

ROBINSON CRUSOE, NARRATOR AND COMMENTATOR

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I

One remarkable charm of *Robinson Crusoe* as a story depends on its plot, an adventure story. The original title of this narrative,¹ though wordy to our present day, is a concise summary, or a skeleton of it, and has always constituted the readers' general impression of this story. Generally speaking, one indispensable charm of the story's interest is its sense of fiction, a plot such as *Robinson Crusoe* is enough to fascinate us.

As far as fiction is concerned, what might be improbable in reality could be represented as if it were a genuine truth. Most of what is represented could not be identified exactly with the real, though surprisingly enough it finally finishes the process by changing into the probable or plausible. The commendable effect of this process is an atmosphere usually called "verisimilitude." No one is unaware of the literary trick, which any author may employ today.

What is represented is not really fact or reality and is deliberately called "fiction." In this term there is an echo of a farewell to the reality. It follows that in this sense the fictive world is "enclosed" from reality as a sanctuary for literary art. Defoe however writes: "*The Editor [of Robinson Crusoe] believes the thing to be a just History of Fact; neither is there any appearance of Fiction in it: . . .*"² Defoe

declares that the work is a documentary of facts with nothing of the fictitious. If the contrary declaration were in "The Preface," Charles Gildon (1665-1724) would have withheld his inexhaustedly jealous attack on *Robinson Crusoe* and its author. But one unforgettable contribution of Gildon's is his deep insight: he cleverly identifies the work as "a Romance."³ Thomas De Quincey (1785-1859), a century later, perceives Defoe's true motive, and writes: "De Foe is the only author known who has so plausibly circumstantiated his false historical records as to make them pass for genuine, even with literary men and critics."⁴

The kind of story which Gildon calls "romance" is that regarded as fictitious fabrication. Tobias Smollett says that "romance" is a "ludicrous and unnatural" fiction, short of "probability."⁵ What Smollett really wants to emphasize is not a definition of "romance," but that his own work (in this case, *Roderick Random*) is not to be identified as a "romance," which, following his idea, would have motifs which are usually supernatural or unreal, while true humanity as well as what is perceived by the five senses would be neglected. In principle Smollett tries to show and represent "the facts, which are all true in the main."⁶

In *The Rambler* Samuel Johnson concisely states the difference between "romance" and another group of fictional narratives rising in popularity.⁷ He comments that such narratives as we might call "novels" today are to be first of all based on the detailed observation of the true state of things, that is, reality in general.

Far from Johnson's critical sophistication, nevertheless, Defoe never forgot to draw the line between his narrative and "romance." For instance, in "The Preface" of *Moll Flanders*, Defoe draws our attention to the fact that Moll's autobiography is "a *private History*" rather than one of the writings such as "*Novels*" or "*Romances*."⁸ In his

terminology, both “*Novels*” and “*Romances*” equally mean fictitious writings, but in his comparison, “*History*” means stories or episodes of things that occur in reality, implying documentaries. Ironically enough as we all know, his “*History*” cannot be identified with what happened in reality, but only what could possibly happen. The point to be remembered is that Defoe no less than Smollett maintained that his “*History*” was born from the intent observation of the real state of things around him.

Defoe and Smollett both are against romance; in other words, they would be realists rather than fantasists. For Defoe “*History*” is after all a kind of fiction.

According to Samuel Johnson’s terminology, both Defoe’s and Smollett’s works could be categorized into “these fictions” and “these familiar histories.”⁹ In this case, the difference of terminology does not make much sense for “fictions” and “histories;” both are fictitious writings and one of their essential characteristics is fictitiousness. The basic element of “romance” is also fictitiousness, though it deviates more from reality. On the other hand, Defoe’s fictional world is closer to the reality.

On the publication of *Robinson Crusoe*, Defoe might have been eager to sell the book as a true history of adventures, though in actual writing, he indulged in a manipulation of fictional writing. Ian Watt, in his “*Robinson Crusoe as a Myth*,”¹⁰ referring to Max Gunther’s research, states that as Defoe expressed some time after the publication there would be many readers who understood his *Robinson Crusoe* as a real history. In the age of travels and adventures on the seas around the world, there were sailors who had undergone the same hardships as Crusoe’s. It has already been pointed out that Defoe knew the names of such sailors whose records of adventures were important source-books

for his first narrative story.¹¹ Defoe does well in picking motifs from them, and his elaborate modification of the raw materials gives the representation an atmosphere of genuineness.

II

The ship which Crusoe had boarded for Guinea was wrecked in a stormy wind; barely escaping death, he drifted and eventually was brought to the shore of an uninhabited island in a far-off sea. Crusoe then began his solitary survival. Luckily he was endowed with ingenuity and originality, which helped his survival. This process of survival is represented elaborately and in great detail.

Fortunately discovering many commodities in the ship wrecked out at sea (off the coast of the island), Crusoe tries to carry many of them by the raft hurriedly built with timbers and logs. Near the shore, his raft is on the brink of upsetting. To prevent the commodities from sliding into the sea, Crusoe leans against them and waits for the tide to rise to give balance again to the raft. After some thirty minutes the tide rises and brings the raft horizontal once again, and thus Crusoe can get safely to the shore the things vital to his survival. The process of his hard toil is depicted as follows:

... I did my utmost by setting my Back against the Chests to keep them in their Place, but could not thrust off the Raft with my Strength, neither durst I stir from the Posture I was in, but holding up the Chests with all my Might ... in which time the rising of the Water brought me a little more upon a Level (Vol. I, p. 58)

There is another noteworthy instance of his ingenuity and originality. A board is made of a tree with an unbelievable amount of labour and time. How Crusoe endures the toil to produce it is expressed in

the following way.

... if I wanted a Board, I had no other Way but to cut down a Tree, set it on an Edge before me, and hew it flat on either Side with my Axe, till I had brought it to be thin as a Plank, and then dubb it smooth with my Adze. . . . But my Time or Labour was little worth, and so it was well employed one way or another. (Vol. I, pp. 77-8)

As shown in the preceding instances, Crusoe reconciles himself to these efforts as he becomes skilled in manual work. This process of hard work is traced in detail with its fruitful result, and the realisation of a life of self-sufficiency is narrated at the same time. Commenting on this process from a different view-point, we see Crusoe recalls practical resources and the joy of labour, both of which man in general has lost during the course of modernization and of professional specialization. In a sense, he appreciates and experiences labour in a total sense, however hard it might be, to produce some necessary thing.¹²

The commodities necessary for his survival—for instance, a habitation, cattle, tableware, tools, clothes, and other utensils—gradually come into his hands. What he is not short of is his own “Labour” and “Time” (Vol. I, p. 133) with the help of which he lives a comparatively sufficient life in spite of the harsh physical and primitive environment. “I . . . began to enjoy my Labour . . .” (Vol. I, p. 117). Crusoe is a typical example of a man liberated, for, alienated from his society or civilization, he recovered his humanity totally. This is the reason why Crusoe is taken for a man embodying an ideal life style, though in fact he is thoroughly realistic.¹³ Such an interpretation as summed up above is based on the view-point that civilization and primitiveness are in contradiction with each other, standing at opposite ends.

Another example of succinct detailed description is that of the

climate of the island which is recorded in a style that resembles a catalogue of items. The first item is as follows:

| | |
|----------------------|---|
| Half <i>February</i> | } Rainy, the <i>Sun</i> being then on, or near the <i>Equinox</i> . (Vol. I, p. 122) |
| <i>March</i> | |
| Half <i>April</i> | |

Shortly after he drifted onto the island, Crusoe tries to assess the present state of his affairs on the chart on which he has listed the aspects of good and evil in comparison. The first table of comparison is as follows:

| | |
|---|--|
| <i>Evil</i> | <i>Good</i> |
| <i>I am cast upon a horrible desolate Island, void of all Hope of Recovery.</i> | <i>But I am alive, and not drowned as all my Ship's Company was.</i> (Vol. I, p. 75) |

Facts and data are recorded amid the narrative sequence. This peculiar style is called a "tradesman-like summary" by E. A. James.¹⁴ Another example should be introduced here. As Crusoe is looking for a place suitable for his habitation, he lists four conditions or qualifications under the head of the ordinary numbers as follows: "1st . . .," "2ndly . . .," "3dly . . .," and "4thly . . ." (Vol. I, p. 66).

These samples are rather too typical, though such style underlies characteristics of Defoe's prose. Recording facts and data intensively, Crusoe observes all that happens or exists. In other words, all the phenomena perceived by his senses as taking place around him, and every item he assesses in connection with his survival, are described in detail. What contributes to his situation is listed under the head of the "good," while what is unfavourable for him, under the head of the "evil." This is the logic that constitutes Crusoe's mind, even when he does not do the work so typically as above. But his recollections are

always more or less related to this logic.

Defoe's prose is often blamed for his lack of smoothness, of detailed proof reading, and above all for the lack of sophistication. Angus Ross points it out as an example of "prosaic writing."¹⁵ However, the tireless minute recording of facts and data—a documentary of "the endless details"¹⁶—makes the record of recollections creditable. Being less sophisticated, the style of representation in which "object" or "motifs" seem to be depicted both energetically and realistically, seems to be the logical way of Crusoe's recollections.

When he presented himself before us first in 1650, Crusoe was a youth of eighteen. When he bids us farewell, referring to the publication of the next volume of his adventures, he has become an old man of sixty-four. He starts the volume, briefly introducing his family and the very first part of his personal history; soon he begins to narrate the procedure of his first sailing from Hull to the intended destination, London, but in reality he goes to Yarmouth. His father earnestly expostulates with his ambitious son, who does not listen to him, for he always has a hankering after the sea. Crusoe recalls with chagrin the image of his father worrying about the son's future:

...I say, I observed the Tears run down his Face very plentifully ...when he spoke of my having Leisure to repent, and none to assist me, he was so moved that he broke off the Discourse, and told me his Heart was so full he could say no more to me.

I was sincerely affected with his Discourse, as indeed who could be otherwise; ... (Vol. I, pp. 4-5.)

His father advised Crusoe to lead a life as a middle-class man on land. As the son did not agree with him, the father ultimately warns that some day he would have neither any person nor God to help him. This warning now resounds in his ears as a prophecy: "I observed in

this last part of his discourse, which was truly prophetic, tho' I supposed my father did not know it to be so himself . . ." (Vol. I, p. 4). Crusoe, a youth of only eighteen, finally boarded the ship bound for London from Hull. On the sixth day of the voyage, the ship is wrecked off the shore of Yarmouth in a stormy wind. Crusoe, in recollecting this past incident with remorse, comments,

I began now seriously to reflect upon what I had done, and how justly I was overtaken by the Judgment of Heaven for my wicked leaving my Father's House, and abandoned my Duty; all the good Counsel of my Parents, my Father's Tears and my Mother's Entreaties, came now fresh into my Mind; . . . (Vol. I, p. 7.)

Crusoe regards his own life as a history foreboded in his father's prophecy, which comes to be realized by Providence. It is clear that Crusoe stands on an immutable view-point to recollect his past life, which in a sense is seen allegorically.

The second year of his solitary life on the island, he accidentally found some dozen ears of barley. For a while, surprised but absorbed in considering the cause, he remembers that sometime ago he ". . . shook the Husks of Corn out of it [the bag containing "Corn for the feeding of Poultry"] on one side of my Fortification under the Rock" (Vol. I, p. 88). He is filled with a mysterious feeling that this fortunate happening is caused by Providence rather than by mere "Chance" (Vol. I, p. 89), though he is in reality a man of realistic reasoning. "I had hitherto acted upon no religious Foundations at all . . ." (Vol. I, p. 89), confesses Crusoe, who from then on detects behind all perceived phenomena some special mysterious interactions of cause and effect.

At this spiritual turning point, Crusoe finds himself subject to God, to whom thereafter he begins to pray heartily. But later a more important change occurs to him, starting from the nightmare caused by fever

and its ague.

Then it followed most naturally, It [*sic*] is God that has made it all: Well, but then it came on strangely, if God has made all these Things, He guides and governs them all, and Things that concern them; for the Power that could make all these Things must certainly have Power to guide and direct them. (Vol. I, pp. 105-6)

It is a profession of faith in God that Crusoe earnestly describes here, but it also suggests the appeal to faith as well as the didactic commentary on his spiritual experience that he fervently expects to tell.

In the "Preface" we read that Defoe intends to provide readers with "diversion" but also to convey "instruction." In other words, this work of fiction, or "a true History" in Defoe's terminology, should instruct us with the principles for everyday acts as well as for the vital problems of life. As J. P. Hunter points out, this work is influenced not a little by what is usually called the "guide tradition," to embody a function of "Instructor."¹⁶ It follows that a foolish youth, if enchanted by a country far over the sea, dreaming of a fortune at a stroke but ignoring his parents' admonition, should see his own destiny in Crusoe.¹⁷

In this connection, Hunter gives the interesting fact that Defoe has followed the story of a son dreaming of a large fortune in the West Indies despite his father's admonition. This appeared in 1715, preceding by some years the publication of *Robinson Crusoe*.¹⁸

G. A. Starr provides us with an understanding of this work from a slightly different view-point. Noting that it is difficult to disregard the influence of the tradition of "spiritual biographies" upon this work, Starr writes that Defoe follows and uses the schema or plot—crime, repentance, and finally penitence—characteristic of this tradition as an example and framework of his planned story.¹⁹ Needless to say, Crusoe's

spiritual turning point referred to above is, figuratively, drawn with traditional plot-making.

In the fourth year of his solitary life on the island, his situation more developed both materially and spiritually than when he started living there, he is a recipient of such a happiness brought through Grace by "the Hand of God's Providence" (Vol. I, p. 150) that he gratefully praises God. He is strongly impressed that as long as he beholds "the bright Side [of his] Condition" (Vol. I, p. 150), he does not have to suffer from bottomless pain at the dark side. Such a way of thinking as Crusoe ardently professes is only a common moral or worldly wisdom of his, though he is often inclined to suggest a general validity.

...and which [Crusoe's "recent comforts"] I take notice of, to put those discontented People in Mind of it, who cannot enjoy comfortably what God has given them; because they see and covet something that He has not given them: All our Discontents about what we want appeared to spring from the Want of Thankfulness for what we have. (Vol. I, p. 150.)

Such didacticism, regarded as the "instruction" announced in the "Preface," is related to the tradition of "casuistry." In "casuistry" practical advice and instruction are usually written for hardships occurring in marriages, trades, and household affairs, or relating to faith in religion. It is assumed that Defoe, as an editor and newsman of periodicals, had to read and reply to a number of letters filled with both vital and trivial matters. Starr reasonably points out a possibility of Defoe's debt to this tradition of "casuistry."²⁰ Crusoe starts a didactic paragraph following the passage quoted: "...Another Reflection of great Use to me, and doubtless would be to any one that should fall into such Distress as mine was; .." (Vol. I, p. 150).

Crusoe, as a narrator, recollects the strange vicissitudes of his fortune and adventures, commenting on them from his private moral view-point, never forgetting implications of God's will and His divine influence on him. Therefore, in his narration, two themes are carried out: "story-telling" and "commentary," often tinged with didacticism.

III

As J. P. Hunter suggests, two themes are manipulated by Crusoe: "the chronological record of events" and "the commentary and exhortations."²¹ Crusoe, on one hand, narrates chronologically the sequence of his fortune along with a detailed recording of facts and data; on the other hand, he never fails to interpret the inner spiritual drama. More than that, he is compelled, in rapture, to preach to others the spiritual experience as he mysteriously perceives the miraculous works of Providence presiding over all earthly phenomena. However, it is ironical that Crusoe, though once a faithful penitent, can only doubtfully be called an exemplary Christian, for in the latter half of his recollections, he sometimes seems to deviate from his stand.

When Crusoe comes across the spot of an abominable feast where savages devoured a man's flesh, he begins to ponder a plan to stop the brutality. As the days of hiding in ambush pass, his firm resolution wavers. First in anger he calls their brutality "such horrible things" and the feast "Degeneracy" (Vol. I, p. 197). For his eyes they are no more than "Monsters" (Vol. I, p. 194). But taking into account the power relationship between himself and savages, he is dumbstruck by the harsh reality that the tide could turn against himself. Strangely enough he suddenly finds those abominable savages "innocent" (Vol. I, p. 200), for, following his logic, they have as yet done no harm to Crusoe. Now, leaving strict judgment of them undecided, he kneels

piously, thanking God for being innocent of murdering them, no matter how sinful they might be. In praying that he might be forever free from murdering or wounding them, he might be uncounscious of disclosing his real intention: he puts more importance upon his own safety than upon a possibly justifiable punishment of their crime.

Upon the whole I concluded, That [*sic*] neither in Principle, or in Policy, I ought one way or other to concern my self in their Affair . . . Religion joyned with the Prudential, and I was convinced now many Ways, that I was perfectly out of my Duty . . . I ought to leave them [savages] to the Justice of God, . . . (Vol. I, p. 200.)

Finally, the right or wrong of the brutal feast is of no importance, for Crusoe substitutes a relativistic standard of justice for his former absolute one, only to reveal his self-contradiction. He does not care any more for just reasoning, regarding the savages he once called "brutish" (Vol. I, p. 198) as "innocent" (Vol. I, p. 200). As his reaction to this incident is rationalized, judgment is consigned to oblivion.

In mid-May of the twenty-fourth year of his solitary life, Crusoe heppens to find a wrecked ship, which he boards. He is disappointed to discover useless coins and gold, for he earnestly wants the necessities of life.

Upon the whole, I got very little by this Voyage that was of any use to me; for as to Money, I had no manner of occasion for it: . . . and I would have given it all for three or four pair of *English* Shoes and Stockings, . . . (Vol. I, 224.)

Nevertheless, Crusoe carefully puts aside the coins and gold, which in his despising manner he had just regretted finding. "Well, however, I lugged this Money home to my Cave, and laid it up, . . ." (Vol. I, p. 224).

This situation contrasts vividly with his early days on the island, when Crusoe carried to his island home a large amount of money and gold from the wrecked ship from which he had barely escaped. On that occasion, he could find no value or chance to use coins and gold as long as his island life lasts.

I smiled to my self at the sight of this Money, O Drug! Said I aloud, what art thou good for, Thou art not worth to me, no, not taking off of the Ground, one of those Knives is worth all this Heap, . . . go to the Bottom as a Creature whose Life is not worth saving. (Vol. I, p. 64.)

It seems he will throw the money, unworthy of "saving," into the sea; in reality he fails to hide his attachment to it. "However, upon Second Thoughts, I took it away, . . . wrapping all this in a Piece of Canvas, . . ." (Vol. I, p. 64).

About the fourth year of his solitary life, Crusoe declares his idea about the real value of things in general; things are of no merit unless they are put to practical use. If the "Miser" (Vol. I, p. 149), stingily saving money for no other purpose than for the niggardly act itself, is thrown into the same situation as Crusoe's, he will find no merit in the money nor the act itself.

I had, as I hinted before, a Parcel of Money, as well as Gold as Silver, about thirty six Pounds Sterling: Alas! There the nasty sorry useless Stuff lay; I had no manner of Business for it; . . . (Vol. I, p. 149.)

Strangely enough, however, the money and gold, once given no value at all, appeared in the pocket of Crusoe on board his ship bound for Europe. Once rescued from the solitary island, he abruptly changed his attitude and keeps the money. The exact figures and data concerning

his financial standing is reported in detail. It shows a black-ink balance reckoned in the settlement of accounts after his twenty-eight-year struggle for survival. Crusoe is jubilant over the result: "...the latter End of Job was better than the Beginning..." (Vol. II, p. 81).

When outside a monetary economy, Crusoe found nothing of value, no substitute for his necessities, in money. Such a view of money necessarily rises from and becomes moral support for his life of self-sufficiency. He knows very well that, confined in such a situation, he can find no more than he is now in possession of, or produces by himself. There is no other way than that of being satisfied with what is now in his hands, for which he fervently gives thanks to God. In other words, his view of money, influenced by a practical wisdom or prudence, is that of a man who must live by himself, standing on the brink of every kind of danger, even that of death. Crusoe finds no value absolutely, but only relativistically in money. If such an attitude of his ethics is kept in mind, it might be safe to say that Crusoe has not been self-contradictory. All things considered, through many dangerous and difficult vicissitudes, he remains an unsubdued realist.

After his guise of instructor, sometimes moralistic and sometimes religious, is unmasked, it is doubtful whether his instruction can still remain persuasive. These passages follow his comment on the value or merit of things in general. Blaming a miserly sticking to money, admonishing those complaining of shortage, Crusoe finishes the present instruction by this didactic commentary:

...I cannot but recommend to the Reflection of those who are apt in their Misery to say, *Is any Affliction like mine!* Let them consider, How much worse the Cases of some People are, and their Case might have been, if Providence had thought fit. (Vol. I, p. 151.)

Crusoe never fails to adapt himself cleverly to every situation, praising Providence on occasion. Literally his life is "a Chain of Wonders" (Vol. II, p. 68) and an example of "the Testimonies we had of a secret Hand of Providence governing the World" (Vol. II, p. 68). For he knows very well

... an Evidence that the Eyes of an infinite Power could search into the remotest Corner of the World, and send Help to the Miserable whenever He pleased. (Vol. II, p. 68.)

Until now he has preached instruction from such a view-point as he thought suitable for himself, as representative of "exempla."²² It is doubtful whether Crusoe is conscious of his own frequent changes in principles.

Ian Watt refers to Crusoe's recurrent mention of Providence as follows.

His spiritual intentions were very probably quite sincere, but they have the weakness of all "Sunday religion" and manifest themselves in somewhat unconvincing periodical tributes to the transcendent at times when a respite from real action and practical intellectual is allowed or forced.

Watt finds the same religious inclination in Crusoe as is directly detected in Defoe's "spiritual intentions." ("Such certainly, is Crusoe's religion ..."²³) But is it improbable to decipher merely a mental habit in his constant mention of Providence?

E. A. James and W. Halewood, on one hand, regard Crusoe as a person of self-contradiction in actions and principles, though, on the other hand, they indicate that because of this self-contradiction his conflicts are delineated truthfully enough to give his existence a feeling of life's depth.²⁴ One way or another, it is affirmed that Crusoe is a

person of frequent self-contradiction in actions and principles, therefore, his commentaries on occasion are contradictory.

As the "Preface" forebodes, "diversion" and "instruction" are faithfully woven into the whole narrative. The former consists of a variety of episodes, and the recording of facts and data in the course of Crusoe's daily life; the latter, tintured in religious colour with frequent comments on and explanations of various hardships and problems, very often sounding didactic. Taking a general view of the narrative, it is easily perceived that "instruction" appears constantly from the beginning to the end in the course of the representation aimed at "diversion." In general it may be said that "instruction" means "commentary" and "diversion" means "story-telling."

Furthermore, can it be positively affirmed that these elements, both "story-telling" and "commentary," are to weave a coherent context and produce a consistent tone throughout the whole narrative? As far as this work is concerned, it is doubtful that both these elements are fused into one harmonious whole, as a style of representation.

Ian Watt relates Crusoe's incessant mention of Providence to Defoe's religious background. It is well known that young Defoe once decided to enter the ministry when he attended Morton's Academy, a school for dissenters.²⁵ A mind permeated and trained by a grounding in such a school might unconsciously be compelled to give didactic commentaries with religious overtones, if Watt's real intention is not misunderstood. Watt concludes that "a brilliant piece of narrative" is unfortunately marred by the didactic commentary of "a purely formal adherence," appearing and reaching our ears in "comminatory codas."²⁶ Thus, the context of Crusoe's recollections, primarily coherent, is deprived of proper rhythm by the incessant didactic digression by Crusoe himself, whose inconsistency appears here and there throughout the whole narrative.

Another doubt arises whether Defoe was aware of this fact or not. Unless he has manipulated Crusoe consciously, he is on his own initiative trapped in his hero's self-contradiction. Avoiding a decisive tone, Watt seems to imply a possibility that first of all Defoe himself is inconsistent in manipulating his hero.

E. A. James proposes a different understanding of this matter. Crusoe's self-contradiction is "realistic" as well as psychologically "sound," if we assess his situation within the proper limits; it is natural and humane for him to waver drastically between the two extremes, "piety" and "practicality," no matter how inconsistent it might be.²⁷ As a logical conclusion, James takes Defoe for a conscious artist, trapping us readers with an ingenious artifice.

In a sense, a novel's indispensable constituent is "personal relations," which Ian Watt counts in the conditions required for the status of novel;²⁸ it is doubtful that *Robinson Crusoe* satisfies this qualification. Lack of society or the presence of other individuals makes Crusoe's inconsistency more conspicuous.

The first person narration, which is able to produce an atmosphere of the so-called documentary touch, deprives such narrative representation of further possibility and flexibility. Thus, the narrative is stripped of a consistent tone and style to such a degree that Crusoe's recollections are not controlled in every word or line. If these critical demands were satisfied or realized to a satisfactory degree, Crusoe's narrative could wear a mood of harmonious integrity, if it is only a matter of disguising "verisimilitude." Finally, Crusoe's inconsistency in thought and action are left unresolved, while "story-telling" and "commentary" are woven into the narrative texture, revealing these two parts as frequently contradictory to each other, both in tone and colour.

Notes

1. The original title is as follows: *The Life and Strange Surprising Adventures of Robinson Crusoe, Of York, Mariner, who lived Eight and Twenty Years, all alone in an uninhabited Island on the Coast of America, near the Mouth of the Great River Oroonoke; Having been cast on Shore by Shipwreck, wherein all the Men perished but himself. With An Account how he was last strangely deliver'd by Pirates. Written by Himself.* John Robert Moore, *A Checklist of Writings of Daniel Defoe*, Hamden, Connecticut: Indiana University Press, 1971, p. 412.
2. Daniel Defoe, *Robinson Crusoe* (The Shakespeare Head Edition; Oxford: Basil Blackwell, 1974), I, viii. The pages mentioned hereafter in parentheses are quotations from this two-volume-edition.
3. Charles Gildon, "A Satire on *Robinson Crusoe*," *Defoe: The Critical Heritage*, ed. Pat Rogers (London & Boston: Routledge and Kegan Paul, 1972), p. 47.
4. Thomas De Quincey, "De Quincey on verisimilitude," *Defoe: The Critical Heritage*, p. 117.
5. Tobias Smollett, "The Preface," *Roderick Random* (Everyman's Library; London and New York: Dent and Dutton, 1973), p. 4.
6. *Ibid.*, p. 5.
7. Samuel Johnson, "*The Rambler*, No. 4, Saturday, 31 March, 1750," *Samuel Johnson: Selected Writings*, ed. Patrick Cruttwell (Harmondsworth: Penguin Books Ltd., 1968), p. 150.
8. Daniel Defoe, *Moll Flanders* (The Shakespeare Head Edition; Oxford: Basil Blackwell, 1974), I, vii.
9. Samuel Johnson, "*The Rambler*," p. 151.
10. Ian Watt, "*Robinson Crusoe* as a Myth," *Robinson Crusoe: An Authoritative Text; Backgrounds and Sources; Criticism*, ed. Michael Shinagel (New York: W. W. Norton and Company, 1975), p. 312.
11. James Sutherland, *Defoe* (Writers and Their Works; Harlow: Longman Group Ltd., 1970), pp. 18-9.
12. Ian Watt, *The Rise of the Novel* (London: Chatto and Windus, 1960), pp. 71-2.

13. Ian Watt states that for *Emile* J. J. Rousseau chose *Robinson Crusoe*, because Rousseau found his ideals—"the simple life of toil" and "radical individualism"—embodied in Crusoe's primitive way of survival. Ian Watt, "Robinson Crusoe as a Myth," pp. 314-6.
14. E. Anthony James, *Daniel Defoe's Many Voices: A Rhetorical Study of Prose Style and Literary Method* (Amsterdam: Rodopi NV, 1972), p. 198.
15. Angus Ross, "Introduction," *Robinson Crusoe* (Harmondsworth: Penguin Books Ltd., 1965), p. 18.
16. J. Paul Hunter, "The 'Guide' Tradition," *The Reluctant Pilgrim* (Baltimore: The Johns Hopkins Press, 1966), pp. 23-50.
17. *Ibid.*, p. 46.
18. J. P. Hunter, p. 46.
19. Defoe's debt to the tradition of "spiritual autobiography" is stated by Starr as follows: "...it was quite common for spiritual autobiographers to weave such motifs, in order to illustrate the nature and extent of their sinfulness prior to conversion. In *Robinson Crusoe* Defoe develops such motifs to the point that they become the very fabric of his narrative. Although they take on a vitality of their own in the process, they nevertheless retain original and basic metaphorical function." G. A. Starr, *Defoe and Spiritual Autobiography*, New York: Gordian Press, 1965, p. 81.
20. G. A. Starr, *Defoe and Casuistry* (Princeton: Princeton University Press, 1971), p. vii.
21. J. P. Hunter, p. 88.
22. J. P. Hunter states: "...the providence tradition affords many parallels to *Robinson Crusoe*. ... And providence literature reflects the pattern of Christian experience central to the Puritan myth and organizes exempla into a dramatic realization of the historical cycle, seen teleologically." *The Reluctant Pilgrim*, p. 73.
23. Ian Watt, *The Rise of the Novel*, p. 81.
24. E. A. James, *Daniel Defoe's Many Voices*, n. 11, p. 177, and n. 19, p. 192.
William Halewood, "Religion and Intention in *Robinson Crusoe*," *Twentieth Century Interpretations of Robinson Crusoe*, ed. Frank H. Ellis (Englewood Cliffs: Prentice-Hall, Inc., 1969), p. 82.

25. J. R. Moore, "Called, But Not Chosen," *Daniel Defoe: Citizen of the Modern World* (Chicago and London: The University of Chicago Press, 1958), pp. 38-51.
26. Ian Watt, *The Rise of the Novel*, p. 91.
27. E. A. James, p. 82.
28. Ian Watt, *The Rise of the Novel*, p. 92.