonist the untamed island is there for him to civilize and one way of doing so is to build more quarters than he needs for shelter.

Crusoe on the other hand is interpreted as an "imprisoned ego" in his own, fortified dwellings (Kolbenschlag 137). His way of making sure that nobody can gain entrance to his shelters indicates his hostility and fear towards the unknown. By building strong forts Crusoe is in some way in control of his surroundings even though he does not know much about them. However, it is interesting how much of his respective attitudes towards nature are hinted at through his descriptions and actions when it comes to seeking shelter.

4.1.5 Food for mind and body

Food is another of the most essential of our needs and one's access to it is a very important problem to solve when trying to survive. In uninhabited island of course Crusoe have to think about how to get food in order to stay alive. In order to survive Crusoe starts to hunt the wild animals on the island at once (Defoe50).

As soon as he has got enough food to sustain himself he starts the strenuous work of growing barley and rice from a savored grain sack (Defoe 61). He also begins collecting wild berries and fruit, produces luxury food such as raisins, captures baby goats which he puts in an enclosure and keeps sea fowls. In this way Crusoe is assuring himself on plenty of food and is not dependant on one single source to get it and by mastering his environment and making it work for him he becomes more in charge of his own destiny. However, he does not stop at that. After having ensured his survival Crusoe further develops his menu by learning how to bake bread and puddings (Defoe 98). The extensive workload he puts into collecting and minding his crops and domesticated animals as well as refining his food shows an interest in improving his diet and thus reveals to the reader that food is important to the protagonist more than as mere nutrition. Crusoe and his relationship to food is really interesting, though, is his willingness to put a lot of effort into producing luxury foods such as raisins. Naturally it is more convenient to store dry foods but Crusoe does not mention that kind of organized storage. He expresses joy at being able to indulge himself with treats. Food, or at least some kinds of it, has then turned into more of a reward for Crusoe's efficiency on the island rather than a mere necessity to ensure life. On the desolate island food becomes the only entity by

which Crusoe is able to actually measure his success as a survivor who dealing with food lacking.

4.1.6 Economy

Crusoe is the English 17th century colonist incarnate and as such quite interested in accumulating wealth. For instance, when he revisits the foundered ship to gather provisions he comes across some money and his reflections over the find says much about his attitude towards money:

“I smiled to myself at the sight of this money, O drug! Said I aloud, what art thou good for? Thou art not worth to me, no not the taking off of the ground, one of those knives is worth all this heap, I have no manner of use for thee, even remain where thou art, and go to the bottom as a creature whose life is not worth saving. However, upon second thoughts, I took it away” (Defoe 47).

Crusoe recognizes the needlessness of bringing the money with him but still cannot leave it behind. It is quite interesting to notice that he remembers to bring his funds with him when he leaves the island (Defoe 218). After having spent twenty-eight years more or less alone on the island he seems to simply pick up where he left and immediately turn into the stereotypical, successful colonist of the day when rescued. It is rather curious that Crusoe seemingly has not developed any other sense of economic value whilst stranded than the ones he had from the start.

He does not just rescue the money of the foundered ship but keeps it safe throughout almost three decades before being able to draw any benefit by it. This preoccupation with items he cannot use in any way to survive is strikingly odd but at the same time quite revealing as regards Crusoe’s priorities; he sees himself as the king of the island and as such he needs his treasure (Defoe 47). Caring for the money

may also be a way for him to keep up his hopes of being rescued, symbolizing his connection with the British Commonwealth.

The want of development in the protagonist's view of economical matters is obvious; whereas the mere ownership of money grants Crusoe pleasure he soon becomes aware that his dependants on nature in order to survive on the island and therefore cannot treat it too carelessly. He does nevertheless view nature as something he can, and will, use in his own interest (Kolbenschlag 238).

Nature is there to provide him with food, shelter and other necessities and he soon refers to the whole island as his kingdom, implying ownership of everything and everyone dwelling thereon:

"It would have made a Stock [sic!] Smile to have seen me and my little family sit down to dinner; 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 and no rebels among all my subjects". (Defoe 118).

Crusoe has to dominate his environment in order to survive and keep up his self-image as master and colonial landowner and the most natural way of doing so is to follow his old patterns of behavior and thus concentrate on wealth and building a capitalist empire (Defoe 190). The time Crusoe spends on the island can consequently be regarded as a colonial argument for promoting the expansion of trade since the protagonist's main focus is to work in order to create a suitable basis for his empire even though he does not know that he will ever be rescued.

4.1.7 The importance of work

The fact that Crusoe is involuntarily dwelling alone on an otherwise uninhabited island drives him to occupy himself; however, I points out, he also has to learn a lot of lessons the hard way (Kolbensschlag238). For instance, he enlisted on the ship that later foundered outside the island in order to become rich quickly and now has to learn the lesson of the worth of labour (Watt 166). He has to work his way to a better sense of morality. The process is then not only interpreted as a way of making sure his livelihood is secured but also as a way for the Crusoe character to grow and develop. He needs to work in order to learn to trust his ability to survive and to feel his dominion over the environment.

Crusoe believes that nature will destroy him if he does not take his place as the undisputed leader of the island and colonizer. It is evident throughout the narrative that he is a man of religious faith and in agreement with Puritan values and the Calvinist doctrine that nature is created for the purpose of man's well being (Kolbensschlag235). In other words labour is a way for Crusoe to reach a higher level of self-assurance and also live in accordance with his religion; God helps those who help themselves.

At the same time it is important to remember that Crusoe is an adventurer and colonist first and foremost. When he builds his colony on the island he not only does so by producing actual buildings and items but also by using his newfound inner abilities in creating a political system with himself as the undisputed monarch (McInelly 14). His seemingly untiring and persistent dedication to labour and the

developing of the island and himself makes him the perfect hero of his day in that he controls his own destiny.

The amount of work he performs goes well together with the Christian necessity of hard labour, in order come close to God and functions at the same time as a suitable pastime and therapy (Starr 185). Labour has in other words more than one meaning to Crusoe. It grants him food and shelter, but just as important are the higher moral values and personal development it brings with it. In the unusual situation he finds himself work helps bring stability and structure to his everyday life and thus normalize his stay on the island (Defoe 90).

He has in other words decided, consciously or unconsciously, not to be a victim under the circumstances but rather take charge of the situation and manage to go on despite the obvious difficulties. By choosing to deal with his involuntary stay on the island in this manner Crusoe is able not only to survive for an astonishing twenty-eight years but also to prosper while doing so (Defoe 120). He achieves an inner strength through his struggle, which allows for him to continue doing well for himself once he leaves the island.

4.2 Crusoe and the other Characters

Crusoe seems to consider nature as something wild and dangerous which needs to be tamed and made useful to him in order to fill any purpose. Crusoe's control does not end with the nature on the island but involves some of the people he interacts with such as Xury and Friday. Xury, to whom Crusoe promises eternal friendship, is sold (Defoe 54) and Friday is given a name, religion, language and master without Crusoe ever reflecting on who he is in himself (Defoe 207). The other

major characters that appear in Defoe's novel are The Portuguese Captain, The Spaniard, and The Widow.

4.2.1 Xury

Without raising a single question or objection, is always ready to help Robinson Crusoe when the latter needs it most. The quiet servant helps his master with physical tasks, gives him advice, and even serves as a sort of conscience. In this sense, Xury symbolizes Crusoe's Christian upbringing. Since he was raised an English middle-class Christian, the values of Christianity are very much a part of who Robinson Crusoe is, even though the religion itself is not in any way stressed or highlighted, just like Xury's character fades to the background to serve a merely supporting role in the narrative.

Throughout the story, Crusoe belittles and patronizes Xury, whom he calls his boy, and fails to recognize how truly important Xury is to him. At last, Crusoe gives the man away. Though the virtues of Christianity had been in there, inside of Crusoe, he never put them into action or gave them the liberty to live through him. Christendom was instead masked by seafaring wickedness; much like Xury was subordinate to Crusoe. But Crusoe eventually recognizes that he has been ungrateful; God has delivered him from sickness and kept him alive, yet he did not glorify God. This sudden epiphany, this realization that he should be thankful, would just as well apply to his relationship with Xury as it does to his relationship with Christianity. Crusoe immediately turns to God, sets out to read the Bible twice a day, and he prayed [for the first time] in all his life. Expectedly, not much later come the heartbroken words: "I wished for my boy Xury."

It is important to note, however, that this is not the first time Crusoe thinks of Xury since the servant was given away. In Brazil, Crusoe said that he had done wrong in parting with his boy Xury," but only because he needed more help at the plantation. This is Crusoe's "fake" prayers, where he called out for God's help, mercy, and pity while he knew what he said, or why, his thoughts being all confused. It is only after Crusoe gets down to his knees and truly glorifies and thanks God for His deliverance that he will say he truly misses Xury.

4.2.2 Friday

One of the most important relationships that exist in Daniel Defoe's Robinson Crusoe is that between Crusoe and Friday, the "savage" who becomes Crusoe's companion during his last few years on the island. Yet, notice that although I have termed Friday as being Crusoe's "companion," I am using it in the strictest sense of the word. The use of the broader definition would imply the presence of comradeship or the Christian idea of "Brotherly Love". To use this definition is impossible. One cannot truly love another as a brother when that other person is one's slave, which Friday apparently is. After all, Friday is not even worthy enough to call Crusoe by any other name but "Master". Not only is Friday a slave, but he fits into the category of the "Noble Savage", the cannibal that can be taught and trained how to be acceptable in Crusoe's world. Crusoe even presents Friday's physical appearance in a manner acceptable to his readers: he makes him seem European. Crusoe states that:

"He had a very good countenance, not a fierce and surly aspect, but seemed to have something very manly in his face, and yet he had all the sweetness and softness of an European in his countenance too, especially when he smiled. His hair was long and black, not curled like wool; his forehead very high and large; ... The color of his skin

was not quite black, but very tawny; and yet not of an ugly yellow, nauseous tawny, as the Brazilians and Virginians ... but of a bright kind of a dun olive colour that had in it something very agreeable, though not very easy to describe. His face was round and plump; his nose small, not flat like the Negroes', a very good mouth, thin lips, and his fine teeth well set, and white as ivory" (Defoe, 203).

Friday is a very complying man. He is given truths by Crusoe which he readily accepts. A perfect example can be found in the title of the nineteenth chapter- "I Call Him Friday." Yes, and that is just how it is: It is not "His Name is Friday" or "The Closest That I Can Come to Pronouncing His Tribal Name is Friday." Crusoe gives the name to the man, and the man does not object (at least as far as we know from what Crusoe tells us).

But, is this how Crusoe deals with every barrier in their relationship? The way that things are to be done is Crusoe's way, not anyone else's. Crusoe teaches Friday English, but does learn any of Friday's language. Crusoe does not point to a goat and say "This is a goat" and then signal to Friday to say what it is called in his language. Crusoe points to a goat and says "This is a goat-- end of discussion." Crusoe even clothes Friday in his way. Crusoe's reason for the donning of clothes was that the sun shone too brightly on his unprotected white skin. Yet, Crusoe cannot let go of the social convention that one cannot go running around half naked, only SAVAGES do that. Friday is obviously comfortable and "protected" by his "tawny" skin in this environment, but Crusoe dresses him anyway in accordance with European convention.

An important aspect that Crusoe replaces of Friday's is his religion. He converts Friday to Christianity with the same explanation that is used by missionaries--that of Providence:

“I had not only been moved myself to look up to Heaven and to seek to the Island that had brought me there, but was now to be made an instrument under Providence to save the life of, for aught I knew, the soul of a poor savage, and bring him to the true knowledge of religion, and of the Christian doctrine, that he might know Christ Jesus, to know who is life eternal ...” (Defoe, 217)

As expected, Friday is only too willing to embrace his master's beliefs. He does so well that Crusoe even remarks on how

The savage was now a good Christian, a much better than I... (Defoe, 217)

But, perhaps the most important thing that Crusoe does (and the thing that I find the most terrible) is that he does not even see Friday's needs as relevant enough to mention. The best example of this is when they leave the island before Friday's father and the other shipwrecked European sailors return from Friday's island (Defoe, 24).

Crusoe never even stops to think of how this will affect Friday, and we never hear of Friday's opinion on the subject. I find it very hard to believe that he would forget about his father out of his "love" for his master, especially when we are shown how emotional he becomes upon finding his father on the island (Defoe, Ch.21).

Thus, I have a problem believing that all of Friday's compliancy to Crusoe is done out of love. I believe that there is an aspect of fear working as well. Let us go back to the scene in which Crusoe saves Friday from his captors. Crusoe states that:

“The poor savage who fled, but had stopped, though he saw both his enemies fallen and killed, as he thought, yet was so frightened with the fire and noise of my piece, that he stood stock still and neither came forward or went backward, though he seemed rather inclined to fly still than to come on; I holloed again to him, and made signs to come forward, which he easily understood, and came a little way, then stopped again, ..and I could then perceive that he stood trembling, as if he had been taken prisoner, and had just been to be killed, as his two enemies were” (Defoe, 200).

In a book entitled *Marvelous Possessions: the Wonder of the New World*, by, Stephen Green, discusses how the experience of the marvelous, central to both art and philosophy, was manipulated by Columbus and others to the service of colonial appropriation" (Green). One of Green's central themes and concerns is that of "wonder" and its effect. He states that:

"A moderate measure of wonder is useful in that it calls attention to that which is new or very different from what we formerly knew, or from what we supposed that it ought to be" and fixes it in the memory, but an excess of wonder is harmful, Descartes thought, for it freezes the individual in the face of objects whose moral character, whose capacity to do good or evil, has not yet been determined. That is, wonder precedes, even escapes, moral categories. When we wonder, we do not yet know if we love or hate the object at which we are marveling; we do not know if we should embrace it or flee from it" (Green, 20).

The above citation expresses the predicament that Friday is in when he is saved by Crusoe. He is left in awe by the power of Crusoe's gun. Even Crusoe himself states that

"...that which astonished him most was to know how I had killed the other Indian so far off ..." (Defoe, 201).

To Friday, this is something that cannot be believed without going over to the man and seeing the bullet hole for himself. He stands like

"... one amazed, looking at him, turned him first on one side, then on other..." (Defoe, 201).

This reaction of Friday's parallels once again with Greenblatt when he states that:

"Wonder--thrilling, potentially dangerous, momentarily immobilizing, charged at once with desire, ignorance, and fear--is the quintessential human response to what Descartes calls a "first encounter" (p.358). Such terms, which recur in philosophy from Aristotle through the seventeenth century, made wonder an almost inevitable component of the discourse of discovery, for by definition

wonder is an instinctive recognition of difference, the sign of a heightened attention, "a sudden surprise of the soul," as Descartes puts it (p. 362), in the face of the new. The expression of wonder stands for all that cannot be understood, that can scarcely be believed. It calls attention to the problem of credibility and at the same time insists upon the undeniability, the exigency of the experience" (Green, 20).

I feel that Crusoe's "power" cannot be believed by Friday because he has no explanation for it. For all he knows, Crusoe could be a god. I feel that Friday bows to Crusoe not only out of love for saving his life, but out of the fear that Crusoe can take it away as mysteriously as he did the lives of his captors. So could it, be possible that Crusoe has misinterpreted the "signs" that Friday has given him? Or, at least, misinterpreted the motives behind them? Crusoe states that:

"I smiled at him and looked pleasantly and beckoned to him to come still nearer; at length he came close to me, and then he kneeled down again, kissed the ground, and laid his head upon the ground, and taking me by the foot, set my foot upon his head: this, it seems, was in token of swearing to be my slave forever" (Defoe, 200).

According to Green,

"... charades or pantomimes depend upon a shared gestural language that can take the place of speech" (Greenblatt, 89).

Even though I too saw Friday's bowing as an act of subservience, I thought of a couple of different meanings that it could have. It could have meant "I am indebted to you forever" or "I will love you forever". Owing someone your life does not necessarily mean that you are to be their slave forever, as Crusoe seems to believe. Crusoe never once considers that Friday could be his friend forever. He cannot even think of a non-European in those terms.

Thus, I apply the term of Noble Savage to Friday, as represented by Crusoe. Is that not the perfect way of presenting Friday to his readers without causing their dismay? Is not the "Christianizing" of Friday also one of Crusoe's crowning achievements on the island? This may be so, but we will never know for sure because we have never seen anything from Friday's point of view. After all, everything else is done Crusoe's way or it is not done at all.

4.2.3 The Portuguese Captain

The sea captain who picks up Crusoe and the slave boy Xury from their boat after they escape from their Moorish captors and float down the African coast. The Portuguese captain takes Crusoe to Brazil and thus inaugurates Crusoe's new life as plantation owner. The Portuguese captain is never named—unlike Xury, for example—and his anonymity suggests a certain uninteresting blandness in his role in the novel. He is polite, personable, and extremely generous to Crusoe, buying the animal skins and the slave boy from Crusoe at well over market value. He is loyal as well, taking care of Crusoe's Brazilian investments even after a twenty-eight-year absence. His role in Crusoe's life is crucial, since he both arranges for Crusoe's new career as a plantation owner and helps Crusoe cash in on the profits later.

The Portuguese captain is presented more fully than any other European in the novel besides Crusoe, more vividly portrayed than Crusoe's widow friend or his family members. He appears in the narrative at two very important junctures in Crusoe's life. First, it is the Portuguese captain who picks up Crusoe after the escape from the Moors and takes him to Brazil, where Crusoe establishes himself as a plantation owner. Twenty-eight years later, it is again the Portuguese captain who

informs Crusoe that his Brazilian investments are secure, and who arranges the sale of the plantation and the forwarding of the proceeds to Crusoe. In both cases, the Portuguese captain is the agent of Crusoe's extreme good fortune. In this sense, he represents the benefits of social connections. If the captain had not been located in Lisbon, Crusoe never would have cashed in on his Brazilian holdings. This assistance from social contacts contradicts the theme of solitary enterprise that the novel seems to endorse. Despite Crusoe's hard individual labour on the island, it is actually *another human being*—and not his own resourcefulness—that makes Crusoe wealthy in the end. Yet it is doubtful whether this insight occurs to Crusoe, despite his obvious gratitude toward the captain.

Moreover, the Portuguese captain is associated with a wide array of virtues. He is honest, informing Crusoe of the money he has borrowed against Crusoe's investments, and repaying a part of it immediately even though it is financially difficult for him to do so. He is loyal, honouring his duties toward Crusoe even after twenty-eight years. Finally, he is extremely generous, paying Crusoe more than market value for the animal skins and slave boy after picking Crusoe up at sea, and giving Crusoe handsome gifts when leaving Brazil. All these virtues make the captain a paragon of human excellence, and they make us wonder why Defoe includes such a character in the novel. In some ways, the captain's goodness makes him the moral counterpart of Friday, since the European seaman and the Caribbean cannibal mirror each other in benevolence and devotion to Crusoe. The captain's goodness thus makes it impossible for us to make oversimplified oppositions

between a morally bankrupt Europe on the one hand, and innocent noble savages on the other.

4.2.4 The Spaniard

One of the men from the Spanish ship that is wrecked off on the Crusoe's island, and whose crew is rescued by the cannibals and taken to a neighbouring island. The Spaniard is doomed to be eaten as a ritual victim of the cannibals when Crusoe saves him. In exchange, he becomes a new subject in Crusoe's "kingdom", at least according to Crusoe. The Spaniard is never fleshed out much as a character in Crusoe's narrative, an example of the odd impersonal attitude often notable in Crusoe.

4.2.5 The Widow

Appearing briefly, but on two separate occasions in the novel, the widow keeps Crusoe's 200 pounds safe in England throughout all his thirty-five years of journeying. She returns it loyally to Crusoe upon his return to England and, like the Portuguese captain and Friday, reminds us of the goodwill and trustworthiness of which humans can be capable, whether European or not.

CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

Novel Robinson's by Daniel Defoe describes the main character Robinson's Crusoe as a young man goes to sea ignores his father's warning and he experiences a number misfortunes and suffer when he fights to solve the storm in the sea and he is finally shipwrecked of the south America in the uninhabited island. A combination of the systematic salvaging and good fortune enables him to exit on the uninhabited island of about 28 years. And during this time he needs to adapt to his alien environment.

Consciousness is valuable capital of human to exist in this world. What happened to himself or out of him will be noticed or be material observation of the human. Likewise, the consciousness of death causes anyone to have a certain attitude, act, and yield to the God.

Freedom is absolutely needed by anyone to reach existence. Freedom cannot be possessed fully without relation with other human as important as nature, having and this relation by Robinson Crusoe. Human-Human, Human-Nature relationship must be experienced as a natural relationship.

By reading this novel the reader can get a description about how human relation will determine his position in the middle of life problems they face. In addition, the readers can get an effective way of thinking and acting as appropriate as possible in order to be in the right way.

5.2 Suggestion

Human is the leader in this world as the God creation. The world and life have meaning because of human being. Human also has freedom to determine himself. However human sometimes uses his freedom freely and limitless. His decision sometimes arise many life problems to himself. In facing our life, we have to be wary of taking decision, because the result of your decision will affect ourselves.

We may agree that 'life is problem and challenge' because everyone who was born in this world will automatically face life problem. Dynamic life that faced by human in this world should be taken as the lesson and value. To the readers or researchers of the literary works in order to comprehend the meaning of literary work because it consists of moral values. Still there are many others approaches that can be use to analyze the novel 'Robinson Crusoe'. So in the future there will be more complete and vary point of view in analyze this novel.

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Appendix I

Robinson Crusoe Summary

Robinson Crusoe is a youth of about eighteen years old who resides in Hull, England. Although his father wishes him to become a lawyer, Crusoe dreams of going on sea voyages. He disregards the fact that his two older brothers are gone because of their need for adventure. His father cautions that a middle-class existence is the most stable. Robinson ignores him. When his parents refuse to let him take at least one journey, he runs away with a friend and secures free passage to London. Misfortune begins immediately, in the form of rough weather. The ship is forced to land at Yarmouth. When Crusoe's friend learns the circumstances under which he left his family, he becomes angry and tells him that he should have never come to the sea.

They part, and Crusoe makes his way to London via land. He thinks briefly about going home, but cannot stand to be humiliated. He manages to find another voyage headed to Guiana. Once there, he wants to become a trader. On the way, the ship is attacked by Turkish pirates, who bring the crew and passengers into the Moorish port of Sallee. Robinson is made a slave. For two years he plans an escape. An opportunity is presented when he is sent out with two Moorish youths to go fishing. Crusoe throws one overboard, and tells the other one, called Xury, that he may stay if he is faithful. They anchor on what appears to be uninhabited land. Soon they see that black people live there. These natives are very friendly to Crusoe and Xury. At one point, the two see a Portuguese ship in the distance. They manage to

paddle after it and get the attention of those on board. The captain is kind and says he will take them aboard for free and bring them to Brazil.

Robinson goes to Brazil and leaves Xury with the captain. The captain and a widow in England are Crusoe's financial guardians. In the new country, Robinson observes that much wealth comes from plantations. He resolves to buy one for himself. After a few years, he has some partners, and they are all doing very well financially. Crusoe is presented with a new proposition: to begin a trading business. These men want to trade slaves, and they want Robinson to be the master of the trade post. Although he knows he has enough money, Crusoe decides to make the voyage. A terrible shipwreck occurs and Robinson is the only survivor. He manages to make it to the shore of an island.

Robinson remains on the island for twenty-seven years. He is able to take many provisions from the ship. In that time, he recreates his English life, building homes, necessities, learning how to cook, raise goats and crops. He is at first very miserable, but embraces religion as a balm for his unhappiness. He is able to convince himself that he lives a much better life here than he did in Europe-much simpler, much less wicked. He comes to appreciate his sovereignty over the entire island. One time he tries to use a boat to explore the rest of the island, but he is almost swept away, and does not make the attempt again. He has pets whom he treats as subjects. There is no appearance of man until about 15 years into his stay. He sees a footprint, and later observes cannibalistic savages eating prisoners. They don't live on the island; they come in canoes from a mainland not too far away. Robinson is filled with outrage, and resolves to save the prisoners the next time these savages

appear. Some years later they return. Using his guns, Crusoe scares them away and saves a young savage whom he named Friday.

Friday is extremely grateful and becomes Robinson's devoted servant. He learns some English and takes on the Christian religion. For some years the two live happily. Then, another ship of savages arrives with three prisoners. Together Crusoe and Friday are able to save two of them. One is a Spaniard the other is Friday's father. Their reunion is very joyous. Both have come from the mainland close by. After a few months, they leave to bring back the rest of the Spaniard's men. Crusoe is happy that his island is being peopled. Before the Spaniard and Friday's father can return, a boat of European men comes ashore. There are three prisoners. While most of the men are exploring the island, Crusoe learns from one that he is the captain of a ship whose crew mutinied. Robinson says he will help them as long as they leave the authority of the island in his hands, and as long as they promise to take Friday and himself to England for free. The agreement is made. Together this little army manages to capture the rest of the crew and retake the captain's ship. Friday and Robinson are taken to England. Even though Crusoe has been gone thirty five years, he finds that his plantations have done well and he is very wealthy. He gives money to the Portuguese captain and the widow who were so kind to him. He returns to the English countryside and settles there, marrying and having three children. When his wife dies, he once more goes to the sea.

Appendix II

Daniel Defoe's Biography

Daniel Defoe was born in 1660 to James Foe (note the spelling), a chandler in St. Giles, Cripple gate, London. In 1695 the younger Foe adopted the more aristocratic sounding "Defoe" as his surname.

Defoe trained for the ministry at Morton's Academy for Dissenters, but he never followed through on this plan, and instead worked briefly as hosiery merchant before serving as a soldier for the king during Monmouth's Rebellion.

After that short-lived revolt was speedily put down, Defoe returned to hosiery, and built a successful company. He traveled widely on the continent in the course of his business, and was recruited by the government to act as a spy, a role in which he seems to have delighted.

Defoe was a prolific writer, and the first publication we know of appeared in 1688, but it was his *The True Born Englishman* (1701) which propelled him into the limelight. This poem attacked those who thought England should not have a foreign-born king, and not surprisingly, King William became a firm supporter of Defoe and his work.

His subsequent publications, including *The Review* newspaper, were not so well received by those in positions of power. Defoe managed to anger the Anglican Church and the Whig Party in turn, and each had him thrown into prison for a time.

Perhaps these experiences made him weary of the dangers inherent in political commentary, for in 1719 Defoe turned to fiction, writing *Robinson Crusoe*,

based on the true account of a shipwrecked mariner. He followed the success of *Crusoe* with *Captain Singleton* (1720), *Journal of the Plague Year* (1722), *Captain Jack* (1722), *Moll Flanders* (1722), and *Roxanda* (1724).

Defoe did not confine himself to fiction; he also wrote several popular travel books, including the vivid *Tour Through the Whole Island of Great Britain* (1724-27). Before his death in 1731, Daniel Defoe published over 500 books and pamphlets.

Defoe is regarded as one of the founders of the English novel. Before his time fiction was primarily written in verse or in the form of plays, but Defoe and, to a lesser extent, Samuel Richardson, developed a new form of storytelling - one which remains with us today. He can also be credited with being one of the founding fathers of English journalism (whether that is a positive thing is open to debate).