

A Contrapuntal Reading of Daniel Defoe's *Robinson Crusoe*

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Abstract:

Daniel Defoe's *Robinson Crusoe* has been described as an allegory of colonization. Using Edward Said's contrapuntal reading strategy, the present article analyzes Daniel Defoe's *Robinson Crusoe*. This study attempts to shed light on the dark spots of the novel, give voice to the unheard characters of the original story, and uncover new meanings and new aspects of the story. In doing so, J. M. Coetzee's *Foe*, which is a counter-canonical text revealing unheard voices and dark spots of the original story, is analyzed first. It becomes clear that novels which are manifestations of culture have been a critical first step for imperial powers to subjugate other nations, an ongoing process that has not ceased to function in the contemporary world.

Keywords: The other, colonization, imperialism, the unheard, culture

Introduction

Robinson Crusoe is considered the first English novel. It is so well-grounded in the western culture and so well-known by western people that many economists use the story to illustrate their economic theories "involving the maximization of utility and minimization of cost" (Grapard, 1995: 36) because they know that most of their readers have at least a basic knowledge of the story even if they have not read it themselves. Edward Said calls *Robinson Crusoe*, "the prototypical modern realistic novel" (1994: xii) and underlines the relationship between colonial territory and the realistic novel:

The colonial territories are realms of possibility, and they have always been associated with the realistic novel. *Robinson Crusoe* is virtually unthinkable without the colonizing mission that permits him to create a new world of his own in the distant reaches of the African, Pacific, and Atlantic wilderness. (1994: 64)

Yet, narrative fiction, of which *Robinson Crusoe* is an obvious instance, has received very little attention with regard to its position in

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the history and world of empire (Said, 1994: xii). This is why *Robinson Crusoe* is also widely regarded as an allegory of empire wherein Robinson occupies and colonizes an island (though his being shipwrecked on this island seems to be an accident and directed by God's "Providence", a word frequently used by Defoe in the text), saves, tames and 'civilizes' a black 'savage' cannibal figure called Friday by teaching him English, and refers to the island and Friday by using the possessive adjective 'my'. Hence, it is no historical accident for Said that the rise of the English novel and the rise of the British Empire were concomitant. According to Said each of them aided and legitimized the other:

Since my exclusive focus here is on the modern Western empires of the nineteenth and twentieth centuries, I have looked especially at cultural forms like the novel, which I believe were immensely important in the formation of imperial attitudes, references, and experiences. I do not mean that only the novel was important, but that I consider it *the* aesthetic object whose connection to the expanding societies of Britain and France is particularly interesting to study. (1994: xii)

Edward Said's Contrapuntal Reading

In his ground-breaking book *Orientalism*, Said demonstrated how the inferiority that the orientalist discourse attributes to the East or the other simultaneously constructs the superiority of the West. The westerners' orientalist discourse attributes sensuality, despotism, irrationality and primitiveness to the East or the other, defining the westerners in the process as rational, democratic and advanced (Bertens, 2001: 205). Said believes that Orientalism made primitivism inherent to the Orient: "Primitiveness therefore inhered in the Orient, was the Orient, an idea to which anyone dealing with or writing about the Orient had to return, as if to a touchstone out-lasting time or experience" (Said, 1978: 231).

To show the machinations of colonialism and imperialism, Said employs a reading strategy called contrapuntal reading. He borrowed this term from music. Contrapuntal reading is a reading back from the perspective of the colonized to show how the hidden but crucial presence of the empire rises in canonical texts. In other words, it is a kind of resistant reading which entails not yielding to the demands of the author to interpret the text as he or she would have the reader do. By doing so the reader will find very different significations and meanings compared with the intended meaning of the author. Contrapuntal reading gives voice to the text's silences and illuminates its dark spots. As Pierre Macherey says in his *A Theory of Literary Production*, "What is important in the work is what it does not say" (1978: 87). A contrapuntal reading of a text gives voice to the marginal unheard other. By contrapuntal reading a 'counterpoint' is established between the imperial narrative and the postcolonial perspective or 'counter-narrative' that

penetrates beneath the surface of texts revealing the presence of imperialism even in the most innocent and politically-neutral-looking novels or poems. Said's well-known instance is Jane Austen's *Mansfield Park*. As Said points out:

In the counterpoint of Western classical music, various themes play off one another, with only a provisional privilege being given to any particular one; yet in the resulting polyphony there is concert and order, an organized interplay that derives from the themes, not from a rigorous melodic or formal principle outside the work. In the same way, I believe, we can read and interpret English novels, for example, whose engagement (usually suppressed for the most part) with the West Indies or India, say, is shaped and perhaps even determined by the specific history of colonization, resistance, and finally native nationalism. At this point alternative or new narratives emerge, and they become institutionalized or discursively stable entities. (1994: 51)

In other words, Said's contrapuntal reading takes both or all dimensions of the text into account rather than the dominant one so that other potential meanings and significations of the text, concealed and suppressed by the dominant reading of the text, are revealed. Moreover, by this reading strategy one may see canonical texts "as a polyphonic accompaniment to the expansion of Europe" (Said, 1994: 60) showing in the process the deep interrelationship of imperial and colonial societies. Contrapuntal reading reveals the interrelation of cultural and political practices in imperialistic projects demonstrating the role culture played in imperialistic pursuits.

The great rhetoricians of theoretical justification for empire after 1880 – in France, Leroy-Beaulieu, in England, Seeley – deploy a language whose imagery of growth, fertility, and expansion, whose teleological structure of property and identity, whose ideological discrimination between "us" and "them" had already matured elsewhere – in fiction, political science, racial theory, travel writing. (Said, 1994: 107)

Hence, culture, represented in works of fiction, political science and travel writing, has been at the service of colonization and imperialism. Imperialistic powers have always used narratives in order to justify their subjugation of other nations and countries:

stories are at the heart of what explorers and novelists say about strange regions of the world...The main battle in imperialism is over land, of course; but when it came to who owned the land, who had the right to settle and work on it, who kept it going, who won it back, and who now plans its future – these issues were reflected, contested, and even for a time decided in narrative. (Said, 1994: xii–iii)

The barbarity and savagery that colonizing powers attributed to other nations in their narratives deprived those nations from the right to

possess their own landslong before they were actually and forcefully subjugated by colonizing powers. Hence, according to Said, the roots of the colonization of other countries must be sought in cultural manifestations such as novels, travel writings, anthropology and political science.

J. M. Coetzee's *Foe*: Said's Contrapuntal Reading in Practice

J. M. Coetzee's work, along with those of Rhys, Harris and Ngugi, has been described by Richard Lane as "counter-discursive writing back and through the canon" (2006: 113). By this statement Lane means that these authors rewrite and reinvent canonical stories in order to reveal hidden aspects which have remained suppressed and silenced by those canonical texts. Coetzee does this by presenting new characters and situations totally different from what happens in Daniel Defoe's *Robinson Crusoe*. He presents a very imaginative background for the story of Robinson Crusoe showing what led Daniel Defoe to write his novel in its present form. Coetzee introduces a new character to the story, Susan Barton, who is a female castaway and is rescued by Friday and Crusoe. Susan's narration of the story makes everything that Defoe said about Robinson Crusoe seem a lie. Defoe made Crusoe such a heroic figure that he has been called the "British Ulysses" (Pimentel, 2010: 16):

It [*Robinson Crusoe*] soon became the ethical reference for modern man. Crusoe measures the height of the sun, and builds his instruments. He marks the days off on a post, he writes a diary. With scratches and little acts of craftsmanship he manages to civilize time and space. And so he survives disaster. He deploys a whole catalogue of skills and mechanical arts, a repertoire with which he rewrites the history of humanity. Hunter, farmer, carpenter, labourer, basketmaker, potter, astronomer, builder, Crusoe is his own tailor and his own physician. (Pimentel, 2010: 17)

Susan Barton's narration reveals very different things from what Defoe had said about Crusoe: he is forgetful, he has no desire to escape (in fact he dies of woe on the journey back to England because he has been taken from his island contrary to his wishes), he keeps no journal, he has not made any furniture (except for a small bed), he has not taught Friday any English, he has not made any candles, and except for a single knife he has saved nothing from the shipwreck. Crusoe, Friday and Susan Barton live a miserable life on the island totally at the mercy of the elements. In short, according to Susan Barton's narration of the story, Crusoe is for the status quo, "The simple truth was, Crusoe would brook no change on his island" (Coetzee, 2010: 27).

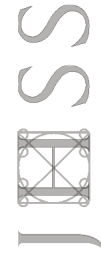
As Pimentel says in his article, "Coetzee speaks where Defoe remains silent" (2010: 19). This is very true with regard to Susan Barton

herself who is the most active and innovative character of the novel always giving suggestions to Crusoe to make improvements, to rescue tools from the shipwreck in order to make a boat, to keep a journal, to make furniture, to make candles, to teach language to Friday etc. To all these suggestions, Crusoe has only one answer: no, we do not need to do so. When Susan and Friday arrive in England, this active woman who is the sole possessor of the story is at the mercy of male artists and male publishers and is therefore wiped out from the story later. As a woman she could not have written the story because publishers would not accept to publish a story from a female author. That is why she gives her story to Mr. Foe to write it for her asking him to write nothing but truth: “the truth that makes your story yours alone” (Coetzee, 2010: 18); “I will not have any lies told” (Coetzee, 2010: 40). However, as the captain that rescues them from the island says later, there is no guarantee to ensure that authors and publishers will only write truth: “There I cannot vouch for them... their trade is in books, not in truth.” (Coetzee, 2010: 40). The captain’s prophecy is what actually happens. Concerned with the novel’s success, Foe introduces drastic changes to the original story and makes the “dull life” of Robinson, Susan and Friday on the island more exciting: Susan is eliminated from the story as it will benefit the sale of the novel: “Better without the woman” (Coetzee, 2010:72), he introduces cannibals and cannibal feasts to the island, he gives Crusoe muskets, powder, and a carpenter’s chest, he makes Robinson plant corn, rice and produce raisin and he has Robinson teach Friday English. As Susan later says,

Dear Mr. Foe, I am growing to understand why you wanted Crusoe to have a musket and be besieged by cannibals. I thought it was a sign you had no regard for the truth. I forgot you are a writer who knows above all how many words can be sucked from a cannibal feast, how few from a woman cowering from the wind. It is all a matter of words and the number of words, is it not? (Coetzee, 2010:94)

In other words, Foe censors the true story and adds whatever he likes to it so that the novel’s success is guaranteed. Hence, though Susan claims to be a free woman possessing agency especially with regard to the story of the island (“for I am a free woman who asserts her freedom by telling her story according to her own desire” (Coetzee, 2010: 131)), it turns out later on that she is quite helpless in the hands of the male Daniel Foe. As readers, we understand why Foe repeatedly importunes Susan to tell him about her search for her lost daughter in Bahia: Foe will use Susan afterward as the prototype of his novel’s title-character, Roxana, who is a prostitute. This is Daniel Foe’s unuttered reply to Susan Barton’s complaint to his desire to eliminate her:

you will murmur to yourself: "Better without the woman." Yet where would you be without the woman? Would Crusoe have come to you of his own accord? Could you have made up Crusoe and Friday and the island with its fleas and apes and lizards? I think not. Many strengths you have, but invention is not one of them.' (Coetzee, 2010:72)



Thus, though a woman can claim to be free and possess agency, she has no freedom and agency in the long run in the hands of male artists and publishers who seek only profit no matter the cost.

Defoe's cruel omissions and additions are not limited to Robinson and Susan. In fact, they are even more conspicuous with regard to Friday who is actually mute: his tongue has been cut out either by slave traders or by Robinson himself. Friday's muteness is perhaps the most important dark spot of the story. Without any means of communication (whether speech, writing or music) Friday is unable to tell Foe or Susan who actually cut his tongue out. This is the most important silence in the text seized by Coetzee to reveal the cruel omissions and additions involved in writing other people's history especially those who have no means of communication to defend themselves against their distorted representation in works by other people from other places. Friday's inability to communicate and the impossibility of knowing his history makes him a perfect prey for Defoe who 'invents' a 'history' for him. Coetzee shows that what happens to Friday is the fate of all oppressed people who have no voice of their own to present and represent themselves in the world. Friday is a victim of cruel oppressors who have mutilated him. Yet it is impossible to reconstruct the truth of his loss as he is the only witness of his own mutilation. Near the end of the novel Foe importunes Susan to teach English letters to Friday so that he can reveal who actually cut his tongue out (Coetzee, 2010: 145). The effort is useless but it demonstrates the fate of the oppressed in the hands of cruel colonizers: the oppressed has to master the communication means of his own oppressor in order to be heard and to be able to convey the cruelty done to him. But the oppressor will not leave him alone in his inability. Foe's importuning Susan to teach Friday English language letters foreshadows a darker intention which becomes manifest in *Robinson Crusoe* in which Friday is not mute and can learn English taught by Robinson: Friday becomes Foe's and by extension imperialism's mouthpiece for advocating colonization of other people and other lands.

To sum up this section Coetzee's *Foe* shatters all the falsehood of the story of *Robinson Crusoe* by presenting an imaginary background to the novel. Coetzee does this by showing how Robinson, Susan Barton and Friday have been exploited by Daniel Foe in order to forward his own and by extension imperialism's dark intentions. Coetzee speaks for

and gives voice to the unheard where Daniel Defoe is silent and even suppresses the true story of the oppressed and the unheard. By introducing many additions and deletions to the story making the superiority of the English and the inferiority of the other nations seem natural, Defoe validates and justifies their colonization by the English. This will be elaborated in the next section.

A Contrapuntal Reading of Daniel Defoe's *Robinson Crusoe*

As was mentioned above, a contrapuntal reading attempts to reveal the silences and dark spots of texts. In the previous section it was shown how Robinson, Susan Barton, and Friday were taken advantage of by Defoe in order to make his novel a success. In writing *Foe*, Coetzee's own approach to Daniel Defoe's *Robinson Crusoe* was a contrapuntal reading: he provided a background to the novel in order to give voice to the unheard characters of the novel and to shed light on its dark spots. Hence, he introduced Susan Barton, a new female character, he made Friday mute and he made Robinson a passive character. All these contrast with the Defoe's story. By doing this Coetzee revealed new aspects of and significations for the novel. In this section we turn to the original text of *Robinson Crusoe* with a contrapuntal reading strategy.

As was mentioned above, Robinson Crusoe has been called the "British Ulysses" in his being so active, restless, and adventurous. He personifies the protestant work ethic and the active and adventurous spirit of the west solving all problems and challenges. However, in his boisterous personification of the successful spirit of the west in Robinson Crusoe, Daniel Defoe envisaged no option but to silence others, that is, those nations and people that are different from the west. They had to be portrayed as barbarous, superstitious, uncivilized and inferior in order to construct westerners as civilized, rational, and superior. This was the first step in justifying their colonization by western countries. In his new island, Crusoe becomes a new Adam taming it. He becomes the Lord, Master and King of the land fulfilling the Biblical promise to man to become the master of the world: "Let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over every creeping thing that creepeth upon the earth" (Genesis 1: 26). Robinson fulfills this to the fullest possible extent:

I was King and Lord of all this Country indefeasibly, and had a Right of Possession... I might have it in Inheritance... there was my Majesty the Prince and Lord of the whole Island; I had the Lives of all my Subjects at my absolute Command. I could hang, draw, give Liberty, and take it away. (Defoe, 2007: 85, 125)

Defoe first turns to religion and shows the superiority of Christianity by degrading and defacing other religions. Crusoe has an aversion to other religions not even allowing himself to name Islam and Muslims instead calling them 'Mohametans'. In the first part of the novel, when he becomes a slave to a Moor for two years (a considerable span of time to observe the customs and practices of a different nation), he fails to mention even one religious practice or ritual done by Muslims as if they have no religion or religious rituals at all. However, he is quite glib at implying that Muslim Moors freely practice homosexuality with their European slaves: "and the Boom gib'd over the Top of the Cabbin, which lay very snug and low, and had in it Room for him to lye, with a Slave or two" (Defoe, 2007: 19). When Robinson later sells Xury, his Muslim slave boy, to the Portuguese captain, the captain gives the boy an obligation to set him free in ten years, "if he turn'd Christian" (Defoe, 2007: 30). This shows that Robinson and the Portuguese captain do not see any difference between Islam and other superstitious primitive religions. Another instance of Crusoe's demolishing other religions occurs in the episode with Friday. It surprisingly turns out that Friday does believe in a Supreme Being whom he calls "Benamuckee". It also turns out that they have their own priests whom they call "Oowocakee". However, this knowledge does not please Robinson who intends to colonize his subject's mind too:

By this I observ'd, That there is *Priestcraft*, even amongst the most blinded ignorant Pagans in the World; and the Policy of making a secret Religion, in order to preserve the Veneration of the People to the Clergy, is not only to be found in the Roman, but perhaps among all Religions in the World, even amongst the most brutish and barbarous Savages. (Defoe, 2007: 183)

Hence, Robinson sets out to demolish Friday's previous notions of religion to make room for his own Christianity in his mind. He tells him how the Christian God is stronger than their "Benamuckee" and also that their priests are liars in claiming to talk to "Benamuckee" and that they are communicating with the "Devil". Therefore, by degrees and by discrediting Friday's religion in his eyes, Robinson colonizes Friday's mind too. Friday's mental colonization goes to such an extent that he becomes a "much better Christian" (Defoe, 2007: 186) than Robinson. Hence, the superiority of Christianity and the inferiority of other religions are proved in the text. Now the Christian Westerners have the mission to 'instruct' others about the "true" knowledge of God and Christ and to "save" the soul of non-western people.

In addition to considering the other nations' notion of religion and God pervert, Robinson considers them savage and wild needing to be tamed by the 'benevolent' power of the colonizer. The word "savage"

and “wild” have been used hundreds of times in the text by Crusoe in referring to nations other than westerners. After fully instructing Friday, Robinson entertains another fantasy in his mind: sending Friday to his own nation to act as a Christian missionary:

Friday tell them to live Good, tell them to pray God, tell them to eat Corn-bread, Cattle-flesh, Milk, no eat Man again: Why then said I to him, They will kill you. He look'd grave at that, and then said, No, they no kill me, they willing love learn: He meant by this, they would be willing to learn. (Defoe, 2007: 189)

However, Friday refuses to go away without his “master”:

Why send Friday home away to my Nation? Why, (says I) Friday, did you not say you wish'd you were there? Yes, yes, says he, wish be both there, no wish Friday there, no Master there. In a Word, he would not think of going there without me; I go there! Friday, (says I) what shall I do there? He turn'd very quick upon me at this: You do great deal much good, says he, you teach wild Mans be good sober tame Mans; you tell them know God, pray God, and live new Life . . . you teachee me Good, you teachee them Good. No, no, Friday, (says I) you shall go without me, leave me here to live by my self as I did before. He look'dconfus'd again at that Word, and running to one of the Hatchets which he used to wear, he takes it up hastily, comes and gives it me, What must I do with this? says I to him. You take, kill Friday; (says he.) What must I kill you for? said I again. He returns very quick, What you send Friday away for? take, kill Friday, no send Friday away. This he spoke so earnestly, that I saw Tears stand in his Eyes: In a Word, I so plainly discover'd the utmost Affection in him to me, and a firm Resolution in him, that I told him then, and often after, that I would never send him away from me, if he was willing to stay with me. (Defoe, 2007: 190–191)

Several fantasies of the colonizer can be observed in this excerpt. First: the colonized will be the permanent willing servant of the colonizer. Friday would rather die than be sent away by Robinson to his own nation. Friday will be the eternal servant of Robinson. Second, the brutality of the colonized and his people are accepted by the colonized themselves. Friday sees himself and his tribesmen as wild, godless savages. This is more manifest to himself after he has embraced Christianity and its tenets which necessarily make his and his people's customs seem pervert. Third, the colonized subject see the colonizer as his teacher willingly inviting him to come to his country and teach his people to be good and live a new life. Thus, what the text is implying is that non-westerners are willing and are to be colonized.

Nevertheless, there are many dark spots and silences around the character of Friday here. As was mentioned in the previous section, Coetzee chose to make Friday mute in his counter-canonical novel in order to highlight so many silences about his character. This authorial choice seems to have been initiated by Daniel Defoe's making Friday such a glib and fanatic advocate of colonization. Coetzee makes him

mute in order to show that nothing can be known about his past. However, in the 'ruthless' hands of Defoe as author, Friday is nothing but a mouthpiece for colonization. His past history is not important. Hence, Crusoe calls him Friday because that is the day on which Robinson has rescued him (Defoe, 2007: 174). Crusoe does not even ask him his previous name as that is not important for the colonizer. Therefore, Friday's previous life is totally wiped out at the moment he becomes acquainted with Crusoe. No mention is made of his probable brothers, sisters, mother, wife or children in the novel. The only thing that is important to Crusoe is Friday's being a slave and servant to him to the end of his life as Friday puts Crusoe's foot on his head as a sign that he will be Crusoe's servant to the end of his life: "he would serve me as long as he live'd" (Defoe, 2007: 174).

Daniel Defoe's *Robinson Crusoe* perfectly exemplifies Karl Marx's statement about the representation of the other: "They cannot represent themselves; they must be represented" (2008: 124). On the whole, the people Robinson meets in his adventures are almost never given the chance to talk about themselves and their customs. They are silent and voiceless. Hence, Robinson's manipulative representation of them as savage beasts of prey. For Crusoe, to fall into their hands would be "as bad as to have fallen into the hands of Lyons and Tygers" (Defoe, 2007: 23). However, it turns out that they are not as savage as Robinson represents them. Friday reveals that they practice cannibalism only against enemies taken in war and only as a symbolic act to show their utter revenge over their enemies (Defoe, 2007: 188, 298). It is also revealed that they are hospitable as they not only have not eaten the seventeen Spaniards shipwrecked on their island but they also have made "Brother with them" (Defoe, 2007: 188), giving them victuals to live for four years. Another instance of the hospitality of the people called "savage" by Crusoe occurs in the first part of the novel when Robinson and Xury have no food and fresh water and Crusoe's "friendly negroes" (Defoe, 2007: 28) provide them with refreshments. Therefore, it can be said that these non-western people do have their own religion, customs and civilization. Their only problem is that they have never had the means or opportunity to represent themselves and as a result have fallen prey to the stereotypically representational hands of western authors who have more often than not given a distorted version of their customs, religion and civilization.

Non-westerners are not the only unheard or voiceless victims of Defoe's *Robinson Crusoe*. The nature, including trees, birds and animals, does not also have any voice in the novel. The religions and philosophies of the Western civilization are deeply anthropocentric, that is, they are oriented toward the interests of the human species at the expense of the resources of nature. Therefore, human beings consider

themselves free to exploit the nature and animal species for their own purposes (Abrams, 2009: 88). This belief is manifested in the Bible, Greek philosophy and the scientific spirit of the Enlightenment continuing to the contemporary world.

This is Crusoe's philosophy in his treatment of nature. To Robinson, nature is not important in its own right or for its own sake. Rather, it is valuable only if it satisfies his needs and desires: "In a Word, The Nature and Experience of Things dictated to me upon just Reflection, That all the good Things of this World, are no farther good to us, than they are for our Use" (Defoe, 2007: 110). Therefore, he destroys many trees to make tables, chairs, shelves, boats, umbrella, tobacco pipe, country-house, sea-coast house, etc. for his comfort. Besides, as Robinson himself declares he sees every creature on the island as a potential source of "meat" to be eaten (Defoe, 2007: 94). He feeds on nearly every animal species on the island including birds, turtles, turtle eggs, pigeons, not sparing even their young. Robinson shows his disgust of cannibalism calling it "hellish Brutality" and "Degeneracy of the Humane Nature" (Defoe, 2007: 139). Yet, in his disgusting consumption of nearly every living thing on the island, Robinson becomes a cannibal figure not very different from the savages he condemns. This was perhaps unintentional on Defoe's part who tried to give a perfect and faultless portrait of Robinson as the representative of colonialism. Alex Mackintosh in his "Crusoe's Abattoir: Cannibalism and Animal Slaughter in Robinson Crusoe" reveals the artificiality of such a label as "cannibal" given to the 'savages' by Crusoe: Robinson is revealed to be another cannibal figure:

The empire may seem, in theory, to represent man's best hope of overcoming his cannibalistic tendencies, but when its consequences are played out on a fictional stage, it is revealed to be built on precisely the same desire to consume other men – or animalise them – that animates the cannibals. (2011: 35)

Robinson condemns the inhumanity of cannibals to prove his own humanity yet he also proves the animality of savages which is a crucial first step to their enslavement and destruction. Mackintosh unveils Robinson's false gestures of sympathy for his animals and servants calling them "an intrinsic part of his strategy of domination, which is based on a combination of brute force and disciplinary power" (2011: 40). He quotes Oliver Goldsmith's statement on meat-eaters which can be extended to colonizers: "they pity and they eat the objects of their compassion" (qtd. in Mackintosh, 2011: 40).

In conclusion, this contrapuntal reading of Daniel Defoe's *Robinson Crusoe* shed light on its dark spots, gave voice to the unheard characters of the original story, and uncovered new meanings and new aspects of

the story. It revealed the danger of the westerners' one-sided point of view of non-westerners whom they negatively represented in order to construct and maintain their own superiority and justify their subjugation and colonization of non-westerners. The world is still suffering from such western fantasies presented in new forms in the name of democracy. If Robinson justified his killing and subjugation of 'savages' by representing them as deserving such a fate, today's superpowers give themselves the license to crush any nation different from them by calling them 'terrorists'. However, given the present environmental and international crises, one can clearly see the dangers of such discourses made about the world which can lead to the total extinction of life on the planet when one contemplates the brutal treatment of nature by superpowers or their nuclear threats against each other.

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