COLONIZING ‘THE OTHER’: ROBINSON CRUSOE AND FOE
‘ÖTEKİ’Yİ SÖMÜRGELEŞTİRME: ROBİNSON CRUSOE VE FOE

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

In this article it is aimed to compare the stories in Robinson Crusoe (1965) and Foe (1987), and considering the dark sides of both plots, the implied stories will be discussed from different perspectives.

Keywords: Robinson Crusoe, Foe, ‘the Other,’ Civilizing, Colonizing Ideology

Öz

Anahtar Kelimeler: Robinson Crusoe, Foe, ‘Öteki,’ Medenileştirme, Sömürgeleştirme İdeolojisi

Introduction
The origin of the word ‘colony’ goes back to the Latin word ‘colonus,’ which was used in ‘Middle French’ and ‘Middle English’ to denote ‘a country or an area under full or partial political control of another country’. The Latin word ‘colonus’ functions as a root word of different derivations; for instance; “when approached etymologically, the Latin root of ‘culture’ comes from ‘colonus’, an equivalent of today’s ‘colonialism’ having post-colonial connotative references to mantling authority, affinities with the ideas of occupation and invasion, and even exploitation (Beşe and Tanrıtanır, 2016: 47). By the end of 19th nineteenth century, in Britain, the colonialist expensionalism “permitted an idea of improvement for the colonized, via such metaphors as parent/chil, tree/btranc etc.,” with the hope that “the inferior colonists might be raised to the status of the colonizer” (Ashcroft, 2013: 57). But the historical flow of imperialism proved that those powers which created colonialism were obliged to live a period of fall called post-colonialism.

The social and political changes within the pages of history are reflected by the representative works of art belonging to the same period. Illustrative observations of noteworthy periods of world literature, including European Colonial and Postcolonial periods show that a number of classics like Robinson Crusoe are produced to be the subject matter of researchers for academic purposes.

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

As for Foe, Linda Carter identifies it as “… an archetypal example both of postmodern rewriting and of generic instability it engenders” (Gonzalez, 2010: 27). Since the plot proposes a dilemma and “… the readers are left with a feeling that there is a mystery to be solved” (Caracciolo, 2012: 1). Here, Friday’s incomunicable story holds the basic argument. Friday, the slave or the colonized hero in Foe, lacks his tongue to tell what the reader is curious to hear; as losing one’s tongue seems to be the proof of losing one’s identity, language, history and culture.

The Master’s expectations, ideals and hopes, in Foe, fade away and turn into a naïve approach to a life where everything has lost its meaning. Losing the ardent power of his passion of possession, Cruso, The King of his island, is obliged to lead a life that would be difficult without his slave, Friday’s assistance. And it is precisely on Friday’s story/ies that
Susan Burton centers the argument.

**Predestined Mastering Experiences:**

Appointed by ‘fate’ or ‘Propension of Nature,’ Crusoe obeys the call to fulfill his ‘wandering Inclination,’ (Defoe, 2007: 5) which foreshadows the limits of his free will. His alternative choice is to stay at home and have ‘a Life of Ease and Pleasure’ (6/7). His father, the dominant authority of the family, tries to persuade his son, enlightening him on ‘the Calamities of Life’:

> He told me, I might judge of the happiness of this state, by this one thing, that this was the State of Life which all other People envied, that Kings have frequently lamented the miserable Consequences of being born to great things, and wished they had been placed in the Middle of the two Extremes, between the Mean and the Great; that the wise Man gave his Testimony to this as the just Standard of true Felicity, when he prayed to have neither Poverty or Riches. (6)

Crusoe’s brother is given as an affliction of becoming the victim of his persistence; “his young Desires prompting him to run into the Army where he was killed”. His father concludes with prophesy that if he is not going to be “... happy in the World,” it must be his “...Fate or Fault that must hinder it,” and warns his son that if he insists on taking “… this foolish Step, God would not bless him” (7).

But the desire of ‘seeing the World’ takes his will under control, leading him to “run away from” his “Master” (his father) before his “time was out, and go to Sea” (8). Soon he sets off for the first experience on the sea. A voyage that is implied to be beyond his will power:

> Being one Day at Hull, where I went casually, and without any Purpose of making an Elopement that time; but I say, being there, and one of my Companions being going by Sea to London, in his Father’s Ship, and prompting me to go with them, with the common Allurement of Seafaring Men, That it should cost me nothing for my Passage, I consulted neither Father or Mother any more, nor so much as sent them Word of it; but leaving them to hear of it as they might, without asking God’s Blessing, or my Father’s, without any Consideration of Circumstances or Consequences, and in an ill Hour, God knows. On the first of September 1651, I went on Board a Ship bound for London. (9)

The first trip ends up with the lesson that “if God spares his life this time, he will never get onto a Ship again” (9). The ship sinks, and the crew including himself, are “saved with a boat with hard labor” (13). The captain of the ship finds Crusoe responsible for the wreck; with an allusion to ‘Jonah in the Ship of Tarshish’ he resolves that whatever happened to the ship and its crew ‘has fallen on them on Crusoe’s account’ (15). These fatal experiences does not decrease the will-power to push the hero into the karma to be lived, he narrates:

> But my ill Fate pushed me on now with an obstinacy that nothing could resist; and though I had several times loud Calls from my Reason and my more composed Judgment to go home, yet I had no Power to do it. I know not what to call this, nor will I urge, that it is a secret over-ruling Decree that hurries us on to be the Instruments of our own Destruction, even though it be before us, and that we rush upon it with our Eyes open. (14)

He returns to London, and obeying his intuitive life-plot; and being encouraged by the Master of another ship, he goes on board
again for ‘a Vessel bound to the Coast of Africa’ (16). This voyage, he claims, makes him ‘both a Sailor and a Merchant’ (16). On the arrival of the ship back to London, the captain dies, and Crusoe decides to go on, enlarging the business he has already mastered. However during the third voyage he falls ‘into terrible misfortunes,’ and his life changes ‘from a merchant to a miserable slave’ (17). His friends are all taken to the court while he is “kept by the Captain of the Rover, as his proper Prize, fit for his Business” (18).

He escapes by his master’s boat with Xury, a slave, after several years of home servant and explores wild shores for some time, till he is welcomed on a ship, so, saved “... from a miserable and almost hopeless condition” (29/30). After a safe voyage to the Brazils, he sells his cargo, the boat and his slave-boy Xury to the captain; making a good amount of money for future investments; “a stock of 220 Pieces of Eight” (30/31).

Now an experienced merchant, Crusoe is ready to get to know the business world. With sugar and tobacco plantation he reaches the standards of ‘Middle Station’ of his ‘Father’s advice’. But he is aware of the fact that he “could have done this as well in England, without covering 5000 Miles, “challenging among strangers and salvages in a Wilderness” (32). But this socially oriented stable life seems inappropriate for his predestined missions; for though he enjoys the privileges of wealthy life, he confesses that he lives like a man ‘cast away upon some desolate island that had no body but him” (32).

The merchant, now searches for new “projects and undertakings;” again as a part of the schedule “beyond his reach” (34). Soon, his merchant friends come to him with a proposal, which becomes an important phase of his life:

[...] they told me, that they had a mind to fit out a Ship to go to Guinea, that they had all Plantations as well as I, and were straitened for nothing so much as Servants; that as it was a Trade that could not be carried on, because they could not publicly sell the Negroes when they came home, so they desired to make but one Voyage, to bring the Negroes on Shoar privately, and divide them among their own Plantations. (35)

Colonizer and His New Land

Finding the ‘middle class’ life expectancies insufficient and boring, the merchant sets off for the sake of “raising faster” after so many life threatening disasters. He is on board with his merchant friends at the same “...evil hour,” of “the 1st of Sept” on his way “... to act the Rebel” to his parents’ authority, and “the Fool to” his “own interest” (35). Not surprisingly the voyage ends with shipwreck; and Crusoe is the only person saved and swept away on an island; which metaphorically implies his being specially appointed as the master of a new colony to be civilized. For the first strategic steps of colonizing; the Master starts with ‘exploring the land’:

[...] to see what kind of Place I was in, and what was next to be done, and I soon found my Comforts abate, and that in a word I had a dreadful Deliverance: I had nothing about me but a Knife, a Tobacco pipe, and a little Tobacco in a Box, this was all my Provision, and this threw me into terrible Agonies of Mind, that for a while I run about like a Mad-man; to see if I could find any fresh Water to drink, which I did, to my great Joy; and having drank and put a little Tobacco in my Mouth to prevent Hunger. [...] (41)

So the first hand supplies for a man in these conditions are to find a source of fresh water, and something to eat. And the next is the question of ‘safety and defense’:

[...] I went to the Tree, and getting up into it, endeavored to place myself so, as that if I should sleep I might not fall; and having cut me a short Stick, like a Truncheon, for my Defense, I took up
my Lodging, and having been excessively fatigued, I fell fast asleep. […] (42)

After the supplies from the mainland are transported to the island, Master needs a proper place to dwell; for soon he explores that he is on an uninhabited island, away from motherland, and the taming and civilizing task is to be done on his own. Money or wealth is ‘good for nothing’, where nothing could be done without it under normal colonizing conditions (50):

As for the dwelling he resolves to build ‘a tent upon the earth’ and a ‘cave in the earth,’ (50) where he would secure his ‘health’ by ‘fresh water,’ shelter ‘from the heat of the sun.’ ‘A view to the sea’ would be the third urgent position for the dweller “…that if God sent any Ship in Sight, I might not lose any Advantage for my Deliverance, of which I was not willing to banish all my Expectation yet. (51)

The awareness of time, stands as an important issue of civilized world; for as the time passes, the master thinks, he has to practice some routine ‘used to facilities’ and should not “…forget the Sabbath Days” and “the working Days,” so he decides to find a way of keeping a calendar to remind him “…weekly, monthly, and yearly reckoning of time” (55). Following the awareness of time, Master goes on with his religious mission; as an inevitable responsibility commanded by the ‘Bibles’; transported from his civilized Native Country in his “cargo from England” (56). On the other hand, reading, learning and educating are the first inevitable steps to bring civilization or tame the wild; … so ‘pens, ink, and paper’ are among the particular materials to be obtained, not forgetting “some equipments for further studies, … Books of Navigation, some Portuguese Books, Popish Prayer-Books, and several other Books” (56).

The basic ideological argument for the Master is “…to set the good against the Evil” (57) of which ‘the Island of Despair’ (60) as Crusoe names it, and its probable inhabitants represent the potential ‘evil’ and the colonizer is the authority and practitioner of ‘the good’ (57). While his mission of bringing ‘good’ to a wild land is supported by ‘fate’ or Godly powers:

[…] after I saw Barley grow there, in a Climate which I know was not proper for Corn, and especially that I knew not how it came there, it startled me strangely, and I began to suggest, that God had miraculously caused this Grain to grow without any Help of Seed sown, and that it was so directed purely for my Sustenance, on that wild miserable Place. I saw near it still all along by the Side of the Rock, some other straggling Stalks, which proved to be Stalks of Rice. (67)

His early experiences as a ‘Master of his business’ and his close observations of climatic order of the island, allows him to estimate easily “…when the proper Season was to sow;” and he predicts that he “…might expect two Seed Times, and two Harvests every Year (90). The Master’s ‘assiduous’ and patient daily work and his ‘survival skills’ (xx) obtain a positive psychology and he begins to feel satisfied with the life he leads on the island:

It was now that I began sensibly to feel how much more happy this Life I now led was, with all its miserable Circumstances, than the wicked, cursed, abominable Life I led all the past Part of my Days; and now I changed both my Sorrows and my Joys; my very Desires altered, my Affections changed their Gusts, and my Delights were perfectly new, from what they were at my first Coming, or indeed for the two Years past. (96)
God has given him a fate that he has now reached a period to lead a ‘secluded’ life where he is “...removed from all the Wickedness of the World”:

[...] I had neither the Lust of the Flesh, the Lust of the Eye, or the Pride of Life. I had nothing to covet; for I had all that I was now capable of enjoying; I was Lord of the whole Manor; or if I pleased, I might call myself King, or Emperor over the whole Country which I had Possession of. (109)

**Getting the First Slave**

One day the Master is “… exceedingly surprised with the print of a man’s naked foot on the shore, which was very plain to be seen in the Sand.” (130) Then he questions the situation:

[...] how should any other Thing in human Shape come into the Place? Where was the Vessel that brought them? What Marks was there of any other Footsteps? And how was it possible a Man should come there? (131) I seemed banished from human Society, that I was alone, circumscribed by the boundless Ocean, cut off from Mankind, and condemned to what I called silent Life; (132)

After being reconciled with ‘the other’ land, civilizing and making a colony out of it, it is time to get to know with ‘the other’ inhabitant(s), when soon he finds out that the ‘island was inhabited,’ (133) which brings the issue of ‘security’. (135) Master is now to face the most difficult task of civilizing ‘the other’:

[...] Fear of Danger is ten thousand Times more terrifying than Danger itself, …” (136) and “… seeing the Shore spread with Skulls, Hands, Feet, and other Bones of humane Bodies; and particularly I observed a Place where there had been a Fire made (139) I knew I had been here now almost eighteen Years, and never saw the least Foot-steps of Humane Creature there before. (140)

Learning, teaching, training or taming metaphorically connote the verb to change which implies difficulty and danger. And ‘Master’ gives a message to ‘the other’ that he is addressing to someone who is superior, who knows better, owns more and who is responsible for changing ‘the others’ on behalf of health, security and wellbeing of Master himself and the world he represents. On the other hand, ‘the other’ potentially comprehends the adjectives such as: ignorant, illiterate, uncivilized and dangerous etc. So the Master starts the mission of civilizing; taming ‘the wildest’, cannibals. But before teaching and training process he has to save his slave citizen. Then, he might be able to have a dialogic life he missed:

[...] there had been but one or two; nay, or but one Soul saved out of this Ship, to have escaped to me, that I might but have had one Companion, one Fellow-Creature to have spoken to me, and to have conversed with! In all the Time of my solitary Life, I never felt so earnest, so strong a Desire after the Society of my Fellow-Creatures, or so deep a Regret at the want of it. (158)

Master makes his mind up “… to get a Savage into (my) his Possession;” (168) an aim quite fit with the strategic mind of a colonizer; the aim is not to save a life, but possess it:

[...] if I had them so as to make them entirely Slaves to me, to do whatever I should direct them, and to prevent their being able at any time to do me any Hurt. It was a great while, that I pleased myself with this affair, [...] (169)

This attempt implies a typical dream of a colonizer; a dream of how comfortable life would be if he could have one or more slaves; which soon comes true without hard labor. He does not make an attempt to capture or catch; but the slave comes to him while
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escaping from a fatal cannibalistic practice. He feeds and gives him the opportunity to relax; as basic living needs, he himself ‘faces when he swims from the sunken ship to the shore’ (173).

They start communication with sign language. Master’s first lesson is to assure his mastership; as soon the slave makes “all the signs” to assure him “of subjection, servitude, and submission imaginable,” and lets him believe “how he would serve” him “as long as he lived,” in a short time, Master and slave start speaking, and the his first attempt is to give a name to his slave, without any attempt of learning his real name. The slave is named ‘Friday’, “the day Master saves his life.” That particular name, ‘Friday,’ has a historical allusion and reminds a social statue between Master and slave. So Crusoe reports:

“I called him so for the Memory of the Time.” “I likewise taught him to say Master, and then let him know, that was to be my Name; I likewise taught him to say, Yes, and No, and to know the Meaning of them” (174).

For Crusoe there is no opportunity of showing his mastership by clothing, which is an important sign in normal colonizing conditions; so the slave is “… clothed as his Master” (175). In a short time, the Master makes an unquestioning obedient slave out of a wild savage, “… like those of a Child to a Father” (176). His teaching and training goals are of pragmatic ones; “… to make him useful, handy, and helpful,” which contributes to live an ‘easier’ and ‘safer life’ (177). After teaching the norms of social statue, the Master wants to “bring his companion to the true Knowledge of Religion, and of the Christian Doctrine:” (186)

[... ] That he might know Christ Jesus, to whom is Life eternal. The Savage was now a good Christian, a much better than I; though I have reason to hope, and bless God for it, that we were equally penitent, and comforted restored Penitents. (186)

Spending years of hard labor and patient, he becomes the ‘King of a peopled island,’ where he feels ‘the whole Country is his own Property;’ of which he has “an undoubted Right of Dominion:”

My People were perfectly subjected: I was absolute Lord and Law-giver; they all owed their Lives to me, and were ready to lay down their Lives, if there had been Occasion of it, for me. It was remarkable too, we had but three Subjects, and they were of three different Religions. My Man Friday was a Protestant, his Father was a Pagan and a Cannibal, and the Spaniard was a Papist: However, I allowed Liberty of Conscience throughout my Dominions. (203)

When the process of building a multicultural and multi-religious Kingdom ends, Crusoe is able to find the opportunity of turning back to his native Motherland by a ‘Ship for Lisbon’. He manages to capture the rebel crew of the ship anchored near the island. As to his slave, whom he calls “my Man Friday,” accompanies his Master “very honestly in all these ramblings,” and proves “a most faithful servant upon all occasions.” (235) Crusoe is fully contented with his achievements on the Island; however he finds out that he has become a wealthy businessman with his tobacco and sugar plantation in Brazil.

Susan Barton in Foe: A Castaway

Agent of Crusoe

For Marco Caracciolo Foe “is a postmodernist variation on Defoe’s Crusoe” (Caracciolo, 2012: 221). The adjective ‘postmodern’ here implies that with a hyper textural style of writing, Coetzee “turns Defoe’s adventurer Crusoe into an aimless visitor (Cruso, with missing ‘e’), “who substitutes the figure of a mute black African slave for Defoe’s escaped Amerindian, and, most im-
portantly, adds the presence of a recently arrived female castaway, Susan Barton” (Flint, 2011: 340). Tisha Turk outlines Foe’s central plot as “… a story about a woman who, while searching for her daughter, encounters a master and slave on an island, and when returns to England, tries to convince an author named Daniel Foe to tell her story” (Turk, 2011: 298). The female castaway Susan Barton, a character from Defoe’s Roxanna, tries to explore the hidden story of fellow castaway Friday and attempts later to discharge plans of a bankrupt scribbler, Foe. Foe suggests the existence of an erased history that proposes an alternative plot for Crusoe; besides speculating on the existence of some ghost distorted and erased characters. H. Flint illustrates that “… Foe shifts readers’ attention away from the white male colonizer” (342) which proposes an oppositely interwoven plot where the Master shares his life with a slave whose story(ies) become the central point. Flint argues that the novel as “both a re-visioning of an eighteenth-century novel and a response to the South African pastoral tradition; simultaneously evokes the conditions of colonialism, imperialism, and postcoloniality” (Flint, 2011: 345).

Tisha Turk summarizes the characteristic differences of the colonizer in Foe who lacks all strategic goals within his rank of priorities;

The castaway agent Susan Barton finds out that Crusoe’s name is with the missing ‘e’ Cruso. He is different in temperament and circumstances:”

He had no challenge to ‘bring supplies from shipwreck, does not care about time’ (16); he protects “a patch of wild bitter lettuce” (9) has nothing more to plant so “spends his days making terraces for planting (33); he has no stories of his life before the island (34), no tales of slavery among the Moors or plantations in Brazil. Friday is not Indian but African, “black: a Negro with a head of fuzzy wool” (5), and he does not speak English, perhaps cannot speak at all.

Though both Fridays share a name given by Cruso(e) and neither one speaks his own language, the difference between them is marked by the presence or the absence of speech. The events of Robinson Crusoe are nowhere to be found: no discovery of a single footprint, no building of a canoe too heavy to move, no herd of goats, no adventures with cannibals. And though Cruso, like Crusoe, is rescued from the island, he dies before reaching England (44), less than a quarter of the way through Foe (Turk, 2011: 300).

In Foe, the Master has the image of a failed colonizer; who is not in touch with Godley intuitions and blessings; no seeds, so no agricultural activities, no harvesting and products to be protected and stored for future. In fact there is neither worry nor preoccupation of Master about future. ‘Salvage the day!’ seems to be a philosophy of living; and there is no need to leave the island, and no hope to be rescued for a Motherland. “Not only the island is arid and unwelcoming, but the religious idealism of Crusoe is replaced by Cruso’s certainty that there is no salvation, no promised land” (Draguiou, 2001: 314).

Barton becomes Cruso’s “second subject, the first being his manservant Friday,” (Coetzee, 1987: 11) and she tries to uncover the different castaway stories of Cruso and his slave:

Sometimes he would say he had dwelt on his island the past fifteen years, he and Friday, none but they having been spared when their ship went down. "Was Friday then a child, when the ship went down?" I asked. "Aye, a child, a mere child, a little slave boy," replied Cruso (12).

Alternatively, we know that he was “a cannibal whom [Crusoe] had saved from being roasted and devoured by fellow-cannibals” (12).
Examining the conditions on the island, Barton deduces that Cruso could have escaped if he wanted; but his answer is “… where should I escape to?” (13). As for Master’s story of the past, he reflects as follows: “Nothing is forgotten,” and “Nothing I (he) have forgotten is worth the remembering,” (17) and remarks that he “will leave behind my (his) terraces and walls,” and that “They will be enough. They will be more than enough” (18). Master’s definition of his territory implies “… a place in which power is embodied symbolically” (Hayes, 2006: 283).

On the other hand, the slave boy is condemned to speechlessness; while the Master is a narrowly communicable character; but ‘his story before castaway is as dark as Friday’s’ (Coetzee, 1987: 34). All the reader learns about the master is that he has nothing to convey about his worthless past, ordinary present and unimportant future.

The responsibility of hosting Burton as a guest on Master’s island gives him the right of having some rules for the new castaway visitor: “while you live under my roof, you will do as I instruct!” he reclaims, but the visitor’s reply is, “I am on your island, Mr Cruso, not by choice but by ill luck, I am a castaway, not a prisoner”; (20) he hears an answer that infringes the unquestioning obedience on his island. Burton’s reflection is not something Friday’s Master would expect to hear, as he is used to complete obedience; but still, she finds a way to ask questions about her landlord and slaveboy. Speech and speechlessness between Master and slave is another issue Mrs. Barton quotes:

How many words of English does Friday know? I asked. “As many as he needs,” replied Cruso. “This is not England; we have no need of a great stock of words.” (21)

“He has no tongue,” he said. “That is why he does not speak. They cut out his tongue.” I stared in amazement.

“Who cut out his tongue?” “The slavers, The slavers cut out his tongue and sold him into slavery?” (23)

Master’s description of dialogue seems to be one sided, for David Fishelov argues that a true, meaningful dialogue “requires some common ground among participants (to escape dialogue-of-the-deaf),” and that it necessitates “some significant differences (to avoid echo-dialogue), and concludes that there needs to be “a willingness of both to be open to “the other”” (Fishelov, 2008: 336).

Cruso is not concerned with Barton’s curiosity on social laws and principles; but he concludes that there is no need for laws “as long as our desires are moderate.” For the principle law of the island he explains; “… there is no law except the law that we shall work for our bread, which is a commandment” (Coetzee, 1987: 36). ‘Work for bread’ is in fact, a life earning motto for the working class, the colonized population, but the Cruso of Foe seems to have adopted the same life style, removing the boundaries between Master and slave hierarchies.

The castaway newsagent Barton questions the issue of “punishment” which is accepted to be widely practiced in colonized lands; the reader is convinced with the idea that this colonized land is not one of the conventional:

[…] How do you punish Friday, when you punish him?” I asked on another occasion. “There is no call to punish Friday,” replied Cruso. “Friday has lived with me for many years. He has known no other master. He follows me in all things.” “Yet Friday has lost his tongue,” said I, the words uttering themselves. “Friday lost his tongue before he became mine. (37)

When a ship appears to save the island’s inhabitants, Barton convinces the captain to save Friday, because she says he “… is a slave and a child,” so should not be left “…
to solitude worse than death” (39). On the ship, the captain is quite interested in Barton’s story and recommends her to “…set down in writing and offer to the booksellers,” and suggests that “a female castaway” “will cause a great stir” (40).

Unlike Cruso and Friday, Susan Barton has a story before becoming as “castaway” on Cruso’s island:

Her “only daughter was abducted and conveyed to the New World … [and] … She followed in search of her” In Bahia, an Atlantic coastal state of Brazil, she received no assistance, and “lived in lodgings, and took in sewing, and searched, and waited, but saw no trace of her child. So, despairing at last, She embarked for Lisbon on a merchantman. (10)

Cruso story comes to an end soon after he dies on board, when they “were yet three days from port” (44). Mr. Foe joins the characters as a publisher, for whom Barton and his mute friend’s hidden story seems an outstanding plot. Barton presents herself to the publisher as the memory store of what could have happened:

Do you think of me, Mr Foe, as Mrs Cruso or as a bold adventuress? Think what you may, it was I who shared Cruso’s bed and closed Cruso’s eyes, as it is I who have disposal of all that Cruso leaves behind, which is the story of his island. (45)

Susan claims to have seen “no cannibals” (54) on the island and witnessed how Friday grew “old before his time, like a dog locked up all its life,” and confesses that “she too, from living with an old man and sleeping in his bed, have grown old” (55). She reports that it is the ‘truth’ of Friday’s ‘darkness and silence’ that she aims to shed light on (60). A book without Friday’s hidden world would be “no better than offering a book for sale with pages in it quietly left empty. Yet the only tongue that can tell Friday’s secret is the tongue he has lost!” (67).

With Roxana, the allusion becomes clear only about halfway through Foe, when a girl appears outside Foe’s house, claims to be Susan’s daughter, and appears to be heartbroken when Susan denies her. The girl claims that she was born in Deptford, that her father was a brewer, that he gambled away his fortune and abandoned the family, and that her mother was “left destitute,” and had a maidservant “named Amy or Emmy; and adds that she says that she has been searching everywhere for her mother” (75–76).

Barton is back with “touches of mystery” in the story of the island, (83) for instance; did Friday’s master “cut (his tongue) out himself and blamed the slavers? If so it was truly an unnatural crime” (84). Whereas we hear Cruso’s rejection, claiming; “There is no call to punish Friday” (37). “The tongue” says Burton “is like the heart,” it “…belongs to the world of earnest” (85). However, Friday has found a way of expressing himself through dancing; an activity that takes him back to his root culture:

In the grip of the dancing he is not himself. He is beyond human reach. I call his name and am ignored, I put out a hand and am brushed aside. (92)

And if there had been music on our island, if Friday and I had filled the evening with melody, perchance who can say? - Cruso might at last have relented, and picked up the third pipe (97).

Friday ‘persists in the old tune’ (97) and dances “in a trance of possession, and his soul is more in Africa than in Newington” (98). But the dire precautions of colonization left him speechless and “taught him eternal obedience;” he could have been more prolific in his presentations of music and dance, and narrations of hidden stories” (98).

Burton has a persisting challenge to let his friend feel the notion of freedom. But she complains that ‘he does not understand that she is leading him to freedom’. And in fact, he does not know what freedom is. Susan
identifies freedom as “... a word, less than a word, a noise, one of the multitude of noises I make when I open my mouth,” (100) which implies that speaking, expressing oneself is the key to freedom. She is aware of the fact that the story of Friday’s tongue is “a story unable to be told,” and that “the true story will not be heard till by art we have found a means of giving voice to Friday” (118). Therefore Friday’s silence is a helpless silence; “he is the child of his silence, a child unborn, a child waiting to be born that cannot be born” (122). “I am a free woman” Burton quotes, “who asserts her freedom by telling her story according to her own desire,” (131) and argues that “the earth where Crusoe brings civilization, can never be regarded as firm as Britain’s soil” (26).

Conclusion

Robinson Crusoe can be considered a sample novel of the struggle between the tamer and the wild or the colonizer and the colonized. Representing a typical European colonizer, Crusoe achieves the necessary experiences before he sets off for exploring, and fulfilling his missions. Although his voyage is narrated as a predestined ‘as you sow you shall reap’ voyage, his mastering process from civilized world lets him to “progress from wickedness to regeneration” (Defoe, 2007: xxiv). “Turning nature to practical advantage through experiment,” and his “assiduous experiments in farming and manufacture,” (xx) Crusoe “contrives a narrative of human domination over raw nature” (xxv).

The basic norms of civilizing the wild are put into practice systematically; his knowledge of topographic and agricultural engineering, talent about security, and awareness of time and consciousness of “daily religious exercises,” (xxi) are among the facilities of a civilized world. In this respect the novel is “an allegory or figure of colonialism, not an exhibit of it’ (McLnelly, 2003: 3). Master Crusoe demonstrates calm and reasonable attitudes during the colonization of the land, but he has no inclination or attempt of showing respect for the foreign culture of the colonized population. He appears “to ignore or erase Friday’s native identity and name” (xxii). “He plays the role of conquistador as much as Columbus and the Spaniards who sought to colonize the K’iche’,” (Lifshey, 2010: 62).

On the other hand, Foe is considered a “write back’ to Defoe’s ‘master’ narrative of empire” (Winter, 2014: 318). Using “the more recent narratological experimentation”, (England, 2008: 57) Foe “revisits and undermines colonial endeavour,” (Gonzalez, 2010: 27) where “the roles of oppressor and oppressed are brought onto the scene” (Mullins, 2009: 2). Susan Burton “while searching for her daughter, encounters a master and slave on an island, and when returned to England, tries to convince an author named Daniel Foe to tell her story” (Turk, 2011: 298).

Pinpointing “the fate of oppressed people and the value of speech,” (Pimentel, 2010: 4) Burton aims to uncover what Defoe had hidden, and why Friday’s tongue has been torn out. She herself is in a “self-imposed silence” and “her selective or fractional representation by Foe can be interpreted as ‘partial presence’ to patriarchy” (Baig, 2013: 11). By questioning and illustrating the “untold story” of “oppressed and silenced race,” (Attwell, 1993: 112-117) Foe successfully schedules a discussion on a “historical relation to structures of imperialism and patriarchy” (Rickel, 2013: 1). Coetzee questions “the reality of representation in a colonial hierarchy of power” and “pose a serious challenge to colonialism and its legacies” (Ren, 2016: 19).

Silence and speechlessness is important in the portrayal of Friday in Foe; he “has no command of words, and therefore no defense against being re-shaped day by day in conformity with the desires of others” (Foxcroft, 2015: 3). He is “... a body without a
voice,” while “the narrator is a voice without an identifiable body” (Peterson, 2015: 858). Friday’s story “... escapes any form of reapropriation,” and he “remains indifferent to all attempts to change him” (27). His life is “not a story but a puzzle” (121, 142) into which we must descend to “... hear, and perhaps also to see: what is (not) inside” (Turk, 2011: 302) where the basic search is of the ‘truth’ but as “postcolonial theorists have pointed out” the truth “is often determined by those in power.” (Draguiou, 2001: 314)

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