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**Sense of Realism in Daniel Defoe's
Robinson Crusoe**

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Dedication

To the soul of my father, may Allah rest his soul.

To my mother.

To my brothers and sisters.

To all whom I love,

I dedicate this work.

Abir

Acknowledgements

I am grateful to our supervisor Dr Abdelaziz Bousbai who provided great help and guidance in preparing this work.

We owe special thanks to all teachers of the English Department.

Abstract

This study is conducted to identify elements of reality throughout the upholding of the events in Robinson Crusoe, and to discover the extent of reality achieved by the author through the characters in the story. To reach those objectives, a descriptive analytical method has been followed framed by two approaches, the contextual and moral ones. They deal with the setting of the story and the psychology of characters. This theoretical framework would enhance our investigation about the degree of reality projected through characters, their actions and reactions, as well as the events of the story. Consequently, the characters, the setting and the events helped progressing the sense of realism, therefore we expect to obtain realistic views over the previously mentioned elements which would support further research.

Résumé

Cette étude est menée pour identifier les éléments de réalité à travers le maintien des événements de Robinson Crusoe, et de découvrir l'étendue de réalité réalisé par l'auteur à travers les personnages de l'histoire. Pour atteindre ces objectifs, une méthode d'analyse descriptive a été suivie, renforcé par deux approches, celles contextuelles et morales. Ils traitent avec la création de l'histoire et de la psychologie des personnages. Ce cadre théorique permettrait d'améliorer notre étude du degré de réalité projetée à travers des personnages, leurs actions et réactions, ainsi que les événements de l'histoire. Par conséquent, les caractères, le setting et les événements ont aidé à progresser le sens du réalisme, donc nous nous attendons à obtenir des vues réalistes sur les éléments mentionnés précédemment qui soutiendraient de nouvelles recherches.

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GENERAL INTRODUCTION

GENERAL INTRODUCTION

Introduction

In order to study themantic elements in the novel Robinson Crusoe ,the present study will attempt to invistigate elements of reality .Accordingly,the novel will be read and analysed to attain the objectives once set for the study ,such as to detect elements of reality in contrast to fiction and also to verify wether the author succeded in expressing reality through the characters.

Objective of Analysis

The analysis in this thesis is to reveal the realistic elements in Daniel Defoe’s novel “Robinson Crusoe”. The realistic elements in Robinson Crusoe can be seen in character of Robinson Crusoe and the setting of the novel.

Significance of the Study

The study attempts to explore the real events and elements in Daniel Defoe’s Robinson Crusoe, a British novelist who belongs To the stream of realism. considering the implication of realism and fiction in Robinson Crusoe claimed by most contemporary critics towards Daniel Defoe, our study seeks to question the extent of reality in the novel.

Statement of the problem

The study attempts to explore the real events and elements in Daniel Defoe’s *Robinson Crusoe*, a British novelist who belongs to the stream of Realism. Considering the implication of realism and fiction in Robinson Crusoe claimed by most contemporary critics towards Daniel Defoe, our study seeks to question the extent of reality in the novel.

Research Questions

- To what extent has the author succeeded in expressing reality in terms of events and place?
- What is the degree of reality conveyed through the characters’ actions and reactions?

Methodology

The methodology opted for throughout this study is descriptive analytical.The extracts, which represents approximately thirty percent (30%) of the whole corpus, will be analysed in order to explore elements of reality.

GENERAL INTRODUCTION

Structure

key and striking chapters from the novel will be scrutinized and analysed to detect expression of reality , so the analytical method will be opted for. this dissertation consists of three chapters .The first one deal with background and the theory of the study ,the second deal with the analysis of themes ,symbols and characters ,the third one is the practical chapter which contain the analysis of the aspects of reality in Robinson Crusoe.

Approaches

This dissertation followed by two approaches which are the contextual and moral .The contextual approach is an approach based on contextualism, a philosophy in which any event is interpreted as an ongoing act inseparable from its current and historical context and in which a radically functional approach to truth and meaning is adopted .However, a moral or philosophical approach usually describe or evaluate a work in terms of the ideas and values it contains. This often means examining a work's ideas and values both those expressed directly by the narrator or character and those implied by the overall design and content in relation to a particular ethical, philosophical, or religious system (rationalism, existentialism, Christianity, etc.).

Key terms

Contextual approach, moral approach, realistic novel, religion & spirituality

Chapter One

Background and the Theory of the Study

Chapter Content

- 1. Introduction**
- 2. Daniel Defoe's Biography**
- 3. Historical Context of Robinson Crusoe**
- 4. Contextual Approach**
- 5. The moral Approach**
- 6. What is Fiction**
- 7. Realism and the English Novel**
- 8. Realism and the Realistic Novel**

1.1. INTRODUCTION

The terms novel and realism are undoubtedly quite common in reading circles. However, when they are found in this order, they require explanation and clarification. Again, it is but one side of the question to have the terms of a proposition explained, and quite another to convince the reader that the proposition, so worded, is in itself true. The study to highlight that Daniel Defoe was realistic novelist or the originator of realism in the English novel. To accomplish this end, certain set values will be given each of the terms in this proposition, and these definitions will be followed strictly and unchangingly throughout the entire work.

1.2. Daniel Defoe

Daniel Foe was born into a lower-middle class Presbyterian family in London in 1660 (he later added the French-sounding "De" to his last name to sound higher-class). At this time, England was not a very tolerant place for non-Anglican Protestants Defoe was unable to attend Cambridge or Oxford because of his religion. After some time as a merchant, during which he traveled throughout Europe, he became known for writing political pamphlets in the 1680s and 1690s. In the early 1700s, he was imprisoned for some of his more controversial political writings. Defoe later turned his writing efforts toward fiction, publishing *Robinson Crusoe* in 1719, and following it with a number of other novels, including *Moll Flanders*. Defoe's realistic novels gained widespread popularity among the newly emerging middle-class readership of England and were foundational in the development of the novel as a literary form. The specific details of Defoe's death are unclear, but he passed away in London on April 24, 1731.

1.3. Historical Context of Robinson Crusoe

Robinson Crusoe's journey takes place in the context of 17th-century European imperialism and colonialism, as different countries explored the Americas, establishing colonies and exploiting natives. More specifically, Defoe was likely inspired or influenced by the real-life adventures of Alexander Selkirk. Selkirk was a Scottish man who survived for four years stranded on an island in the south Pacific. His amazing story of survival spread widely after he returned to Europe in 1711 (not long before Defoe published *Robinson Crusoe*).

1.4. Contextual Approach

A contextual analysis is simply an analysis of a text (in whatever medium, including multimedia) that helps us to assess that text within the context of its historical and cultural setting, but also in terms of its textuality or the qualities that characterize the text as a text.

A contextual analysis combines features of formal analysis with features of “cultural archeology,” or the systematic study of social, political, economic, philosophical, religious, and aesthetic conditions that were (or can be assumed to have been) in place at the time and place when the text was created. While this may sound complicated, it is in reality deceptively simple: it means “situating” the text within the milieu of its times and assessing the roles of author, readers (intended and actual), and “commentators” (critics, both professional and otherwise) in the reception of the text.

Defoe believed that "the nature of man resides in the capacity for improvement in the context of a material world" (Seidel, 59), and this becomes apparent in his novel. The tools that Crusoe possesses from the ship carry out this notion, improving his life on the island dramatically. He progresses quickly, and no longer feels as isolated as he did before on the island. Crusoe uses his tools to build a protective fence and a room inside a cave. He then builds a farm where he raises goats and grows a corn crop. Later, his ambitions take him to the other side of the island where he builds a country home. Also, with the weapons that Crusoe creates, he saves Friday from cannibals, and makes him his servant. Because of his tools, his supply becomes more than sufficient for survival. He comes to learn that if he works with his surroundings instead of wallowing in the fact that he has no longer got what he thinks he needs, he able to find and use everything he needs in order to carry out life. Not only has he expanded both mentally and physically on the island, but in a way, Defoe also depicts Crusoe's island as a microcosm of European society. Crusoe's European values and education are evident: he colonizes the island by building houses. His successful development on the island parallels that of the British Empire around the eighteenth century.

A passage on page 241 shows Crusoe's amazing skill throughout the novel to claim ownership of things. He sells his fellow slave Xury to the Portuguese captain; he seizes the contents of two shipwrecked vessels and takes Friday as his servant immediately after meeting him. Most extraordinarily, he views the island as "my own mere property" (Crusoe, 241) over which he has "an undoubted right of dominion." (Crusoe, 241) Moreover, his building of properties determines his understanding of politics. He jokes about his "merry reflections"

(Crusoe, 241) of looking like a king, but it seems more of a merry thought when he refers to "my people" (Crusoe, 241) being "perfectly subjected." (Crusoe, 241) Crusoe's personal point of view is influential throughout the novel and shows us how much colonization depended on a self-righteous, propriety way of thinking.¹

1.5. The Moral Approach

Daniel Defoe tells tale of a marooned individual in order to criticize society. By using the Island location, similar to that of Shakespeare's *The Tempest*, Defoe is able to show his audience exactly what is necessary for the development of a utopian society. In *The Tempest*, the small society of Prospero's island addresses the aspects of morality, the supernatural and politics in the larger British society. In Defoe's *Robinson Crusoe*, the island's natural surroundings highlights the subject of man's individual growth, both spiritually and physically. Nature instantly exercises its power and control over man in the tropical storm that leads to the wreckage of Crusoe's ship. "*The fury of the sea*" (Defoe, 45) thrusts Crusoe to the shores of the uninhabited "Island of Despair" (Defoe, 70). Isolated on the island, Crusoe is challenged to use his creativity in order to survive. *Paul Elmer More* "It is the critic's duty, to determine the moral tendency of literary works and to judge them on that basis. The greatest critics are "discriminators between the false and the true, the deformed and the normal; preachers of harmony and proportion and order, prophets of the religion of taste."

Critics taking a moral or philosophical approach usually describe or evaluate a work in terms of the ideas and values it contains. This often means examining a work's ideas and values both those expressed directly by the narrator or character and those implied by the overall design

Form and content in relation to a particular ethical, philosophical, or religious system (rationalism, existentialism, Christianity, etc.). Some critics will also evaluate the quality of a work's ideas and values by determining how well these fit certain criteria (such as truth, usefulness, clarity, consistency, or complexity). Besides looking at ideas, critics may also examine the moral effect or value of a work in a more general way, considering how the images, events, characters, and even style in a work affect its readers as moral beings.

In practice, essays taking a moral or philosophical approach are most successful when they are firmly grounded in the details of the work being discussed. Such essays often attempt to

¹ Seidel, M. (1991) *Robinson Crusoe Island Myths and the Novel*. Massachusetts: Twayne Publishers.

identify a work's theme or themes or even what is sometimes called the writer's "vision" or view of life and then to show how the "vision" or themes are conveyed through specific details or techniques in the work. Those willing to do research (and thus use the historical-biographical approach in connection with the moral-philosophical) may also attempt to show how the "vision" or other thinkers (who may or may not have influenced the writer) or found in the general cultural context to which the writer belonged.

1.6. What is Fiction

It is argued that fiction presents a truth that goes beyond mere presentation of facts. Pat Schneider, founder of Amherst Writers & Artists, says in her book *Writing Alone and With Others*, "Fiction is the dream of the writer, made visible on the page. It may be the writer's lived experience or it may be entirely imagined." She then relates a television interview Eudora Welty gave in which she was asked if the source of her fiction was autobiographical or imagined. Welty answered, "If I tell you it is autobiography, you will be embarrassed. If I say it is imagined, you will feel cheated. So I will tell you the truth: It's a mixture." Schneider continues, "All fiction is autobiography, because even that which we imagine is a collage of images and meanings that have come into, and have been transformed by, our minds. Fiction is an autobiography of the imagination." To that, I would add that our psyches are forever at work trying to heal that which has been wounded within us. The nature of each person's particular wound is present in much he does how he interacts with his family, how he approaches his work, how he treats a waitress, his own health. If a person pursues an art form, such as writing, he is even less able to keep this door shut, no matter how hard he tries. For the thing that we most dread has a way of chasing us. We may think we're not writing about our wound, but it's there in some form an image, a setting, a character not fully rendered, the story untold. None of us, no matter how crafty or skilled, can make our wound go away. What we have to do is open the door and bring it up into the light. Examine it. Turn it around. Find its meaning. And if someone else's writing unknowingly touches on our own wound, we shouldn't make them pay for our discomfort or fear of exposure.

1.7. Realism and the English Novel

Critical discussions of the English novel and of realism once tended to treat these two separate subjects as one, as if presuming that verisimilitude was somehow the condition to which all novels aspired, and that the emergence of the English novel was tantamount to the emergence

of a fully-fledged narrative realism. Realism was simply taken for granted as the aesthetic norm for the novel. Such discussions implicitly identified the scope of 'realism' with the scope of 'the novel' the term 'realism' functioned primarily as a term of praise rather than as a tool of analysis.(1991,143-44) In such a context, moreover, the term 'realism' has tended to mean widely different things, depending on what qualities a particular interpreter associated with it. For example, some of the qualities more or less casually assumed to be evidences of realism include, to name a few, particularity, circumstantialities, humble subject-matter, viewpoint, chronology, interiority, externality. While each of these qualities does have some importance in realism, none of itself explains the realist convention.

Recently, things have changed. Under the influence of novelists like James Joyce and Gertrude Stem, John Hawkes and Vladimir Nabokov, Claude Simon and Alain Robbe - Grillet, Julio Cortázar and Gabriel Garda Márquez, and under the influence of theoretical writing based on the work of Saussure, Heidegger, Foucault and others, discussion of English realism has adopted a more self-conscious historical and theoretical vantage point. From this perspective earlier discussions seem to take for granted the very things that most require investigation, which is to say questions concerning exactly what primary values and assumptions the realist convention entails.

A key text, one that represents both a culmination of the first kind of discussion and a turn toward the second more philosophical kind, is Tan Watt's *The Rise of the Novel: Studies in Defoe, Richardson, and Fielding* (1959). Watt continues the tradition of equating verisimilitude with emphasis on 'particulars' and on 'circumstantial' evidence, but he also considers the implications for these features of realism of Locke's philosophy and of wider social changes including new priorities of individualism and of privacy .The fact that his discussion remains valuable thirty years.

1.8.Realism and the Realistic Novel

Realism is an aesthetic mode which broke with the classical demands of art to show life as it should be in order to show life "as it is." The work of realist art tends to eschew the elevated subject matter of tragedy in favour of the quotidian; the average, the commonplace, the middle classes and their daily struggles with the mean verities of everyday existence--these are the typical subject matters of realism.

The attempt, however, to render life as it is, to use language as a kind of undistorting mirror of, or perfectly transparent window to, the "real" is fraught with contradictions. Realism in this simplified sense must assume a one-to-one relationship between the signifier (the word, "tree" for example) and the thing it represents (the actual arboreal object typically found in forests). Realism must, in effect, disguise its own status as artifice, must try and force language into transparency through an appeal to our ideologically constructed sense of the real. The reader must be addressed in such a way that he or she is always, in some way, saying, "Yes. That's it, that's how it really is."

Realism can never fully offer up the world in all its complexity, its irreducible plenitude. Its verisimilitude is an effect achieved through the deployment of certain literary and ideological conventions which have been invested with a kind of truth value. The use of an omniscient narrator who gives us access to a character's thoughts, feelings and motivations, for example, is a highly formalized convention that produces a sense of psychological depth; the characters seem to have "lives" independent of the text itself. They, of course, do not; the sense that they do is achieved entirely by the fact that both the author and the reader share these codes of the real. The consensual nature of such codes is so deep that we forget that we are in the presence of fiction. As Terry Eagleton notes, the sign as "reflection," "expression" or "representation" denies the productive character of language suppresses the fact that what we only have a "world" at all because we have language to signify it.

The realist novel first developed in the nineteenth century and is the form we associate with the work of writers such as Austen, Balzac, George Eliot and Tolstoy. According to Barthes, the narrative or plot of a realist novel is structured around an opening enigma which throws the conventional cultural and signifying practices into disarray. In a detective novel, for example, the opening enigma is usually a murder, or a theft. The event throws the world into a paranoid state of suspicion; the reader and the protagonist can no longer trust anyone because signs—people, objects, words—no longer have the obvious meaning they had before the event. But the story must move inevitably towards closure, which in the realist novel involves some dissolution or resolution of the enigma: the murderer is caught, the case is solved, the hero marries the girl. The realist novel drives toward the final re-establishment of harmony and thus re-assures the reader that the value system of signs and cultural practices which he or she shares with the author is not in danger. The political affiliation of the realist novel is thus evident; in trying to show us the world as it is, it often reaffirms, in the last instance, the way things are.

As Catherine Betsey notes, classic realism is "still the dominant popular mode in literature, film, and television drama. It has been denounced as the crudest form of the readily text, and its conventions subverted and parodied by the modern novel, the new novel and postmodern novel. However, the form, like the capitalist mode of production with which it is historically coincident, has shown remarkable resiliency. It will no doubt continue to function, if only anti-theatrically, as one of the chief influences on the development of hypertext fiction.

Conclusion

What has been discussed in this chapter represents the major aspects of realism within the novel Daniel Defoe's *Robinson Crusoe*. Throughout this chapter the definitions and background analysis give the concept of reality and fiction to facilitate the analysis of the novel.

Chapter Two

Themes, Symbols and Character Analysis

chapter content :

- 1. Daniel Defoe's Style**
 - a Genre**
 - b Desert Island Fiction**
- 2. The Character Analysis**
- 3. The Major Themes in Defoe's Robinson Crusoe**
- 4. Robinson Crusoe Theme of Religion**
- 5. Robinson Crusoe Religion Quotes**
- 6. Robinson Crusoe Theme of Wealth**
- 7. Robinson Crusoe Theme of Family**
- 8. Robinson Crusoe Family Quotes**
- 9. Robinson Crusoe Theme of Man and Natural**
- 10. Robinson Crusoe Man and the Natural World**

2.1. Introduction

In this chapter we attempt to scrutinize the major themes, characters and symbols in the novel Robinson Crusoe. Which gave the sense of reality to the novel by portraying real events and elements and also the use of a certain style which became literary genre, Fausset (1990) claimed that Daniel Defoe is the realist novelist and this observed throughout his style and the use of the special kind of language that simplify to read his novels and he reflect the real events as it is like journalist.

2.2. Daniel Defoe's style

With the publication of Robinson Crusoe in 1719 the novel became established as a significant literary genre. In this framework, Daniel Defoe set new standards for a long period. With his *The Life and Strange Surprising Adventures of Robinson Crusoe*, he laid the foundations of the contemporary Robinsonade. *"With its common hero, pseudo-authentic style, and focus on ideological problems of materialism and individualism, it has been widely seen as the first modern realist novel"*, the critic Fausset (1994) writes. But in the history of interpretation there are dissensions about Defoe's role in the development of the novel. His style, although it revolutionized the English novel, first was a topic for extensive discussions.

From Maximilian E. Novak (2004) we get to know that "many of Defoe's critics have regarded his fiction as a kind of accident arising from his desperate need to support his family and to keep off his creditors. In *The Rise of the Novel*, Watt (2001) goes so far as to say that Defoe *"is perhaps a unique example of a great writer who was very little interested in literature, and says nothing of interest about it as literature."* In contrast Hammond underlines the novel's "lasting significance" *that "surely lies in its consummate blending of divergent literary traditions and its fruitfulness as a source of myth."* Furthermore, he concludes that *"a story that has achieved the status of a fable must possess considerably literary and imaginative qualities and respond to some deep need in the human psyche."*

a. Genre

Genre is a French term for a literary type or class. The different literary kinds or genres are distinguished by conventions and rules to which writers are expected to follow. Conventions are essential to all literature as "necessary and convenient ways of working within the limitations of the medium of words." According to Montgomery (2004), the most obvious importance of the

idea of genre involves *"seeing conventions in a text instead of assuming the text to be a kind of unmediated human expression or way of getting at social meaning or truth. Because every writer accepts conventions as soon as he begins to write the idea of genre has a central position, as a part of a skill of critical reading. This means one has to recognize "that human creativity and the particular meanings texts create, are not fluty 'original', but are build up by exploiting already-existing resources or patterns."*

It is self-evident that Robinson Crusoe follows special conventions too and therefore it can be classified as desert island fiction and religious allegory.

b. Desert Island Fiction

The publication of Defoe's Robinson Crusoe in 1719 marked the inception of a literary genre which has attained universal popularity. *"Desert island fiction is "a form of fiction in which a remote and 'uncivilized' island is used as the venue of the story and action. it has a particular attraction because it can be placed right outside the 'real' world and may be an image of the ideal, the inspirit and the primitive."*

The story of Robinson Crusoe, as the pioneer of desert island fiction established the main features of this genre. A first characteristic is the isolation of a person brought about by events such as shipwreck, plain crash or other catastrophes. Out of necessity, the person develops survival strategies and such has to deal with the relation between nature and civilization. Isolation and loneliness support the process of self-seeking and reorganization of the self. The most important feature is the distance to civilization, which helps to develop a new attitude towards the world. This fact is closely related to the spiritual experience of the solitude of soul, which plays an important role in the religious allegory, to which Robinson Crusoe belongs, too. As will become clearer in my next paragraph the two genres of desert island fiction and religious allegory are closely interwoven in Robinson Crusoe(2002,41-42).

2.3. The Character Analysis

The main character of the story, is a rebellious youth with an inexplicable need to travel. Because of this need, he brings misfortune on himself and is left to fend for himself in a primitive land. The novel essentially chronicles his mental and spiritual development as a result of this isolation. He is a contradictory character; at the same time, he is practical ingenuity and immature decisiveness.

Xury: A simple youth a friend/servant of Crusoe's, he also escapes from the Moors. who is dedicated to Crusoe, he is admirable for his willingness to stand by the narrator However, he does not think for himself.

Friday: another friend/servant of Cursors, he spends a number of years on the island with the main character, who saves him from cannibalistic death. Friday is basically Crusoe's protégé, a living example of religious justification of the slavery relationship between the two men. His eagerness to be redone in the European image is supposed .to convey that this image is indeed the right one.

2.4. The Major Themes in Defoe's Robinson Crusoe

2.4.1. Robinson Crusoe Theme of Religion

Daniel Defoe's novel is, at its core, the spiritual autobiography of one man: Robinson Crusoe, mariner of York. He is first rebellious, then atones for his sins, and then converts himself and others to Christianity. The novel began with Crusoe's rebellion: defiance of his father's plan for him, an act that is farmed as going against the authority of God himself. Crusoe then suffers the vicissitudes of fate - a series of misfortunes that land him on the deserted island. Once there, he finally atones for his sins and undergoes a serious religious conversion. The novel then becomes a collection of religious observations. We see Crusoe turn into a teacher, as he converts Friday upon meeting the guy.

Besides the redemptive structure of Robinson Crusoe, we can see many Biblical themes developed in the novel. For example, Crusoe's own story is very much like the parable of the prodigal son. The character of Crusoe is also pretty similar to such Biblical figures as Jonah (the one who was swallowed by a whale/giant fish) or Job (the guy who loses everything and everyone he loves) who have their faith tested through many trials and a tremendous amount of suffering.

" 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; never any young Adventurer's Misfortunes, I believe, began sooner, or continued longer than mine". (9)

Crusoe thumbs his nose at his family, but most importantly, he undertakes his adventures without the blessing of God. He is therefore at odds with Providence.

" He offered me also 60 Pieces of Eight more for my Boy Xury, which I was bath to take, not that I was not willing to let the Captain have him, but I was very bath to sell the poor Boy's Liberty, who had assisted me so faithfully in procuring my own. However when I let him know my Reason, he owned it to be just, and offered me this Medium, that he would give the Boy an Obligation to set him free in ten Years, if he turned Christian; upon this, and Xury saying he was willing to go to him, I let the Captain have him". (30)

Crusoe may be reluctant to sell Xury into slavery, but Crusoe clearly does not regard Xury as his equal. Why does Crusoe consider himself superior to Xury? Why does Xury have to be converted to Christianity in order to escape enslavement?

2.4.2. Robinson Crusoe Theme of Wealth

As an 18th-century mariner on the high seas, Robinson Crusoe is very interested in commerce, trade, and the accumulation of wealth. After all, the whole reason that Crusoe is on the ocean in the first place is to take part in trade. He makes money in Africa and also in the sugar plantations he buys in Brazil. While a religious theme is present throughout the book, so too is the idea of Cruse's economic individualism. *"He told me, I might judge Of the Happiness of this State, by the one thing, viz. That this was the State of Life which ail other People envied, that Kings have frequently lamented the miserable Consequence 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 father argues that best to have neither extreme wealth nor be in dire poverty. Instead, the moderation of the middle classes presents the happiest and most contented state of life possible in that society. *"The generous Treatment the Captain gave me, I can never enough remember; he would take nothing of me for my Passage, gave me twenty Ducats for the Leopard's Skin, and forty for the Lyon's Skin which I had in my Boat, and caused every thing. I had in the Ship to be punctually delivered me, and what I was willing to sell he bought, such as the Case of Bottles, two of my*

Guns, and a Piece of the Lump Of Bees-wax, for I had made Candies of the rest; in a word, I made about 220 Pieces of Eight of ail my Cargo, and with this Stock I went on Shoar in the Brasils". (31)

As a man of trade, Crusoe is very interested in the acquisition of goods and wealth. The novel often catalogues in great detail how much money he makes.

2.4.3. Robinson Crusoe Theme of Family

The idea of family is a central preoccupation in Robinson Crusoe. Crusoe must sort out his relationship to his biological father, of course, and his spiritual father (God). His defiance of his father is one that will haunt him until his eventual repentance, atonement, and conversion to Christianity. Once on the island, Crusoe must learn how to manage his little family - Friday and friends. Upon his return to England, we notice that he takes a wife, though her presence in the book is very limited. *"My Father, a wise and grave Man, gave me serious and excellent Counsel against what he foresaw was my Design. He call'd me one Morning into his Chamber, where he was confined by the Gout, and expostulated very warmly with me upon this Subject: He asked me what Reasons more than a meer wandering Inclination I had for leaving my Father's House and my native Country, where I might be well introduced, and had a prospect of raising my Fortunes by Application and Industry, with a Life of Ease and Pleasure. (5-6)*

Robinson Crusoe's father is introduced right away, and with good reason. As The prodigal son, Crusoe must deny his father's advice in order to follow his own "wandering Inclination." Crusoe's relationship with his biological father can be read as an earthly version of his relationship to his spiritual father (i.e., God). We'll see Crusoe consistently denying the power and authority of God as well - at least in the first half of the novel. *"...I went on Board in an evil Hour, the 1st of Sept. 1659, being the same Day eight Year that I went from my Father and Mother at Hull, in order to act the Rebel to their Authority, and the Fool to my own interest. (36)*

Most of the poor decisions Crusoe makes in his life, he traces back to the initial rebellion against his parents - especially his father.

2.4.4. Robinson Crusoe Theme of Man and Nature

Crusoe believes himself to be at the head of the social order. When he looks at the natural world, he sees its utility and the value of that. Instead of opining on the beauty of things, he notices production value. He also very much believes in the concept of private property. When Crusoe gets to the island, notice how he immediately believes that he somehow "owns" the island. *"By this time it blew a terrible Storm indeed, and now I began to see Terror and Amazement in the*

Faces even of the Seamen themselves. The master, Though vigilant to the Business of preserving the Ship, yet as he went in and out of his Cabin by men, I could hear him softly to himself say several times, Lord be merciful to us, we shall be all lost, we shall be ail undone; and the like". (11)

Initially, the natural world is a terrifying place for Crusoe. The stormy sea sends him - and his shipmates - into a frenzy of fear and fright. The vicissitudes of nature often prompt Crusoe - and others to turn to God for help. Here, the captain of the ship prays for assistance. *"be thought myself however, that perhaps the Skin of him might one way or other be of some Value to us; and I resolved to take off hers Skin if I could. So Xury and I went to work with him; but Xury was much the better Workman at it, for I knew very ill how to do it. Indeed ,it took us up both the whole Day, but at last we got off the Hide of him, and spreading it on the top of our Cabin, the Sun effectually dried it in two Days time, and it afterwards served me to lye upon". (26)*

Crusoe sees the utility and thus value of the natural world - for example, the lion's hide is something that he can sleep on.

2.4.5. Robinson Crusoe Theme of Society and Class

In the First class , As Crusoe's father tells us at the opening of the novel, Robinson Crusoe's family is of the middle class. This class, according to old man Crusoe, the best since it neither experiences the extremes of luxury nor poverty. Young Crusoe, though, strains against his father's class preference and decides to set off on his own. In the Second , society is a novel very concerned with what makes a society. We begin with Crusoe alone on an island and gradually we begin to see the social order come together. First, there are his animal friends (Poll and company), followed by Friday, the Spaniard, Friday's father, and then the mountaineering Englishmen. Pretty soon the island is its own little society with Crusoe at the head of it. *"He told me it was for men of desperate Fortunes on one Hand, or of aspiring, superior Fortunes on the Cher, who went abroad upon Adventures, to rise by Enterprise, and make themselves famous in Undertakings of a Nature out of the common Road; that these things were either too far above me, or too far below me; that mine was the middle state, or what might be called the upper Station of Low Life." (6),*

Crusoe's father warns him against undertaking adventures upon the sea. Why? Well, because those Crusoe's are staunchly middle-of-the-road kind of folks. They're not the crème de la crème of society, nor are they part of the down and dirty rabble. Rather, they're of the middling classes, what his father claims to be "the best State in the World. *"Then to see how like a King I did too ail atone, attended by my Servants, Poll, as if he had been my Favorite, was the only Person permitted to talk to me. My Dog who was no grown very old and crazy, and had found no Species to multiply his Kind*

upon, sat always at my Right Hand, and two Cats, one on one Side the Table, and one on the other, expecting now and then a Bit from my Hand, as a Mark of Special Favor". (126)

Crusoe establishes a little society of his own on the island. This consists of himself and his animal friends. Notice the hierarchy that Crusoe instills in his organization of the natural world. Crusoe is the king and the animals make up his court.

Chapter Three
The Aspects of Reality in
Robinson Crusoe

Chapter content:

- 1. Introduction**
- 2. Techniques of Realism in Robinson Crusoe**
- 3. Elements of Realism in Robinson Crusoe**
- 4. Geography**
- 5. Characters**
- 6. Elements of Realism in Robinson Crusoe: Characters and Actions**
- 7. Elements of Realism in Robinson Crusoe: Spirituality**
- 8. Robinson Crusoe's Disobedience**
- 9. Conclusion**

3.1. Introduction

James Berkley (1961) affirms that realism is intended to present a true picture of life at a given time and place, which are strongly present in Defoe's *Robinson Crusoe*, as Wayne C. Booth states while quoting Ian Watt's (ibid) saying: "*Properly speaking, the novel begins only when Defoe and Rishardson discover how to give their characters sufficient particularity and autonomy to make them seem like real people*". Indeed, Robinson Crusoe, Friday, and the island they were residing in has been given real characteristics, and while reading we could live the moment presented by the protagonists as if we were there too. In this chapter, we will introduce two essential parts in order to show the degree of reality in the story. The first part embodies reality represented by characters, setting and the events, while in the second will go through the techniques of realism.

3.2. Techniques of Realism in Robinson Crusoe

Daniel Defoe used a colloquial style in his works. One would expect him to have an extensive command of English due to his having been involved in the writing of so many different types of works, reporting, journalism, parliamentary writings. The truth is that his use of English was prodigious. He never deviates from his central point and his story is usually told in monosyllables, without ornament, and he scarcely used an adjective. In order to convince his readers that what he told them was true, Defoe founded the circumstantial method. By means of this he supplied his story with great detail, and followed it through coherently so as to set the reader at ease and captivate his interest and credulity.

In Robinson Crusoe he supplied dates, names, places and minute description. Defoe's sentences and paragraphs do not measure up to classic works. He was always hurriedly writing his fiction; his journalistic endeavors necessitated his rapid reporting of events and, consequently, he paid little attention to style. However, at all times, he strove to be consecutive; at all times he wanted to make his connections clear.

It was noted earlier that, consciously or otherwise, Defoe repeated himself in his writings, but this defect only helped to convey the aspect of reality and naturalness, which was his sole desire. For purposes of illustration and greater clarity, he employed figures of speech.

In conjunction with the vigor of his language, the effect of these similitude was electrifying. He was also a firm advocate of the use of contrast in an effort to bring out his meaning. The use of homely language is one of the most remarkable features of Defoe's style. Under the heading of

homely language came a coarse plainness of diction, and the orderly colloquial development of subjects which could have been treated in a more difficult and formal manner. For example: “*I was now furnished with roots and corn, such as it was, and water, and leaving my friendly Negros made forward for about eleven days more without offering to go near the shore.*” (14)

Defoe's style may be classified as nervous. Its strength lies in variety, abundance and fitness of plain words. His nervous style is well suited for the relating of horrors, and mutinies.

3.3. Elements of Realism in Robinson Crusoe

3.3.1 Geography

Robinson Crusoe was thrown on an isolated island, believing to be punishment from God, for he has been disobedient. The isle on which he was, has been described through the use of a special diction that made it much more real than it appears. Robinson Crusoe took the island as a place to reconcile with God, and a place of meditation, the island was more than an exile it was “*the geography and hydrograph of the island, so that the reader sees the objects as clearly and as fully as the author.*” (Taine 1900). Another significant place that appears to have an impact on the story, was the “sea”, for it symbolized the state of abandoning a life of ease and comfort in order to find something greater. **(See Appendix 1)**

The sea in *Robinson Crusoe*, whether profit or adventure, is dangerous, but also holds the promise of immense profit. The sea is also unpredictable and unknowable. As such, it can symbolize the divine forces of providence, to which Robinson surrenders himself.

It is, nevertheless, a real place that appears in almost all the chapters, and even the island is surrounded by the sea, which proves that the place in *Robinson Crusoe* is very real. The story appears so real that we may consider it as a documentary over the world, as we may find exact latitudes that give the location of places: “... *About the twelfth day, the weather abating a little, the master made an observation as well as he could, and found that he was in about eleven degrees north latitude, but that he was twenty-two degrees of longitude difference west from cape St. Augustino, so that he found he was gotten upon the coast Guinea...*” (36)

As shown in the quote above, the exact places and their geographical position is given in details while they were in the sea, which is rarely demonstrated in fiction-novels.

The island is the main place in *Robinson Crusoe's* story, it is where he attempts to find himself, to think about himself. It was as well a place to rethink about his mistakes and to try to ask for forgiveness. Robinson made a small community out of that island, together with Friday, Xury, the Spaniard and the cannibals. In many situations, the island was given a description that seems to be taken from the real existing world. However, when *Robinson Crusoe* described the Island, he did not know in the beginning if it was an island or a continent stating: “*I fairly*

described land, whether an island or continent I could not tell; but it lay very high, extending to the west-southwest" (96). Another description given by *Robinson Crusoe*, and is perhaps the closest to real world: "I could not tell what part of the world this might be, otherwise than that I knew it must be part of America, as I concluded by all my observations, must be near the Spanish dominions, and perhaps was all inhabited by savages" (ibid). An additional significant element would be time, which plays a role in locating reality within the novel of *Robinson Crusoe*.

Defoe took as a model for his narrative the form that best produces the illusion of truth the use of current memoirs with a diary (75). We learn about Crusoe's island gradually and at the same time as Crusoe learns about it himself, and he thus gives the effect of "contemporariness" to his work. The author took Crusoe to a high point of vantage, from where we may learn the essentials of the island as soon as possible.

Taine says this with respect to Defoe's *Robinson Crusoe*: "He gives dates, year, month and day; notes the wind, north, east, south, south west north west; he writes a log book, an invoice the geography and hydrograph of the island, so that the reader sees the objects as clearly and as fully as the author." (See Appendix 2)

The first hint about time was shown in beginning. Giving the date and the place of birth of a character made *Robinson Crusoe* seem a real person: Crusoe was born in the year 1632, in the city of York. He got stranded on the desolate island on the 30th September 1659. He left the island on the 19th December 1686, after a stay of 28 years, two months, and nineteen days and the like.

A great example of Defoe's *Robinson Crusoe* that shows time as if it was real is found in chapter ten: *The Journal*. "May 10.11.12.13.14. Went everyday to the wreck, and got a great deal of pieces of timber and boards, or plank, and two or three hundredweight of iron." (75)

This quote is an example driven from real life, to note everything and to write every event in exact time, which demonstrates that *Robinson Crusoe* was aware of time there on that island, though he took only a *calendar* to help him locate the instant moment. An issue that seemed very important, time is the perfect indicator towards reality.

In his *Journal*, *Robinson Crusoe* records his daily life, marked at the beginning with a month, a date and a year, as it appears in this passage from *The Journal*: "September 30, 1659. I, poor miserable *Robinson Crusoe*, being shipwrecked during a dreadful storm in the offing...." (61)

We could identify time through the year and the month because *Robinson Crusoe* carried a calendar with him, in addition to that time indicators like evening, morning, night, dusk are found in story: "... but as soon as it grew dusk in the evening, I changed my course, and steered directly south and by east" (19) besides the year and the parts of the day, significant clock time was noticed in the story as well : "I made such sail that I believe by the next day at three o'clock in the

afternoon" (20). And "June 21. Very ill, freighted almost to death with apprehension of my sad condition, to be sick and no help prayed to God for the first time since the storm off of hull." (76)

Robinson Crusoe is as much the story of a man's psychological development and spiritual progress as a tale of adventure in the physical sense. It tells the gripping story of the hardships and afflictions which the protagonist experiences, but it also gives us an engrossing account of the thoughts, emotions, and moods of the protagonist at various stages he is career.

3.4.Elements of Realism in Robinson Crusoe: Characters and Actions

3.4.1.Characters

Defoe displays realism through characters: the protagonist *Robinson Crusoe*, Friday and Xury. Thus, This part aims to talk about how real the characters are, in terms of their motives, desires and ambitions like their urges which are driven by the love for money. Watt compares the characters in Defoe's *Robinson Crusoe* to the reality show "Survivors", in which the participant are there only to win money, which, in a strange way, when *Robinson Crusoe* was on the island he began to think how to exploit that place and make profit of it.

Robinson Crusoe was portrayed as the role model of the economic man; he has been described by Karl Marx as a potential capitalist (). But it is the critic Watt who offers a most stimulating and illuminating interpretation of the novel from the economic point of view. This critic relates Crusoe's predicament on the desolate island to the rise of bourgeois individualism. According to this critic all the characters of Defoe pursue money, according to the profit and loss and it runs in their blood. As seen from the critic: "The generous Treatment the Captain gave me, I can never enough remember; he would take nothing of me for my Passage, gave me twenty Ducats for the Leopard's Skin, and forty for the Lyon's Skin which I had in my Boat" (31)

Friday and the other characters: Some years later, the cannibals return and Crusoe helps one of their prisoners to escape and befriends him. He names him *Friday*, in honor of the day they became friends. Friday's presence on the island changes Crusoe's life. He teaches him to use his tools, his guns and to speak English. Friday tells Crusoe about his homeland and that there are white men living there. They plan to visit Friday's country. "I was strangely surprised at his question, and after all, though I was now an old man, yet I was but a young doctor, and ill enough qualified for a casuists a solver Of difficulties. And at first I could not tell what to say, so I pretended not to hear him, and asked him what he said. But lie was too earnest for an answer to forget his question; so that lie repeated it in the very same broken words as above. By this time I had recovered myself a little,

and I said, "God will at last punish him severely; he is reserved for the judgment and is to be cast into the bottomless pit" (196).

Friday's gratitude to Crusoe is perfectly natural. Friday becomes a devoted servant of Crusoe who has saved his life from the clutches of cannibals and many other characters in the novel seem to be real such as the English captain, the Portuguese Captain and the black boy Xury who has helped Crusoe to escape from the Turkish pirates. Yet, another device which adds to the realistic effect of the novel is a liberal of dates and geographical place- names.

3.5. Elements of Realism in Robinson Crusoe: Spirituality

Robinson Crusoe's parents want him to stay in his home town of York but he has other ideas. He wants to become a sailor and travel the world. He leaves home and sails to Brazil where he makes his fortune. On his way from Brazil to Africa, he is shipwrecked on an uninhabited island and he spends twenty-seven years alone there before he finally manages to return to England. *"My father wise man and grave man, gave me serious and excellent counsel against what he foresaw was my design. he called me one morning into his chamber, where he was confined by the gout, and expostulated very warmly with me upon this subject .he asked me what reason more than a mere wandering inclination I had for leaving my father's house and my native country"(2)*

Robinson Crusoe leaves his home town of York without saying goodbye to his parents and is shipwrecked off the coast of England. This is a foretaste of what is to come but he ignores any omens and goes to sea again. He is more successful this time and becomes a prosperous land owner in Brazil. However, he is not satisfied with his success and he sets sail from Brazil to pick up slaves from Africa. On the way he is shipwrecked and all his fellow sailors drown. He alone makes it to a beach of an uninhabited island.

Crusoe's Protestantism, which is developed and refined while he was on the island, and the fate of the other crew members could perhaps designate an Anti-Catholicism. Referring to the *"Priestcraft"*, Friday describes among his people, Crusoe observes that "the Policy of making a secret Religion, in order to preserve the Veneration of the People to the Clergy, is not only to be found in the Roman, but perhaps among all Religions in the World, even among the most brutish and barbarous Savages" (217). While Crusoe associates *"Priestcraft"* with "all Religions in the World," he is generally more conscientious in distinguishing his faith from Catholicism: in explaining his apprehensions toward rescuing the Spanish crew on the mainland, Crusoe suggests" that they should afterwards make me their Prisoner in New Spain, where an English Man was certain to be made a Sacrifice... I had rather be delivered up to the Savages, and be devoured alive, than fall into the merciless.

Claws of the Priests, and be carried into the Inquisition" (244). The claim that an "English Man" would be made a martyr in New Spain indicates the interrelated nature of religion and national identity for Defoe and many eighteenth-century Britons.

Further, the reference to the Inquisition would have had particular resonance for Defoe's audience, since the Inquisition persisted throughout the eighteenth century. The Inquisition, of course, helped to solidify anti-Catholic sentiment and reinforced the idea that British Protestants were a chosen people. Crusoe, who before his conversion on the island has no reservations about living among Catholics in Brazil, explains: "*I had entertained some Doubts about the Roman Religion, even while I was abroad, especially in my State of Solitude; so I knew there was no going to the Brasils for me, much less going to settle there, unless I resolved to embrace die Roman Catholic Religion, without Reserve; unless on die other hand, I resolved to be a Sacrifice to my Principles, be a Martyr for Religion, and die in die Inquisition; so I resolved to stay at Home, and if I could find die Means for it, to dispose of my Plantation*". (303)

Crusoe's island experience establishes in his mind religious, and hence, national. Boundaries; once he has been literally singled out and separated from die European world by God, Crusoe, on reentering that world, is assured of his place in it. Crusoe comes to see the unique place he occupies in die world, as an English Protestant.

3.6. Conclusion

Robinson Crusoe, although there many novels before, was the first novel that pictured reality, for the pre-Defoe novels failed to show any evidence of its presence. We could find instances of romance, hyperbolic, and oftentimes, improbable, even impossible situations. The language as well, paved the way to reality as it was unnatural and adorned. While the characters. These characteristics gave a position to *Robinson Crusoe* novel to be classified as a realistic story par excellence.

In the light of realism, we were able to locate realistic illustrations in geography, events, and characters. Those three elements are given in a precised way within the novel, and together they formed a framework in which the reader is directly projected into a real world, as if it was a documentary. The dates, and the places were detailed, the characters were living real situations, and experiencing real things as injuries, fatigue, lack of food, social issues, etc.

General Conclusion

General Conclusion

In the introduction to this work the problem was stated with the methods whereby it was hoped to arrive at the conclusions. of any previous research on the subject, and of its value and relation to the subject selected here followed. In this part, available works were examined to learn whether they possessed any material which would necessitate dispensing with the topic presently under consideration. The timeliness of the work was then considered, and a note of hopefulness was expressed for the accomplishment of the desired goals.

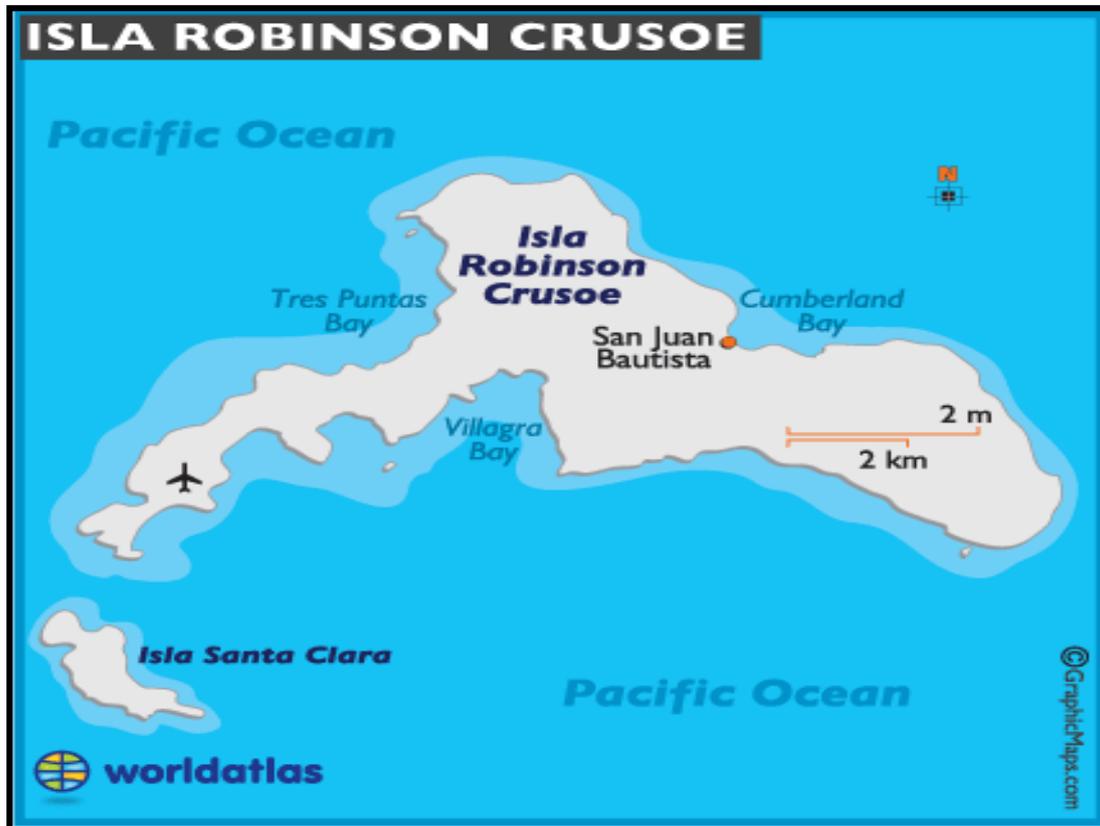
It has been established that Daniel Defoe's eight productions of creative prose fiction deserve to be classed as novels; and, therefore, Daniel Defoe was a novelist, at least while he wrote these works. Realism was found in these contributions to the novel; Daniel Defoe, therefore, did employ realism in his novels. There have been found writers living before and up to Defoe whose creative fiction measured up to the requisitions of a novel. Therefore, Daniel Defoe was not the first novelist, but novelists preceded him. When examined for realism, these pre-Defoe novels failed to show any evidence of its presence. Romance; hyperbolic, and, oftentimes, Improbable, even impossible, situations; unnatural, adorned language; unliveability of characters; cold abstractness; all these characteristics deprived these novels of a place in the realism category. Having shown that Daniel Defoe was a novelist; that his novels portray realism; that there were novels written prior to Defoe; that these novels failed to produce realism, it has been concluded, therefore, that Daniel Defoe, as a novelist, was the first writer to produce realism in the English novel.

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Appendice

Appendix (01):



The Map of the Island

Appendix (02):



The Island Robinson Crusoe