

Colonial Impact in Daniel Defoe's *Robinson Crusoe* and Jonathan  
Swift's *Gulliver's Travels*

By

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A thesis submitted to the Department of English and Humanities in partial fulfillment of  
the requirements for the degree of  
Bachelor of Arts in English

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## **Declaration**

It is hereby declared that

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2. The thesis does not contain material previously published or written by a third party, except where this is appropriately cited through full and accurate referencing.
3. The thesis does not contain material which has been accepted, or submitted, for any other degree or diploma at a university or other institution.
4. I have acknowledged all main sources of help.
5. This thesis was conducted with the help of some authentic primary and secondary sources.
6. This study wishes to interpret some scholarly sources regarding its field of study.
7. The findings of this study are trustworthy and credible.

**Student's Full Name & Signature:**

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**Approval**

The thesis titled “Colonial Impact in Daniel Defoe’s *Robinson Crusoe* and Jonathan Swift’s *Gulliver’s Travels*” submitted by Fatema Tul Zannat (20103035) of Fall, 2023 has been accepted as satisfactory in partial fulfillment of the requirement for the degree of Bachelor of Arts on [06.01.24].

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## Abstract

Using postcolonial theory as an analytical framework, this thesis examines the colonial impact that is portrayed in two important pieces of eighteenth-century literature, Daniel Defoe's *Robinson Crusoe* and Jonathan Swift's *Gulliver's Travels*. The study explores how these well-known books reflect and challenge the dominant colonial ideals in the authors' day. The first part of the study looks at how power dynamics and relationships are portrayed in *Robinson Crusoe*, breaking down the system of authority that develops between Crusoe and the native characters, particularly Friday. The thesis also analyzes how Crusoe's behaviors and attitudes reflect the colonial views using a postcolonial perspective. The thesis then turns to *Gulliver's Travels* and analyzes the satirical devices used by Swift to criticize different facets of colonization. It reveals the complex ways Swift exposes the cruel impacts of colonial ambition on both the "colonized" and "colonizer" by utilizing the postcolonial theory. Throughout Gulliver's interactions with other nations, Swift's criticism of imperialistic aspirations, cultural relativism, and the random nature of conflicts over colonies is dissected. Moreover, this thesis explores how the writers' views on colonialism were shaped by the historical setting, which was characterized by chaos in politics, colonial expansion, and economic changes. The analysis additionally looks at how the novels represent the shifting moral standards, hopes for the economy, and views on other cultures in British society over the eighteenth century. By offering an in-depth investigation of how Defoe and Swift used their stories to confront and question the dominant colonial ideas of their times, this thesis develops the study of the colonial influence in literature.

Keywords: Colonized; power; colonizer; identity; otherness.

## **Dedication**

I dedicated this thesis to my beloved parents Md. Fazlul Hoque and Lutfan Nessa and my younger brother Labib Arafat Ankon for their endless love, support, and encouragement throughout my pursuit of education. I hope this achievement will fulfill the dream they envisioned for me. Above all, to Almighty Allah who always gives me strength, wisdom, and knowledge in everything I do.

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## Chapter 1: Introduction

Colonization refers to a nation maintaining economic and political authority over separate groups of people and territories. Those territories are located outside of the nation's domain, and the nation is repeatedly working to establish power and control over them. Portugal, Spain, France, and Britain were the major European powers that colonized areas of the globe during the time of European colonialism which started in the 15th century and ended in the 20th century. Fundamentally, the goals, challenges, and outcomes of European countries as they attempted to assert their authority and influence abroad are reflected in the history of colonialism. Stories of discovery, exploitation, and interactions with many civilizations characterize this historical account, leaving a lasting impression on the political, economic, and cultural environments of both colonizers and colonized people. Exploring the chronicles of colonial history reveals a multifaceted interaction between power structures, commerce networks, and the unwavering human ability to adapt to drastic changes.

In the colonial era, many writers wrote their perspectives on colonialism. They portray the colonial impact on culture, characters, and colonial powers. At that time, Chinua Achebe and Joseph Conrad were two writers who wrote their perspectives in their books. Achebe wrote the book *Things Fall Apart*, and Joseph Conrad wrote the book *Heart of Darkness*. *Things Fall Apart*, the masterpiece of Achebe, is a comprehensive examination of the effects of colonialism on indigenous civilizations, especially in the context of late 19th-century Nigeria. When it was first published in 1958, Achebe's ground-breaking book dispelled popular misconceptions and went on to become a key piece of postcolonial literature, illuminating the complex effects of European colonization on African societies. It digs into the complex fabric of Igbo culture and the destabilizing circumstances that accompanied the entry of colonial powers. Achebe's



remarkable story takes place in pre-colonial Africa and offers a complex picture of family dynamics, religious convictions, and social mores—factors that would eventually collide with the unrelenting tide of colonial encroachment. It seeks to analyze the various facets of the colonial effect and examine Achebe's presentation of the profound changes brought about by the collision of the two cultures through the eyes of his characters and their experiences. *Things Fall Apart* is both a historical account of an older time and a timeless examination of the enduring impacts of colonialism on the complex framework of cultural identity. Again, Joseph Conrad's *Heart of Darkness* is a powerful analysis of colonialism that emphasizes the huge effect made by the European powers on both colonizers and the colonized. Over the context of the Free State of Congo in the late 19th century, Conrad's novel addresses both the ethical and psychological impact of colonialism by traveling metaphorically to the heart of Africa. Over the context of the Free State of Congo in the late 19th century, Conrad's novel addresses both the ethical and psychological impact of colonialism by traveling metaphorically to the heart of Africa. *Heart of Darkness* examines the shadows cast by the trade in elephant ivory and European exploitation, as well as the murky depths of the Congo River, to examine the impacts of colonialism. Conrad's tale presents a chilling critique of the imperialist goals of the time, making readers confront the darker aspects of human nature and the larger effects of unchecked authority on society at large. This analyzes the different types of symbolism and metaphor that Conrad employed in this study, shedding light on colonialism's varied consequences as shown in this significant work of literature.

*Things Fall Apart* and *Heart of Darkness* are not the same as *Robinson Crusoe* and *Gulliver's Travels* when it comes to the topic of colonial impact. They were different at the time of publication. *Robinson Crusoe* and *Gulliver's travels* were published in the 18th century and

that was the beginning stage of the European colonial establishment and exploration. But when it comes to *Things Fall Apart* and *Heart of Darkness* both the novels are set in the late 19th century and 20th century. It was in a different era of colonial history. In addition, the primary themes of *Robinson Crusoe* and *Gulliver's Travels* are the protagonists' journeys and adventures. On the other hand, *Things Fall Apart* and *Heart of Darkness* focused on the larger impact of colonial relationships on society and people. Both *Robinson Crusoe* and *Gulliver's travels* focused on adventure and their writing styles were sarcastic and carried lessons of morality. The novel *Things Fall Apart* used a usual storytelling method which was based on the native African traditions. And, in the novel *Heart of Darkness* used a difficult narrative writing structure to analyze the colonialism impact on one's psychology. The primary reason for colonization in the novels *Robinson Crusoe* and *Gulliver's Travels* generally corresponds to one's desires for adventure, wealth, and safety. How the political, social, and economy were forced to undergo the abuse of colonialism is shown in the books *Things Fall Apart* and *Heart of Darkness*.

The classic novels *Robinson Crusoe* by Daniel Defoe and *Gulliver's Travels* by Jonathan Swift will be covered in this thesis. The colonial era, which saw European rule, exploration, and colonization of many regions of the world, is reflected in the writings of both the writers Defoe and Swift. Both writers have outstanding representations of the colonial age. This has captured the reader's fascination for many years differently. Swift and Defoe both had a quality of skilled storytelling and they managed to grab the attention of their readers. Bold and fascinating plots were the remarks of their work and this drew the readers towards their novels. Defoe and Swift's books captured their readers with their gripping narratives and also highlighted the long-lasting impact of colonialism. This thesis will also look at the colonial era's historical background. The goal of this thesis is to highlight and investigate the concepts of colonial growth that are present

in the two works that were released at the same time. It will clarify how the native people and culture are portrayed in *Robinson Crusoe* and *Gulliver's Travels*. It will point out how they either acknowledge or reject the colonial influence. It will also address how the colonial point of view affects these relationships and highlight themes found in the stories, such as imperialism and cultural dominance. This thesis will make an effort to clarify how these writers' creations represent how people responded to this significant era. History reveals the colonial heritage ingrained in these creative works. Using this approach can help this article discover more details on how colonialism continues to influence literature along with how it connects to modern culture. It will look at the intricate relationships that exist between *Robinson Crusoe* and *Gulliver's Travels* and stories and the colonial environment.

*Robinson Crusoe* depicts what it feels like to live as a lone survivor on a barren island, whereas *Gulliver's Travels* transports us to far-off places and societies. For example, colonialism affects the settings, characters, and moral decisions made by Lemuel Gulliver and Robinson Crusoe in both works. These classic pieces examine several historical implications of colonialism. The novels illustrate how moral conundrums occur in colonial settings, how imperialist pressures affect people's perceptions of themselves and their culture, and how moral concerns shape people as a whole. This article will look at the significance and portrayal of slavery and forced labor in these timeless works to shed light on the nuanced aspects of colonialism's dark past. It explores the moral and ethical dilemmas as well as the psychological effects within the context of colonial exploitation through the adventures of their heroes, Lemuel Gulliver and Robinson Crusoe.

The main character of *Robinson Crusoe*, a novel, battles themes of authority and dominance in addition to witnessing the local "savage" being pushed into labor. But by bringing

us on a journey through fantastical locations, each with its form of oppression—from the diminutive Lilliputians to the rational Houyhnhnms—*Gulliver's Travels* gives a satirical yet perceptive look at colonialism. The practice of slavery and labor as a slave had a lasting impact on human society, individual consciousness, and the greater cultural imagination. These texts serve to be effective criticism of the colonial world. This thesis will explore how the books *Robinson Crusoe* and *Gulliver's Travels* investigate the characterizations of regional societies, cultural dynamics, and the impact of disagreement with colonial forces. It will also analyze the moral dilemmas that the characters encounter as well as how forced labor and slavery are portrayed exposing how complex and lasting impacts of colonialism on human civilization and cultural imagination.

## Chapter 2: Literature Review

*Robinson Crusoe*, which takes place on a far-off Caribbean Island and has a British trader as its protagonist, demands analysis in light of its colonial settings. Indeed, almost every aspect of Daniel Defoe's debut book is influenced by British colonialism. Geographically, *Robinson Crusoe* shows how the vastness of the world can lead to a comparable extension of the adventurous self rather than a shrinking of it and can result in close self-reflection of a kind that is difficult to attain in a culture that considers itself to be "civilized." This thesis argues that *Robinson Crusoe* reveals ways in which British colonial history made the novel's genre feasible and tries to show how much colonialism impacts Defoe's work both formally and thematically. In particular, it shows how the Empire influenced one of the most fundamental novelistic devices—the focus on individual characters. We must recognize that we are evaluating an imagined colonialism when evaluating the impact of colonialism on Crusoe's individuality. Although phrases like "colonial context" and "influence of empire" give the impression that they will anchor this conversation in the real acts of colonialism, this is only partially the case. It is important to keep in mind that any discussion of *Robinson Crusoe's* engagement with colonialism must take into account the truth that the engagement is entirely fictional, just as a few fans of the book objected to Defoe's assertion that the story was correct in an allegorical sense and that the author had completely invented an individual's sacred experience. It appears that even Defoe himself has recognized the discrepancy between his portrayal and the truth about Britain's colonial pursuits.

Defoe's political philosophy heavily influences the framework of colonial administration he presents in *Robinson Crusoe*, even though it may seem egotistical to a modern reader. Defoe's novel, according to Manuel Schonhorn (Schonhorn 141), is "a political fable that emanated from

an imagination that had been actively engaged in the most intense political debates in modern English history."(Schonhorn145). Schonhorn contends that Defoe's belief in a monarchical system of government, wherein kings appointed by God rule over submissive people, is revealed through Crusoe's Island experience. Colonial discourse has the potential to be intrinsically subversive since it fixes the colonized individual as a partial existence. The footprint denotes both an absence and a presence.

Before the end of the 19th century, colonial territory and those who were colonized were confined to the margins of the majority of British novels, with very few exceptions. This does not imply, however, that British consciousness and subsequent books were not greatly influenced by the colonial world. The novel's omission of that world and its people illustrates how self-referential British culture grew as a result of the empire's growth. Achieving and preserving the Empire required such a broadened sense of self for a nation on its way to ruling more than twenty-five percent of the world. Thus, there is a reciprocal relationship between the novel and imperialism, with each movement's ascent paralleling and strengthening the other. (McInelly 1–21).

"That the adventure tales that formed the light reading of Englishmen for two hundred years and more after *Robinson Crusoe* was, in fact, the energizing myth of English imperialism" (Green 3) is how Martin Green opens his examination of the relationship between empire and the novel. Few analyses of Defoe's book sufficiently discuss Crusoe's meeting with Friday, even though many recognize this crucial connection. These analyses touch on the meeting's importance in the book, but they ignore the nuanced dynamics of their relationship in favor of moving on to other topics. A thorough analysis of the novel's depiction of the encounter between a "civilized" European and a "savage" New World resident is required by the growing corpus of

postcolonial criticism because, as Helen Tiffin contends, the work “was a part of the process of ‘fixing’ relations between Europe and its ‘others,’ of establishing patterns of reading alterity at the same time as it inscribed the ‘fixity’ of that alterity” (Tiffin 98).

Crusoe's ability to retain a steady sense of self is greatly aided by Christianity. Through the method of negation, Crusoe establishes a solid sense of self throughout the early part of the book. He views the relationship with God, the island's inhabitants, and himself as the sum of their opposites. Most often, this process takes place following Crusoe's enlightenment and his realization that he ought to be grateful for God's deliverance. Crusoe views himself as a result of the civilized norms that he has been able to uphold because of God's providence. He is not compelled, as a barbarian would be, to "gnaw it with my teeth and pull it with my claws like a beast" when he kills an animal for food (141). Throughout the book, Crusoe goes through this process of denial to understand himself in some different situations. By the middle of the book, Crusoe had solidified his defense systems for preserving his identity. Crusoe looks back at the island he had so hated and "reproached [him] self with [his] unthankful temper and how [he] had repined at [his] solitary condition" (149). "Thus, we never see the true state of our condition till it is illustrated to us by its contraries," the adventurer says as a strong current carries him and his new canoe out to sea. A footprint in the sand, an indication of one of Crusoe's greatest concerns, is found just a few pages after the character muses on the importance of opposites in discovering one's true self (Fleck 74–75).

A post-colonial rereading is a critical analysis that rereads *Robinson Crusoe* by Daniel Defoe from a post-colonial perspective. This point of view seeks to highlight the text's underlying colonial themes, power dynamics, and cultural repercussions while also demonstrating how each of these elements fits into the greater scheme of imperialism and

colonialism. Analyzing *Robinson Crusoe's* colonial characteristics is the first step in the post-colonial rereading process. Crusoe's isolation on the island might be seen as a metaphor for the spread of colonialism and the alienation of colonizers from their original societies. It is evocative of the colonial endeavor that he renamed the island, imposed his values, and claimed ownership of it. *Robinson Crusoe* also reveals the power dynamics between colonizers and colonized from a post-colonial perspective. One could contend that the power dynamics associated with colonialism are reflected in Crusoe's dominance and control over the island and its inhabitants. The brief moments of agency and identity assertion Friday experienced in the face of subjugation may also be included in this study. A post-colonial rereading of the work reveals the novel's sporadic use of hybridity and cultural ambiguity. It examines instances in which Friday and Crusoe exchange knowledge and understanding, challenging the notion of complete cultural isolation and highlighting the potential for cross-cultural exchanges in colonial contexts. An examination of the novel's depiction of the "Other," cultural imperialism, power dynamics, and instances of cross-cultural hybridity provides fresh insights on the work and its place in the greater framework of post-colonial literature and discussion. (Al-Harshan 21-28).

An iconic piece of English literature is Jonathan Swift's *Gulliver's Travels*. In 1667, Jonathan Swift (Chen Jun) was brought up in Dublin, Ireland. *Gulliver's Travels*, which was published in 1726, is recognized as Swift's best work (Wu Menasha). During this time, British social life was incredibly turbulent, changing, and unstable. Puritan Princess Marie and William of Holland came to power, took the throne, and founded the British monarchy as a constitutional monarchy following the historic revolution of 1689. Colonialism describes how, following the Age of Exploration, a few tiny nations, territories, and states were subjugated and exploited by capitalist powers through economic, political, and military means, becoming their colony or



semi-colony. Colonialism also encompasses ideological and cultural aspects. The colonists compelled themselves to embrace colonial rule by incorporating their culture, worldview, beliefs, and even religious beliefs. Writing of *Gulliver's Travels* took place during the height of colonial expansion. Swift was actively involved in the political campaign for Irish independence and had been raised in Ireland, the country that was once Britain's colony. *Gulliver's Travels* depicts the estrangement of non-white races, as do many other Western writings. One could argue that this book has two distinct manifestations of racism and colonialism. The people of Laputa, the Floating Island, in *Gulliver's Travels*, have skin and appearance entirely different from those of Europeans. One eye of the people present is depressed, while the other is fixed on the sky. This island's scientists are fierce and naive. The author's goal was to ridicule the Royal Academy's pseudoscience. For instance, scientists working on the Flying Island project dedicate their time to absurd and pointless scientific experiments that have no practical application, including turning human waste into food and collecting sunlight from cucumbers. In addition to its deep ideological depth, the novel is a near-perfect work of art. First, Swift used imagination and made-up storylines to depict the truths of Britain at the time. In addition, he fashioned a vibrant fantasy world of fairy tales based on the actual conditions that existed in Britain at the time. While the contradictions in Swift's fantasy world were more focused on actuality, the fantasy world itself was founded on reality (Jin and Zhirui 150–152).

This thesis looks at how Swift illustrates the negative effects of accepted superiority or inferiority that come with being a colonist. The subject is how Swift's response to European colonialism is reflected in the travel story genre of *Gulliver's Travels*. The method of internalization is particularly well-characterized in *Gulliver's Travels*, as Gulliver initially carries and then loses a sense of dominance in other cultures. Recent postcolonial scholarship has

expressed a wholly positive attitude toward Swift, emphasizing how he subverts the oppressive mentality of the colonized while obligingly minimizing that of the oppressor. Clement Hawes makes the case in "Three Times Round the Globe: Gulliver and Colonial Discourse" that *Gulliver's Travels* is invaluable to colonial discourse, if only because the book's early detractors in the "self-proclaimed 'First World'" were defensive (Hawes 239). Hawes demonstrates that Gulliver's loss of sanity is ultimately caused by "repeated colonization," not Swift (208). Because of his conflicting national views, Swift is unable to fully embrace the colonial or anticolonialism labels. Swift was able to assert a mix of Irish and English traditions as he was born in Dublin, Ireland, to an English family. According to Robert Mahony's argument in "Swift, Postcolonialism, and Irish Studies: The Valence of Ambivalence," Swift played a significant role in the fight for Irish independence even if he supported the interests of his class or "the colonizers of British descent living in Ireland" ("Swift, Postcolonialism" 225). Swift could vividly capture the sense of being colonized through his sharp satire since he had personally witnessed the Irish people's tyranny. Swift's dual personality is seen in *Gulliver's Travels* as he simultaneously presents Gulliver as an Englishman from Nottinghamshire and offers a scathing critique of English travel narratives (Swift 2328).

Swift shows the negative effects of internalizing the colonizer's supremacy, the colonizer's enslavement, or, in Gulliver's case, both, through the course of the four trips. Due to the nature of colonialism, no party is immune. Deep knowledge of internalized concepts can be gained by examining both contemporary postcolonial critique that empowers the colonized and early criticism that defends the colonizer. Swift is more interested in exposing the pervasive effects of colonial estrangement than in trying to provide a voice to either (Parker 1–13).

### Chapter 3: Research Methodology

To analyze the topic of colonial impact in the books *Robinson Crusoe* and *Gulliver's Travels*, there has been use of the qualitative approach. Data has been gathered from several books, journals, and articles on *Robinson Crusoe* by Daniel Defoe and *Gulliver's Travels* by Jonathan Swift. Also, *Robinson Crusoe* and *Gulliver's Travels* are the primary sources. The journals, books, and articles related to *Robinson Crusoe* and *Gulliver's Travels* are the secondary sources.

Postcolonial theory is a major theory that will be used in this thesis. The postcolonial theory includes decolonization, cultural hybridity, eurocentrism and orientalism, marginality and subaltern studies, power, and discourse, neocolonialism, identity, and hybridity. Literary theory includes interpretation, schools of thought, contextual analysis, authorship and intention, postmodernism, structuralism and semiotics, gender and identity, and comparative literature.

Many scholars who have studied the cultural, political, and social effects of colonialism and its consequences have produced postcolonial theory. There are numerous writers like Edward Said, Gayatri Chakravorty Spivak, and Chinua Achebe who wrote their views and shaped the postcolonial theory. Edward Said wrote *Orientalism* and critically analyzed Western images of the Middle East in this work, claiming that they support the ideas of colonialism. Then, Gayatri Chakravorty Spivak wrote *Can the Subaltern Speak?* Spivak addresses the difficulties of speaking for the voice of the oppressed and disadvantaged in postcolonial thought in this significant article. Chinua Achebe wrote *Things Fall Apart*. Achebe's book, a classic of African literature, examines how colonialism has affected generally accepted African civilizations.

Daniel Defoe's book *Robinson Crusoe* was originally released in 1719. It is frequently cited as one of the first English novels, and literary scholars have examined it from a variety of angles, including the notion of colonialism. Crusoe's journey starts when he finds himself shipwrecked on an isolated island, emulating the European exploration of uncharted territory. This might be interpreted as a metaphor for how colonial empires spread and how people came into contact with different civilizations. When Crusoe declares his dominion over the island, the narrative delves into the issue of control and domination. He forces his religion, culture, and European values upon the island's local population, whom he finally dubbed "Friday." The interaction between Crusoe and Friday can be examined from the colonial and postcolonial lens. Crusoe's attempts to live independently on the island can be viewed as an example of economic exploitation, mirroring the financial incentives that frequently propelled colonization. On the island, he trades, extracts resources, and performs agriculture—all essential components of colonial economic activity. The book takes a Eurocentric status, with Crusoe's principles and standards at the core of his worldview. His ethnocentric views are typical of many colonists who thought their own culture was superior. Although it is not a direct result of colonialism, the novel's theme of isolation and loneliness might be seen as a metaphor for the alienation and loneliness that European colonists frequently felt in far-off and uncharted territory.

It is possible to evaluate *Robinson Crusoe* using a variety of literary ideas, particularly those about postcolonial theory. Frameworks for deciphering and comprehending a text's themes, protagonists, and narrative structures are provided by literary theory. Here are several literary theories that can be used to analyze how *Robinson Crusoe* explores the effects of colonialism. This paper can examine how women are portrayed and how the book upends or perpetuates conventional gender stereotypes. Since the novel captures the colonial character of

exploration and conquering, colonialism is frequently used to analyze it. It is possible to evaluate Crusoe's takeover of the island and his interactions with the local public to comprehend the complexities of colonialism and imperialism. The novel's plot and narrative devices can be examined using narrative theory. This paper might investigate how Crusoe's journal entries and the first-person narration affect how the reader perceives the effects of colonialism and his own experiences. Analyzing an article in its relation to history is known as historical criticism. Understanding the early 18th-century historical context of the novel's release will help one to better appreciate the colonial attitudes and ideas that were prevalent at the time and are mirrored in the text.

Swift's satirical book *Gulliver's Travels* was first released in 1726. The book is divided into four sections that each tell the story of Lemuel Gulliver's travels to various mythical places. The novel can be examined in the framework of postcolonial theory, especially about European colonial expansion in the 17th and 18th centuries, even though its main themes are satire and social commentary. Throughout all of *Gulliver's Travels*, he comes across a variety of cultures and societies that frequently mirror the traits of the native peoples that European settlers came across. For instance, Gulliver's height and dominance in comparison to the locals in the country of the Lilliputians reflect the interactions between European colonists and their colonized people. Gulliver frequently finds himself in positions of authority and control throughout the book, reflecting the imperialist inclinations of European colonial powers. At first, Gulliver has a Eurocentric viewpoint on the cultures he meets and frequently feels superior to them. Swift satirically criticizes some facets of colonialism through Gulliver's experiences, including the ridiculousness of European conventions, religious intolerance, and the exploitation of indigenous populations. The book contains some stereotypes and satire of many nations and ethnicities,

which were prevalent in writing during the colonial era. The reduction of indigenous peoples to basic and frequently disparaging portrayals is a topic covered by these stereotypes.

Politics, scientific findings, and human behavior are just a few of the societal facets that Swift utilizes satire to critique. The sarcastic tone of the book might be understood as a social or political critique that highlights the oddities and abuses of the colonial age. Since the novel satirizes and criticizes European colonial activities, it is frequently analyzed through the prism of colonialism. To comprehend how Swift employs various allegorical settings to remark regarding the greedy and domineering characteristics of colonialism and imperialism, it is helpful to evaluate Gulliver's interactions with numerous fictitious places and societies. The theory of cultural studies looks at how literature and other forms of culture reflect and influence society. It is possible to examine *Gulliver's Travels* in terms of how it symbolizes the social and political atmosphere of Swift's time, including concerns about colonial expansion, ideals of the Enlightenment, and the function of satire in upsetting social conventions.

## Chapter 4: Crusoe's Dominion: A Colonial Lens on Defoe's Classic Adventure

*Robinson Crusoe* by Daniel Defoe has been a beloved adventure novel since it was first published in 1719. While it may appear to be a simple story, a deeper analysis shows that it actually delves into the complexities of colonialism. This includes examining topics such as race and power from a colonial perspective. By taking a closer look at the novel, we can uncover some of the colonialist issues with representation that have been overlooked for far too long. *Robinson Crusoe* is more than just an adventure novel; it is a complex exploration of colonialism and its many facets. The main character embodies the typical colonial personality, attempting to establish his own colony, society, and culture on a far-off Caribbean Island. The novel delves into various aspects of colonialism, covering how colonialism was portrayed from the standpoint of commerce, trade, and empire-building; how the subjects of colonization and the colonizer related; and how colonized regions and populations were portrayed. The story is considered an allegory with religious undertones, economic themes, and psychological elements presenting Crusoe's encounter with a foreigner. This chapter focuses on the impact of colonialism in the story.

The characters of Friday and Xury are both depicted as colonial figures. Friday, in particular, represents a non-white slave, while Crusoe is portrayed as a driven, paranoid, power-hungry man with both authoritarian and insecure tendencies, alongside his logical and religious temperament. Both Xury and Friday are examples of individuals who were wrongly perceived by the British as the "native other" due to their behavior.

*Robinson Crusoe* is based on the real-life who shared his experiences with Defoe upon arriving in England in 1712. Crusoe is an Englishman from a middle-class background. He decides to forego attending law school and instead sets out to sea in search of adventure. Throughout his journey on a merchant ship, Crusoe shows a preference for capitalism by engaging in trade and commerce whenever possible. Unfortunately, his voyage takes a turn for the worse when his ship is seized by Moorish pirates, and he is subsequently sold into slavery in North Africa. While on the African coast, Crusoe and a young slave named Xury manage to escape from their captors. Crusoe then sells Xury to a Portuguese captain to buy his way to Brazil. Crusoe acquired over 5000 pounds, indicating his desire for material gain and his capitalist nature. All his interactions were based on exchange value, including his relationship with Xury, a Moorish boy who helped him escape slavery and was willing to sacrifice himself for Crusoe. Crusoe attempted to convert Xury to Christianity, but ultimately sold him to a Portuguese sea captain for a small sum of money as he was a pragmatic man. The captain from Portugal offers to release the young boy after a decade if he converts to Christianity. This reassures Crusoe about selling the boy into slavery. With the help of the captain, Crusoe can settle in Brazil and rebuild his plantation. The captain's generosity moves Crusoe and he is seen as a kind and helpful person for providing financial support to those in need, as it is a valued trait in human psychology. After selling Xury, his royal slave, to the Portuguese five years prior, Crusoe realizes that it was a mistake. However, this decision was not made due to a guilty conscience, but because they needed more workers on the plantation.

Crusoe's relationship with his son and male Friday is also somewhat selfish, as he gives Friday a name without asking for his own. Xury, Crusoe, and Defoe's creation, and Friday are viewed as the best slaves due to their obedience and selflessness, leaving little time for



reflection. In the book, the protagonist's capitalist identity is evident through his unique and organic approach to labor that involves creating goods and understanding the connection. Crusoe takes on the roles of a producer and consumer to maximize profits and utility. Although he is a logical and economic being, he is not family-oriented. His focus is on accumulating wealth and power, and his efforts to civilize the world demonstrate his desire for capitalism, imperialism, and racial supremacy. In *Crusoe: A Memoir*, Daniel Defoe wrote about the distinct differences the English man perceives between himself and those he encounters.

In the narrative, the author portrays Crusoe as a hero who rescues the single native character, the awful Friday. Crusoe names him "Friday" after protecting him from cannibals. Even though it is possible that he already had a name. This name serves as a crucial symbol of reassurance, regardless of whether Friday is European or not. Furthermore, Crusoe promotes English as the island's primary language for education and communication. The power of language is significant, as the imposition of language and culture by colonizers is a crucial factor. Crusoe's teaching of Friday, similar to Prospero's teaching of Caliban in Shakespeare's *The Tempest*, is an example of this cultural imposition. In fact, by saving Friday from the cannibals, Crusoe demonstrates his humanity. However, to give Friday a new life, Crusoe transforms Friday into a civil Christian "slave" by learning the phrases in English for "yes" and "no" and instructing him to greet him as "Master" after being saved. He only gives Friday expressions that are beneficial to the master-slave dynamic and that promote dependence over resistance. He accepts his colonial role and turns into a conscious and unconscious political emblem of racial injustice whenever Friday acknowledges him as "Master." Furthermore, Friday's physical attributes are figuratively linked to the "other" or "colonized people" in this piece since Crusoe's body serves as a metaphor for the "imperial figure/colonizer." As a result,

Crusoe and Friday's connection serves as an example of the master-slave relation that provided rise to colonial mythology and relationships.

Crusoe serves as a symbol of colonialism and its ideologies, while Friday represents the oppressed native population under the rule of European imperialists. Friday is shown as extremely subservient, grateful, and devoted to Crusoe, unaware that the latter saved him only to turn him into a loyal slave. Despite coexisting peacefully on the island, Crusoe's coercive tactics in forcing Friday into servitude also reflect the dark legacy of colonial history. The evolution of Crusoe's character from "survivor" to "master" highlights a power dynamic where one person is deemed superior while the other is considered inferior. Defoe's portrayal of the cannibal plays a crucial role in shaping the colonial relationship between Crusoe and Friday. The narrator frequently emphasizes the distinction between civilized and uncivilized societies. Initially, Crusoe, a civilized European, is repulsed by Friday's cannibalistic behavior and does not believe him. The fear of Crusoe's thinking is inherent in every European's mind. But when Crusoe realizes that Friday is grateful to him despite his concerns about prudence, his dilemma is resolved.

The physical and moral characteristics of cannibals are diverse, horrifying, and outlandish according to Crusoe's portrayal. He soon changes his mind and realizes that there is really no need for safeguards because Friday has already established himself as a loyal, submissive, and true "servant" and has claimed his independence from the savages. Crusoe depicts Friday as having olive skin, ideal European characteristics like straight hair, a small nose, and flat lips, and more European than black. Crusoe instantly remarked that he is physically superior to the "ugly skin" native and differs significantly from this cannibal since he is fairer. To portray him as a pure civilized Christian, a European removes him from the native. Crusoe

uses Friday's magnificent savagery to distinguish him from the local cannibals, making him the ideal loyal European-style servant. The text states, "At last, he lays his head flat upon the Ground, close to my Foot, and sets my other Foot upon his head, as he had done before; after this, made all the Signs to me of Subjection, Servitude, and Submission imaginable, to let me know, how he would serve me as long as he lived" (Defoe 206). This statement shows Friday's contentment with his new persona. Crusoe used his invisible abilities to influence Friday's thoughts and beliefs without force.

Crusoe not only taught language to Friday but also shared his religious beliefs with him. Unfortunately, Crusoe's presentation of his superstitious views regarding Jesus Christ had a profound impact on Friday. As well as saving his life, Crusoe endeavored to teach Friday the facts about religion and Christianity to save his "savage soul." In an attempt to make Friday into an educated European man similar to himself, Crusoe attempted to force his culture on him. Crusoe's ultimate desire was for Friday to adopt his ways: "The Soul of a poor Savage, and bring him to the true Knowledge of Religion, and of the Christian Doctrine, that he might know Jesus Christ, to know who is Life Eternal" (Defoe 220). It is also revealed that Friday enjoyed consuming meat, which Crusoe deems inappropriate for human society. Crusoe makes it clear to Friday that such practices are barbaric and separate them from the rest of society. As a colonizer, Crusoe also alters Friday's name, language, religion, customs, and culture. Crusoe taught Friday to eat animal meat instead of human flesh, leading to a shift in Friday's dietary habits and a transformation from cannibalistic tendencies to human-like behavior. This process is a common tactic used by colonizers to enforce their language, religion, culture, and national identity on those they have conquered.

In the story, Crusoe tries to ruin Friday's reputation by calling him an ignorant pagan and presenting himself as a smarter scholar. This tactic is not about converting someone to Christianity or civilization; it is a way to dominate others. Scholars point out that this is a common approach used by European writers to influence the culture and politics of the societies they conquered. In the novel, Friday is portrayed as an embodiment of the “white man's burden,” a concept that suggests that Europeans, as enlightened Anglo-Saxon Christians, had the power and responsibility to civilize uncivilized savages. When Crusoe proclaims that Friday is now a “good Christian,” he is reinforcing colonial stereotypes and constructing a new identity for Friday based on his own European perspective. Friday is a colonial figure with black skin and a distinct cultural background that has made him an outsider. He mimics his master's actions and speaks with his master's voice, rather than expressing his own unique identity. Essentially, he is a mere representation or reflection of his master, with someone else's personality dominating his own. As Homi Bhabha suggests, this imitation tactic is used by colonizers to impart their beliefs and values onto their subjects, encouraging them to accept and adapt to the “Other.” Friday's generosity and goodwill towards Crusoe, along with Crusoe's justification and assertion of power over the island, demonstrate the power dynamic in *Robinson Crusoe*. Defoe's use of the first person in the opening line, “I was born...”, also contributes to the portrayal of politics and “otherness” in the narrative (Defoe 3). Through his authoritative voice and biased perspective towards Friday, his slave, Defoe establishes his powerful position in the fiction.

Crusoe displays his true nature on Friday, revealing a questionable character. He claims to reject barbarism, but his actions suggest a desire to establish a certain self-image. Crusoe makes no attempt to understand Friday's language or learn his real name, treating him as a servant rather than a friend to assert his dominance. This calculated behavior highlights Crusoe's

need for superiority. In English literature, Friday is often regarded as the first royal “savage” who challenged the belief that white people were superior to other races. The terms “servant,” “master,” “load,” and “savage” are frequently used in this work, highlighting the importance of dominance and submission. Friday is so influenced by cultural and linguistic differences that he willingly accepts the role of a slave. The treatment that Crusoe subjected Friday to is reminiscent of colonial race relations.

Furthermore, the bonds that exist between Crusoe and Friday and God share similarities. Crusoe assumes the role of guardian, savior, and colonizer, while Friday represents the opposite. When Friday reaches the island, Crusoe establishes his dominance through his treatment of him. Crusoe believes that Friday’s arrival is due to God’s kindness, and he seizes the opportunity to act as if the island has granted him the authority to rule over Friday, elevating him to the status of God. The monarchical system Crusoe creates on the island reflects his self-image and serves as a tool for self-validation. According to Bhabha, identity issues arise from a black man's colonial otherness. In *Robinson Crusoe*, the portrayal of the cannibal as an outsider suggests the impact of imperialism on colonial depictions. Defoe uses the concept of “otherness” to distinguish Crusoe from the Savages, creating two groups: Civilized and Savage. The term “Other” refers to non-white or exotic individuals and their nations, which must be conquered, as Edward Said explains in the Introduction to his popular book, *Orientalism*. Crusoe’s goal is to use a blend of real and imagined elements to demonstrate the way cannibalism is discussed.

Through Crusoe and Friday’s relationship, the contrasting ideas of British versus Cannibal, civilized versus uncivilized or evil, are clearly presented. Initially, Friday’s appearance terrifies Crusoe. However, he gradually gains power over Friday and becomes dominant. This leads to Friday losing his sense of English identity and voice due to Defoe’s control and Friday’s

silence. The portrayal of Crusoe and Friday in *Robinson Crusoe* has created a hierarchical system where Crusoe wields power. This is due to Crusoe's ownership of possessions and Friday's lack thereof. Crusoe's actions aim to reinforce social class distinctions and demonstrate his economic dominance over those who are less financially secure. As a result, Friday's physical and emotional well-being become disassociated due to Crusoe's actions. In the novel, Crusoe exercises his knowledge and economic power to shape Friday's identity, body, and mind and even goes on to restructure them.

In the book, Crusoe is initially portrayed as a daring individual, but by the end, he declares himself ruler of the land through military means. Crusoe's mindset is typically European-centric. By rescuing Friday and providing him with necessities like clothing, food, and language, Crusoe displays his supposed superiority as a European. However, Crusoe also establishes an unjust dynamic between himself and Friday. For readers, Friday is only a fictional character created by European imagination. This character is depicted as dark and incomplete, and was made by a European colonizer to serve as a voice in formal settings Friday had a peculiar way of speaking because he was a native, and Crusoe laughed at it as much as chastised him. This does not imply that Friday was successful in picking up Robinson's tongue. The locals, such as Friday, are often not recognized as proficient English speakers due to a lack of resources. The language barrier between Crusoe and the locals was created by the conquerors to maintain distance from the indigenous people. The natives' diverse cultures, faiths, morals, and pronunciation of English are viewed as signs of their isolation from Europeans. Combining the binary color distribution of black and white with the dichotomies of "Savage" and "Christian," "Slave" and "Master," and "Civilized" and "Uncivilized," *Robinson Crusoe* depicts racial variety.

In *Robinson Crusoe*, the British and Christians are portrayed positively due to their perceived economic and moral superiority.

Although it may seem like *Robinson Crusoe* was written by a colonial trader recounting his adventures, it is not a children's book. The protagonist, Crusoe, is a business traveler who considers the world to be his territory. Karl Marx used this tale as an example in his book *Das Kapital* to show the practical application of economic theory. Marx argues that Crusoe's character exemplifies the traits of a successful businessman, as his travels are primarily for profit rather than personal enjoyment. Daniel Defoe, similar to *Robinson Crusoe*, grew up in a middle-class household. He experienced the life of a tourist and trader, which made him aware of the challenges English people faced when conducting business overseas. Thus, he realized how important economic power was for a nation's development and for one's social standing in the 18th century. He acknowledged that trade was crucial for civilization and that through international trade, English merchants may become recognized as the most refined gentlemen in Europe. Defoe presents Crusoe as a businessman who uses his exile on a deserted island to enhance his identity as a prosperous colonizer and a shrewd entrepreneur. Through his survival skills, practical nature, and capitalist convictions, Crusoe steadily rises to become the governor of the island. Defoe's portrayal demonstrates how Crusoe's capitalistic beliefs enable him to establish a thriving colony on the island.

In colonial literature, discovery and adventure are prominent themes that embody the essence of colonialism. Crusoe's eagerness to explore new places and his fondness for people make him an ideal explorer with a colonialist mindset. Defoe portrays Crusoe as a typical European throughout his brave voyage, highlighting his bourgeois, rational, religious, and self-interested qualities. *Robinson Crusoe* reveals Defoe's views on capitalism through the

protagonist's journey on a merchant ship. The book also sheds light on Defoe's political and economic views on colonialism. Exploitation of geographical resources was a tactic used by colonizers to hide their economic progress in colonization. They made use of the natural resources of other nations to establish new marketplaces, expanding their civilization beyond their own borders. Crusoe's adventures depict the economic aspect of colonialism, and the character embodies the imperialist mindset of a European man seeking dominance over others to attain superior status. The British considered themselves the world's finest traders in the 18th century. They aimed to establish a colony on a distant island to boost their business.

When we look at Crusoe's second expedition, which was to Brazil, it appears to have been successful in terms of business. During his time there, he gained knowledge about sugar plantations and discovered that sugar planters prospered. As a result, he decided to start his own plantation and brought workers from Guinea to help him. Crusoe's activities in Brazil were typical of European colonizers who established plantations in far-off lands with the sole aim of making quick money. Unfortunately, Crusoe was unable to make money through trading, which led him to become a slave. Defoe's portrayal of slave trading during this time highlights the problem of colonialism. The 16th and 17th centuries were a period of development for capitalism. During the era when the middle class became prominent in England, European merchants sought to expand their commerce by searching for gold, tropical goods, and slaves. In the story, Crusoe, a middle-class individual, chose not to support slavery and founded a colony instead. *Robinson Crusoe* portrays a clear inclination towards colonialism by its protagonist. It highlights the economic aspects of colonialism, including capitalism and materialism. Despite being stranded on an isolated island, Crusoe remains conscious of his financial situation and sees



himself as a wealthy ruler of the island. He even notes in his writing that he feels like a king with his people, demonstrating his materialistic perspective (Defoe 241).

As Crusoe embarks on his voyage to Guinea, we witness his worldly knowledge and financial drive. He presents himself as a skilled sailor and prosperous trader, showcasing his talents throughout the journey. According to Crusoe, this was his only successful expedition. His pragmatic attitude reveals him as a white businessman, who purchases goods during his travels, trades them, and ultimately makes a profit. In essence, his behavior reflects that of a trader whose primary objective is financial gain.

On the island, Crusoe has total economic freedom and transforms it into a business enterprise. He is free to accumulate wealth and power, operating as a capitalist. Being the sole proprietor of the island, he becomes an undisputed ruler, thanks to the supplies from the ship and his sovereignty. However, he attained this status without any personal effort since the items he acquired were the result of the labor of numerous people who were stranded on the ship. In Crusoe's personal journal, it is clear that he has a materialistic view of the new island. He describes his experiences, feelings, and physical acquisitions in detail. Essentially, his motivations represent the idea of "financial freedom" and the capitalism that follows. The author depicts the protagonist as someone who originates from a typical middle-class family and shows how he manages to survive on the island. However, Crusoe's imperialistic attitude towards the native people reveals his membership in the capitalist bourgeoisie society. Like empires, Crusoe's success on the island was dependent on the labor of others as well as his own. He transformed the land into a colony, acting like an imperialist with the other inhabitants, including the dogs, as his "subjects." Crusoe made a profitable business investment out of the island, which made him wealthy. Karl Marx accurately described Crusoe as an "Economic man, Home

economic" (Marx). Defoe portrayed Crusoe as a man of capitalism and highlighted the opportunity for economic improvement in new territories, representing the new "commercial culture." The novel *Robinson Crusoe* combines themes of survival, trade, colonialism, and imperialism.

Crusoe symbolizes the colonizers who seek to impose their government, culture, and language on the isolated island. His desire to explore new lands represents a colonizer mentality, where he assumes the roles of a ruler, king, and master as a representative of the West. *Robinson Crusoe* served as both a powerful geographic fiction and a colonial myth, used by both the British and colonized peoples to symbolize British colonialism. At first, Crusoe's land appears desolate, but over time it becomes a beautiful haven filled with lively women and children. European colonial ideology often glorified the notion of bringing civilization to underdeveloped regions and triumphing over them. Said explores how literature portrays oppressed groups and how it affects not only those groups but also the cultures they belong to. He argues that terms such as "Orient" and "Occident" as well as historical entities are man-made and artificial, and do not necessarily reflect geography or culture.

*Robinson Crusoe* portrays the colonial geography of the 19th century, with a focus on the British Empire. The island and its inhabitants are used by Crusoe to express his spiritual, moral, and social ideas during his journey. However, they also symbolize and map out actual places and people, representing the real colonial geography. This is discussed in Phillips' work, with a reference to page 124. Crusoe's philosophy of protecting the inhabitants and natural resources of the island he inhabits reflects the colonialism of his time. He prioritizes establishing his own culture and "kingdom" on the isolated island, rather than feeling remorse for leaving his family or attempting to escape. Crusoe is portrayed as a self-aware and reasonable individual, rather

than a romantic or emotional fool. Defoe uses Crusoe's solitary image to represent the history of the British Empire. He is considered the epitome of English imperialism due to his expertise in both agriculture and geography. He is a role model for planters and explorers alike, bravely protecting his land and ruling over on behalf of his monarch and nation, a growing number of subjects (Alam 4). Crusoe's path of civilization on a deserted island helped him to develop his sense of self. Without any competition, he claimed ownership over the island, its inhabitants, and its natural resources. He attempted to create his own civilization there. Colonizers set themselves apart from the colonized by focusing on themselves, making them unique. The novel explores the themes of isolation, identity, and capitalism. Crusoe's separation from society enables him to discover his true self as a colonizer, using the resources from the ship to claim the entire island in the name of capitalism. Eventually, he becomes the undisputed ruler of the island, a feat that would not have been possible without his self-reliance and determination. These aspects highlight the fictional nature of the novel and its focus on promoting the values of economic individualism and capitalism.

In *Robinson Crusoe*, the Island symbolizes the complex and unsettling attitudes of colonial discourse, as noted by Bhabha. The Island is presented as a mysterious place that triggers man's deepest fears and anxieties. Crusoe agrees to help the captain quell a rebellion on the Island, but only on the condition that the captain does not assert his authority over the Island and that Crusoe's commands are followed in the meantime. After leaving the Island, English and Spanish colonists continued to reside there. Despite his difficult first year on the island, Crusoe maintained his authority and claim to it. He persevered to survive, eventually managing to improve his situation. After deciding to travel to England, he returned to the island a few years later to negotiate with the locals. He divided the island into two sections, reserving one as his

personal property and giving the other to the locals. It can be argued that Crusoe's entire stay on the island was a form of colonization. Although he considers himself a capitalist, one of his favorite pastimes is colonizing the gold-rich Guianas. His obsession with money and dictatorial personality make him a skilled trader. He refers to himself as the property's "Governor" and owner, implying ownership and control over the land. Crusoe's entire stay on the island can be seen as an act of colonization, with the society on the island referred to as "my colony." This raises the question of whether he is the land's owner and lord, or if it is legally a colony. Like a "utopian zone" in action books, the exotic island serves as a backdrop, often symbolizing Europeans' imperial intentions or goals. The concept of colonialism is a result of imperialism. In *Robinson Crusoe*, the protagonist uses typical British values and beliefs from the eighteenth century to establish his island as a utopia. This novel illustrates how colonialism expands its dominance over weaker individuals. As readers, we must acknowledge that the author, not the island, portrays God, who creates a colony as a real colonialist settlement, without any official permission. The notion of a "second Eden" on the Planet is disseminated by Crusoe's impact on the island. Although Crusoe's voyage depicts him as an alone man in the wild, his love for nature and exploration of foreign lands does not demonstrate his character. Rather, it reflects Defoe's adventurous, nature-loving personality and desire to exploit others' land and geography.

The book in question depicts colonialism in a manner that champions the cultural dominance of Europe while justifying European ambitions to command other nations. Capitalism, racism, and imperialism are the central themes explored in the text, which was published during a time when new colonies were constantly being established. The book portrays many young traders who are eager to explore foreign territories. Colonization is presented as a strategy for seizing control of land belonging to others and extending the reach of British influence. The character of Crusoe

represents these new traders. The book also explores the impact of white male attitudes on native cultures and how these attitudes shape the way things actually are. At first, when colonizers colonize other nations, they typically change the language, education, political beliefs, laws, trade, and even the religion of the colonized people. Crusoe's survival strategy and cooperation with others support the idea of a perfect society. The distinction between "Self" and "Other," or "Colonizers" and "Colonized," is emphasized in Crusoe's self-portrayal. By utilizing hegemony and submission, Crusoe builds a colony on the island, where he appears to own all the property and its byproducts. He establishes a kingdom instead of a democracy or republic. During the time when *Robinson Crusoe* was written, there was a lot of exploration and colonial expansion happening. Crusoe's island became a symbol of Britain and the British Empire, but not as they were when Defoe wrote the book.

Possessing economic and scientific power offers the opportunity to extend one's influence over others and property. After rescuing Friday, Crusoe establishes two classes: the civilized group and the savage group, to assert his dominance over the colonized or uncivilized population. He disregards Friday's father's wish for him to lead a simple life and rather than making friends with Friday, controls him. In the book, Crusoe converts a man to Protestantism. However, this man's actions show that he is willing to betray others to get what he wants. The story takes place during a time of imperialism and reflects the attitudes of that era. It does not focus on an exciting adventure, but rather on the journey of a man who is very ambitious and seeks to control the land and its people. Crusoe's actions are seen as those of a colonizer, giving him the power to rule over the island and its inhabitants. This book by Defoe contains numerous references to the terms "king," "master," and "lord." It highlights how owning property does not come with providing an "absolute right of dominion" rather than any duties or liabilities to the

people. Crusoe, the main character, is portrayed as "the universal man," and the fictional characters in Defoe's works are portrayed as cold and calculating businessmen.

## **Chapter 5: Interpreting Colonial Truth Through Swift's Lens**

The 18th-century novel *Gulliver's Travels* is well-known for its social critique and satirical aspects. Anglo-Irish writer Jonathan Swift's four-part satire was published anonymously in 1726 and is considered to be his magnum opus. The novel was finished during the English literary Neoclassical era. During this time, British social life was incredibly turbulent, changing, and unstable. After the great revolution of 1689, William of Holland and the Puritan Princess Marie came to power, assumed the throne, and established the British constitutional monarchy. Following this, there was conflict between Anglicans and non-Anglicans as the two political parties in Britain fought for influence. Britain's national power grew quickly in the eighteenth century, and several colonies were taken over abroad. The old methods of handicraft production were not able to keep up with the demands of an increasingly industrialized world due to the growth of the market and the region that produced raw materials. As a result, during this time, the labor force was freed, the enclosure movement deepened, and the British Industrial Revolution also had a strong basis. The dreams of the emerging British class to acquire large colonies abroad peaked during the same period. The number of bourgeoisie, particularly the middle class, increased dramatically as the economy developed. The traditional aristocracy stood

apart from these new developing groups because they followed new life objectives and adhered to a code of conduct that was more in line with the times. They started to show off their independence and strive to get wealthy on their own. For the most part, they believed that their lives were about putting in a lot of effort and earning money. Novels that were realistic at the time mirrored these qualities. Using the travelog narrative style, *Gulliver's Travels* is one of the best examples of satire in English literary history. The book tells its readers about some unusual adventures while traveling throughout the world in the voice of the hero Gulliver. In the novel, Swift criticizes many facets of society including politics, colonialism, and human nature.

Using Lemuel Gulliver's fanciful journeys to expose the complex web of imperialistic exploitation and social degradation, Swift's *Gulliver's Travels* is a powerful critique of colonialism. Swift explores the devastating impacts of colonial ambitions through the use of humorous elements and vivid allegories. By revealing the destructive effects on both the “colonized” and the “colonizer”, Swift challenges existing ideals of supremacy and civilization.

A classic work of satire against imperialism, *Gulliver's Travels* neatly uses the legendary adventures of Lemuel Gulliver to highlight the excesses and ridiculousness of colonial life.

Through a series of interactions with strange societies, Swift exposes the 18th-century imperialist ideals' dehumanizing effects and superior attitude. For example, Swift parodies the arbitrary nature of imperial warfare in the tiny world of Lilliput. Gulliver's participation in the pointless argument about which end of an egg should break serves as a metaphor for the exaggerated and pointless reasons that frequently drove colonial expansion.

In *Gulliver's Travels*, Jonathan Swift uses Gulliver's many encounters with other nations to examine the issue of cultural fusion and how it affects a person's identity. We can see comparisons between the novel and colonialism and its consequences on identity, even if its

main purpose is to mock the political and social crises of Swift's Day. Gulliver discovers that, in the world of Lilliput, he is a giant among the small people. He keeps part of his identity as an Englishman at first, but as he gets entangled in their political games and power battles, he starts to adopt their traditions and viewpoints. Gulliver somewhat adjusts to Lilliputian conduct, symbolizing how colonial people may take up the customs and traditions of the ruling colonizers to blend in with the new society.

Throughout *Gulliver's Travels*, the issue of identity loss is explored via a variety of interactions and experiences that Gulliver has. Even though the novel is mostly humorous, there are similarities to the way colonialism affects people's identities, especially when it comes to the loss of cultural identity that colonized populations go through. As a giant among the little people in Lilliput, Gulliver first keeps his identity as an Englishman. But as he gets further embroiled in childish politics and power battles, he is compelled to choose a side and is ultimately looked upon with distrust. Gulliver struggles to maintain his true identity as an outsider, and his status as an outsider grows more complex. This illustrates how colonial subjects could lose their sense of self while negotiating the requirements and expectations of the dominant colonial authority.

In the first part of the novel the line "bound by the law of hospitality to a people who had treated me with so much expense and magnificence" (Swift 59) represents some of the features of colonialism and the effects of colonialism that Jonathan Swift parodies in the book. This could be read as a critique of the colonizing powers' assumed superiority and paternalistic views toward the indigenous peoples they came into contact with during the Age of Exploration and Colonization. Gulliver perceives himself as a creature of extraordinary stature because he is larger than the Lilliputians, but he is still in awe of their bravery when they engage with him. The *Gulliver's Travels* is a satirical satire of the colonial mentality that was dominant in Swift's Day,



with themes of power dynamics, cultural conceit, and the ridiculousness of some social and political procedures. The work makes use of imaginative scenarios to illustrate how stupid human conduct can be, especially when it comes to imperialist ambitions.

The line “With the hazard of my life, to defend his person and state against all invaders.” (Swift 86) represents the novel's theme of imperialist views and the effects of colonialism. This passage of language, in which Gulliver, a foreigner, offers to protect the landowner, can be interpreted as a critique of how foreign powers supported or meddled in the internal affairs of other countries during the colonial era. Despite being a foreigner, Gulliver's willingness to stand up for the emperor emphasizes the complicated power relationships and the possibility of outsiders' involvement in other countries' domestic affairs. Swift makes fun of and criticizes the self-importance, self-interest, and frequently foolish meddling in the politics and governance of other countries by using these kinds of stories.

Gulliver is a tiny person living in a country of giants called Brobdingnag. He is surrounded by people from a far different culture than the Brobdingnagians, who tower over him. The Brobdingnagian monarch is initially impressed by Gulliver's presentation of the positive aspects of English culture, but he soon becomes repulsed by the vices and shortcomings he exposes. This criticism might be understood as a reflection of the detrimental effects of colonial mindsets that saw indigenous cultures as inferior to those of the colonists and in need of development. Again, Gulliver's identity in Brobdingnag is diminished to that of a tiny curiosity that is always on exhibit for the giants' pleasure. Because of his size, he loses some of his agency and uniqueness, signifying how colonial dominance can deprive the colonized population of their unique identities and turn them into inanimate objects of study or profit.

When Gulliver describes the shortcomings and vices of his society, the Brobdingnagians are appalled. This highlights how arrogant imperial nations were to think their culture and way of life were superior to everyone else's. Gulliver's society is subjected to a Brobdingnagian critique that acts as a mirror for European societies and their colonial practices. The Brobdingnagians examine his social structure and actions because they find him to be a curious animal. They show Gulliver that his native land has shortcomings and vices that he may have previously overlooked. His assumptions about the superiority of his own culture are called into question by this exposure, and he learns to see the relative nature of cultural norms and values.

Then., the people who live on the floating island of Laputa symbolize a society that is enamored with science and abstract knowledge. Gulliver's inability to understand their petty and uncaring behaviors serves as an example of the cultural gap between colonizers and conquered people. The Laputians' indifference to the welfare of their subjects serves as a stark reminder of how dehumanizing colonial control can be when the needs and identities of the colonized people are frequently ignored. Absent thinkers who don't care about their subjects' actual problems live on the floating island of Laputa. Gulliver finds it difficult to relate to the Laputians since they stand for a culture that values intellect over empathy and interpersonal relationships. This disengagement recalls memories of the identity loss that colonized people go through when their wants and concerns are frequently ignored or minimized by the ruling elite of the colony.

The floating island of Laputa is a metaphor for a civilization devoid of common sense and compassion but fixated on science and abstract knowledge. Scholars from Laputan are so involved in their theoretical studies that they lose sight of the practicalities of leading and providing for their people. Swift uses Laputa as a vehicle to attack the callousness and exploitation of imperial powers, who frequently put their interests ahead of the welfare of the

colonized. Scholars living on the floating island of Laputa are ignorant of the problems of their subjects. The Laputians' emphasis on theoretical knowledge and contempt for pragmatic issues are symbolic of the dehumanizing elements of colonial control, which frequently disregard the needs and welfare of the colonized people.

After that, Gulliver finds a society where the roles of humans and animals are reversed in the realm of the intellectual horses (Houyhnhnms) and the savage human-like creatures (Yahoos). The Yahoos, who stand for the darkest parts of humanity, are subdued, and the Houyhnhnms, who are logical and moral, are the ruling race. This skewed relationship is meant to be a critique of colonial mindsets that exploit and demean native people. Gulliver finds himself in a society that conflates the human and animal identities in the country of the Houyhnhnms, the sentient, clever horse-like creatures, and the Yahoos, the ferocious human-like creatures. He starts to imitate the Houyhnhnms' behaviors and attempts to be more reasonable as he spends more time with them. The loss of identity that might happen when the colonized absorb the traits and values of the colonizers is reflected in this progressive absorption into the identity of the dominant species.

This insight helped us to see Gulliver's Travels as a satire that employs allegorical representation to apply critical comparisons by using Gulliver's numerous travels as a frame. One excellent illustration of this would be the exchange he had with the master of the Houyhnhnm to represent the social and political context of the period he was writing. 'Whatever share of reason the Yahoos pretend to, the Houyhnhnms are your masters' (Swift 286). By designating horses as the dominant species instead of humans, Swift may have been attempting to subtly criticize the dominance of the white-led European colonial mentality of the day. Gulliver claims blatantly that

there are genetic similarities between any non-European race and the submissive Yahoo race, adding to the commonalities ‘common to all savage nations’ (Swift 273).

Lastly, Jonathan Swift's *Gulliver's Travels* is enduring because of its perceptive analysis of colonialism, human nature, and society. The novel's portrayal of colonialism's effects is still relevant today, influencing conversations about power relationships, cross-cultural exchanges, and the fallout from imperialist ventures. Swift parodies the notion of cultural superiority that colonialism frequently brought with it. The numerous societies that Gulliver comes across are a representation of the interactions between different European powers and non-European cultures. The Europeans' early curiosity and eventual exploitation of new lands is mirrored in Gulliver's first fascination with the Lilliputians and subsequent disenchantment with them. Then, Swift illustrates how colonial rulers frequently stereotyped and dehumanized the people they colonized. Gulliver's interaction with the Yahoos is symbolic of the dehumanizing attitudes that certain colonial governments had toward the native people. The concept of cultural imperialism, where one culture dominates over others, is still relevant today. The novel serves as a cautionary tale about the dangers of imposing one's values and beliefs on other societies without understanding or respecting their unique perspectives.

## Chapter 6: Conclusion

In conclusion, Daniel Defoe's *Robinson Crusoe* is an engrossing adventure book that, with closer inspection, offers a sophisticated analysis of colonialism and all of its many elements. As Crusoe attempts to find his civilization, culture, and colony on an isolated Caribbean Island, he personifies the usual colonial worldview. The story explores several aspects of colonialism, including the relationships between colonized and colonizers, how colonized regions and peoples are portrayed, and how colonialism is seen through the prisms of commerce, trade, and empire-building. Crusoe is portrayed as a hero who saves Friday from cannibals, but he quickly shows his imperialist intentions. He gives him the name Friday, makes English the only language, and makes an effort to change his mindset and actions. The power structures and imperialist mentality that characterized the colonial era are reflected in this colonial approach. The way Friday is changed from someone who may be equal to someone subservient draws attention to the darkest sides of colonial history. The imposition of language, culture, and religion by Crusoe on Friday is a clear example of the imperialist goal of establishing authority and control. *Robinson Crusoe* deftly interweaves themes of imperialism, capitalism, colonialism, and identity while providing a nuanced analysis of Crusoe's connections with God and Friday. Crusoe adopts the personas of protector, savior, and colonizer, which reflects the prevailing colonial mentality of his era. Because the cannibal is shown as an outsider, the idea of "otherness" is strongly

illustrated, highlighting the influence of imperialism on colonial representations. The story explores the intricacies of economic supremacy, power struggles, and cultural encroachment, highlighting the protagonist's journey from outcast to tyrant. In addition to being an adventure story, *Robinson Crusoe* also represents the colonialist worldview of the day.

Jonathan Swift's *Gulliver's Travels* is a critical analysis of the political and social climate of the eighteenth century. Expert satirist Swift deftly uses the travelogue narrative form to dissect the intricacies of colonialism, imperialism, and the cultural relativism that characterized his era. Swift delves into the complexities of colonial aspirations, revealing the degrading impacts on both the colonized and the colonizer. He uses a combination of comedy, symbolism, and vivid storytelling to demolish imperialistic exploitation and social degradation via the prism of Lemuel Gulliver's magical voyages. The satire's portrayal of ridiculous colonial arguments, like the Lilliputian fight over breaking eggs—which is a metaphor for the arbitrary character of imperial warfare—is especially moving. Swift examines cultural relativism and questions the Eurocentric viewpoints that supported colonial endeavors. The interactions with various societies—Balnibarbi, Laputa, and the Houyhnhnms, for example—highlight the foolishness and ineffectiveness of governmental and bureaucratic actions. *Gulliver's Travels* serves as a warning story, asking readers to consider the risks involved with forcing one's ideals and views on other nations without showing genuine appreciation or understanding for their distinct viewpoints. Swift's perceptive analysis is still relevant today, encouraging reflection on the long-lasting effects of past colonialism and its ramifications for power structures and cross-cultural interactions. The literary work *Gulliver's Travels* is a timeless classic that continues to influence modern discourse because of its capacity to elicit critical conversations about the complexities of human nature, societal structures, and the far-reaching effects of colonial endeavors.

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