

CHAPTER I

INTRODUCTION

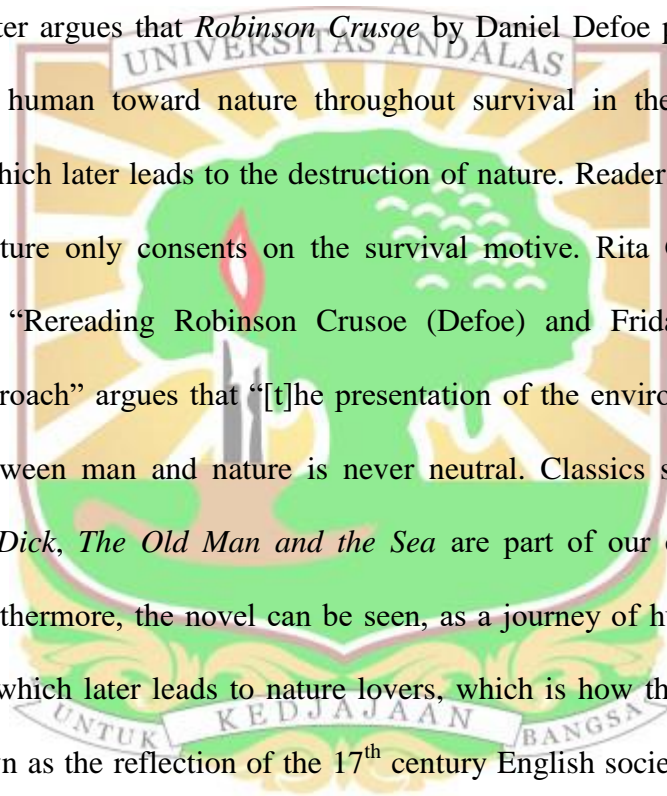
1.1 Background of The Research

Daniel Defoe is a famous English adventure fiction writer. He was born around 1659 to 1660 in England. During his life, Defoe has written numerous essays and novels. Some of his notable works are *The Farther Adventures of Robinson Crusoe* (1719), *Captain Singleton* (1720), *Memoirs of a Cavalier* (1720), *Colonel Jack* (1722), and *A Journal of the Plague Year* (1722). Most of his works are characterized by his tone and detail on adventure, survival and romantic point of view with the critique on politic in the 17th and 18th century in England. Defoe passed away in London on April 24, 1731. In 1870, a memorial monument created in Borough of Islington, London, to remember Defoe works and contributions in the English literature.

Robinson Crusoe is Daniel Defoe's masterpiece of all his literary works. This novel was first published in 1719 and consists of 287 pages and 20 chapters. This novel is divided into two major genres, which are adventure and survival. Thus, these two major genres represent what is at that time "...often credited as marking the beginning of realistic fiction as a literary genre and it is in general a contender for the first English novel" (Margaret 265). Considering the plot of the novel itself, which is an adventure of a man named Robinson Crusoe in a faraway unknown island, the

writer believes that in the novel Defoe shows human and nature's connection in a frank reflection of human's ignorance toward nature. It can be seen that human's ignorance toward nature at the beginning of the novel then lead to be a very different attitude in the end, which is nature lover or environmentalist, presented through the main character, Crusoe.

The writer argues that *Robinson Crusoe* by Daniel Defoe portrays the over-exploitation or human toward nature throughout survival in the open, unknown environment, which later leads to the destruction of nature. Readers might think that Crusoe's adventure only consents on the survival motive. Rita Ghesquiere in an article entitled "Rereading Robinson Crusoe (Defoe) and Friday (Tournier) an Ecocritical Approach" argues that "[t]he presentation of the environment and of the relationship between man and nature is never neutral. Classics such as *Robinson Crusoe*, *Moby Dick*, *The Old Man and the Sea* are part of our cultural memory" (2017:125). Furthermore, the novel can be seen, as a journey of human's ignorance toward nature, which later leads to nature lovers, which is how the main character, Crusoe, is shown as the reflection of the 17th century English society. It portrays the view of 17th century English society that only perceived nature or land as mere property and source of wealth, because "owning land was the main form of wealth in the 17th century. Political power and influence was in the hands of rich landowners" (Lambert 2017). Thus, the main character shows that pattern at first on how Crusoe



exposes his power over nature and then leads to the exploitation of nature as a form of human's ignorance.

Human and nature are connected each other in a way that nature is needed by human to maintain his needs. Human exploits nature by taking more than what he needs to survive and later leads to the destruction of nature and human itself. Thus, Daniel Defoe's novel *Robinson Crusoe* shows us about that fact that human cannot live without nature, while at the same time it also shows that human's exploitation of nature. It, in some way, expands our understanding of the equilibrium between human and nature in the way of understanding it. The reader can see how human's goal to survive makes them exploit the nature more. The novel also shows that the exploitation does not only happen to the nature but also to people around Crusoe. Crusoe's exploitation on human beings is on many aspects of life, such as religion, language, economy, politic, race, and superiority of a man.

The writer conducts this research to analyze the relationship between human in 17th and 18th century and nature. The writer argues that human's curiosity about nature can lead to exploitation and human's ignorance toward nature. However, it seems that in the end humans can become nature lovers. The writer uses Eco-criticism as the literary theory to examine how human's curiosity lead to human's ignorance, and later turns into nature lovers as portrayed by Daniel Defoe's greatest work *Robinson Crusoe*

1.2 The Identification of the Problem

In *Robinson Crusoe*, Daniel Defoe shows the relationship between human and nature, particularly about how human over exploits nature as a result of human's ignorance towards nature, which later creates an awareness and ends up becoming nature lover because human cannot live without nature and needs nature to survive. *The Oxford English Dictionary* defines "ignorance" as "a lack of knowledge, understanding, or education." This ignorance is seen in the novel, as humans need to explore and exploit the nature in order to survive. On the other hand, they have to reserve the nature, also for the sake of survival. It means that human cannot live without nature but still they show an ignorance towards nature by over-exploiting it. This research focuses on that relationship between humans and nature, which shows that nature does not need human, while human needs nature but they still show ignorance or carelessness towards nature.

1.3 The Scope of the Research

The focus of this research is to pursue an understanding of the relationship between human and nature, as portrayed in Daniel Defoe's novel *Robinson Crusoe*. That will argue about human and nature relationship on the act of human's adventure that leads to the exploitation of nature, and to reveal how the main character, Crusoe, reflects human's ignorance towards which later turn into a nature lover throughout the novel. By discussing Crusoe's transformation from an ignorant person into a nature lover, the reader can see how the writer, Daniel Defoe, shows or reflects

human's ignorance toward nature transforms into nature lovers in the novel and the writer connects it to the historical background of the English society around the 17th and 18th century.

1.4 Research Questions

This research is conducted to answers the questions below:

- a. How does Defoe describe humans ignorant of nature as a way to survive?
- b. How does Defoe change Crusoe's ignorance of nature into love of nature?

1.5 The Objectives of the Research

The writer, through this research, wants to explain in detail how this novel exposes that human's adventure might change into the exploitation of nature and that human's ignorance toward nature can transform into nature lover, as presented by Daniel Defoe in *Robinson Crusoe*. The main character, Crusoe, is portrayed at the beginning to start his adventure as an act of curiosity and later it leads to his exploitation of nature. This is an act of survival after he is stranded on an unknown island. Being ignorant of nature in the beginning, he later becomes a nature lover after being close to it. From this analysis, readers hopefully find out how the novel really strikes human-nature relationship by firstly shows human as being ignorant toward nature, but later develops into a nature lover creature.

1.6 Reviews of Previous Studies

Any related research about this novel is considered as rare to find in the English Department of Andalas University. Yet, the writer has done the quest of research toward the work (*Robinson Crusoe*) and found a few kinds of research related to this research. One of them is an ecological understanding of *Robinson Crusoe* by Robert P. Marzec, which topic of discussion gives some understanding of *Robinson Crusoe* from other critiques and gives an example of Eco-criticism.

Starting with the first is a journal article by Watson entitled “Competing Models of Socially Constructed Economic Man: Differentiating Defoe's *Crusoe* from the *Robinson* of Neoclassical Economics,” published in *New Politica Economy* in 2011. In the article, Watson argues about how Daniel Defoe's *Robinson Crusoe* has rarely been read as an explicit political text, as it says: “Defoe's *Crusoe* stands for ‘economic man’; he is a reflection of historically produced assumptions about the need for social conformity, not the embodiment of any genuinely essential economic characteristics” (1). This article focuses on how the main character, *Crusoe*, is seen in a political and economic spectrum in the novel and in this case, it gives the writer some of the understanding of the characters in the novel.

Furthermore, in the article entitled “Landscape, Culture, and Education in Defoe's *Robinson Crusoe*” published in *CLCWeb: Comparative Literature and Culture* in 2012. Geert Vandermeersche and Ronald Soetaert discuss Daniel Defoe's *Robinson Crusoe* as “a narrative that translates nature and our dealings with it into a

literary text.” Vandermeersche and Soetaert postulate that the novel can be understood as “a quintessential fable of humans' cultivation of nature and the creation of individuality, which, at the same time, provides its readers with strategies for describing processes such as education.” Then from all of the writers’ ideas in this article can be concluded that *Robinson Crusoe* and its characters, metaphors, and scenarios function in the “auto-communication” of culture as an enduring equipment for a living, a company readers keep, and a cognitive tool in modern Western culture. In this research, it can help the writers to see other perspective on how human deals with the nature on their own culture.

Moreover, in the article “Black Fridays: Translatic Entertainments and Racial Construction of *Robinson Crusoe*’s Man Friday” published in *Popular Entertainment Studies* in 2014 Lantz argues about racial issue in the novel, which is since *Robinson Crusoe* was first adapted into a staged pantomime in 1781, Crusoe’s companion has been a stereotypical comic native. By the late 1800s, the narrative was one of the most popular texts for children, and British and American stages filled with comedic revisions of Defoe’s characters. This article argues that transatlantic popular cultural exchanges transformed Friday into a caricature of black face pantomime-minstrelsy by the 20th century. It traces the historical staging of Friday in popular entertainments such as pantomime in England and the colonies, Jim Crow blackface performances in America and London, and its survival in Al Jolson musicals and animated cartoons. These theatrical and cinematic representations played on racial stereotypes, and

Friday has become a clown figure in the Euro-American collective imagination. In considering these representations, the article touches on racial constructions of Friday, the colonial power dynamics inherent in the original narrative, and the transatlantic exchange of ideas through popular entertainment.

Burns in his article entitled “What is Politics? *Robinson Crusoe*, Deep Ecology, and Immanuel Kant” published in *Politics* (2000) argues and considers the nature of politics. *Robinson Crusoe* used to show that even the broadest understanding of politics found in the literature is inadequate, for the situation of Crusoe on his island is a political situation, even though he is completely alone. This is an analogy drawn between the deep ecological understanding of politics and the moral philosophy of Immanuel Kant. For Kantian ethics, additionally, built on the idea of a solitary individual who is at least existentially isolated. It concludes that what makes any situation political is the fact that in it some policy is required.

Lastly is the article entitled “Rereading *Robinson Crusoe* (Defoe) and *Friday* (Tournier) – An Ecocritical Approach” by Rita Ghesquiere published in *Contributions to Conflict Management, Peace Economics and Development Integral Ecology and Sustainable Business* in 2017. It gives the writer an understanding about how the theory of Eco-Criticism is applied. In this case, the article compares two novels by Defoe (1719) and Tournier (1967) by revealing the characters’ interaction with another character and with nature. Thus, it gives the writer some useful insights about Eco-criticism and the character in Defoe’s novel as well.

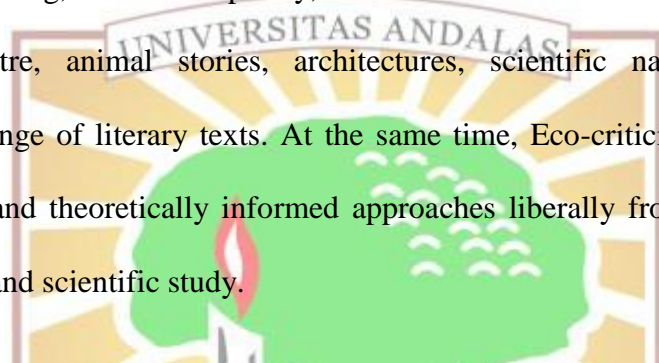
The writer has sought other researches with a similar object and only found one of it and most of them only argue about the political, economic, and race. The last article that discusses the idea with the same approach does not specifically talk about human and nature representation in the novel. The writer believes that the novel represents this relationship of human and nature in a very well constructed narrative of human's over-exploitation of nature, which later transforms into reservation or love of nature.

All the previews above can tell that most of them focus more on how the character interacts with other minor characters. Meanwhile, in this research, the writer focuses on not only other minor character, but also on the connection between Crusoe and nature that in the end shows human's ignorance toward nature, which later becomes nature lover. It is made clear by Defoe's way of telling the story. Therefore, this novel is not only a story of man's survival from a shipwreck but also human's connection with nature.

1.7 Theoretical Framework

In this research, the writer applies Mimetic theory by M. H. Abrams, who explains in his book *A Glossary of Literary Terms* how literary work is a reflection of a real world event. "Mimetic Criticism views the literary works as an imitation, or reflection, or representation of the world and human life, and the primary criterion applied to a work is the "truth" of its representation of the subject matter that it represents, or should represent" (51).

The writer also uses Eco-critical approach to criticize the novel. Moreover, the writer has reviewed some chapters of three theory books and some journal articles, which discuss Eco-Criticism, which will show why it is different from other 'political' forms of criticism. There has been relatively little dispute about the moral and philosophical aims of Eco-criticism although its scope has broadened rapidly from nature writing, Romantic poetry, and canonical literature to take in film, television, theatre, animal stories, architectures, scientific narratives, and an extraordinary range of literary texts. At the same time, Eco-criticism has borrowed methodologies and theoretically informed approaches liberally from other fields of literary, social, and scientific study.



Cheryll Glotfelty's definition in *The Ecocriticism Reader* (1996) is that "ecocriticism is the study of the relationship between literature and the physical environment" (18) and one of the implicit goals of the approach is to recoup professional dignity for what Glotfelty calls the "undervalued genre of nature writing" (31). Lawrence Buell defines "'ecocriticism' ... as [a] study of the relationship between literature and the environment conducted in a spirit of commitment to environmentalist praxis" (2008:12). On the other hand, Simon Estok noted that "ecocriticism has distinguished itself, debates notwithstanding, firstly by the ethical stand it takes, its commitment to the natural world as an important thing rather than simply as an object of thematic study, and, secondly, by its commitment to making connections" (qtd in Barry 2009:248).

More recently, in an article that extends Eco-criticism to Shakespearean studies, Estok argues that Eco-criticism is more than:

simply the study of Nature or natural things in literature; rather, it is any theory that is committed to effecting change by analyzing the function—thematic, artistic, social, historical, ideological, theoretical, or otherwise—of the natural environment. Or aspects of it, represented in documents (literary or other) that contribute to material practices in material worlds. (qtd in Barry 2009:250)

This echoes the functional approach of the cultural ecology branch of Eco-criticism, which analyzes the analogies between ecosystems and imaginative texts and posits that such texts potentially have an ecological (regenerative, revitalizing) function in the cultural system.

Michael P. Cohen has observed that “[I]f you want to be an ecocritic, be prepared to explain what you do and be criticized, if not satirized”. Certainly, Cohen adds his voice to such critique, noting that one of the problems of Eco-criticism has been what he calls its “praise-song school” of criticism (in Glotfelty 1996:18). All ecocritics share an environmentalist motivation of some sort, but whereas the majorities are ‘nature endorsing’, some are ‘nature skeptical’. In part, this entails a shared sense of the ways in which ‘nature’ has been used to legitimize gender, sexual and racial norms (so homosexuality has been seen as ‘unnatural’, for example). Nevertheless, it also involves skepticism about the use to which ‘ecological’ language

put in Eco-criticism; it can also involve a critique of the ways cultural norms of nature and the environment contribute to environmental degradation. Greg Garrard has dubbed 'pastoral ecology' the notion that nature undisturbed is balanced and harmonious (qtd in Barry 56-58), while Dana Phillips has criticized the literary quality and scientific accuracy of nature writing in "The Truth of Ecology". Similarly, there has been a call to recognize the place of the Environmental Justice movement in redefining ecocritical discourse (Buell 14).

In response to the question of what is Eco-criticism. Camilo Gomides, a PhD (in Buell 2008:16) student that specializes on Eco-criticism has offered an operational definition that is both broad and discriminating: "The field of inquiry that analyzes and promotes works of art which raise moral questions about human interactions with nature, while also motivating audiences to live within a limit that will be binding over generations" . He tests it for a film adaptation about Amazonian deforestation. Implementing the Guides definition, Joseph Henry Vogel in his article makes the case that Eco-criticism constitutes an "economic school of thought" as it engages audiences to debate issues of resource allocation that have no technical solution. Ashton Nichols as discussed by Clark (2011:2) argues that the historical dangers of a romantic version of nature now need to be replaced by "urban natural roosting," a view that sees urban life and the natural world as closely linked and argues for humans to live more lightly on the planet, the way virtually all other species do.

From the previous discussion of the Eco-criticism, the writer concludes that he will use the definition of Eco-criticism by Cheryll Glotfelty (1996) in analyzing this novel. Eco-criticism is the study of the ecology of nature through literary works. Glotfelty simply says that Eco-criticism is "... the study of the relationship between literature and the physical environment" (18). The reflection of human and nature relationship is through literary works to show how the authors use literary works to give glimpses of their idea of various aspects of life in society.

1.8 The Method of the Literary Research

In conducting this research, the writer collects the data by applying library research. According by Elmer E. Rasmuson in his book *Research, Instruction, and Library Research Process Outreach Services* (2016), library research involves a systematic process used to gather information in order to write a paper, create a presentation, or complete a project. As you progress from one step to the next, it is commonly necessary to back up, revise, add additional material, or even to change the topic, there are two types of data supporting the research: primary, and secondary data.

As the resource of primary data, the writer uses the work of Daniel Dafoe's *Robinson Crusoe*. The secondary data are gained from any books, articles, journals, and other sources related to Eco-criticism especially Cheryll Glotfelty's definition in *The Ecocriticism Reader*, which says, "Ecocriticism is the study of the relationship between literature and the physical environment".

In the end, the writer uses descriptive way to present the result of the analysis. Robert C. Bogdan and Sari Knopp Biklen in their book *Qualitative Research for Education: An Introduction to Theory and Methods* state that “qualitative research is descriptive. The collected data in the form of words of pictures rather than the number. The writer’s result of the research contains quotation of the data to illustrate and substantiate the presentation” (2002:28) to strengthen the research about human and nature relationship that is reflected in the novel *Robinson Crusoe* written by Daniel Defoe.

