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***The Symbolic Representation of Human Nature  
in Daniel Defoe's Robinson Crusoe***

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## *Dedication*

*To everyone who appreciate knowledge*

*To my beloved mother*

*My dear father (may Allah bless him)*

*And all my brothers and sisters*

*I dedicate this modest work*

*Kelthoum BAKADI*

*A special dedication to all my lovely*

*sisters (Roufida and Nadjma)*

*and my friends (Soumia, Amina,*

*Khoula, Meriem Hanane)*

*and to my fiance (Mohamed)*

*Soumia ZEHOUANI*

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*To him we owe this modest effort Then*

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**Abstract**

This study examines the role of symbols in portraying the appearances of human nature in Daniel Defoe's *Robinson Crusoe*. It has five goals: firstly, to highlight the main symbols that are employed in the target literary work, and to analyze them. Secondly, to explore the purpose behind using symbolism in the novel. Thirdly, to investigate the use of symbols those indicate the human nature. Fourthly, to clarify the expressiveness of the employed symbols and to show their role in indicating the main themes of the target novel, and finally, it tends to provide a glance about the academic teaching of symbolism in *Robinson Crusoe*. In order to achieve these aims; we follow the qualitative approach, in which a descriptive analysis is conducted to discuss the novel. This study contains three chapters: "definitions of the used theories", "symbolism in *Robinson Crusoe*", and "the pedagogical implications".

**Key words:** Symbols, Meaning, Human nature, symbolism, Psychoanalysis.

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*General*

*Introduction*

Symbolism is a literary movement that appeared during the nineteenth century, which gave a further interest to the use of symbols in literary texts (Habib 489). It is a literary technique wherein the application of symbols that are usually a common object, person, animal, event, action or place which join an extra significance in addition to its literal meaning (Dhain 486). Many literary writers use symbols to express themselves and to convey their messages, because an author experience cannot be accurately portrayed unless by the use of a special technique as symbolism (Wilson 10). Thus, writers encode meanings by applying symbols, which usually are needed to interpret when consuming the text.

The novel *Robinson Crusoe* manifests the use of this technique. It is a very famous classic novel written by Daniel Defoe; a neoclassicist English writer and one of the founders of the English novel. *Robinson Crusoe* is first published in 1719. It is inspired from real adventures of a Scottish mariner, Alexander Selkirk, who stranded alone on an uninhabited island in south pacific (Howell). This novel is the focus of our study, wherein we investigate the application of symbols in its text.

Our choice of Daniel Defoe's *Robinson Crusoe* to be the corpus of our study is justified by its being the first written novel in English literature, besides the mass of morals and lessons that it provides to humanity, whereas many literary men considered it an ideal novel. They suggest that *Robinson Crusoe* is inspirational for many literary works comes later on. In addition, this novel is classic; what makes our study different from many previous master dissertations that focus on literary works of modern or near to modern English era.

The study is conducted in order to achieve certain objectives. It firstly tends to highlight the main symbols that are employed in *Robinson Crusoe*, and to analyze them. In addition, it aims to explore the purpose behind using symbolism in the novel, and to investigate the use of symbols that indicates the human nature. Besides, it intends to clarify the expressiveness of the employed symbols and to show their role in indicating the main themes of the target novel. As well as it tries to provide a glance about the academic teaching of symbolism in *Robinson Crusoe*.



This investigation is basically conducted in order to find out adequate answers to these questions:

Firstly, what is the author purpose behind using symbolism?

Secondly, to which extant symbols in *Robinson Crusoe* represent the appearances of human nature?

Thirdly, how do these symbols serve themes of the novel?

Finally, how could the academic students deal with symbolism in this particular literary work?

In order to reach these aims, the psychoanalytic theory of criticism is employed because of its effectiveness in analyzing symbols, whereas the interpretation of one's personal choice of words is very possible when analyzing his personality, his mind and psychology. Thus, psychoanalysis is the valid theory to attain that. Accordingly, the study is a qualitative descriptive analysis.

This work contains three chapters. The first one is the theoretical part, wherein a general overview of Daniel Defoe's *Robinson Crusoe* is introduced. In addition, the psychoanalytic theory and most known theories of symbolism are explained; whereby the second chapter is discussed. The second chapter is the practical part, where the main used symbols are analyzed and related to the concept of human nature. The third chapter discusses the pedagogical implications for teaching symbolism to students of literature.

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***Chapter One:***  
***Definitions of the Used***  
***Analytical Theories***

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## Introduction

Literary theory is a form of criticism that directs systematically the way of analyzing literary texts. While literary criticism signifies the act of studying and interpreting literature. Furthermore; a theory is very important to guide students, researchers or critics to be more systematic and reliable, and makes their critiques justifiable and persuasive. Symbolism is a literary technique and a theory that is overwhelmingly investigated in various literary works, by following the psychoanalysis literary theory of criticism.

### 1.1. Definition of Symbolism

The diction “symbolism” means the use of symbols to represent things (Oxford dictionary). Starting from this definition, symbolism is rooted in the history of human being; because symbols are used since the first human utterance. Arthur Symons; in *Literary Symbolism* by Maurice Beebe, claims: “symbolism began with the first words uttered by the first man, as he named every living thing; or before them, in heaven, when God named the world into being.” (09). As a literary movement, symbolism refers to a tendency in literature; which characterized by the wide implication of symbols in literary works.

It appeared firstly in French during the late of nineteenth century. Its founders are a large group of authors who famed in that period, like; Charles Baudelaire, Paul Verlaine, Arthur Rimbaud and Stéphane Mallarmé. Their literature was a reaction against Realistic and Naturalistic current of literature (Habib 489). The English literature, then, influenced by the movement and spread into England thanks to the book of *The Symbolist Movement in Literature* by Arthur Symons.

It is the book in where he describes that movement as a revolution against exteriority, rhetoric and materialistic tradition, besides his identifying that era by the age of science and materiality. Jean Moréas claims that symbolism was not just a reaction against Realism and Naturalism that focus on description, but also; it revolts against Parnassian poetry; the poetry whose language is precise and definitive (Habib 490).

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## **1.2. Types of Symbolism**

Symbolism is one of the used theories in interpreting literary works. It classifies symbols into two types that are widely encountered when analyzing literature, art or even dreams.

### **1.2.1. Conventional Symbols**

The conventional symbols stumble upon different interpretations depending on the cultural context (religious symbols) such as a cross or the star of David, also the cartoon heart which is a conventional symbol for love. In education, latter grades act as conventional symbols of a person's achievement or success level. In Greece and Rome a similar symbol was used in which the oval had become a circle symbol for Aphrodite and Venus. We can say that conventional symbols have meanings that are widely identified by culture and even the society (Stefanie and Jarmila 36).

### **1.2.2. Personal Symbols (Contextual or Private)**

The contextual symbol can be a setting, character, action, object that would have a symbolic meaning only to a single person, or a small group of people. For example, in Edgar Allan Poe's "The Raven", the black bird stands for death and loss. The meanings suggested by Melville's whale are specific to that text; therefore, it becomes a contextual symbol. These symbols often are not generally understood or known, and they can only be decoded from their usage in a specific text (Stefanie and Jarmila 36).

## **1.3. Theories of Symbolism**

There are various theories and literary men's views on literary symbolism and the way it must be dealt with. These theories systemize the procedure of analyzing symbols and criticizing literature according to symbols' meanings.

### **1.3.1. Frye Theory of Symbols**

Frye 1960s views that a symbol is any unit of any piece of literature that can be separately dealt with, for the aim of studying or criticizing. In order to attain the various meanings of a symbol, Frye defines five phases to be considered when interpreting literature. They are namely: the descriptive, literal, formal, mythical and finally, the anagogic phase.

The descriptive phase is embodied by a sign, where the symbol is a sign. The literal phase is represented by a motif, the formal phase by an image, the mythical phase by an archetype, and the anagogic phase by a monad.

The descriptive phase of symbolism is taken into account in historical approaches in order to reach certain historical facts in sources, historical transmission and in the history of ideas, through the description of its texts' language, in which they relate between narrative and meaning. In this phase, narrative is the imitation of the real events, and the meaning is the representation of definite objects, where the truth is looked at as the explicit aim of art.

According to Frye, any literary work contains two phases of meaning; the descriptive and the literal one. If the descriptive phase prevails, the narrative of literature demonstrates a tendency of realism.

The literal (or the presentational) phase of meaning is very similar to the descriptive one in its already mentioned focuses, and in the way they deal with narratives and meanings. For example "when Dante interprets scripture literally, he points to the correspondence between an event in the Bible and a historical event, or at least one he assumed to have occurred in the past" (Denham 67).

However, criticism in the literal phase deals with poetry (verbal pattern), where it tends, unlike descriptive criticism, to the approach of new criticism. The latter, treats the symbolism of a poem as a form of interlacing motifs, and interests on the comparison of a poem with other arts, not in historical sides but linguistically.

Criticism in the formal phase of symbolism, or "formal criticism" analyses the use of imagery in literary works, concentrating on either the narrative or on meaning, and tries to unify them approaching to the unity of the literary work.

This, according to Frye, what is meant by the word "form". In this phase, the interest is on the internal sphere of a literary work, since a work of art is, itself, an imitation of nature and represents itself. Frye comments on that, mentioning: "the work of art does not reflect external events and ideas, but exists between the example and the percept" (Frye 38). This criticism tends to show what is implicit in a work.

“Mythical phase... is one of a whole group of similar forms.” (Denham 40). About the mythical phase, Frye assumes not to isolate a poem as an imitation of nature, but also an imitation of other poems, concerning the total order of words. He considers that whatsoever the art is original, it is imitative of another art. Narrative and meaning in a mythical phase are explained by dream and ritual, where there exists a recurrent act of symbolic communication (ritual), and a conflict between desires and reality (dream).

The anagogy, according to Frye, is “the universal meaning”, as some symbols are images of things that are known to all men, like “a cross”, for example. Frye stated: “literature limits the total dream of man, and so imitates the thought of a human mind which is at the circumference and not the centre of its reality.” Frye identifies the anagogic phase of literature as an imitation of infinite social action (total ritual), and infinite individual thought (total dream). This kind of symbol is named by Frye; “the monad”.

The kind of symbol that featured all phases that mentioned above is the conventional symbol or “the archetype” as Frye calls it (Denham 40).

### **1.3.2. Susanne Langer’s Theory of Symbolism**

A symbol, according to Langer, is any device refers to an abstraction or a connotation. As she claims that casual language may unsuccessfully deals with inexpressible feelings, desires, experiences or satisfactions. She considers the symbol a basic element that makes artistic expressiveness and views that human intelligence provides him ability to seek adequate symbols and express his situations in a way he going beyond the limits of common language (Reichling 3).

### **1.3.3. Ferdinand De Saussure’s Theory of Symbols**

Saussure considers that the symbol is a form of sign, but it is not as arbitrary and conventional as the sign. He differentiates the symbol by its inability to be replaced by another, as it cannot be symbolic unless it expresses an additional meaning behind its immediate significance (Saussure 155). This theory is called also; “the conventional theory of symbols”. In brief; a symbol, according to Saussure, is the sign vehicle or “the signifier” (Noth 86).

### **1.3.4. Ernest Jones View on Symbols**

According to Jones, symbols influenced by the development of science and religion. They are used to denote various things, wherein; one word can have many meanings that are different from one another. Symbols, in Jones' view, are equivalent to signs, because; they are used to denote various signs, passwords and customs (Jones 131).

### **1.4. Literary Theories of Criticism**

There are many literary theories of criticism that are followed while analyzing or criticizing a literary work. Each of these theories looks at literature in a different angle and have its own view on it. Formalist, Marxist, Feminist and Psycho-analytic theory are some of the famous literary critical philosophies.

A Formalist reading of literature demands an emphasis on the text and the form by which a literary work is presented (Eagleton 03). In another theory, critics are interested in analyzing literature by focusing on socio-economic appearances and considering the philosophy of Karl Marx (Eagleton 195,196). The Feminist theory deals with the manifestations of mistreating women in literary works (Eagleton 193-95). Psycho-analysis is based on analyzing literature through looking at author's, reader's, or character's psychological influences on the effectiveness of a particular piece of literature (Eagleton 155).

### **1.5. Psychoanalysis Theory of Criticism**

In criticizing any literary work, the critique usually follows a certain theory of criticism; according to the studied subject or the study itself. One of those known theories is the psychoanalytic one (Selden 153).

#### **1.5.1. Psychoanalysis in Literature**

The application of psychoanalysis in literary criticism is widely famed with Sigmund Freud's theories in the twentieth century and his analysis of literary works as arts. The focus was on what is implicit; regarding identity and personality, where they concentrate on person's own psychology. This view was a challenging one to Carl Jung's criticism of literary works; that scrutinizes the depiction of images, symbols, myths, relationship between individual and collective unconscious, as well as archetypes of prior cultures (Selden 153).

### **1.5.2. Psychoanalysis Literary Theory of Criticism**

In the framework of literature, psychoanalysis refers to the literary criticism that includes the utilization of psychology for the purpose of interpreting literature. This form of analysis exhibiting a resemblance of some goals of psychology, wherein they investigate “the interaction of conscious and unconscious elements of the mind,” attempt to treat mental problems, and before all; to understand the mind.

Literary psychoanalysis emphasizes on four objects in reviewing any piece of literature. They are commonly: the character, the author, the audience, as well as the text. Studying character psychologically persuades readers that the character as his story is more real. That is achievable by attaching the psychology of the character to explain his motivation and behavior. Differently, when analyzing the author, an investigation on his or her life is very important to be done. In this case, author’s autobiography is in relation to his literary work. This is known by “the psychobiography”.

In addition, psychoanalysis theory is employed to explain the influence of the work on the reader; being the work is a representation of himself, as a human being, what surely creates a certain response on him unconsciously. The text is also very significant when psychoanalyzing literature, whereby; the language and its role, as symbolism in the work are the interest of the analysis (Wayan 2013).

### **1.5.3. Freudian Psychoanalysis**

Freudian psychoanalysis deals with human mental states. It appeared to satisfy people’s deep need to know the mechanism of the mind, and to understand human behaviors and motivations.

Moreover, it aims to go deep inside the human unconscious; being “the store of intelligence and wisdom” and seeks to communicate one’s deep self (Bowdon 4, 6). In order to achieve that; Freud provides organized procedures to adopt while criticizing any literary work, mentioning from them the following:

Firstly; bringing into focus the differentiation between the conscious and the unconscious when interpreting a literary work, and combining this with its form in relation to its actual message.



Secondly; interesting in impressions, feelings, and the incentives of the unconscious of either the author or the character.

Thirdly; employing the classical psychoanalytic theories; such as the one that defines the self as divided into id, ego and superego.

In addition to the theory that explains the stages of emotional and sexual development in infants. Fourthly; giving a central importance to the individual psychology more than the collective psychology, by mean: “privileging the individual psychodrama above the social psychodrama.” (Berry 105).

#### **1.5.4. The Application of Psychoanalysis in This Study**

The author, the character or the reader are basic in psychoanalyzing a literary work, wherein the attention is paid on all or just one or two of them. In this study, the concern is on the character as individual and presentative of human self. The study of the character by employing the psychoanalytic theory of criticism is systemized by Freud; considering the following:

- Id: It is the responsible for desires, unconscious pleasures and libido (Eagleton 138- 140).
- Superego: It acts for the higher values and the supernal ethics. It is the “up braider” of the ego. (Ibid)
- Ego: is the element wherein the struggle of balancing between “id” and “superego” is existed. It is known by the “consciousness”, what outwardly appears and represent the person. (Ibid)

#### **1.5.5. The Significance of the Human Nature**

Before discussing the subject of human nature in the target literary work of this study, basic notion should be posed; which is the meaning of human nature. The American psychologist “Abraham Maslow” dealt with the subject and bordered the notion of “human nature” when he described the reality of human being.

Even that Maslow is a humanistic whose understanding of reality of human psychology is a little different from the Freudian one, he brought an identification to it; which is considerably accepted in the field of psychology.

Maslow in *The Farther Reaches of Human Nature* (1976) mentioned that human being is creative, free-willed and self-actualizer, whereas he starts from reaching his basic needs; like eating, drinking and sleeping, then, the meta needs; like spiritual and psychological needs. This hierarchy of needs demands higher values, and achieves full humanness (Butler and Bowdon 193).

### **Conclusion**

The investigation of the application of symbols in literature is an inquisition on certain individual's motives and intentions behind using them, what requires a psychological inquiry. Therefore, psychoanalysis is a very useful and a practical theory of criticism to be used in studying such a technique.

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***Chapter Two:***

***Symbolism in Robinson***

***Crusoe***

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## Introduction

The novel of *Robinson Crusoe* is very rich of literary symbols. Its writer, Daniel Defoe, uses different symbols to express various meanings. They are very important to convey the complete significance of a word. Some of them are the following: island, shore, house, footprint and the ship.

### 2.1. Symbols in the Corpus

#### 2.1.1. Island

The word “island” is used frequently in the text of the story. It is repeated about two hundred times. This number signifies the importance of the word “island”. It represents two kinds of symbols: a conventional symbol for “loneliness” and a personal symbol to mean “home” or “land”.

“Island” is a conventional symbol of the state of being alone and isolated from others.

Many times Robinson Crusoe expresses his impression about his situation, and shows his detesting of that. These expressions tell us about his deep need to be in society as any human being, because of his being a social creature. Crusoe mentioned a very significant statement in the fourth chapter: “I am singled out and separated” (RC 60).

Because of his being singled out and separated, Crusoe complained a lot from that empty life without people around him. In the chapter three, he claims: “I had nobody to converse with ... I lived just like a man cast away upon some desolate island, that had nobody there but himself” (RC 33).

In addition, in the eleventh chapter he mentions “I, whose only affection was that I seemed banished from human society, that I was alone, circumscribed by the boundless ocean, cut off from mankind, and condemned to what I call silent life.” (RC 142).

In dictionaries of symbols, usually it is found that the word “island” symbolizes isolation, solitude and death. Besides, this word has many other meanings and various interpretations, because of its being a complex symbol (Cirlot 160).

As a personal symbol, the word “island” represents Crusoe’s home, by meaning his land. Crusoe feels that the island where he starts his new life is his own, and shows, through his behaviors and utterances, an acceptance to share his life on the island with any other human. This act of Robinson Crusoe uncovers rooted features in human being; that are selfishness and the desire of ownership at the same time.

That can be interpreted as an unconscious behavior to seek self-realization, by mean; I am the owner of myself and the owner of this world (the island). Crusoe describes his surprise and fear when he sees for the first time a foot print of a new incomer on the island; “I was exceedingly surprised with the print of man’s naked foot on the shore ... I stood like one thunderstruck, or as if I had seen on the sand” (RC 140). He did not stop his describing of that feeling along one full page of expressing his scare.

He continued: “I could not remember; no; nor could I remember the next morning, for never frightened hare fled to cover, or fox to earth, with more terror of mind than I to this retreat” (Crusoe 140). He actually responds even against his need to be with others, and was afraid a lot because he reacted unconsciously. That reaction rises from his fright to lose his land.

### **2.1.2. Shore**

In addition to its being a very important setting at many scenes of the story, “shore” represents a significant symbol. It is mentioned more than two hundred eighty times in the text of the novel. This word is used as personal symbol to mean communication, hopefulness and waiting. After Crusoe have shipwrecked on the island, he was frequently walk toward shore; seeking to meet any passengers or any help, and to save provisions from the wrecks of the ship. In addition, he wanted to build his dwell close to shore for that reason.

Even before, when he was leading the voyage with his boy Xury, they were sailing close to the shore to communicate with people: “I hauled in nearer the shore that I might talk to them” (RC 27). As they were always try to keep near the shore in order to reach fresh water and food at land easily “we were obliged to go on shore somewhere or other for water” (RC 23).

The word “shore” gives a sense of Crusoe’s wish to meet people and to be safe, as to provide him by food and fresh water. Crusoe states:

What the shore was, whether rock or sand, whether steep or shoal, we knew not. The only hope that could rationally give us the least shadow of expectation was, if we might find some bay or gulf, or the mouth of some river, where by great chance we might have run our boat in, or got under the lee of the land, and perhaps made smooth water (RC 40).

The author purpose by using this particular word to symbolize hope and to be expressive; by mean to show his character very attached by shore, and frequently was going to it. That represents his deep hope to see someone; As if he has an appointment with some important one, who promises to meet him there. Furthermore, the author, through employing this symbol, portrays that Crusoe, as a human being, does not sustain to be isolated.

### **2.1.3. House**

This word is repeated forty-five time in the text, and most of these times it refers to safe and comfort. In dictionaries of literary symbols, we generally find definitions to it such the following: “The house as a home arouses strong, spontaneous associations with the human body and human thought (or life, in other words), as has been confirmed empirically by psychoanalysts” (Cirlot 153).

We can deduce the weight of the concept of “home”, as well as the value of safety and comfort for any human being from the talk of Robinson Crusoe when he isolated in a desert island and began to appreciate the right human life. He states, “All the rest of the day I spent in afflicting myself at the dismal circumstances I was brought to-vis. I had neither food, house, clothes, weapon, nor place to fly to” (RC 64).

Here, he clarifies what he views basic needs for him, and considers “the house” a very important one; by referring to it twice: “house”, and “... place to fly to”.

Thus, he focuses on the value of having a house that brought him secure and relief. He describes his first night on the island and portrays his fear and his miserable situation by saying; “I slept in tree, for fear of wild creatures ...” (RC 64).

He suggests the need of having a house or a place to feel safe in. when Crusoe reached a shelter to recourse, his concerns became about the quality of his shelter: “... I worked to make this room or cave spacious enough to accommodate me as a warehouse or magazine, a kitchen, a dining room, and a cellar” (RC 68). That is interpreted by his searching for a better life, and looking for comfort. As he adds, “Now I carried everything into the cave, and began to furnish my house.” This is obvious in the difference between a cave and a furnished house.

As a human being, Crusoe needs to feel sheltered and protected everywhere. For that, he finished to build his second dwelling in that dangerous land. He acclaimed, “I fancied now I had my country house and my sea-cost house ...” (RC 93). That is to feel secure inside the island; where he lives, and near the sea; the place he frequently goes to.

He finally satisfies his need of safety and comfort when he attains a refuge from any probable danger. That is notified in his following words: “I cannot express what a satisfaction was to me to come into my hutch, and lie down in my hammock-bed. This little wandering journey, without settled place of abode, had been unpleasant to me, that my own house, as I called it myself, was a perfect settlement to me compared to that; and it rendered everything about me so comfortable” (RC 102).

The author’s choice of the word house to signify security is taken from the well known connotations of this term, because it is a conventional symbol, and it was usually used in verbal and visual art to express this same meaning.

#### **2.1.4. Footprint**

The word “footprint” is repeated many times throughout the novel and it has an important significant in the novel.

One day, Crusoe is shocking when he discovered a single footprint on the stand in chapter fourteen.

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He states:

I was exceedingly surprised with the print of a man's naked foot on the shore, which was very plain to be seen on the sand. I stood like one thunderstruck, or as if I had seen an apparition.... How it came thither I knew not, nor could I in the least imagine; but after innumerable fluttering thoughts, like a man perfectly confused and out of myself, I came home to my fortification, not feeling, as we say, the ground I went on, but terrified to the last degree, looking behind me at every two or three steps, mistaking every bush and tree, and fancying every stump at a distance to be a man (RC 74).

It is considered as one of the most famous moments in the novel. Here, in this moments, Crusoe lived in conflicted feelings about human companionship. In one moment, everything mixed. Crusoe was not know if he should be happy or angry ;because he admitted how much he missed to meet a human being on the island. Then, his feeling was changed completely, and became a jealousy of his island, and he interprets the footprint negatively; as the print of devil or of an aggressor wanted to steal his island.

In another side, we can interpret this rejection of human companionship as he refused to return to his society and the experience of isolation was the ideal state for him.

We find that Defoe has used the footprint to make the reader feel or live Robinson Crusoe's experience of being afraid as if a hostile wants to steal valuable substances; the same as Crusoe's feelings.

### **2.1.5. Ship**

The ship is one of the most used symbols in *Robinson Crusoe*. It is something that floats over water. It is used for transportation and travelling over water; either in seas, oceans or rivers.



In this novel, the ship carried Robinson Crusoe in his entire trip; it is a means to move forward in his life, from one side to another. That is meant to look to the future, and to expect or desire a change in your life.

Another interpretation of this symbol is that it means to carry your bad situation in life to another situation or place that you can find hope and freedom. That was our feeling through all the time when we were reading *Robinson Crusoe*; that he needs only to change his situation and to get rid from restrictions that he was living.

This moment my former notions of deliverance darted into my thoughts, for now I found I was likely to have a little ship at my command... I prepared to furnish myself, not for fishing business, but for a voyage; though I knew not, neither did I so much as consider, whither I should steer- anywhere to get out of that place was my desire (RC 19).

### 2.1.6. Sea

The word “sea” is repeated in the text more than a hundred-fifty times. It carries many several meanings. In the text of our novel; the term “sea” has two dissimilar interpretations in addition to its literal meaning. It is employed to mean “dream and new life”, and it is used differently to connote “danger and challenge”.

In the very early chapter; “sea” was used as a conventional symbol to indicate Crusoe’s dream to travel by sea and to have adventures there. Crusoe was very attached with sea.

His desire to broad and sail is rouse from a deep wish to have a new life, which is different from the one that was designed by his parents. This strong wish is obvious in his statement in the third page:

My father who was very ancient, had given me a component share of learning, as far as house-education and a country free school generally go, and designed me for the law; but I would be satisfied with nothing but

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going to sea; and my inclination to this led me so strongly against the will, nay, the commands of my father, and against all the entreaties and persuasions of my mother and other friends (RC 03).

However, he stayed greatly tied with his dream. He adds; "... I should certainly run away from my master before my time was out, and go to sea" (RC 06).

Furthermore, Defoe has used the word "sea" to indicate danger and challenge, he mentions: "The ship was no sooner out of the Humber than the wind began to blow and the sea to rise in a most frightful manner; and, as I had never been at sea before, I was most inexpressibly sick in body and terrified in mind" (RC 07).

There is no doubt that these few words are enough to express Crusoe's horror while he was in that situation of danger, and a conflict between two irreconcilable feelings of being affection toward sea and his being terrified from it. It is a challenge to his fate that he leads himself to. This is exactly what he means by his saying:

I expected every wave would have swallowed us up, and that every time the ship fell down, as I thought it did, in the trough or hollow of the sea, we should never rise more; in this agony of mind, I made many vows and resolutions that if it would please God to spare my life in this one voyage, if ever I got once my foot upon dry land again, would go directly home to my father, and never set it into a ship again while I lived; that I would take his advice, and never run myself into such miseries as these any more (RC 08).

The word "sea" in this situation is considered as a conventional symbol of danger and challenge. In some dictionaries of symbols; one can find a definition for "sea"; in which it refer to the same previous mentioned interpretation. In his dictionary of symbols, E. Cirlot defines the symbol "sea" as "analogy between life and death" (Cirlot 281).

It is a dichotomy that goes with sea; and that is ambiguous and hard to understand. Hence, a seaman mood is accordingly switched with the condition of the sea; which may give him a feeling of calmness, as it may be very dangerous and fearful. Therefore, sailing is a challenge with unknown fate.

## 2.2. Religious Symbols

The story of *Robinson Crusoe* is deeply based on religious concepts; in which the bible has an influence through the life of Robinson Crusoe on the island. It was a source of spiritual improvement.

We find “the cross” that is used as a symbol to impress the identity of the protagonist “Robinson Crusoe” as the Christian. This symbol reveals the Christian famous believe on the sacrifice of Jesus, and also implies the death of the human’s evil natures. Defoe linked this symbol with the last name of the protagonist: “Crusoe”.

Defoe’s suggested that this is a part of Robinson’s destiny to be redeemed. Furthermore, when Crusoe arrived to the island, he first designs a great cross to mark a symbolical beginning of his new life:

After I had been there about ten or twelve days, it came into my thoughts that I should lose my reckoning of time for want of books, and pen and ink, and should even forget the Sabbath days; but to prevent this, I cut with my knife upon a large post, in capital letters – and making it into a great cross ... “I came on shore here on the 30<sup>th</sup> September 1659.” ( RC 58).

In this novel, the name of “god” repeated many times through the novel. it is a religious symbol. It explains Crusoe’s affection to his Christianity, he states: “I saw a man descend from a great black cloud, in a bright as a flame, so that I could but just bear to took towards him .his countenance was most inexpressively dreadful”(RC 77)

the novel of *Robinson Crusoe* is a symbol of Crusoe’s relation to god. It is mentioned in the novel that Crusoe became a teacher of Friday wherein he preach him and inverted him to Christianity.

Defoe's stresses the importance of repentance, and the messages of being thankful for the blessing of God. He believed that "God" was with him all the time.

Defoe seats Crusoe in situation that mimicking the real life in order to share his thoughts on how we should better our relationship with God; where he portrays Crusoe's state when he forget about God once on the island and he convince himself that he can survive and depends on himself among the difficult circumstances on the island.

During years of strong relationship with God; Crusoe undergoes experiences that change his view on religion and influences his action in the latter half of the novel.

### **Conclusion**

In this chapter, we attempted to detect and to interpret the most significant symbols that represent religious concepts.

Daniel Defoe makes use of such symbols in the story in order to convey his message and to clarify a kind of the difficulties that any person can faces in his life and that can makes him stronger.

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***Chapter Three:***  
***Pedagogical Implications***

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## Introduction

This chapter deals with the pedagogical study as it explains the most crucial problems that face the students in reading a novel. It starts by describing students discouragements in reading classics, then the instruments that can help student to understand more their lesson, and also, the solutions of those problems.

This discussed results and pedagogical suggestions of using Robinson Crusoe to teach symbolism are the outcome of an unstructured interview; that is performed in order to get familiar with the situation of first year master literature's students. This interview intended to come back with answers for two main issues:

- Main obstacles that face students of first year master in understanding a classic novel.
- What do the student of first year master, English literature, knows about literary symbolism.

### 3.1. Identifying Obstacles of Students of Literature

The students we encompass in our study are first year master Anglo-Saxon literature students.

This sample of students has been chosen because they have already studied literature for three years at university, thus, they might have experienced reading novels or short stories, and hence, they might have an opinion concerning how to read and analyze a novel.

Most of the students' problems insist upon three common elements, which describe the problems that blander students' comprehension:

- The difficulties that the students suffer from are the language and its structure that is deviated from the common intelligible writing (for example the use of archaic or vague words).
- The complicated style of classic writers; in which they find difficulties to understand what he exactly meant. That troubles the signification of the novel.

- They do not prefer to read the classic novels, but rather; they choose the modified or the new published ones, that are fit their modern world.

We conclude from this investigation and the previous mentioned questions that near to 50% of the detected sample show a non-preference to deal with the classic novel because of its language, and its symbolic items that are not easily to be interpreted or to be fully understood.

### **3.2. Modern Used Methods in Academic Classrooms**

Getting knowledge is the paramount concern in all fields of life. In academic learning students need to be motivated and satisfied of what they are learning. That leads them to achieve more and helps them for better comprehension and knowledge acquisition.

Using different strategies requires a certain degree of consciousness that permit the students to reinforce their positive response toward the lessons.

Many students do not prefer traditional methods, because it outcomes less assimilation of their lessons, the loss of their attention in the course, and the absence of suspense or competition between students. The routine of the course do not motivate students to learn in an ideal manner. However, using different strategies in the classroom is concerned as an effective method. It is a new technique, which is commonly used by modern teachers. It widely uses technological instruments (audiovisual tools) that are more likely to be effective and appropriate. This can facilitate students' learning and increase their own productivity.

The modern methods have a great impact on students. This methods of teaching could influence the students and motivate them. It, moreover, helps them for better educational accomplishment.

### **3.3. Suggested Procedures for Teaching Robinson Crusoe**

Learning is simply the process of acquiring knowledge, and since childhood; a human being learns through using his five senses. A teacher sometimes confused whether his way of teaching is effective or not, because students' response toward a certain information is different. This response is what decides the effectiveness of a teaching strategy and degree of understanding for learners.

For example; some learners are visual; They positively respond to a particular idea in the lecture if the lecturer, while teaching, writes the information as a note or attaches it with an image.

Some others are aural; they understand easily lectures that presented in a traditional way of lecturing “like a preacher”, or when listening to an audio-recorded lesson.

Some teachers find difficulties in conveying information to all his students, because of applying just one or two instruments in presenting a lecture. For example; when he depending on only hardcopies, lecturing through just a speech or reading for them. Thus, employing various tactics to get students’ attention is very effective. It is a strategy in which the teacher provides the information in various ways, at same time. That is meant, for instance, to write some keywords while uttering them in the lesson, showing images or photos while lecturing, or drawing sometimes and signs through gestures to the concept instead of just writing or saying it.

In order to teach symbolism to students of literature, a teacher can enrich his lecture by displaying a valuable part from the story as a form of film, and then reviews them some symbols that are mentioned in the story for discussion.

He can also provide them some meaningful written or read extracts from the text of the novel, and that signs to the meaning of symbols that he presents in a form of photos or images.

### **Sample 1**

Reading this extract from the novel ( the previous mentioned example in the second chapter)

All this while the storm increased, and the sea went very high, though nothing like what I have seen many times since; no, nor what I saw a few days after; but it was enough to affect me then ... I expected every wave would have swallowed us up, and that every time the ship fell down, as I thought it did, in the trough or hollow of the sea, we should never rise more; in this agony of



mind, I made many vows and resolutions that if it would please God to spare my life in this one voyage, if ever I got once my foot upon dry land again, I would go directly home to my father, and never set it into a ship again while I lived...” (RC, 08).

This can be attached with a picture of seamen or a boat straggling a turbulent sea in a stormy day, or with its acted scene of the film. In this way the meaning will be very approachable.

When a student read or hear that extract from the text of the story with all these descriptions that suggest terror and horror, and at the same time sees the symbol; that will guides him toward the meaning of being the sea a symbol of death and challenge.

### **3.4. Motivating Students of Literature**

Unlike in early times, contemporary students are surrounded by various sources of knowledge, and the curriculums nowadays are following new teaching basis. Teachers became facilitators rather than information givers. Students, in turn, got a wider degree of freedom. They became the focus in teaching process. That gave them chance to be more creative.

A student attention is to find answers to questions “how” and “why” instead of “what”. Modern students are aware of what is important for themselves to learn and expecting from what they learning to be instantaneously useful. However; the concern of the modern teachers is to validate the information based on their beliefs and experiences, and initially to motivate them to what he may views important for them.

Currently learners of literature are interested with the modern novel, since they are very reachable and most of them are performed as cinematic films and series in very attractive manners. The classic novel, according to them, does not fit their time and life, as it has no active importance. It is no more than a beautiful writing, a classic not-understood language and event have no relation to their present life.

Thus, teaching a classic novel such as Robinson Crusoe needs an initial task, which is to motivate students to that valuable literary work, and to clarify to them its expected rule in their personal life.

### **Sample 2**

In order to motivate his students, a teacher may attempt to convince them by the lessons and the valuable message of the novel. In addition, he may change their views on the events and contents of the story, and he lets them think on it with modern measures. For example, Robinson Crusoe shows us:

- How to accommodate with bad circumstances or hardship and overcoming them.
- How you can depend on yourself.
- How you manage your life.
- How you can be successful and victorious over despair.
- How you can reach your self-affirmation as a human being and proof your virtues.

### **A Sample of Practical Steps of a Typical Lesson for Students of First Year Master**

First, a teacher might previously be acquainted with two important points in order to know how to conduct the lesson:

1. The main obstacles that face students of first year master in understanding a classic novel (Robinson Crusoe).
2. What do they know about the topic of the lesson (symbolism in English literature)?

Secondly, the pre-detected objectives of the lesson might be as the following:

- To convince the students of being Robinson Crusoe a good source of literary symbols.

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- To help them to analyze literary symbols logically.
  - To show them that literary symbolism was rooted with literature; even if it is considered as a modern movement.

### **The Steps of the Lecture**

- a) A teacher may start his lesson with exhibiting photos of symbols (a shore, a shipwrecked, a home ...).
- b) Ask for their personal interpretations (in order to get aware of what they know about symbols).
- c) Present the lesson to students
  - c.1 Writing subtitles. (It is a visual aid)
  - c.2 Provide them with the concept of symbolism (verbally). (It is an aural aid).
  - c.3 Ask them for any novels they know or read about; that contains such symbols (the previous ones).
- d) Show them an extract from the film of Robinson Crusoe.
- e) Then, in brief, tell them the story after you had listened to their comments about it.
- f) Ask them about the message that they understood from the story.
- g) Portray pictures of symbols from the novel with an attached extract from the text of the novel. (That guides them to the meaning, or makes them close to it).
- h) Ask them again to provide their personal interpretations to these new symbols.
- i) Ask them to read the novel as a homework.

## **Conclusion**

*Robinson Crusoe* is a suitable sample for teaching symbolism to students; because it contains different types of symbols. They are expressive and helpful for deep understanding of the novel. Further, *Robinson Crusoe* provides students with high human values. Besides, it is the novel wherein any person could see himself, because it does not signify only human reality of a certain era; but it portrays human being of all times and of any place in the world.

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*General  
Conclusion*

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In this work, we have examined and explained symbolism in “Robinson Crusoe” by Daniel Defoe. We have demonstrated the connection between the individual versus society; the connection that Defoe has portrayed. In addition, Defoe described the harsh feeling of Crusoe; by neglecting his family and his society, and rather, preferring the isolation on an island. He used the story of a shipwrecked sailor to criticize society.

Robinson Crusoe is not just a story of a man who comes to find himself isolated on an island. Nevertheless, Defoe provides a telling reflection of the immoral ways that society suspect, and allows us to see the life that we are living only to seek the superficialities that we can never accomplish. Daniel Defoe has heavily employed symbols in this novel in order to convey the significance and the appearances of human nature, by mean his behaviors and his thinking. Defoe, by using symbolism, tends to give these previously mentioned concepts a depth and power.

In addition, he provided a great impact on the reader, in terms of language he used in the text. Over all; the symbolism pulls readers inside the story, and lets them to interact with it, rather than just read it

Moreover, this technique assists Defoe to confer various themes like ambivalence, mastery, self-awareness and repentance. In addition to human values that Robinson Crusoe symbolically refers to; symbolism helps Defoe to convey many other values and practical lessons, such as; counting and measuring, getting food, and dealing with problems in similar circumstances of Crusoe. These used symbols were reachable while applying psychoanalysis in interpreting them, because most of them are related to human psychology and behaviors. This technique is usually taught to master students of literature. Thus; a suggestion of implicating the novel of “Robinson Crusoe” to teach symbolism, was proposed in this work.

This study reveals students need to be more aware about how they can find appropriate interpretations of symbols. This topic tends to raise an impression and a curiosity to look at and know more about it, and to make students interested more on symbolism when reading a literary work and to benefit from it in their daily life.

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**Abstrait**

Cette étude examine le rôle des symboles dans la représentation de l'aspect de la nature humaine dans le roman « Robinson Crusoe » de Daniel Defoe. Il a cinq objectifs : d'une part, de mettre en évidence les principaux symboles qui sont utilisés dans l'œuvre littéraire cible, et de les analyser. Deuxièmement, pour explorer le but derrière en utilisant le symbolisme dans le roman. Troisièmement, pour enquêter sur l'utilisation de symboles ceux indiquent la nature humaine. Quatrièmement, pour clarifier l'expressivité des symboles utilisés et de montrer leur rôle dans l'identification des principaux thèmes du roman cible, et enfin, il a tendance à donner un coup d'œil sur l'enseignement universitaire du symbolisme dans le roman de Robinson Crusoe. Afin d'atteindre ces objectifs ; nous suivons l'approche qualitative, dans lequel une analyse descriptive est menée afin de discuter du roman. Cette étude comprend trois chapitres : «définitions des théories utilisées», «symbolisme dans le roman de Robinson Crusoe», et "les implications pédagogiques».

## ملخص

يقوم هذا البحث بدراسة دور الرمز في تصوير مظاهر الطبيعة البشرية في رواية "ربنسون كروزو لدانيال ديفو" ، حيث تهدف إلى تسليط الضوء على أهم الرموز الموظفة في هذا العمل الأدبي واكتشاف أهميتها والغرض من وراء استعمالها ، بالإضافة إلى محاولة إبراز مدى دقتها في التعبير عن مظاهر الطبيعة البشرية و بلاغتها في إيصال مضامين القصة. كما تعرض هذه الدراسة لمحة عن كيفية إدراج الرواية المذكورة في تدريس موضوع "الرمزية الأدبية". إتبعنا من أجل تحقيق هذه الأهداف المنهج النوعي ، بحيث قمنا بدراسة تحليلية وصفية للرواية. وقد عالجتنا هذا الموضوع في ثلاثة فصول على النحو التالي: التعريف بالنظريات التحليلية المطبقة في البحث ، تحليل الرمزية في الرواية ، وأخيرا إدراج هذه الدراسة في المادة التعليمية.

**الكلمات المفتاحية:** الرموز ، المعنى ، الطبيعة البشرية ، الرمزية ، التحليل النفسي.