

Colonizer and Colonized in Daniel Defoe's Robinson Crusoe¹

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DOI:10.37648/ijrssh.v13i03.007

Received: 20 April 2023; Accepted: 27 June 2023; Published: 04 July 2023

ABSTRACT

In the midst of this papers, I will talk about the characteristic of colonialism in a literary manner through the author Daniel Defoe in his Robinson Crusoe, and how he reviews the elements of colonialism as a feature of the author's contemporary rule and an presentation of the events of human families and rebellion and the events they suffer during that era contributed to a great acceptance in the literary world. I will also review the writer's life and some of his life during the Chapter One of the research. Then we will discuss his main literary work and address the topic of research in detail in chapters two and three.

DANIEL DEFOE'S BIOGRAPHY

Daniel Defoe (born Daniel Foe; 1660 – 24 April 1731) was an English trader, writer, journalist, pamphleteer and spy. He is most famous for his novel *Robinson Crusoe*, published in 1719, which is claimed to be second only to the Bible in its number of translations. He has been seen as one of the earliest proponents of the English novel, and helped to popularise the form in Britain with others such as Aphra Behn and Samuel Richardson. Defoe wrote many political tracts and was often in trouble with the authorities, and spent a period in prison. Intellectuals and political leaders paid attention to his fresh ideas and sometimes consulted with him.(Marshall, 2004: 870)

Defoe was a prolific and versatile writer, producing more than three hundred works books, pamphlets, and journals on diverse topics, including politics, crime, religion, marriage, psychology, and the supernatural. He was also a pioneer of business journalism and economic

1- Early Life

Defoe's father, James Foe, was a hard-working and fairly prosperous tallow chandler (perhaps also, later, a butcher), of Flemish descent. By his middle 30s, Daniel was calling himself "Defoe," probably reviving a variant of what may have been the original family name. As a Nonconformist, or Dissenter, Foe could not send his son to the University of Oxford or to Cambridge; he sent him instead to the excellent academy at Newington Green kept by the Reverend Charles Morton. (Mackintosh,2011: 34)

There Defoe received an education in many ways better, and certainly broader, than any he would have had at an English university. Morton was an admirable teacher, later becoming first vice president of Harvard College; and the clarity, simplicity, and ease of his style of writing—together with the Bible, the works of John Bunyan, and the pulpit oratory of the day—may have helped to form Defoe's own literary style. (Marshall, 2004: 877)

Although intended for the Presbyterian ministry, Defoe decided against this and by 1683 had set up as a merchant. He called trade his "beloved subject," and it was one of the abiding interests of his life. He dealt in many commodities, traveled widely at home and abroad, and became an acute and intelligent economic theorist, in many respects ahead of his time; but misfortune, in one form or another, dogged him continually. He wrote of himself:

No man has tasted differing fortunes more,

¹ How to cite the article: Bader M.A. (July, 2023); Colonizer and Colonized in Daniel Defoe's Robinson Crusoe, *International Journal of Research in Social Sciences and Humanities*, Jul-Sep 2023, Vol 13, Issue 3, 63-71, DOI: <http://doi.org/10.37648/ijrssh.v13i03.007>

And thirteen times I have been rich and poor.

It was true enough. In 1692, after prospering for a while, Defoe went bankrupt for £17,000. Opinions differ as to the cause of his collapse: on his own admission, Defoe was apt to indulge in rash speculations and projects; he may not always have been completely scrupulous, and he later characterized himself as one of those tradesmen who had “done things which their own principles condemned, which they are not ashamed to blush for.” But undoubtedly the main reason for his bankruptcy was the loss that he sustained in insuring ships during the war with France—he was one of 19 “merchants insurers” ruined in 1692. In this matter Defoe may have been incautious, but he was not dishonourable, and he dealt fairly with his creditors (some of whom pursued him savagely), paying off all but £5,000 within 10 years. He suffered further severe losses in 1703, when his prosperous brick-and-tile works near Tilbury failed during his imprisonment for political offenses, and he did not actively engage in trade after this time.

Soon after setting up in business, in 1684, Defoe married Mary Tuffley, the daughter of a well-to-do Dissenting merchant. Not much is known about her, and he mentions her little in his writings, but she seems to have been a loyal, capable, and devoted wife. She bore eight children, of whom six lived to maturity, and when Defoe died the couple had been married for 47 years. (Mackintosh, 2011: 47)

2-Mature Life And Works.

With Defoe’s interest in trade went an interest in politics. The first of many political pamphlets by him appeared in 1683. When the Roman Catholic James II ascended the throne in 1685, Defoe—as a staunch Dissenter and with characteristic impetuosity—joined the ill-fated rebellion of the Duke of Monmouth, managing to escape after the disastrous Battle of Sedgemoor. (Equiano, 1995: 89) Three years later James had fled to France, and Defoe rode to welcome the army of William of Orange—“*William, the Glorious, Great, and Good, and Kind,*” as Defoe was to call him. Throughout William III’s reign, Defoe supported him loyally, becoming his leading pamphleteer. In 1701, in reply to attacks on the “foreign” king, Defoe published his vigorous and witty poem *The True-Born Englishman*, an enormously popular work that is still very readable and relevant in its exposure of the fallacies of racial prejudice. Defoe was clearly proud of this work, because he sometimes designated himself “Author of ‘The True-Born Englishman’” in later works.

Foreign politics also engaged Defoe’s attention. Since the Treaty of Rijswijk (1697), it had become increasingly probable that what would, in effect, be a European war would break out as soon as the childless king of Spain died. In 1701 five gentlemen of Kent presented a petition, demanding greater defense preparations, to the House of Commons (then Tory-controlled) and were illegally imprisoned. Next morning Defoe, “guarded with about 16 gentlemen of quality,” presented the speaker, Robert Harley, with his famous document “Legion’s Memorial,” which reminded the Commons in outspoken terms that “Englishmen are no more to be slaves to Parliaments than to a King.” It was effective: the Kentishmen were released, and Defoe was feted by the citizens of London. It had been a courageous gesture and one of which Defoe was ever afterward proud, but it undoubtedly branded him in Tory eyes as a dangerous man who must be brought down. (Plasa, 2000: 98)

What did bring him down, only a year or so later, and consequently led to a new phase in his career, was a religious question—though it is difficult to separate religion from politics in this period. Both Dissenters and “Low Churchmen” were mainly Whigs, and the “highfliers”—the High-Church Tories—were determined to undermine this working alliance by stopping the practice of “occasional conformity” (by which Dissenters of flexible conscience could qualify for public office by occasionally taking the sacraments according to the established church). Pressure on the Dissenters increased when the Tories came to power, and violent attacks were made on them by such rabble-rousing extremists as Dr. Henry Sacheverell. In reply, Defoe wrote perhaps the most famous and skillful of all his pamphlets, “The Shortest-Way With The Dissenters” (1702), published anonymously. His method was ironic: to discredit the highfliers by writing as if from their viewpoint but reducing their arguments to absurdity. The pamphlet had a huge sale, but the irony blew up in Defoe’s face: Dissenters and High Churchmen alike took it seriously, and—though for different reasons—were furious when the hoax was exposed. Defoe was prosecuted for seditious libel and was arrested in May 1703.

(Mackintosh, 2011: 55) The advertisement offering a reward for his capture gives the only extant personal description of Defoe—an unflattering one, which annoyed him considerably: “a middle-size spare man, about 40 years old, of a brown complexion, and dark-brown coloured hair, but wears a wig, a hooked nose, a sharp chin, grey eyes, and a large mole near his mouth.” Defoe was advised to plead guilty and rely on the court’s mercy, but he received harsh treatment, and, in addition to being fined, was sentenced to stand three times in the pillory. It is likely that the prosecution was primarily political, an attempt to force him into betraying certain Whig

leaders; but the attempt was evidently unsuccessful. Although miserably apprehensive of his punishment, Defoe had spirit enough, while awaiting his ordeal, to write the audacious “Hymn To The Pillory” (1703); and this helped to turn the occasion into something of a triumph, with the pillory garlanded, the mob drinking his health, and the poem on sale in the streets. In *An Appeal to Honour and Justice* (1715), he gave his own, self-justifying account of these events and of other controversies in his life as a writer.

Triumph or not, Defoe was led back to Newgate, and there he remained while his Tilbury business collapsed and he became ever more desperately concerned for the welfare of his already numerous family. He appealed to Robert Harley, who, after many delays, finally secured his release—Harley’s part of the bargain being to obtain Defoe’s services as a pamphleteer and intelligence agent. (Mackintosh, 2011: 56)

Defoe certainly served his masters with zeal and energy, traveling extensively, writing reports, minutes of advice, and pamphlets. He paid several visits to Scotland, especially at the time of the Act of Union in 1707, keeping Harley closely in touch with public opinion. Some of Defoe’s letters to Harley from this period have survived. These trips bore fruit in a different way two decades later: in 1724–26 the three volumes of Defoe’s animated and informative *Tour Through the Whole Island of Great Britain* were published, in preparing which he drew on many of his earlier observations.

Perhaps Defoe’s most remarkable achievement during Queen Anne’s reign, however, was his periodical, the *Review*. He wrote this serious, forceful, and long-lived paper practically single-handedly from 1704 to 1713. At first a weekly, it became a thrice-weekly publication in 1705, and Defoe continued to produce it even when, for short periods in 1713, his political enemies managed to have him imprisoned again on various pretexts. It was, effectively, the main government organ, its political line corresponding with that of the moderate Tories (though Defoe sometimes took an independent stand); but, in addition to politics as such, Defoe discussed current affairs in general, religion, trade, manners, morals, and so on, and his work undoubtedly had a considerable influence on the development of later essay periodicals (such as Richard Steele and Joseph Addison’s *The Tatler* and *The Spectator*) and of the newspaper press. (Sharpe, 1995: 44)

3- Later Life And Works.

With George I’s accession (1714), the Tories fell. The Whigs in their turn recognized Defoe’s value, and he continued to write for the government of the day and to carry out intelligence work. At about this time, too (perhaps prompted by a severe illness), he wrote the best known and most popular of his many didactic works, *The Family Instructor* (1715). The writings so far mentioned, however, would not necessarily have procured literary immortality for Defoe; this he achieved when in 1719 he turned his talents to an extended work of prose fiction and (drawing partly on the memoirs of voyagers and castaways such as Alexander Selkirk) produced *Robinson Crusoe*. A German critic has called it a “world-book,” a label justified not only by the enormous number of translations, imitations, and adaptations that have appeared but by the almost mythic power with which Defoe creates a hero and a situation with which every reader can in some sense identify. (Sharpe, 1995: 67)

Here (as in his works of the remarkable year 1722, which saw the publication of *Moll Flanders*, *A Journal of the Plague Year*, and *Colonel Jack*) Defoe displays his finest gift as a novelist—his insight into human nature. The men and women he writes about are all, it is true, placed in unusual circumstances; they are all, in one sense or another, solitaries; they all struggle, in their different ways, through a life that is a constant scene of jungle warfare; they all become, to some extent, obsessive. They are also ordinary human beings, however, and Defoe, writing always in the first person, enters into their minds and analyzes their motives. His novels are given verisimilitude by their matter-of-fact style and their vivid concreteness of detail; the latter may seem unselective, but it effectively helps to evoke a particular, circumscribed world. Their main defects are shapelessness, an overinsistent moralizing, occasional gaucheness, and naiveté. Defoe’s range is narrow, but within that range he is a novelist of considerable power, and his plain, direct style, as in almost all of his writing, holds the reader’s interest. (Mackintosh, 2011: 66) In 1724 he published his last major work of fiction, *Roxana*, though in the closing years of his life, despite failing health, he remained active and enterprising as a writer.

4- Legacy

A man of many talents and author of an extraordinary range and number of works, Defoe remains in many ways an enigmatic figure. A man who made many enemies, he has been accused of double-dealing, of dishonest

or equivocal conduct, of venality. (Sharpe ,1995: 82) Certainly in politics he served in turn both Tory and Whig; he acted as a secret agent for the Tories and later served the Whigs by “infiltrating” extremist Tory journals and toning them down. But Defoe always claimed that the end justified the means, and a more sympathetic view may see him as what he always professed to be, an unswerving champion of moderation. At the age of 59 Defoe embarked on what was virtually a new career, producing in *Robinson Crusoe* the first of a remarkable series of novels and other fictional writings that resulted in his being called the father of the English novel. (Sharpe ,1995: 87)

Defoe’s last years were clouded by legal controversies over allegedly unpaid bonds dating back a generation, and it is thought that he died in hiding from his creditors. His character Moll Flanders, born in Newgate Prison, speaks of poverty as “a frightful spectre,” and it is a theme of many of his books.

5- Death

Defoe died on 24 April 1731, probably while in hiding from his creditors. He was often in debtors' prison. The cause of his death was labelled as lethargy, but he probably experienced a stroke. He was interred in Bunhill Fields (today Bunhill Fields Burial and Gardens), just outside the medieval boundaries of the City of London, in what is now the Borough of Islington, where a monument was erected to his memory in 1870.(Taufiq, 2014: 67)

Daniel Defoe’s Robinson Crusoe and its Colonial Connotations

Daniel Defoe’s *Robinson Crusoe*, the tale of a castaway turning his misfortune into a great enterprise, has become more than a famous novel; it has found its place among our cultural heritage. The very essence of Crusoe’s story, i.e. the island episode, is known to almost every generation: “The centrality of the Crusoe story in the collective mind of this culture [...] is astounding . Defoe’s novel functions as an “archetypal story” and his protagonist Crusoe has soon become more than a fictive character, according to Ian Watt “he himself has acquired a kind of semi-historical status , and his tale “seems to fall more naturally into place with *Faust*, *Don Juan* and *Don Quixote*, the great myths of our civilization . And yet its author, Daniel Defoe, and the original version of his novel, *The Life and Strange Surprising Adventures of Robinson Crusoe*, do not share the same fame among popular culture, actually Robinson Crusoe “enjoy[s] the cultural privilege of acquaintance before a reader engages the special pleasures afforded by reading [it]” . Thus the general notion of Crusoe, his character and story as well as his companion Friday, serves rather as a preconception of a certain cultural phenomenon. (Taufiq, 2014: 88)

As such an ‘archetypal story’ the phenomenon *Robinson Crusoe* is only approached uncritically, ultimately it represents a certain concept of western civilization. The tale of Robinson Crusoe has turned into a myth. As such *Robinson Crusoe* represents “characteristic aspirations of Western man . More specifically “Crusoe lives in the imagination mainly as a triumph of human achievement and enterprise, and as a favourite example of the elementary processes of political economy” . *Robinson Crusoe* has therefore become an “Urtext of Western modernity . Ian Watt identified at least “three essential themes of modern civilization – which we can briefly designate as ‘Back to Nature’, ‘The Dignity of Labour’ and ‘Economic Man’, whereas the latter is the most central one. Additionally colonial imagery has to be regarded as the context of Defoe’s novel, since it serves as an archetypal text of the colonial enterprise. In a way, Daniel Defoe’s *Robinson Crusoe* is to be considered a perfect example for the spirit of the time it was written in. The way Robinson cultivates and reigns the island and the slave-master relationship between him and Friday represent the attitude of colonial rule: white European men come to a foreign, apparently uninhabited island and turn it into a fertile, liveable environment through their intelligence and hard labour.(Abdulla, 1999: 28)

In some of these ways the novel even extended far beyond the author’s intention: “It is not an author, but a society, that metamorphoses a story into a myth . And in several aspects the implications given to the original story of the castaway Crusoe do also contradict Defoe’s own convictions. Nonetheless the novel has been associated with these motifs and they must first of all be questioned more closely. While the first themes of the Robinson myth disintegrate upon closer examination, it is especially the topic of the economic individual in the context of colonial ideology that has to be read and analysed in reference to J.M. Coetzee’s intertextual approach of a postcolonial deconstruction of the Robinson myth in his novel *Foe* . (Abdulla, 1999: 37)

Colonial Space: The Myth of Nature

A first and famous theme that has been attached to Robinson Crusoe is what Ian Watt describes with the term ‘Back to Nature’. Especially in the early modern age this term described a favourable idea of “varied forms of primitivism, of revulsion from the contemporary complexities of civilization into a simpler and more ‘natural’ order . At a first

glance Crusoe on his desert island seems to serve as a perfect example of such a retreat from the civilized world back into a more natural state of life. Especially the French philosopher Jean-Jaques Rousseau credited Defoe's novel, which he counted among the few books that he would recommend at all, as a book that "supplies the happiest introduction to natural education" (cited after Rogers 52). To him Crusoe is the archetype of man outside society, which he appreciated as a kind of natural state of man and the "surest way of rising above prejudice and ordering one's opinions according to the real relations of things" (cited after Rogers 53).

In this sense the shipwrecked Crusoe is regarded as a genuine example of solitary man in nature, serving as an example for the unprejudiced education of Rousseau's fictive pupil Émile. According to Rousseau's idea of radical individualism, Crusoe experiences the natural state of human life, characterized both by a retreat into untouched nature and by being cut loose from technology and complex economic structures. However, Defoe's original novel seems not to support this notion. Crusoe's return to nature is not that of an unbiased man adapting his life to the natural order of things, instead "Defoe's 'nature' appeals not for adoration but for exploitation. Defoe's novel and conviction is "fundamentally anti-primitivist." (Bassnett, 1999: 77) In fact Crusoe lands on his island involuntary, but soon remembers the very concept of taking care of uninhabited and unattained land as it was common to him and his time, namely the concept of colonialism. In this sense Crusoe takes care of 'his' island, making it his 'kingdom'.

At first Crusoe "apply'd my self to the works proper for my preservation and supply" (Defoe, 1972: 72), but soon his efforts to survive turned into a greater enterprise, since he insisted that "the whole country was my own property; so that I had an undoubted right of dominion" (Defoe, 1972: 190), even after others had arrived there. His colonial enterprise later reached its peak when he inhabited his island, i.e. his colony, with the proper stock of productive forces and labour force in *The Farther Adventures of Robinson Crusoe*. Ultimately, Crusoe is not an unbiased man in nature, he "observes nature, not with the eyes of a pantheist primitive, but with the calculating gaze of colonial capitalism; wherever he looks he sees acres that cry out for improvement, and as he settles down to the task he glows, not with noble savagery, but purposive possession" (Watt, 1957: 100). In the end there is no natural order and no primitive life that can resist the colonial desire, no chance of 'returning to nature' or escaping the orders of modern capitalist society, not even for Crusoe on his desert island. The structures of modern society, both in terms of the mode of production and social or racial hierarchy, no matter how they may be morally judged, are reproduced wherever the white man sets his feet. And thus the myth of the prosperous colonial enterprise of western civilization can even be witnessed in Crusoe's own small efforts, a notion that Coetzee shares as well in his critical retelling of Crusoe's story. In this sense Crusoe's island can be seen as an allegory for all colonial appropriation, it is the 'New World' that western man had first set their feet upon rather by accident, and that should soon serve as the perfect occasion for taking possession of new and large parts of the world:

For Defoe and the western capitalist, imperialistic culture that he represents and glorifies, the island is an opportunity for colonial expropriation, for development and improvement (exploitation, some might say) by human technology. (Richetti, 2008: 29)

Labour, Economic Man and the Colony

In the same way *Robinson Crusoe* implies other famous colonial and economic themes, namely the 'Dignity of Labour' and the myth of the economic individual. Often, and according to the protestant and puritan work ethics, it is said that Crusoe establishes some kind of "therapy of work":

One of the reasons for the canonization of *Robinson Crusoe* is certainly its consonance with the modern view that labour is both the most valuable form of human activity in itself, and at the same time the only reliable way of developing one's spiritual biceps. (Watt, 1957: 105f.)

On the one hand *Robinson Crusoe* seems to confirm this belief in the saving power of work, for "the moments when he [Crusoe] seems the happiest and most fulfilled, the least troubled by anxieties and fears, and totally absorbed by his work, are his own technological breakthroughs" (Richetti, 2008: 41). Nonetheless there are wider circumstances that must be taken into account, for on the other hand it is clear that "Crusoe works because he must in order to survive, not because he believes in the saving power or the inherent dignity of labour, and furthermore "we need to remember that he has been shipwrecked at the head of an illegal expedition to buy slaves". Again the actual colonial subtext of Defoe's novel does not contribute to the bright image that his protagonist has often resembled, namely the image of a man coping with solitude, back in a natural state of man, relying on the dignity of his own labour and turning his misfortune into a glorious enterprise by recreating the process of civilization like the model of the economic individual

in classic liberal theory. Instead “Crusoe is an adventure capitalist as well as a slaveholder [...]; he is essentially a manager and entrepreneur (like Defoe) rather than a worker . (Defoe,1972: 199)

Crusoe’s practical activity does not only contribute to a glorification of labour, but also “the classical political economists found in the idea of Robinson Crusoe, the solitary individual on a desert island, a splendid example for their system-building . Since then Crusoe has always been seen as the prototype of ‘homo economicus’ par excellence. By definition homo economicus acts rational and in a self-interested manner, seeking to optimize his condition with the least possible cost given perceived opportunities. Indeed Crusoe, once he became acquainted with his situation on the island, starts to optimize his island life with the few opportunities that are given, and did so in complete isolation and, most important, as a mere individual, all on his own. It must not be due to Defoe’s own consideration of economic thinking that Crusoe turns his tragedy into a great success story mainly by rational economic thinking, for Defoe basically believed “in a broad, national economic vision [...], insular or local practices were anathema to him , and thus “Robinson Crusoe is not set up primarily to explore Defoe’s national economic theories . Still Crusoe’s testimony of good and evil circumstances gives evidence for Crusoe’s belief in his individual power: “I have gotten out so many necessary things as will either supply my wants, or enable me to supply my self even as long as I live . Only little later Crusoe starts to put his conviction that indeed clearly reminds of classical economic theory, into action:

So I went to work; and here I must needs observe, that as reason is the substance and original of mathematicks, so by stating and squaring every thing by reason, and by making the most rational judgement of things, every man may be in time master of every mechanick art. (Defoe,1972 55) . Even if Defoe himself did not share the classical economic premise of the modern individual, his character still represents a first outline of what later should become homo economicus. A fact that also becomes clear in Crusoe’s relationships to other people, especially to Xury and Friday. Indeed, “Crusoe treats his personal relationships in terms of their commodity value ; he totally acts on his self-interest, always being aware of his personal outcome in his few relationships. For instance, he does not hesitate to sell Xury back into slavery for the right price and later regrets what he did, just because Xury could be useful to him once more as his personal slave on his island. Crusoe shows the same behaviour, when, after more than two decades of isolation, he turns the first human being that he meets immediately into his slave, giving him a name and teaching him to call him ‘master’. And even in their forthcoming years on the island and during all their adventures Crusoe still shows “aremarkable lack of interest in Friday as a person . The relationship between Crusoe and Friday is still more complex than a simple master-slave relationship, especially in terms of a postcolonial interpretation, but it is quite obvious that it gives also prove to the picture of economic individualism, in the end “Crusoe is a strict utilitarian , not only in his actions but also in his relationship to others.

Identity Construct of Daniel Defoe’s Robinson Crusoe in the Colonial Era

Translation is a means of presenting the encounter of two cultural traditions and two identities. In such a context, the common thing occurring is the interaction between two cultural traditions and two worlds or two thoughts. Said (Moeis, 1928: 47) suggests that stories are the essence of colonial’s intention and the author gives meaning to the geographical area, and therefore, it becomes a part of the colonizing nations to assert themselves and the existence of their identity in their own history. As a result, resistance to such situation becomes logical (Panwar,2004: 146) . Robinson Crusoe (1982) is an adventure novel written by Danief Defoe. The first translation of this novel, Hikajat Robinson Crusoe, was done by Adolf von de Wall in 1875 (Prasojo,2015 : 284). This novel received good response from the public at that time. Moreover, this was translated into various local languages, such as Sundanese in 1879, Javanese in 1881, and Torajanese in 1914. In addition, for Chinese-Indonesian community in Indonesian, translation and adaptation of this novel were also done for several times, one of which was by author Tjan Kiem Bie (Jedamski, 2009: 61). Researchers focusing on Indonesian literature, such as Faruk (Lo, J. & Gilbert, 1998: 47), assert that this novel is interesting because it is a journey story and is supported by an exotic picture of stories, about adventure desires, and an effort to find a new experience. The construction of identity presented by this story is an idea of colonial desire.

This can be seen through pictures of stories presenting the efforts of mastering, discovering, and naming a new area (Reimóndez,2015: 125) The character in this novel is a representation of the strength of a strong and large subject. He was able to overcome economical, physical, and cultural obstacles. At the start, the subject was an ordinary character. However, he later became an extraordinary figure. In his failure on the voyage, he was able to create a new subject of identity, his great ability to master the small island where he was stranded. For him, the island had no inhabitants, and hence, he believed that the island was his and he was the discoverer. Finally, he gave the name of the island as its creator. The desire and power offered by the subject of Robinson Crusoe is continuously carried out. He continued to

reproduce colonial discourse. For example, when he became a Moorish robber prisoner, he was able to escape. His voyage from Brazil to Africa became the next calamity, in which he was stranded on the small island. In such circumstances, he experienced emptiness, alienation, and isolation without the point of emotional bond. Living alone on the island, Crusoe traveled on the island to recognize his environment. Finally, he succeeded in spotting the island with his abilities. As a result, he felt as "the inventor" of the island and declared himself the ruler and creator of the island. Furthermore, he used the calendar he made and various tools he created, and was able to communicate with animals and control them. However, Robinson Crusoe had the power above not only nature and animals, but also human. This was proven in his 23rd year living on the island. Crusoe found nine naked people eating other humans as prisoners. Apparently, the act of eating humans had become commonplace. One of them fled and found Robinson Crusoe. Finally, Crusoe gave the man a name, Friday. He educated and made him as loyal follower. He carried out a mission to civilize that person. From the narrative ideas that the text suggests, this novel has proven that it forms an identity. Crusoe as a subject of invaders presented himself as a super power. He could master, subdue, and control the environment to face various obstacles during his journey. In fact, he was also able to create, discover, and master the objects found and created. Crusoe introduced the idea of culture as a way or tool to control environment and people. Thus, reason and logic were something supreme and great so that he was able to control nature and the environment. This idea has proven that Europe and colonial subjects were presented in Robinson Crusoe. Crusoe was a super, strong, and racial human, and favored a superior mind in the form of culture. This text clearly presents an idea of the superiority of subject and his ability in conquering and creating a remote island. This sort of idea is a colonial idea or a colonial discourse (Ranasinha, 2009: 45) .

THE CONSTRUCTION OF "OTHERS" IN ROBINSON CRUSOE

In the Robinson Crusoe, author Defoe used the desert island as a geographical environment, and took the island's indigenous people, especially "Friday" as a racial other to identify the superiority and dominance of himself, and it showed his own image of colonial aggressors. The purpose of Robinson's change of "Friday" was not to turn "Friday" into a "civilized man". His real purpose was to let "Friday" completely obey him. Therefore, Robinson implemented a strategic transformation of "Friday", including changing the original lifestyle of "Friday", teaching him to speak English and indoctrinating Christian teaching, etc. (Zeng, 2015: 87)

Geographical Others

The so-called geo-environmentalists, which means that Robinson used desert islands as their own colonial rule in their novels, and regarded deserted islands as geographical other. Because of influenced by the era at that time, the author of the novel described Robinson as the image of an emerging bourgeoisie. In spite of his parental dissuasion, he decided to start his own adventure career without the knowledge of his family. When he first sailed to the sea, he encountered a terrible storm. Later, he discovered that it was very easy to do business in Africa and he made several trips. He finally met pirates and was captured as a slave. Two years later, he finally found an opportunity to escape and sailed for a few days on the sea. He was rescued by a ship which sailed to Brazil. After he arrived in Brazil, he sold his belongings and a young slave who followed him. Get the money to buy a plantation and begin to manage his own comfortable life. Robinson, a nature-loving adventurer, was not satisfied with the comfort of the status quo. After he heard the advice of some friends, he went to Africa to sell black slaves again. This time of experience brought great changes to him. Their boat sank near South America, and Robinson became the only surviving person to flow alone to a deserted island. This desert island was full of novelty for Robinson. He found that it was totally different from the background of his life. The "Desert Island" has "otherness" at this time. He can only rely on his own ability to live. Of course, this desert island was a place full of possessiveness for European colonizers. So after he conquered the indigenous "Friday", he declared that everything on this desert island was his private property. He began to build houses on desert islands, which he called "home", in order to protect his security. Later he discovered that the island could grow grapes and crops to protect his food supply. After the three "homes" were fully established, Robinson had just started to fear the desert islands, and in the end he gradually fully adapted to the desert islands and "de-mutualized" the "desert island", and gradually began to own these desert islands' occupying, developing and ruling right. At first, for desert islands, Robinson was the "Other". Later, Robinson's fears gradually disappeared and the colonial rule became more and more intense. The roles of desert island and Robinson were interchanged. For Robinson, the desert island became the other. The concept of "Other" is relative to "self". Defoe's geography of others' construction came into being with the colonial expansion of European capitalism. This geographical other focuses on practicality rather than on its romantic atmosphere. It is an object that can be conquered. Crusoe's conquest of this geography is the idealization of European colonial expansion (Ma & Zhu, 2012 : 53).

Racial Others

After Robinson was stranded in the desert island, he evolved from atheism to Christians. He looked down on the indigenous people and called them “wild people”, because the indigenous people worshiped the primitive paganism and prevailed in the prevalence of human beings, which was completely contrary to the Christian civilization. Robinson’s spiritual reform on “Friday” was the embodiment of colonial deeds establishing Christian civilization in the colonies. Robinson implemented a colonialist approach. Those who drifted in the indigenous tribes were asked to return to Robinson. He asked these people to sign the covenant and swear by the Bible, and always be loyal to Robinson. For Robinson, the “Friday” and the indigenous peoples on the island were all “ethnic other”. Influenced by the European Cultural Center Theory, he believes that Indians and blacks are other people who are different from their white counterparts(Yuan, 2008 : 79) . They have “otherness” and are barbarians. They should all serve themselves. So after he controlled “Friday”, he wanted to remove the “otherness” on Friday and let him succumb to himself and become his faithful servant. So a series of changes have been occurred. For example, teach him to wear clothes, eat cooked food, drink goat milk, and of course teach him English and spread religious thoughts. When “Friday” still had the thought of “eating people”, he stopped again and again, and made “Friday” be afraid of him and slowly subordinated to him. Robinson’s conquest, domestication and transformation of “Friday” is a process of “otherness reduction”. In Robinson’s mind, he himself is of course the supreme “monarch” on the desert island, and “Friday” is the appendant of his own demesne, with full of barbaric and backward primitive atmosphere. “Friday” is a subject who was waiting to be civilized. Friday’s mission of “deindividuation” and “otherness reduction” will be done by himself. “In western cultural tradition, ‘Other’ is not popular, and it is necessary to restore it to self. ‘Otherness reduction’ is a common technique used in western culture to deal with otherness in others”. (Zhu, 2007) More than once, the book described in detail the indigenous people’s “eating people” custom. The author “demonized” local races, which highlighted the superiority of European culture and vilified the culture of other ethnic groups. This is also the embodiment of the author’s colonial rule.

CONCLUSION

During the 28-year deserted island experience, Robinson has come through several major stages of human civilization history such as collection industry, hunter-gathering, agriculture and braziery, preliminary manufacturing. He explored in horticulture, architecture, navigation, etc. He explored the entire island, fully explored and utilized all the resources on the island, and tried to transform it into his wealth. He conveyed such basic information and deep-rooted beliefs to readers with his own life experience: Conquest, transformation and possession of natural labor and production are the true and highest happiness. This article begins with the interpretation of the “other” in post-colonialism from two major figures, Robinson and Friday, and concludes that Robinson was “Master” (self) and developed “Friday” as well as deserted islands through a series of colonial activities, such as land colonization, cultural colonization, etc. In order to highlight the superiority of European culture and conquer everything, the desert islands and “Friday” will be “changed” and make them become their own private property. Robinson’s self-building was based on his European-centralist cultural identity, and the loss of identity on “Friday” was due to Robinson’s cruel transformation. This article also analyzes Robinson Crusoe from the construction of the geo-environment “Other” and the construction of the racial “Other”, and “demonizes” other ethnic cultures to prove that their cultural environment is “civilized” and others are barbarians. Whether it is the construction of the geo-others or the construction of the ethnic others under the theme of salvation, it is the result of Eurocentrism in the book of Defoe. Europeans do not think that their colonial expansion activities are a kind of aggression or conquest on other races. Instead, they think it is a kind of “rescuing”. They are guided by Christianity and taking African and Caribbean people from the low level. It was saved in a depraved, barbarian world. It makes us think deeply. Under the drive of the European Cultural Center Theory, will the Chinese culture become the next cultural other? No matter whether it is “geographical other” or “natural environmental other”, it is also an embodiment of post-colonialism.

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