

**ATILIM UNIVERSITY**  
**GRADUATE SCHOOL OF SOCIAL SCIENCES**  
**DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE**  
**ENGLISH CULTURE AND LITERATURE MASTER'S PROGRAMME**

**A COMPARATIVE STUDY OF INDIVIDUALISM IN DANIEL DEFOE'S  
*ROBINSON CRUSOE* AND WILLIAM GOLDING'S *LORD OF THE FLIES***

**Master's Thesis**

**Fatmanur KALKAN**

**Ankara-2023**



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**Thesis Advisor**

**Prof. Dr. N. Belgin ELBİR**

**Ankara-2023**

## ACCAPTANCE AND APPROVAL

This is to certify that this thesis titled “A Comparative Study of Individualism in Daniel Defoe’s *Robinson Crusoe* and William Golding’s *Lord of the Flies*” and prepared by Fatmanur KALKAN meets with the committee’s approval unanimously as Master’s Thesis in the field of English Culture and Literature following the successful defense conducted on 01/06/2023.



Assist. Prof. Dr. Sibel İzmir (Chair)

Prof .Dr. Belgin Elbir (Supervisor)

Assist. Prof. Dr. Nisa Harika Güzel Köşker (Member)

Assoc. Prof. Dr. Şule TUZLUKAYA

Director

## ETHICAL STATEMENT

I accept and acknowledge that I have prepared this thesis study, prepared in line with the Thesis Writing Guidelines of Atılım University Graduate School of Social Sciences;

- within the framework of academic and ethical rules;
- presented the information, documents, evaluations, and results in a way that meets the rules of scientific ethics and morality,
- I have referenced each work from which I have benefited while preparing my thesis, and that
- I hereby present a unique study.

I hereby also understand that I shall accept any loss of rights against my behalf in cases otherwise.

01/06/2023

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Fatmanur KALKAN

## ÖZ

KALKAN, Fatmanur. Daniel Defoe'nun *Robinson Crusoe* ve William Golding'in *Sineklerin Tanrısı*'nda Bireysellik Kavramının Karşılaştırılmalı Bir Çalışması, Yüksek Lisans Tezi, Ankara, 2023.

Bu çalışma birey ve bireysellik kavramlarını bir ada ortamı içerisinde, birey kavramının değişimini ve sunumunu farklı yazarların bakış açısıyla karşılaştırmalı olarak incelemeyi amaçlamaktadır. Amaç, modernleşme sürecinin tarihsel çerçevesi içinde gelişen bireysellik kavramı ışığında kurgusal tasvirin önemini keşfetmektir. Roman türü İngilterede özellikle 17.yy sonu ve 18. yy başında bir tür olarak yükselmeye başlamıştır. Bir edebi tür olarak romanın yükselmesiyle İngilterede modernleşmenin başlaması neredeyse aynı zamanda meydana gelmektedir. Dönemin gelişmeleri örneğin Aydınlanma Çağı, birey kavramını farklı bir boyuta taşımakta ve ona modern anlamda değer vermeye başlamaktadır. Böylece günümüz anlamındaki modern birey kavramının başlangıcı meydana gelmeye başlamakta ve roman ise dönemin bu değişimine tam anlamıyla cevap vermeye başlamaktadır. Roman türü bireyi ve onun gerçek yaşamını, deneyimlerini kendisine konu edinecek kadar değerli görmektedir. Bireyin ve bireyselliğin önem kazanmasıyla roman sıradan insanın bireyselliğini ve bireysel deneyimlerini adeta gerçekmiş gibi ön plana çıkarmaktadır. Eğitim görmeye başlayan ve okumayı alışkanlık haline getiren, yani modernleşmeye başlayan sıradan okur, kendi yaşamıyla özleştirmeyi isteyeceği sıradan kahramanlarla roman türünün yükselişine katkı sağlamaktadır. *Robinson Crusoe* ve *Sineklerin Tanrısı* romanlarında da bireyi ve bireyselliği özellikle ön plana çıkaran Defoe ve Golding'in kullandığı ada ortamıdır. Her iki romanda da ada ortamı, romanın yeni bir edebi tür olarak bireyci yönelimi açısından önemli bir unsurdur. Ada ortamı bir mikrokozmos olarak gerek somut gerek soyut anlamıyla her şekilde karakterleri test etmekte karakterlerin bireyselliklerini ve bireysel deneyimlerini sunmaktadır. Böylece tezin sonuç bölümünde iki roman arasındaki benzerlikleri ve farklılıkları bir ada ortamı içerisinde karakterlerin bireyselliği ve bireysel temsili açısından önemi üzerine bir değerlendirme sunulmaktadır.

**Anahtar Sözcükler:** Birey, Bireysellik, Bireysel deneyim, Ada, Ada ortamı

## ABSTRACT

KALKAN, Fatmanur. A Comparative Study of Individualism in Daniel Defoe's *Robinson Crusoe* and William Golding's *Lord of the Flies*, Master's Thesis, Ankara, 2023.

This study aims to comparatively examine the change and presentation of the concept of the individual and individualism in an island setting from the perspectives of different authors. The purpose here is to explore the significance of the fictional portrayal in light of the evolving notion of individualism within the historical framework of the modernization process. The novel genre began to rise as a literary genre in England especially at the end of the 17<sup>th</sup> century and the beginning of the 18<sup>th</sup> century. The rise of the novel as a literary genre and the beginning of modernization in England took place almost at the same time. The developments of the period, such as the Age of Enlightenment, carry the concept of individual to a different dimension and begin to value it in a modern sense. Thus, the beginning of the modern concept of the individual in today's sense begins to occur and the novel begins to completely respond to this change of the period. The novel genre considers the individual and their authentic life and experiences as valuable enough to make them its subject. As the individual and individualism gain significance, the novel highlights the individualism of ordinary people and their individual experiences as if they were real. The ordinary reader, who has started to be educated and made reading a habit, that is, has started to modernize, contributes to the rise of the novel genre with ordinary heroes that they want to associate with their own life. In *Robinson Crusoe* and *Lord of the Flies*, it is the island setting that Defoe and Golding refer to, which particularly emphasizes the individual and individualism. The island setting in both novels is a significant aspect in terms of the individualist orientation of the novel as a new literary form. The island setting, as a microcosm, tests the characters in every way, both physically and emotionally, and presents their individualism and individual experiences. Thus, in the conclusion, an evaluation of the similarities and differences between the two novels in terms of the individualism and individual representation of the characters in an island setting is presented.

**Keywords:** Individual, Individualism, Individual experience, Island, Island setting

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## INTRODUCTION

This study examines and compares the representation of the concept of individualism and the individual in two island novels, Daniel Defoe's *Robinson Crusoe* (1719) and William Golding's *Lord of the Flies* (1954). The aim is to discuss the significance of this fictional representation in relation to the changing concept of individualism within the historical context of the process of modernization. The study is based on Ian Watt's argument in his *The Rise of the Novel* (1957), which sees the rise of the novel form in the 18<sup>th</sup> century as inseparable from the rise of the modern concept of individualism and the modern individual. It is argued that the island setting in both novels is a significant and functional aspect of the formal realism that Watt regards as distinguishing elements in terms of the "individualist orientation" of the novel as a new literary form.

This thesis consists of an introduction, three main chapters, and a conclusion. The first chapter is divided into two sections. These are the rise of the novel in the 18<sup>th</sup> century in relation to the concept of individualism and the individual, and the significance of the island setting. In the first chapter, the historical and theoretical background is presented in light of Ian Watt's *Rise of the Novel* by pointing to a parallelism between the beginning of modernization and the beginning of individualism. One of the most significant works that describe the beginning and development of the English novel is Ian Watt's *Rise of the Novel*. In his article titled *The Importance of Ian Watt's Rise of the Novel* Daniel R. Schwarz explains the importance of this work as "Deftly combining historical criticism with formal criticism in *The Rise of the Novel*, Watt relates the growth of the novel's form to changes in the intellectual and social milieu of the eighteenth century" (Schwarz 2). Daniel R. Schwarz also adds:

Watt's method is his most important argument. While he does not articulate a critical theory, we can extrapolate his method for extending the meaning of a novel beyond its imagined ontology, and for viewing the novel as an expression of an author, a culture, and a literary history. Watt places the creation of each work in the context of the development of an art form. He provides us with a model for reading literature in terms of contexts without sacrificing formal analysis of a work's unique imagined world. He regards the work in part as a particular expression of the author who is shaped by, and is responding to, codes and conventions of his time. His encyclopedic knowledge of the seventeenth and eighteenth century enables him to show that the works of Defoe, Fielding, and Richardson take their meaning from the world which produced them (3)

As another and more recent critic, in *The Cambridge Introduction to the Eighteenth-Century Novel*, April London comments on the validity of Ian Watt's argument in *The Rise of the Novel* in the following passage:

Most respond- either through adjustment or active resistance- to the arguments presented in Ian Watt's 1957 study, *The Rise of the Novel*. Watt there identifies Daniel Defoe as the first English novelist on the grounds that he fulfills the "lowest common denominator of the novel genre as a whole, its formal realism" when he purports to offer a "full and authentic record of human experience, and is therefore under an obligation to satisfy its reader with such details of the story as the individuality of the actors concerned, the particulars of the times and places of their actions, details which are presented through a more largely referential use of language than is common in other literary forms."<sup>2</sup> (4)

*The Norton Anthology of English Literature* describes the 18<sup>th</sup> century as "The last classical age was also the first modern age" (p. 2205), so the beginning of modernization shows parallelism with the beginning of individualism, and this sheds light on understanding the 18<sup>th</sup> century English novel, because the 18<sup>th</sup> century is the century when the rise of the novel began, and the individual was treated as an 'individual', and the first time when the modern and, ordinary individual is presented in a literary genre. Thus, Daniel Defoe's *Robinson Crusoe* is one of the earliest examples of this parallelism. Ian Watt demonstrates the type of individualism that this thesis aims to present, by saying, "On his island Crusoe also enjoys the absolute freedom from social restrictions for which Rousseau yearned -- there are no family ties or civil authorities to interfere with his individual autonomy" (Watt 85). This quotation also supports the notion of individualism provided by the island setting on which the thesis focuses.

The rise of realism in its treatment of the individual is significant for the rise of the novel, because realism emphasizes the reflection of real life and individual experience. In this context, Watt connects the rise of the novel with the emergence of formal realism. Watt points out "[...] the lowest common denominator of the novel genre as a whole, its formal realism" (31). For this, Watt pays importance to the plot, characterization, time, space, and language in the novel. Watt differentiates the formal realism as follows:

By a paradox that will surprise only the neophyte, the term realism' in philosophy is most strictly applied to a view of reality diametrically opposed to that of common usage—to the view held by the scholastic Realists of the Middle Ages that it is universals, classes or abstractions, and not the particular, concrete objects of sense-perception, which are the true 'realities' (8)

After this, Watt states that the novel rises in the modern era, so that the modern realism is perceived through the individual senses. That is, the rise of the novel is inseparable from the rise of the modern individual. Watt distinguishes the novel from prior literary forms. According to the author, formal realism is the distinguishing characteristic of the novel that renders the individual experience and the individual's sense of reality. Hence, the language, point of view, and setting used in novels contribute to the presentation of the notion of individualism. Thus, the emphasis is placed on realism and its importance to the representation of the individual. Other reasons for the rise of the novel are also presented, including an increase in readership, female readers, and the rise of the middle class. Since the novel is an effective literary genre in reflecting the climate of its era, a summary of the historical backgrounds of the two novels is presented. For *Robinson Crusoe*, this is the Age of Reason and the 18<sup>th</sup> century, and for *Lord of the Flies*, this is the Post-War Era and the 20<sup>th</sup> century in general.

The relationship between the individual and the novel as a literary genre is discussed in the first chapter. Individualism includes concepts such as self-sufficiency, being different from others, and being free. Individuals who are endowed with their autonomy are no longer defined under an institution or group, they create themselves, so, individuals make free decisions in their interest and bear the consequences. They are not bound by the constraints and obligations imposed by their birth origin. Individualism is a defense of human dignity and people's freedom to develop in their own ways (Spicker 5). All the individual decisions of the characters in the two novels and the effects of their outcomes on the flow of the novels in an island setting are explained.

In the first chapter, the significance of the island as a setting is introduced, since each novel is set on a deserted island. The notion of the island is frequently used in literature, especially in mythology. An island is a place where gods, protagonists, or antagonists can escape to and trust its solitude. However, being on island has two meanings. It is either a form of finding peace or a means of punishment. The two novels studied in this thesis show both punishment and peace. That is, the island, which is a microcosm of the world, creates an environment for individuals to test themselves, so, *Robinson Crusoe* turns out to be a story of success

and a story of powerful survival. On the other hand, *Lord of the Flies* turns out to be a story of total failure. In these respects, both novels present a microcosm of their society. Therefore, the concept of microcosm is shown to underline the representation of the individual in the novels, and the philosophy of existentialism is briefly mentioned. In both novels, the concept of the microcosm is presented with the island setting. So, the island is a representation of the world, and the characters are a representation of individuals in the real world. Hence, both novels create a smaller version of the world in many aspects while the characters perform their individualism. On his deserted island, Robinson finds peace gradually, and this later helps him find his true self. However, children in *Lord of the Flies* turn beautiful island into hell, and this later becomes a punishment to them. Since the island represents loneliness, it is important in terms of reflecting the individual. As Brigitte Le Juez states, “The geographical features of islands seem to link them to the condition of the individual and a solitary exploration of the self” (Juez 3). Just like the island that declares its loneliness and difference by being separated from other parts of land, the characters in the two novels perform their individuality. In this respect, the concept of the island shows parallelism with the representation of the individual in the novels.

The second chapter of the thesis focuses on *Robinson Crusoe* and the representation of his individualism in the 18th century atmosphere as portrayed in the novel. Again, in particular, Ian Watt’s *The Rise of the Novel* is a guide to present this parallelism. Robinson has and gains self-sufficiency from the very first page by refusing his father’s order and following his passion, which is going over sea, discovering the oceans, and he finds himself on a deserted island. In the end, he becomes a rich man. Because there is a close connection between the period and the novel, in this respect, *Robinson Crusoe* is a reflection of the Age of Reason. As an example, Robinson prefers to take the gold he finds in the shipwreck with him, whereas on a deserted island he will not need gold. He also keeps an account of all his actions. Therefore, *Robinson Crusoe* is the individual of the Age of Reason, who has begun to modernize, has private property and makes his own decisions. *Robinson Crusoe* is a crucial source in the history of how, in a period roughly equivalent to the eighteenth century, a new sense of the person arose from a shift of its economic, social, and spiritual roots, and a new sense of the individual was formed (Kavanagh

417). In this chapter, while presenting Robinson's individualist concepts like self-sufficiency, his understanding of Defoe's portrayal of human nature in relation the historical moment, superior-subordinate, and human nature is underlined. For example, Robinson constantly rejects the individualism of Friday and acts like his master, but this is not surprising because the novel was also written in the Age of Discovery and colonialism, so slavery was a common practice, and under those circumstances, abolitionism was not expected from an individual. The significant point here is that individualism is presented by a single character within a single setting, so terms like the microcosm and island are also underlined within the frame of Robinson's individualism.

In the third chapter, the concept of individualism in *Lord of the Flies* is examined. A significant point of the novel is that it presents the individual in a collective structure. Children try to show their individuality in a collective environment. This is in many ways a microcosm of the adult world of the 20<sup>th</sup> century in which the novel was also written. *Lord of the Flies* was written after World War II, and William Golding had experienced the war. Thus, he creates a heaven-like island which later turns into hell because of the behaviors of the individuals as an outcome of their nature, and nature causes the display of different expressions of personalities since they all have different individualistic attitudes. In *Lord of the Flies*, William Golding presents so-called civilized, modern individuals in a collective structure. Thus, in this collective character, Golding shows that in democracy and civilization, individuals cannot adapt to their individuality when they face their human nature. These children are individuals of the wartime period where people lose their individuality and importance even if there is progress, modernization, and civilization. It is argued that William Golding presents wartime individuals and their existentialist problems via children who are pictured as the symbols of adults in his 20<sup>th</sup> century novel. In this island setting, there is a chaotic atmosphere because children have escaped from the war and ended up on a deserted island. Furthermore, on an allegorical level, each child is the representation of different types of individuals in society, or the macrocosm. For instance, Ralph represents rational and democratic persons or leaders, while Piggy represents intellectual ones, and Jack stands for the uncivilized 20<sup>th</sup> century man, while Simon represents good, sensitive people. They all try to get together, but their individuality prevents them from forming an integrity.

In the Conclusion chapter, the findings in the analysis chapters are briefly presented, and the following questions are answered: how do these novels deal with the individual and the individual experience? Is the novel a product of the period in which it is written? How are external factors reflected in the novel? Are the characters of both novels a representation of the real individuals in literature? How are concepts such as loneliness, self-sufficiency, selfishness, brutality, and human nature reflected in the novel? How do the elements of the novel such as, its plot, characters, point of view, and setting help reflect the individual? In the end, by comparing two different novels written in different styles in different centuries by two different authors, the significance of the connection between the rise and development of the novel as a literary form and the representation of individual is presented. There is an evaluation of the notion of the individual in *Robinson Crusoe* and *Lord of the Flies* in terms of similarities and differences. In particular, the contribution of the setting in the presentation of the notion of the individual in both novels is assessed.

## CHAPTER 1: HISTORICAL AND THEORETICAL FRAMEWORK

### 1.1 Rise of the Novel and Individualism

The novel as a literary form focuses on human relationships within a social context. Thus, it is a reflection of the era in which it is written and of humanity with the people it depicts. The fact that the novel is longer than other literary genres in the form of prose helps this 'reflection'. Five elements of the novel, plot, setting, character, point of view, and theme, all at once or sometimes some of them separately, and the characteristic elements of the particular subgenres such as the romantic, realist, and historical novels, all together come forward and contribute to this reflection. In particular, the experience of an individual in a specific setting is quite important for this reflection. For this reason, the emphasis of the 18<sup>th</sup> century English novel is on the individual and the individual's experience. In this context, it is inevitable that a work is the product of its period or is influenced by the period in which it is produced. The reason for the rise of the English novel in the 18<sup>th</sup> century was that the conditions of the period were suitable. According to Watt:

[...] assuming that the appearance of our first three novelists within a single generation was probably not sheer accident, and that their geniuses could not have created the new for unless the condition of the time has also been favourable [...](5)

Ian Watt emphasizes the notion of formal realism while describing the rise of the novel, and the 18<sup>th</sup> century is the Age of Enlightenment, this age brings logic to the fore, so while the extraordinary loses its importance, the real is emphasized.

The conditions of the period can even be simply called 'progress'. The concept of the individual gained a different dimension with the general structure of the 18<sup>th</sup> century, the Age of Enlightenment, scientific and many advances and the modernization brought about by the conditions of the period. Watt points out that "Briefly, they have seen 'realism' as the defining characteristic which differentiates the work of the early eighteenth-century novelists from previous fiction" (6) That is, the reality of the individual's action gains importance as well as the reality of the individual. As Watt states:

If the novel were realistic merely because it saw life from the seamy side, it would only be an inverted romance; but in fact it surely attempts to portray all the varieties of human experience, and not merely those suited to one particular literary perspective: the novel's realism does not reside in the kind of life it presents, but in the way it presents it (7)

The reality covered is this; focusing on the individual's life and its reality is the method by which human life is represented as it is perceived by that individual. Watt clarifies that the main element that distinguishes the 18<sup>th</sup> century novelists from the previous writers is the importance they attach to reality. Daniel R. Schwarz points out that "Realism for Watt means not only the concept of formal realism, but the very idea that novels reflect the outside world" (7). Herein, the principal aim is to convey the individual's life accurately and in a realistic way. So, the new kind of writing, the novel, emphasizes the particularity of the individual.

The most significant thing that especially influences the notion of the individual is the fact of modernization as a rising power. As the 18<sup>th</sup> century is the era in which the beginning of modernization took place, the experience of the individual in the English novel became important with the rise of the novel. Another factor that accelerated modernization was the rejection of dogmas by enlightened individuals. In *Norton Anthology of English Literature*, this is stated as "Scientific discoveries increasingly found practical applications in industry, the arts, an even entertainment" (p 2187).

Watt declares that "[...] the novel arose in the modern period [...]" (8) and he adds, "Modern realism, of course, begins from the position that truth can be discovered by the individual through his senses [...]" (8). The important thing here is that individuals perceive external reality or their own reality through their individual experiences. Watt asserts the following:

The novel is the form of literature which most fully reflects this individualist and innovating reorientation. Previous literary forms had reflected the general tendency of their cultures to make conformity to traditional practice the major test of truth [...] This literary traditionalism was first and most fully challenged by the novel, whose primary criterion was truth to individual experience – individual experience which is always unique and therefore new. The novel is thus the logical literary vehicle of a culture which, in the last few centuries, has set an unprecedented value on originality, on the novel; and it is therefore well named (9)

The novel is the best genre that focuses on and reflects the individual and the individual experience thanks to its formal realism. Therefore, Watt listed five basic elements namely plot, characterization, time and space, and language that are related to formal realism in the novel. Reality, which is one of the conditions that prepare the emergence of the individual in this period contributes to this context in the novel; the plot does not derive from mythology, fable, or epic but the reality of the individual.

The desire to express human life as it occurs is also an indication that the novel has begun to pay importance to the individual. That is, the reality perceived by the individual gains significance in the novel. Since Defoe and Richardson emphasized this for the first time in the novel, they are considered to be among significant writers of their time and English novel. According to Watt:

But the absence of formal conventions in the novel is unimportant compared to its rejection of traditional plots. Plot, of course, is not a simple matter, and the degree of its originality or otherwise is never easy to determine; nevertheless a broad and necessarily summary comparison between the novel and previous literary forms reveals an important difference: Defoe and Richardson are the first great writers in our literature who did not take their plots from mythology, history, legend or previous literature (10)

Before the aforementioned authors, no literary genre put an individual in the center in a modern sense, or the authentic experience of the individual had not been considered important enough to be the subject of the novel. Mainly, there is always a narration of an extraordinary being, it could be a human with superpowers, or it could be a creature, but the 18<sup>th</sup> century novel started to take the ordinary individual as its subject. As with many things before (Enlightenment and the 18<sup>th</sup> century), while reality was perceived within a collective structure, it gained an individual dimension in the 18<sup>th</sup> century and Watt claims “We have seen that, from the medieval belief in the reality of universals, ‘realism’ had come to denote a belief in the individual apprehension of reality through the senses [...]” (10,11). That is, the individual does not consider the reality of an institution, or a community as real, they take their own experience as real. What is meant by characterization is that individuals are expressed not as a type, but as a character so Watt points out “[...] the primary function of the name, which is to symbolize the fact that the character is to be regarded as though he were a particular person and not a type” (17). For instance, unlike the previous literature, special names are given to the characters in the novel, and these names start to be used in the title of these novels. This shows that these factors are reflections of real life, because the character is treated as an individual, and they are considered to be a part of society. Additionally, giving a special name to the character not only provides its authenticity but also emphasizes that it is an individual who belongs to oneself, not just someone who is a part of a community. The 18<sup>th</sup> century was an era in which individuals existed in society with their titles. Hence, instead of titles, using modern names and surnames in the novel begins to become widespread as an indicator of modernization and the rising value of the

individual. According to Watt, “Proper names have exactly the same function in social life: they are the verbal expression of the particular identity of each individual person. In literature, however, this function of proper names was first fully established in the novel” (5), and he underlines the following:

Two such aspects suggest themselves as of especial importance in the novel - characterisation, and presentation of background: the novel is surely distinguished from other genres and from previous forms of fiction by the amount of attention it habitually accords both to the individualisation of its characters and to the detailed presentation of their environment (Watt 14-15)

In fact, when examining the first examples of the English novel, statements such as the name of a person, the name of the hero, ‘adventure’, ‘fortune’, and ‘misfortune’, or ‘written by himself’ are generally used in the title to underline the importance of the characters and their particularity to show that they are not types but they are unique characters.

Time and space are also crucial to provide a complete presentation of the individual in the novel. What is meant that “In the present context, as in many others, space is the necessary correlative of time. Logically the individual, particular case is defined by reference to two co-ordinates, space and time” (Watt 23). That is, the importance of the character’s individuality becomes more prominent with the setting, for example, in this case, if the setting is in a single and lonely structure like an island- because the island setting helps the representation of the individual and individualism, and it is quite significant. Watt claims, “In the same way the characters of the novel can only be individualized if they are set in a background of particularized time and place.” (18). For this reason, in the prominence of the novel genre in the 18<sup>th</sup> century, there is the importance it attaches to the development of individuals over time. In other words, the concept of time in the novel is not as vague and rapid as in tragedy, poem, or other genres. In fact, the novel is often concerned with the presentation of the exact time. To illustrate, in *Robinson Crusoe*, Robinson keeps a diary and a calendar on the island and puts the exact date of that day on each of them, so, Watt alleges that “[...] the novel in general has interested itself much more than any other literary form in the development of its characters in the course of time” (19), and Defoe is the first novelist to do this in English literature; “Defoe would seem to be the first of our writers who visualised the whole of his narratives as though it occurred in an actual physical environment” (Watt 23).

The last element related to realism is language, and the novel's use of prose makes it easy because there is an authentic narration of the events. Watt maintains, "It would appear, then, that the function of language is much more largely referential in the novel than in other literary forms; that the genre itself works by exhaustive presentation rather than by elegant concentration" (28). Further, Watt adds:

[...] the premise, or primary convention, that the novel is a full and authentic report of human experience, and is therefore under an obligation to satisfy its reader with such details of the story as the individuality of the actors concerned, the particulars of the time and places of their actions, details which are presented through a more largely referential use of language than is common in other literary forms (29)

Unlike other genres, the 18<sup>th</sup> century novelists generally used plain language instead of ornamented language, so, the language used in the novel has an emphasis on both reality and individuality. The language of the common man becomes the language of the novel. The contribution of these five elements with the help of realism is to emphasize the concept of the individual and the reality of this concept.

In the 18<sup>th</sup> century, there were several factors that affected the rise of the novel. Ian Watt considers the rise of the genre a need arising from the change in society, and what is meant by this social change is that society has begun to transform into a modern one, and the middle class has become the dominant class in this structure. The rise of the middle class and the beginning of new groups of readers mean that literature is produced according to the demands and experiences of the middle class; therefore, novels were directed by the norms, tastes, and emotions of the middle class. Thus, the lives of regular people became the subject of the novel. Hence, for the lower class that cannot read or go to the theatre, the novel serves the need for entertainment. In her article *The Middle-Class Reader and the English Novel*, Helen Sard Hughes asserts that "This middle-class hero, as he became the middle-class reader, tended to stamp with his own characteristic vices and virtues, his characteristic manners, sentiments, and ambitions, the new form of the novel" (363, 364).

The novel was more accessible than other forms of literature because its language is simple and understandable, which is what middle class readers expect. What is meant by new readership is the increase in the number of female readers as well. The formation of the concept of the female reader is also an indicator of modernization and even individualization. Here, the female readers belong to the

upper and middle classes but the lower class still has an opportunity to read if they have a chance to obtain books. Middle class women started self-education, and literacy rates increased. Hence, the experience of female protagonist forms an important part of the story in the novel because the writers want to respond to the demand of the female readers. In addition, middle class women had plenty of free time, and it was common to spend leisure time for reading. Watt remarks that:

Women of the upper and middle classes could partake in few of the activities of their menfolk, whether of business or pleasure. It was not usual for them to engage in politics, business or the administration of their estates, while the main masculine leisure pursuits such as hunting and drinking were also barred. Such women, therefore, had a great deal of leisure, and this leisure was often occupied by omnivorous reading (40)

Additionally, especially the spread of the newspaper contributes to the reading habit of the public. The period was the age of discovery as well as development in many respects and there was advancement and spread of the printing press, so these caused people to demand to get information. The prevalence of the printing press makes novels accessible to many, but the rise of newspaper culture has also increased the demand for reading material and the newspaper. The spread of the printing press, the increase in the readership and the literacy rate due to the opening of new schools, and the increasing interest in reading of public are other reasons for the rise of the novel. Moreover, the traveling libraries of the 18<sup>th</sup> century also contributed to the increase in the reading habit, because for those who cannot afford and find a book, traveling libraries provide books. In addition, the fact that the published works contain secular content rather than religious content increased the demand for novel, and the main reason behind this is the intellectual context of the age of enlightenment again.

The Age of Enlightenment or the Age of Reason has utmost importance especially in the way it emphasizes reason and intellect. The Age of Enlightenment is an age that takes reason as its basic principle, rejects all kinds of dogmas and religious authorities, and gives value to philosophy, experiment, and science as a means of progression. According to John Iliopoulos, the Age of Enlightenment is:

Broadly associated with an intellectual movement that took place around the eighteenth century, the Enlightenment has been considered as defying tradition, authority and religion, on the basis of rational inquiry and autonomy. Rationality is viewed as central to the efforts of the Enlightenment thinkers to free humanity from myth and superstition (1)

This exemplifies why the ordinary and the real are emphasized rather than the extraordinary in the novel since myths, superstitions, epics, and exaggeration have less value in this age, but the emphasis is placed on reality and logic. Besides, more technological and scientific advances occur. The questioning of religious dogma in the Renaissance and Reformation regressed religious thought, and as a result, it lost its founding and dominant role with the Enlightenment. Thus, within the enlightenment thought, the process of modernity begins. Individuals also start to gain awareness that the pursuit of happiness depends on personal fulfillment. *The Norton Anthology of English Literature -Ninth Edition Volume C- The Restoration and the Eighteenth Century* describes the new individual as:

The older hierarchical system had tended to subordinate individuals to their social rank or station. In the eighteenth century that fixed system began to break down, and people's sense of themselves began to change. By the end of the century many issues of politics and the law revolve around rights, not traditions. The modern individual had been invented; no product of the age is more enduring (2188)

Therefore, this is why these individuals were attracted to real stories and events that were similar to their own lived in a reasonable way instead of a supernatural and heroic way, because the period that they lived in praised the reason and logic. Readers of this period demanded realistic stories with plain language and an ordinary hero who represented their lives. *The Norton Anthology of English Literature- Ninth Edition Volume C- The Restoration and the Eighteenth Century* describes the general atmosphere of the 18<sup>th</sup> century as in the following passage:

The age of Enlightenment was also, in England, an age that insisted on holding fast to older beliefs and customs; the age of population explosion was also an age of individualism; the age that developed the slave trade was also the age that gave rise to the abolitionist movement, the age that codified rigid standards of conduct for women was also an age when many women took the chance to read and write and think for themselves; the age of reason was also the age when sensibility flourished; the last classical age was also the first modern age. These contradictions are far from abstract; writers were forced to choose their own directions (2205)

The logic of secularization and modernization that started with the enlightenment is carried further in the 20<sup>th</sup> century. Hence, the 20<sup>th</sup> century's treatment of the individual is different in some respects from the 18<sup>th</sup> century. This difference can be seen in the approaches of the two selected novels to the individual.

The 20<sup>th</sup> century is a century in which modernization reached its peak and continued to develop. At the same time, the 20<sup>th</sup> century witnessed many

developments and social unrests such as the Spanish flu, world wars, nuclear wars, and many technological advances. Therefore, the literature that emerged in this chaos is called modern literature. Due to the depression and chaos, this century's literature especially focuses on the psychology of the individual. The notion of existentialism rises, in this complex and nonsense world, and individuals question the reasons for their existence. That is, existentialists put forward the individual's self-realization of personal happiness, welfare, and existence, as well as why and how come these fighting authorities have a say over the individual. This is because individuals had fought many struggles until the 20<sup>th</sup> century and had democratic and social rights but what 20<sup>th</sup> century individuals face is only chaos in the modern world. Therefore, the subject of survival, which is one of the important subjects of literature, and even can be seen in *Robinson Crusoe*, has an important place in the literature of the 20<sup>th</sup> century, and this subject is also found in *Lord of the Flies*. William Golding's treatment of the individual is allegorical because he makes a symbol of the war-torn adults of the 20<sup>th</sup> century, using innocent children whom the reader does not expect to display violence. While doing this, Golding considers each child as an individual and gives their struggle for survival and against each other by creating them as different and unique individuals.

After two world wars, William Golding who wrote *Lord of the Flies* in 1954 was a soldier in World War II, so he witnessed every kind of barbarity and brutality in human life closely. Although the time of the novel is World War II, the novel was written in the post-war period. The most essential feature of post-war literature is that it pushes writers to write about and criticize the political, religious, and cultural flaws of society because post-war society undergoes a great change. The modern literature of the 20<sup>th</sup> century gives writers the chance to write in the form of realist, allegorical or satirical narratives. Just like *Robinson Crusoe*, *Lord of the Flies* takes the original sin as a subject but uses allegory. Thus, in *Lord of the Flies*, the notion of original sin is actually a sort of message to post-war individuals. According to Sarah Martin Alegre:

After 1945, when novelists faced the task of explaining the new historical reality and the position of the individual in the new post-war order, most realized that this entailed making a choice between traditional literary models that seemed more suitable for transmitting an accurate portrait of the individual in a changing society, and experimental, Modernist models that seemed more suitable for explaining the disjunction between the individual consciousness and the problematic flow of contemporary history (14)

Thus, in the novel, children are the representation of adults who do not pay for their sins on a deserted island. The main themes of the 20<sup>th</sup> century literature are alienation, and isolation, which are the natural consequences of the wars.

In the relationship between the novel and the concept of individualism, self-sufficiency is important since the main idea of the individual is based on this concept. Self-sufficient individuals also separate themselves from others and can exist alone; this can be seen in both novels. In many cases, for the idea of individualism, there is a connection between happiness and the individual. If the individual is self-sufficient, that means they are happy. This idea had already started to become widespread in the age of reason. The individual who uses their own reason wants to determine their own existence with their decisions. The individual becomes a legislator in their life, so they have the right to set their own rules, and living by these rules means freedom in many respects. Steven Lucas asserts:

More specifically, “individualism”- a “recent expression to which a new idea has given birth”- was “a deliberate and peaceful sentiment which disposes each citizen to isolate himself from the mass of his fellows and to draw apart with his family and friends,” abandoning “the wider society to itself.” (9)

The novel, as a literary form, began to rise just at the time of the change that it meant, and while the significance of the individual and individualism increased, this was reflected in the literature. It is very clear that the Age of Enlightenment made the individual more important, but before that, the concept of the individual was complex. For example, in the Middle Ages, the individual who could only exist within a group was defined by religion and institutions, and there was a strict hierarchy in society, serfs subordinated to knights, they to nobles, nobles to clergy, and all to the ruler. This situation started to change drastically with the Age of Enlightenment; there was still a hierarchy in society, but individuals who started to use their reason began to determine their own place in society. In fact, individualism began to experience the peak of its development in the age of enlightenment, so, according to Paul Spicker:

Individualism emerged during the Enlightenment as a challenge to the established order. Feudal societies attributed social roles according to birth, status and obligation. Individualism was a critique of the societies that existed up to then, an assertion of the rights of every person to choose their own course for themselves, and a justification for resistance against oppressive governments. Individuals are independent and self-determining (2)

Hence, 'I' is the basic idea of individualism. Likewise, the self-contained and the self-sufficient are important since they both express the main idea of individualism. In many cases, for the idea of individualism, there is a connection between happiness and the individual: if the individual is self-sufficient, that means they are happy. In their book *Individualism*, George H. Smith and Marilyn Moore maintain that "Individuality, for Burckhardt, signifies focused attention on the inner self and a positive evaluation of the unique features of one's personality" (33). This idea had already started to become widespread and important in the age of reason. The individual who used their own reason -or could use it- wanted to determine their own existence with their decisions. For instance, this is why Robinson is an individual of the age of reason because he acts in line with his logic and interest. Although the gold and other things he finds on the shipwreck may not be of any use, he plans to keep and use them. In this context, there is a parallelism between the rise of the concept of individualism and that of modernization. The novel began to rise just at the time of change; while the significance of the individual and individualism increased, this was reflected in the literature.

Therefore, the concept of the individual, which is formed by the concept of individualism, emphasizes the uniqueness as well as the freedom of the individual meaning. In individualism, individuals have value by their existence, so individualism focuses on the individual's being different and separate from others. At this point, the individual is decisive for their destiny or has won life because they have self-sufficiency. This is why individualism also attaches great importance to the concept of freedom. In individualism, individuals only feel responsible for themselves. While individualism praises the view that the individuals are their own masters, at this point, the notion of individualism to some extent can be synonymous with the ego. Being egoistic and being individualistic are different. While the ego is the excessive love of oneself, in individualism, it is to the degree that the individual cares for oneself. Kenneth Minogue notes:

Individuality is a universal characteristic of objects, but individualism is the practice that accords to some personal acts, beliefs, and utterances a legitimacy that may conflict with the dictates of custom or authority. Today, this practice is usually formulated as "self-interest" which makes it clear that individualism may liberate some individual wants from customary controls. As self-interest, individualism is often wrongly identified with the moral vice of selfishness and gets a bad press (2)

Sometimes in *Robinson Crusoe* and *Lord of the Flies*, the characters act according to their ego, and then in that case, it becomes hard to talk about the notion of individualism. However, if individualism becomes ego, it goes out of its scope. Freedom is completely the cornerstone of the concept of individualism. Individuals must have the freedom to choose, the freedom to decide, the freedom to make decisions, the freedom of thought, and the freedom to suffer the consequence of their decisions. In other words, the terms 'own' and 'self-sufficiency' come to the fore with individualism. According to the notion of individualism, persons gain value with their existence, so individualism focuses on the individual's being different and separate from others. At this point, the individual is absolutely decisive for their destiny or own life because they have self-sufficiency. This is why individualism also attaches great importance to the concept of freedom. Moreover, individuals do not feel responsible to anyone for their actions. Therefore, since the concept of the individual, which is formed by the concept of individualism, emphasizes the uniqueness as well as the freedom of the individual, the island setting in the two novels is functional in its depiction.

## **1.2 The Notion of Island and Individualism**

Among the reasons why the notion of the island is used so frequently in English literature may be that England is an island country, its success in the seas, especially its defeat of the Spanish navy, and its transcontinental colonies, so the notion of the island has been the subject of English literature in many centuries. For instance, *Robinson Crusoe* and *Lord of the Flies* emphasize the individual and their survival by creating a similar setting, which is an island, in different centuries. In both novels, Defoe and Golding use a single place as the setting (an island) as if both writers want to represent the notion of the individual, and the events in the novels mostly take place in one place, namely on the island. Despite being written in different centuries, these two novels have in common not only that they represent the individual of their period but that they both present the survival of the individuals on the island.

*Robinson Crusoe* and *Lord of the Flies* were written by the authors who were inspired by the story of the desert island. Defoe was inspired by the story of Scottish sailor Alexander Selkirk who had been marooned for four years and rescued as

having lost the power of speech. However, Defoe departs Robinson from his island as a very successful and capable man unlike Selkirk. Similarly, Golding's *Lord of the Flies* influences R. M. Ballantyne's *The Coral Island*. Although he is influenced by this novel down to the names of the characters, Golding creates a dark world that is the opposite of *The Coral Island*. In *The Coral Island*, the children of three create a successful miniature of England, while in *Lord of the Flies*, the children create the opposite. E. C. Bufkin points out:

Although neither appreciation nor understanding of *Lord of the Flies* is dependent upon familiarity with *The Coral Island*, the reader acquainted with Ballantyne's work can better see what Golding has done in his own novel. The person who knows both stories is aware of the contrast between them, and knows that the contrast is, in effect and purpose, ironical (3)

The island, as a notion and as a place, has attracted the attention of humanity for centuries, and the main reason for this is that the island is a distant and solitary place symbolizing the unknown and uniqueness. In general, the island means escaping, taking refuge, and staying away from civilization and crowds. In literature, the island generally symbolizes loneliness, introversion, adventure, transformation, independence, the desire to be alone, and punishment. It sometimes symbolizes a gift or hidden treasure. Melissa Kennedy and Paloma Fresno Calleja define the island setting as "Islands can be synonyms of "refuge", as sanctuaries offering protection, secrecy, luxury, and self-realization, but also sites of enclosure, imprisonment, isolation, dehumanization, and punishment" (5). That is, the concept of the island has both positive and negative meanings. In literature, landing on an island is usually the result of a disaster, either a shipwreck or a plane crash and as a result, when the character or characters end up on an island they are separated from their love, family, and the outside world, civilization; so, a solitary existence begins. In *Introduction: Shipwrecks and Islands as Multilayered, Timeless Metaphors of Human Existence*, Brigitte Le Juez and Olga Springer demonstrate that:

[...] Fictional characters tend to end up on islands for different reasons, essentially variations on voluntary and involuntary isolation. Either they seek a retreat from civilization or they will do all in their power to regain their familiar social and cultural identities. In each case, shipwrecks may be at the heart of the reason for departure and/or arrival, with either the escape from actual wreckage due to bad seas, or metaphorical near-drowning experience (personal, material or existential) at their core (1)

An island is also a place where aspects of the character that they were not aware of before are revealed, and they learn this by facing external or internal

reasons. Consequently, this leads to a change in character that can be either for the better or for the worse. For example, in the case of *Robinson Crusoe*, leaving the island is at the end of a change for the better, but in *Lord of the Flies* the situation is the opposite, they (children) can leave the island only with a disaster. This situation is similar to the external appearance of the island. The island is like a picture of peace with its clean sand, sunny air, and blue waters, but behind this beauty, loneliness or wild animals, and unknown dangers are hidden, so the island contains both beauty and horror. What is felt in the notion of the island can be either freedom and happiness or imprisonment and fear so the island can be a representation of heaven as well as a representation of hell, and this duality can be seen in both novels. On the fear and terror of the island setting, Heidi C. M. Scott states:

[...] horror islands are mysteriously occupied by some unknown other- a figure of blind terror that gradually becomes a catalyst of horror. Protagonists compete with this other for limited space, resources, control, and the mere right to exist without victimization. On horror islands, villainous fauna is presented to the audience first as unknown, then as violent, unpredictable, and master of the terrain. The conceit of island isolation flips from idyllic protection from a corrupt mainland to complete vulnerability in a fearsome alternative reality (642)

The island is used as a setting in many utopias, as it is considered isolated and untouched, as well as in dystopia. Stephanos Stephanides and Susan Bassnett point out:

The *topos* of the island explores and creates bridges between the real and the imaginary as well as crossings between genres and disciplines. Islands are articulated as utopias/dystopias, *loci amoeni*, Edens, Arcadias, nations, metatexts, stepping stones, cultural crossroads, thus raising questions about the metaphoricity and translatability of culture, desire, displacement, solitude, isolation, exile insularity, minority and hegemonic cultures illustrating the creative stimulus that the idea of islands has provided across time and across cultures. As islanders set apart from the continent, between or among continents and surrounded by ocean or sea, we seem to be always on the threshold of identities. The virtual spaces of islands are susceptible to translatability and articulate perspectives on the shifting relationship between self and other, center and periphery (5)

The notion of the island is also seen as a place where individuals can test their abilities, in other words, the capacity of the individual is measured by the question what would you do if you were stuck on a deserted island?

For the island notion, in his work *Ada: İngiliz Yazınında Ada Kavramı*, Akşit Göktürk<sup>1</sup> points out that the island is separated from the outside due to its structure and describes it as a place with limited realities, and in this case, it causes different reactions in the consciousness of the inhabitant of the island (Göktürk 12). Additionally, Göktürk begins to describe the island in literature with reference to utopia because he states that thinking of the island as more beautiful and better than the world emerges with utopia (Göktürk 17). So, Thomas More's *Utopia* is an example of this statement. Here (in utopia), the aim is to present the ideal society on a closed and constrained island. In fact, concerning this, the island can be considered a microcosm of the world. That is, a microcosm can be defined as a miniature representation of the world and a smaller version of the world. In this miniature representation, there is a representation of every state of society and humanity. In his *Microcosm and the Aesthetics of Eighteenth-Century British Literature*, Paul D. McGlynn remarks that, "Probably every age has been familiar with the concept of microcosm -the constriction of the nature and ingredients of the entire universe within some smaller entity" (McGlynn 2). In this context, the island becomes a reflection of the big world that is what *Robinson Crusoe* and *Lord of the Flies* represent. Robinson creates a miniature version of the big world he came from in this small version, the desert island, so he engages in agriculture, animal husbandry, and construction, saves quotations for investment, and accepts the island as his new world. In *Lord of the Flies*, there is so to speak a miniature reflection of the 20<sup>th</sup> century, children turn this idyllic island into a battlefield just like the big world they come from, and they can never create democracy to escape. For the island notion and microcosm, in her article *Heavens and Horrors: The Island Landscape*, Heidi C. M. Scott asserts:

In their bipolarity, islands are an ideal figure of thought for studying extremes of pleasure and horror in literature, film, and television. Islands are metonyms for modes of fantasy thinking where extremes that diverge from the mainland quotidian may take hold. Islands' clear circumscription and limited scope make them microcosms: small worlds that can be further down-scaled to the level of the human body or even the cranium, and up-scaled to the level of continents and the globe (3)

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<sup>1</sup> Quotations from Akşit Göktürk's study *ADA: İngiliz Yazınında Ada Kavramı* have been translated into English by the writer of this thesis.

While Akşit Göktürk explains the notion of the island in literature, he touches on the notion of the island in ancient times and mentions that the concept of the island has a connection with happiness and peace. He then continues with the notion of the island in the Middle Ages, and there the notion of the island is combined with Christian doctrines, where heaven is symbolized by the island in the world. This is because the Middle Ages had a predominant religious view of the world after this one, Göktürk touches on the notion of the island in the new age, humanity experiences enlightenment, and the worldview of the Middle Ages begins to change. Hence, the island of the Middle Ages symbolizes singularity and sovereignty. People “No longer admired the abstract happiness of the other world, but this world” (Göktürk 28).

Additionally, he emphasizes that the island environment can create different connotations in the consciousness of each character. Some characters may be happy on the island while others may be unhappy. The clearest example of this is *Lord of the Flies*, in which every child interprets the island differently. While Jack and the children under his rule are delighted, Ralph, Simon, and Piggy are unhappy. According to Stephanos Stephanides and Susan Bassnett, “Islands are often represented as sites of some kind of magical transaction or exchange, places where individuals encounter different cultures and find that they can no longer relate in the same way to the places they have left” (10). Due to its nature, the island individual presents its limited or unmanned life in a limited environment, being far and disconnected from everything. The modern world is a period when individuals witness much confusion, meaninglessness, and rapid changes. Therefore, the island presents the individual-society conflict by creating a world-island opposition, as well as a place of exile or happiness. However, in the modern world, the island does not remain as unknown and distant as in classical island literature, and this shows that the individual cannot be separated from society no matter how far they flee or get away. In fact, there can be such a connection between individualism and the notion of an island, both of which focus on one and one's experiences in that one place. In their article *Introduction: Shipwrecks and Islands as Multilayered, Timeless Metaphors of Human Existence*, Brigitte Le Juez and Olga Springer state:

The geographical features of islands seem to link them to the condition of the individual and a solitary exploration of the self. Removed from the company and distractions of the mainland, they have often been the setting of an

individual's search for self-knowledge or spiritual enlightenment. The shipwreck, in the other hand, has traditionally been connected to the experience of failure and the hand of fate in taking a traveller off his or her course (3)

Thus, the island functions as a setting suitable for a psychological exploration and a form of insight into the inner world of the individual. While the island becomes the microcosm of the world, it presents a contrast to it in every sense; the world is wide-unlimited, and time is certain, but most of the time it is not the same for the island. The consciousness of the character has a crucial place in creating the island-world opposition; the character's understanding of the setting and consciousness determine whether the island is good or bad but often the island is always presented as a better version of the world. As demonstrated above, Watt draws attention to time and space while stating the reality of the novel. Watt points out that "Psychologically, as Coleridge pointed out, our idea of time is 'always blended with the idea of space'"<sup>1</sup> (23). In this context, as Watt points out, the novel, unlike previous genres, attaches great importance to the detailed and realistic presentation of space. In both *Robinson Crusoe* and *Lord of the Flies*, the setting, the island, is not ambiguous. On the contrary, the setting is always reminded to the reader with realistic descriptions. In both novels, the plot is designed as if they were taking place in a real, physical environment. So, the reader cannot separate the characters from the environment in which they live. The contribution in terms of presenting the individual and their psychology in the setting is that while the desolate and lonely island presents the struggle of the individual, there is a reflection of the consciousness of that individual. Thus, this island setting provides an opportunity to focus on the individual and their consciousness, as there are no other distractions anyway. Additionally, the fact that this island environment is closed to the outside, (most of the time) in an unknown or desolate place, and confined to itself, is almost like a representation of the 20<sup>th</sup> century individuals or any individual who has lost their meaning in life. The benefit of the island settings of Defoe and Golding is that the two authors have no other distraction in terms of presenting their characters, their personality, attitudes, and psychology. Hence, for both authors, the island setting is an experiment place to test their characters and their individualism in every sense because the characters of both novels are on a deserted island, and this state of solitude is the best place for them to display many individual behaviors. The island setting actually shows the individual their place in the universe in a way. That is, the

island setting reveals how much they can do while testing their limits. Since the island is a circumscribed environment, everything in it and the events that take place there can be presented in a neat and broad perspective.



## CHAPTER 2: ANALYSIS OF *ROBINSON CRUSOE* AND INDIVIDUALISM

Daniel Defoe, the author of one of the most important works of English literature, was born in England in 1660, and he was a middle-class dissenter who had been imprisoned. He added to his last name “De” to present himself as upper class, yet Defoe was quite representative of the 18<sup>th</sup> century's new British middle class, and his works reflect middle-class concerns. Before becoming a writer, he was a journalist, and the effect of being a journalist can be seen in his novels since journalism gave him the ability to write in a plain and intriguing language on various subjects. Defoe adds a realistic perspective to his works, and there is a realistic depiction of the external-physical world, so it is assumed that his characters are real people, and the novels are almost biographical works. According to William Minto and John Morley, “Defoe is sometimes spoken of the inventor of the realistic novel; realistic biography would, perhaps, be a more strictly accurate description.” (Minto & Morley 184). This is why he puts long titles on his novels to emphasize realism as well as the individual. Some of his novels with very long titles such as, *Robinson Crusoe* or *The Life and Strange Surprising Adventures of Robinson Crusoe, of York, Mariner: Who Lived Eight and Twenty Years, all Alone in an Un-Habited Island on the Coast of America, Near the Mouth of the Great River of Oroonoke; Having Been Cast on Shore by Shipwreck, Wherein All the Men Perished but Himself. With an Account How He Was at Last as Strangely Deliver'd by Pyrates. Written by Himself, or The Fortunes and Misfortunes of the Famous Moll Flanders, &c. Who Was Born in Newgate, and During a Life of Continu'd Variety for Threescore Years, Besides her Childhood, was Twelve Year a Whore, Five Times a Wife (Whereof Once to her Own Brother), Twelve Year a Thief, Eight Year a Transported Felon in Virginia, at Last Grew Rich, Liv'd Honest, and Died a Penitent. Written from Her Own Memorandums.* In *The Norton Anthology of English Literature- Ninth Edition Volume C- The Restoration and The Eighteenth Century*, Defoe's literature is summarized in the following passage:

[...] Defoe was able to use all his greatest gifts: the ability to re-create a milieu vividly, through the cumulative effect of carefully observed, often petty details; a special skill in writing easygoing prose, the language of actual speech, which seems to reveal the consciousness of the first person narrator; a wide knowledge of the society in which he lived, both the trading classes and the rogues who preyed on them; and an absorption in the spectacle of lonely human beings, whether Crusoe on his island or Moll Flanders in England and

Virginia, somehow bending a stubborn and indifferent environment to their own ends of survival or profits (2425)

One of the first and most important novels of English Literature, *Robinson Crusoe* was published in 1719. The story is told by Robinson himself. The novel chronicles Robinson's survival in an island setting, as the only survivor of a shipwreck. Robinson tries to survive on this desert island. Robinson lives on the deserted island for twenty-eight years. However, he is a determined, confident, pragmatist, and selfish character, so surviving on the deserted island does not strain him. As soon as Robinson comes to the island after the shipwreck, he feels immediately grateful to be alive, he does not even mourn the death of the remaining ten people on the ship, and immediately tries to take advantage of the island setting and tries to survive. Thus, it is not surprising that when he arrives on the island, he immediately plans his future, does not grieve for the death of his friends on the ship, and makes or finds practical tools from the very first days because Robinson is a very pragmatist and logical character; this middle-class young man does not let his emotions get in the way of his reason.

The novel's narrator is Robinson Crusoe, and the novel starts with how headstrong a young man is Robinson since he ignores and regrets his family's advice to live a comfortable middle-class life, but he rejects and leaves his home to go overseas. Robinson says, "I had for leaving father's house and my native country, where I might be well introduced, and had a prospect of rising my fortune by application and industry, with a life of ease and pleasure" (Defoe 6). He sets the ship, but pirates capture it, and he is turned into a slave. He manages to get away and arrives in Brazil, where he buys a plantation. To increase his wealth, Crusoe signs a contract with trades and other plantation owners to set a ship to buy slaves there and bring them back to Brazil. However, he runs into a storm. The ship carrying Robinson and his ten friends sinks. The only survivor, Crusoe, washes up on a barren, deserted island. Immediately, he takes what he can from the wreck and builds a life on the island with all the survival techniques he knows. Defoe presents Robinson, from the beginning, as a man capable of surviving in demanding conditions. He is an enlightened man and is a master at using reason, as Liping Zhu asserts:

In Defoe's novels, both the characterization of Robinson Crusoe and the plot description show a rational society. Robinson Crusoe represents the age of the

Enlightenment. People believe that human beings can build the world and wealth with their own inherent wisdom, reason and creativity (2)

Robinson carefully records everything he does and encounters in a journal. He establishes a lifestyle for himself, he becomes a craftsman, and farmer, and gets used to the island life even though he has a fortune at the end of the novel. After spending many sleepless and terrifying nights, Robinson meets Friday and saves his life. While cannibals come to the island to kill Friday, he escapes and Robinson witnesses this. Friday accidentally heads to where Robinson is. Robinson kills whoever follows Friday and saves Friday's life. Robinson and Friday live long years together on the island, Robinson gives Friday various forms of education -he teaches Friday English and converts him to Christianity- and turns him into a friend, actually a servant. They go through many adventures. One day, a ship arrives on the island. Robinson befriends the ship's captain, and according to his account, he leaves the island after twenty-eight years, two months, and nineteen days later to go back to his home, England. He does not forget to rent his island to the sailors who stay there. When Robinson returns to England, he learns that he is a very rich man. He marries and has children, and the novel ends by implying that Robinson will make another journey.

The feature that makes *Robinson Crusoe* one of the pioneering novels dealing with the individual stems from the way Defoe applies realism. Defoe emphasizes realism by not taking the plot or characters from mythology, legends, or history, but he takes ordinary individuals as the subject of his works. Ian Watt states:

The novel's use of non-traditional plots is an early and probably independent manifestation of this emphasis. When Defoe, for example, began to write fiction he took little notice of the dominant critical theory of the day, which still inclined towards the use of traditional plots; instead, he merely allowed his narrative order to flow spontaneously from his own sense of what his protagonists might plausibly do next. In so doing Defoe initiated an important new tendency in fiction: his total subordination of the plot to the pattern of the autobiographical memoir is as defiant an assertion of the primacy of individual experience in the novel as Descartes's *cogito ergo sum* was in philosophy (11)

That is the reason why his works, as stated above, have very long titles, even such that these titles are almost like a summary of the novel. In the long titles, as noted above, the hero's name is always given, then words like 'adventure' and 'misfortune' with 'himself' or 'herself' are highlighted. These words are significant in that they focus the reader on the character. While these long novel titles summarize

the novel, and there are always emphases on realism by using a proper name or making the name of the novel character, so does the title allow focusing on the character rather than other things. In particular, in the 18<sup>th</sup> century, the proper name was an important sign indicating the place of the individual in society. This is because while individuals had a position with their titles in the previous century, their names began to be as important as their titles in the 18<sup>th</sup> century. Watt argues that “Defoe’s use of proper names is casual and sometimes contradictDry; but he very rarely gives names that are conventional or fanciful—[...]; and most of the main characters such as Robinson Crusoe or Moll Flanders have complete and realistic names or aliases” (16).

At the same time, giving proper nouns as names to characters is a clear indication that they are treated as a character and not as a type. The name of Robinson Crusoe is a symbol of the modern name, representing a single individual. For instance, in the first pages of the novel, Robinson explains the origin of his surname, and how his family transforms it from Kreutznaer to Crusoe. Thus, it is emphasized that Robinson is not a type but a real and ordinary individual with representation in society. Additionally, it is significant to ensure the authenticity of the individual in the novel in terms of the time and place specified in the first chapter of the thesis. For this, Robinson is presented on a desert island, in a certain place, and within a certain time. This period comprises twenty-eight years, two months, and nineteen days. Robinson’s time is detailed and slow since Daniel Defoe’s narration is slow; that is, it gives details while providing realistic narration. For Defoe’s use of time and space, Watt asserts the following:

At his best, he convinces us completely that his narrative is occurring at a particular place and at a particular time, and our memory of his novels consists largely of these vividly realized moments in the lives of his characters, moments which are loosely strung together to form a convincing biographical perspective (22)

For a detailed presentation of time, Defoe makes use of a journal and a calendar. By means of the journal, Defoe offers another perspective on the individual. Similarly, presenting first-person narration in the novel is emphasized in the journal. This is, Robinson's narrative of his own experiences in his journal, a private mode of writing that the novel gives to the individual experience. Robinson encourages the reader to put oneself in his importance by conveying all his feelings, psychology, experiences, and what he saw in his journal. He creates a sense of

intimacy and identification. He also presents his successes and failures to the reader in the journal, which makes Robinson even more real to the reader. Hence, the reader sees Robinson as an individual like oneself who has successes and failures. The fact that Robinson creates a calendar and puzzles with the notches he makes or sometimes miscalculates the days increases the reader's sense of reality. This is because Robinson is an ordinary man who makes mistakes, not a superhero.

The setting of the novel is a single desert island used to present the individual and the individual experience. The novel has a detailed presentation of the environment; one contribution of this is to allow the reader to focus more on Robinson and his character. Robinson's presence in the island setting focuses the reader on Robinson's individuality while avoiding distractions from other things. The limits of the physical and mental power of Robinson in particular, and the individual in general, are presented in the island environment. While Robinson changes the island, the island changes him as well. So, as the island develops and becomes the microcosm of the modern world, Robinson becomes a powerful self-made man. The novel genre narrates the change of its character over time, depending on plot, differently from other types of literature, namely, in more detail. There is an emphasis on individualism. The character of the novel is presented as if it were a real individual. For example, again, Robinson prepares a calendar to mark his days on the island, makes plans for the next day, and arranges all his time to waste nothing.

The novel puts the individual in the center by narrating the daily life of an ordinary person in a realistic manner, so individualism becomes an important issue because the novel considers the individual a subject of literature and leads the readers to find themselves in the ordinary person. Regarding individualism, Watt states:

In all ages, no doubt, and in all societies, some people have been 'individualists' in the sense that they were egocentric, unique or conspicuously independent of current opinions and habits; but the concept of individualism involves much more than this. It posits a whole society mainly governed by the idea of every individual's intrinsic independence both from other individuals and from that multifarious allegiance to past modes of thought and action denoted by the word 'tradition' - - force that is always social, not individual. [...]; more specifically, on economic and political organisation which allows its members a very wide range of choices in their actions, and on an ideology primarily based, not on the tradition of the past, but on the autonomy of the individual, irrespective of his particular social status or personal capacity (58)

This is the starting point of the idea of individualism in *Robinson Crusoe*. Watt emphasizes that two of the historical reasons for the emergence of individualism are quite important: “The rise of modern industrial capitalism and the spread of Protestantism, especially in its Calvinist or Puritan forms” (58). In this context, he explains the individual in society as follows:

[...] the effective entity on which social arrangements were now based was no longer the family, nor the church, nor the guild, nor the township, nor any other collective unit, but the individual: he alone was primarily responsible for determining his own economic, social, political and religious roles (Watt 59)

In this context, this is what Robinson does from the beginning to the end of the novel, forcing his strength rather than determining his life within a group. Regarding the novel’s treatment of the modern individual, Watt emphasizes:

[...] the modern novel is closely allied on the one hand to the realist epistemology of the modern period, and on the other to the realist individualism of its social structure. In the literary, the philosophical and the social spheres alike the classical focus on the ideal, the universal and the corporate has shifted completely, and the modern field of vision is mainly occupied by the discrete particular, the directly apprehended sensum, and the autonomous individual (60)

Herein, *Robinson Crusoe* responds to all these points and Defoe reflects on all the features of his period. Watt expresses this as:

Defoe, whose philosophical outlook has much in common with that of the English empiricists of the seventeenth century, expressed the diverse elements of individualism more completely than any previous writer, and his work offers a unique demonstration of the connection between individualism in its many forms and the rise of the novel. This connection is shown particularly clearly and comprehensively in his first novel, *Robinson Crusoe* (60)

For the individualism in *Robinson Crusoe*, Brett C. McInelly asserts:

Crusoe’s individualism represents one of the more peculiar features of *Robinson Crusoe*. Despite his insignificant origins -“mine was the middle State, or what might be called the upper Station of *Low Life*” (4)- Crusoe, by the end of his adventures, is filled with a sense of his own self-importance. At least part of the significance of Defoe’s hero, particularly as that significance relates to the origins and development of the novel, is the appearance of a character who sees himself and his experiences as being of immense consequence; in *Robinson Crusoe* we get, perhaps for the first time in English prose fiction, a work that asserts the primacy of the individual human subject (5)

In *Robinson Crusoe*, Robinson begins the first chapter of the novel by introducing himself and his family in first person narration:

I was born in the year 1632, in the city of York, of a good family, though not of that country, my father being a foreigner of Bremen, who settled first at Hull. He got a good estate by merchandise, and leaving off his trade, lived afterwards at York, from whence he had married my mother, whose relations were named Robinson, a very good family in that country, and from whom I was called Robinson Kreutznaer; but by the usual corruption of words in England, we are now called-nay we call ourselves and write our name-Crusoe; and so my companions always called me (Defoe 5)

While first-person narration contributes to the sense of reality in the novel, it is emphasized that Robinson is a real person, not fictional, so readers feel as if they read Robinson's incidents or his biography. In his article *Biography and the Novel*, J. Paul Hunter states that “All of Defoe’s novels are cast in the form of fake biographies, and it is clear that both novelists and readers early on came to assume that the scope and shape of biography were essentially the same as those of the novel” (3). This biography or biography-like writing emphasizes the notion of individual experience in the novel. Biographical works bring the individual and his life to the fore by keeping the life of the person in the foreground.

With this introduction above, conveying his reality to the reader, Robinson passes on the main subject of the novel. The crux of Robinson's individualism is that he wants freedom of choice or more specifically, freedom. Robinson describes it as, “[...], and I was still to be the wilful agent of all my own miseries; [...]” (Defoe 36). As Watt points out, the individual of this period no longer wants to exist with a collective structure such as family or church, but by oneself. The 18<sup>th</sup>-century surname, that is family, is important for the individual to establish their place in society so it provides the individual with the obligation to be connected to the family. Therefore, Robinson does not like the existence of any authority, so he does not like and ignores the authority that his family has created to prevent him from going overseas. Moreover, he refuses to obey this authority and calls it his original sin. Therefore, in Defoe's novels, the family is either a problem for the heroes or the heroes are orphans. According to Christopher Flint, “Defoe's novels, all written in the form of autobiographical memoirs and all beginning with an initial loss of or escape from the family, present stark instances of this domestic alienation” (2). Alienation is also an important issue in the presentation of the modern individual. The modern individual is not only alienated from his family, but he is also alienated from everything in society. Robinson is alienated from both his family and the traditional structure of society. Therefore, he decides to leave. Flint also adds,

“Determined to create his own world, or at least to remove himself from binding origins, Crusoe deserts his “Father’s house” and rejects God, refusing to admit their priority” (9). Watt alleges that “For the most part, Defoe’s heroes either have no family, like Moll Flanders, Colonel Jacque and Captain Singleton, or leave it at an early age never to return, like Roxana and Robinson Crusoe” (63), and he adds, “Leaving home, improving on the lot one was born to, is a vital feature of the individualist pattern of life” (Watt 63). Robinson’s familial ties are not only weak in relation to his parents, but he mentions little about his two brothers because he knows very little about them. Then, at the end of the novel, he briefly mentions his wife and children.

He objects to any bonds and responsibilities that the family creates, and he has the purpose of individual life. However, Watt focuses specifically on Robinson's economic individualism, arguing that Defoe evaluates individuals, countries, or things according to their economic quality. Thus, Robinson's departure from home is also attributed to economic reasons. Robinson’s sole aim is profit, which means if the individuals or groups cause harm to his gains, Robinson chooses solitude and carries this on in all his relationships. Even at the beginning of the novel, he tries to ensure his economic individualism by being independent of his family or against his family's wishes and from Ian Watt's point of view, “Still, in *Robinson Crusoe* at least, the hero has a home and family, and leaves them for the classic reason of *homo economicus*—that it is necessary to better his economic condition” (63). Robinson sees it as his original sin to go against his family’s wishes and sails, which is his desire, and here is a depiction of a man who has started to make his own decisions and pursues his passions. Watt puts forth, “And, of course, Crusoe actually gains by his ‘original sin’, and becomes richer than his father was” (63). Even at the very beginning of the novel, in the first chapter, Defoe gives the reader the notion of individualism and names this chapter as very relationally ‘*Start in Life*’. It is like the beginning of the realization phase of an individual who wants to establish his own life. This, being away from family and pursuing desires is also an important element in the presentation of the modern individual. As a similar situation with Robinson, he comes from a middle-class family, his parents want him to study law, and they guarantee to provide him with a comfortable life, but Robinson rejects it. He says,

My father, who was very ancient, had given me a competent share of learning, as far as house-education and a country free school generally go,

and designed me for the law; but I would be satisfied with nothing but going to sea; and my inclination to this led me so strongly against the will, nay, the commands of my father, and against all the entreaties and persuasions of my mother and other friends, that there seemed to be something fatal in that propensity of nature, tending directly to the life of misery which was to befall me (Defoe 6)

Ian Watt states that “The fundamental tendency of economic individualism, then, prevents Crusoe from paying much heed to the ties of family, whether as a son or a husband” (64).

In connection with this, to emphasize the individualism of his characters and to show that they can stand on their own feet, Defoe always presents his characters as being away from their family, having a distant relationship, or as an orphan. Robinson also has this idea; he keeps the same distance not only to his own parents, but also to his wife, children, and siblings. He even says that he does not do anything about his two brothers because the point he cares about is only 'himself'. Then, he applies this selfish and self-centered attitude towards Friday, and the novel ends with this attitude as it started. Although individualism and selfishness are confused with each other, individualism does not support the notion of selfishness. Nevertheless, in *Robinson Crusoe*, these two concepts are sometimes used interchangeably. Hence, Robinson is not only individualistic but also selfish to some point. “And he has an excess: his inordinate egocentricity condemns him to isolation wherever he is” (Watt 85). In his *Myths of Modern Individualism*, Watt also states:

Many psychological definitions of the term “individualism” equate it with egoism, with a single individual’s inward independence of other people or institutions; [...] But individualism was not originally or primarily a psychological term; it was and is essentially a social description; [...] (251)

In fact, Robinson is aware of his self-importance not only at the end of the novel, but he is also aware of himself and his decisions in the first pages of the novel, and he never gives up on them. At the beginning of the novel, Robinson states that he comes from a good-reputed middle-class family and emphasizes his own importance by conveying to the reader how valuable his individual passion is by stating “I was born in the year 1632 [...], of a good family, [...]” (Defoe 5), and he adds, “[...] I would be satisfied with nothing but going to sea; and my inclination to this led me so strongly against the will, nay, the commands of my father, and against all the entreaties and persuasions of my mother and other friends [...]” (Defoe 5,6). For Robinson, no will is more valuable than his own decision; it is a point of his self-

worth. Likewise, as a result of the domination of the island at the end of the novel, he created a small community there and said that he would send them seeds, women, and more:

[...] I bought there, with more people to the island; and in it, besides other supplies, I sent seven women, being such as I found proper for service, or for wives to such as would take them. As to the Englishmen, I promised to send them some women [...] (Defoe 271)

When he is deserted on an island, he dignifies himself even more. According to Brett C. McNelly, “By isolating his protagonist on a deserted island, Defoe effectively establishes Crusoe as a character apart and distinct from other human beings” (8). From the beginning to the end of the novel, at every point, what is presented to the reader is Robinson’s selfishness towards his family or everything else. For example, Robinson does not have any ties to his family, such that he has two older brothers, but he only knows of their existence and does not try to know more “I had elder brothers, [...] I never knew, any more than my father or mother knew what became of me” (Defoe 5). Robinson also mentions his wife and children in one sentence. In *The Cambridge Introduction to the Eighteenth-Century Novel*, chapter ‘*The Power of Singularity*’, April London demonstrates:

Family is the ground against which the defining features of Defoe’s protagonists come into focus. But it is the failure of the domestic realm to offer the requisite intellectual, emotional, or (sometimes) physical nourishment that proves decisive to the autonomous self who emerges either through necessity or an act of will (17)

He is selfish towards his ‘friends’ as well as his family. To exemplify, after surviving the shipwreck, he wants a living human being. He wants this not because he feels sorry for people or cares about their lives, but to not be alone on a deserted island. Only if he has self-interest or profit, he balances individuality and selfishness. For instance, towards the end of the novel, he gets on well with the captain, becomes friends with him and finds a profitable way to return to England, or he shows endless gratitude to the woman he entrusted his plantation to so that he can claim these lands in his name. In fact, while doing this, he still maintains his individualistic side and aims. However, the character to whom he is particularly individualistic and whose individuality he rejects is Friday after Xury. The fact that Xury and Friday are not white English like him is the first selfish point in his attitude towards them. For instance, when they escape with Xury, they hunt wild animals on an island, Xury

kills the animal, and even though they peel the animal's skin together, and Robinson uses the skin himself,

So Xury and I went to work with him; but Xury was much better workman at it, for I knew very ill how to do it. Indeed, it took us both up the whole day, but at last we got off the hide of him, and spreading it on the top of our cabin, the sun effectually dried it in two days' time, and it afterwards served me to lie upon (Defoe 27)

In the first chapter, Robinson states that he comes from a middle-class family and has the opportunity to continue his life easily and pleasantly. While his biggest dream and desire is to sail and narrates the attempts he makes, he presents his family's reaction to it as,

He told me it was men of desperate fortunes on one hand, or, of aspiring, superior fortunes on the other, who went abroad upon adventures, to rise by enterprise, and make themselves famous in undertakings of a nature out of the common road; that these things were all either too far above me or too far below me; that mine was the middle state, or what might called the upper station of low life, which he had found, by long experience, was the best state in the world, the most suited to human happiness, not exposed to the miseries and hardships, the labour and sufferings of the mechanic part of mankind, and not embarrassed with pride, luxury, ambition, and envy of the upper part of mankind (Defoe 6).

Here, in fact, with the expression of Robinson, Defoe glorifies the middle-class as in saying that this class is the safest area. At that time, the middle class was highly valued as a rising power. However, Robinson is an individual, and these warnings have no influence on him, he does not give up chasing his dreams for anyone. Ian Watt highlights Robinson as a dissatisfied economic individual and for him, this desire to sail is not only realizing his dreams but also an instinct to earn money and make more profits. That is, he is not satisfied with less, there is a logical side in him, and he is a curious man who always wants to know more. Thinking he was too late to become a craftsman, apprentice, or lawyer, Robinson embarked on his first sea voyage and adventure on September 1, 1651. Thus, each chapter presents his individualism- the consequence of his decisions. That is, as soon as he starts the journey, he faces the first storm, and although he regrets it at first, this feeling ends with the end of the storm. So, in fact, Robinson does not regret the decisions he made as an individual, he insists that "But I, that was born to be my own destroyer" (Defoe 38). He embarks on new expeditions and is actually angry at himself for his mistakes. For instance, at first, he does not make an effort to learn anything on voyages, but then as he gains experience, he tries to learn about shipping, and

meanwhile, he never stops trading. However, as he becomes a merchant, Robinson becomes a prisoner. Robinson, who had been captured once he was on a voyage, never approaches the situations he faces emotionally, like an enlightened individual, and immediately looks for an alternative way out. When the Moors capture him, he tries to escape from captivity by using all his cunning and intelligence to survive.

In this process of emancipation, Robinson does not hesitate to sacrifice others and rejects their individualism for the sake of his goals. In this context, there are two types of individualism in the novel; the first is the individualism of Robinson, and the second is the individualism that Robinson applies to other characters. When captured by the Moors and enslaved, he plans to escape; during this escape, Xury, a non-white slave, is with him, and Robinson first wants to get rid of him and be free alone. On the other hand, in case he needs Xury later, he takes Xury with him on the condition that he stays loyal to him and promises to make him a great man. However, in his case with Xury, they are both on equal terms, that is, they are slaves. Hence, there is a direct disregard of Xury's individualism because Robinson regards himself as a superior and civilized individual, while to the other he acts as if it is his duty to make other a great man. For Robinson, Xury is an uncivilized and inferior man, so Xury is a man to be led. In the colonial reading of the novel, this rejection of individuality can be related to the phrase "white man's burden". Christopher Hill asserts, "Crusoe believes in his civilizing mission, in the white man's burden" (11). When they escape with Xury, they arrive at a wild island, and Robinson, who thinks he is superior, considers staying there while Xury says "If wild mans come, they eat me, you go wey" (Defoe 25) Robinson's authority is, naturally, immediately accepted. Later, they go hunting on that island, and Robinson commands Xury to hunt the wild beast, after which he considers taking advantage of the animal alone. Xury helps hunt and skin the animal, but Robinson plans to make it a hide for himself. Robinson takes advantage of Xury's knowledge from time to time, and although he acts as the boss by establishing his supremacy, in fact, Robinson does not hesitate to get information from anyone who would be useful him. For example, later he takes advantage of Friday or the captains of the ships as people from whom he can benefit.

Although both are slaves, Xury (later Friday) addresses Robinson as master, and in addition to being white, Robinson's attitudes also affect this situation. In chapter three, when he and Xury are rescued by a ship's captain from the island

where they took refuge, the Captain promises that he will deliver Robinson safely to Brazil and does not ask for anything in return, but both ignore the presence of Xury. The captain unquestioningly assumes Xury to be Robinson's slave. The captain only wants the boat that belongs to or is supposed to belong to Robinson and Xury (the boat is common property), but Robinson says he can give it as a gift and once again ignores Xury, emphasizing the importance of himself and deciding for them both. The captain wants to 'buy' Xury as a slave. Freedom is an important term of individualism, and hence, Robinson does not want to 'sell' Xury who helped him become a free man and leaves Xury only on the condition that he becomes a Christian:

He offered me also sixty pieces of eight more for my boy Xury, which I was loath to take; not that I was unwilling to let the captain have him, but I was very loath to sell the poor boy's liberty, who assisted me so faithfully in procuring my own. However, when I let him know my reason, he owned it to be just, and offered me this medium, that he would give the boy an obligation to set him free in ten years, if he turned Christian: upon this, and Xury saying he was willing to go to him, I let the captain have him (Defoe 33)

Even if Robinson says 'My boy' and emphasizes 'Boy's liberty', Defoe shows his betweenness. On the one hand, while he contemplates the liberty of his slaves representing the influence of the enlightenment, on the other hand, he perpetuates the established culture by giving him as a slave.

With his departure from his home (England) and his arrival in Brazil after being captured and rescued from the desert island, Robinson actively shows more of his individualism. Arriving in Brazil with very little in hand, Robinson is a true self-made individual. He yearns to be independent; he starts a new life and becomes a planter in Brazil so that he establishes his legacy. Obtaining and making use of information is important to Robinson so before establishing his own plantation, he learns to plant sugarcane, wants to get a residence permit and produces his own, and emphasizes economic individualism in this process where he regrets selling Xury because he needs his help. Robinson's economic individualism and pragmatism prevent him from forming an emotional bond with anyone. Janet Bertsch contends, "Despite references to the affection that exists between them, his relationship with Xury is based solely on physical need and cooperation" (6). He does not convey to the reader the feelings he experiences when he loses somebody or something because he is not interested in the emotional side of being an individual. During his time in

Brazil, Robinson not only learns the trade and expands his trade network, but also still does not give up on his passion. He sails to expand his trade but in this whole process, he keeps his father's advice in mind. Would I be happy if I stayed in England as a middle-class man, as his father says, or is it right to suffer the consequences of my individual decisions? In other words, he creates his 'fortune' and 'misfortune' dilemma as indicated in the full title of the novel.

Robinson keeps the dilemma in mind, and throughout the novel, the father figure and the fear caused by the father figure appear frequently, especially until he arrives on his island. That is, the horror elements in the novel reside in the father, God, and the nature of the island, as well as the element of the unknown. Timothy J. Reiss claims that "For authority depends on fear- fear of deprivation, fear of punishment, fear of divine wrath (as when the Father says he will withhold God's blessing)" (19), he adds, "[...] but he *overcomes* his fear deliberately, first by fighting off the animals when they attack and then by going ashore. Fear is no longer directly associated with authority [...]" (Reiss 22). Later in the novel, he elaborates on the fear of God. Besides, Pagan practices are found wild in both novels.

Robinson sails again to trade in slaves to get more money and increase his success and wealth. What excites Robinson here is to satisfy his character who is not satisfied with less, that is, to pursue more profit. He sets off on September 1, 1659, on the same date as he did eight years ago; after this point, Robinson's ship sinks, and he tells the reader the whole sinking process down to the last detail. As a petty example, Robinson describes his sinking as:

After we had rowed, or rather driven about a league and a half, as we reckoned it, a raging wave, mountain-like, came rolling astern of us, and plainly bade us expect the coup de grace. It took us with such a fury, that it upset the boat at once; and separating us as well from the boat as from one another, gave us no time to say, "O God!" for we were all swallowed up in a moment (Defoe 42)

Now stranded on a deserted island, his individuality is fully revealed with the island setting. From this part of the novel until the advent of Friday, a very detailed individual struggle is conveyed. In fact, *Robinson Crusoe* becomes a survival myth, from the struggle a myth is created, and the reader naturally marvels at this survival. In his *Ada: İngiliz Yazınında Ada Kavramı* Akşit Göktürk evaluating Robinson as a creator, Göktürk states that Robinson overcomes nature with his hardworking, changes the natural environment, and meanwhile, the natural environment changes

Robinson (Göktürk 89). That is, there is an exchange between the island and Robinson. Believing that he can control the island as he struggles and progresses, Robinson gains confidence and begins to change. Göktürk makes another point that the island setting is a structural element of the novel when man changes the environment, and the environment changes the man. Robinson's personality becomes the complement of Robinson (Göktürk 89). So, Robinson, who is left on the deserted island, uses his own creative power to create a new self for himself. For Robinson's island, Niall Sreenan points out that "[...] Crusoe's island represents a fantasy of reconstituting a world of religious security, certitude, and individualism: the world as the everyday life of protestant, bourgeois, Western civilization [...]" (Sreenan 4).

Robinson, who survived as soon as he arrived on the island, immediately adapts to the conditions and uses his logic to find a way to survive beyond an individual left alone on a deserted island. He immediately evaluates his environment and what he has, and he takes action, where "Instead of the accidents at sea, Crusoe is able to bring reason to bear on improving his lot" (Ewers 17). Robinson says, "After I had solaced my mind with the comfortable part of my condition, I began to look round me, to see what kind of place I was in, and what was next to be done; [...]" (Defoe 44). From the fourth chapter on, the novel actually leaves the reader alone with Robinson, and until the eleventh chapter, Robinson's struggle for existence as an individual is presented. The next morning, Robinson explores the island, he does not mourn his friends or spend time thinking about his friends, and he spends his days thinking about what happened to him, exploring the island like a logical individual thinking about what to do next. He looks for things that benefit him in order to survive "[...]; so, I came back for the present, being more intent upon getting at the ship, where I hoped to find something for my present subsistence" (Defoe 45). As soon as he arrives at the shipwreck, he begins to exploit the ship for his life because Robinson does not need anyone's help. After all, he is a self-sufficient enlightened individual. He does not let things take their course and says, "It was in vain to sit still and wish for what was not to be had; and this extremity roused my application" (Defoe 46). He wants to decide his own destiny. He takes everything on board from cheese to tools, for his life on the island that will later become his kingdom while doing all this, and he then makes a detailed description of the surroundings to increase the reality of the events again. Day by day he starts to

build the island and creates his new home and country, and after a while, he realizes he is completely alone on his island and says,

[...], I saw any fate, to my great affliction-viz. that I was in an island environed every way with the sea: no land to be seen except some rocks, which lay a great way off; and two small islands, less than this, which lay about three leagues to the west (Defoe 49).

This is the first example of the island being presented as a microcosm. Although there are small islands around the island, the island exists there as a barren structure. It is just like Robinson's presence on the island; there is a state of complete isolation, and the idea of seclusion arises. The novel does not simply present a microcosm of the island, in every sense, there is the presentation of a microcosm of the world. According to Peter Mathias:

A further dimension of the appeal of *Robinson Crusoe* lies in it being a microcosm of a wider set of values with which contemporaries, and subsequent generations, identified. Subsequent sections of this text explore the values of self-improvement, and the betterment of the human condition by means of hard work, saving, investment, innovation and technical change (4)

On the 13<sup>th</sup> day of his disembarkation and the twelfth voyage to the ship, Robinson finds a thirty-six pound fortune on the ship, which he has almost completely exploited, hesitating whether to take or not, and takes the last money. This is an emphasis on Enlightenment individualism as well as economic individualism. Robinson, who is on a desert island which he may never be able to escape, takes the money for 'later' and explains this act as:

[...] I smiled to myself at the sight of this money: "O drug!" said I, aloud, "What art thou good for?" Thou art not worth to me- no, not the taking off the ground; one of those knives is worth all this heap; I have no manner of use for thee- e'en remain where thou art, and go to the bottom as a creature whose life is not worth saying." However, upon second thoughts I took it away; and wrapping all this in a piece of canvas, [...] (Defoe 53)

For this, Maximillian E. Novak states that "Crusoe's self-conscious oration on the artificiality of money, though sound enough in theory, is ironically undercut by Crusoe's very civilized inability to resist the temptation of the gold before him" (14). Step-by-step, Robinson's existence and survival are presented, as the days progress, he builds a safe house and discovers the animals on the island. He finds useful animals, later finds grain for production, and creates his own industry in this microcosm.

Naturally, the glorification of individuality in the novel is usually given based on religion. For example, although Robinson here thanked God, what he glorifies here is his reverence for being chosen and being different from others, and not having been allowed to continue as an individual, he says,

But something always returned swift upon me to check these thoughts, and to reprove me; and particularly one day, walking with my gun in my hand by the seaside, I was very pensive upon the subject of my present condition, when reason, as it were, expostulated with me the other way, thus: "Well, you are in a desolate condition, it is true; but, pray remember, where are the rest of you? Did not you come, eleven of you in the boat? Where are the ten? Why were they not saved, and you lost? Why were you singled out? Is it better to be here or there?" And then I pointed to the sea. All evils are to be considered with the good that is in them, and with what worse attends them (Defoe 57)

Robinson calculates his days by making notes on a board and then starts keeping a journal to accurately identify the requirements and individual needs of the modern world. The island setting creates a contrast with the real world, changing Robinson's perception. The act of keeping a journal begins in chapter five, whereby the presence of a journal in addition to first-person narration shows the reader the evaluation of Robinson's psychology, emotions, and thoughts on life as an individual, namely, the reality and real experience of him. Defoe connects solitude and psychology, so in his *Myths of Modern Individualism*, Watt claims "Crusoe also speaks of solitude as an expression of the individualism which is at the center of his psychology" (166). Thanks to the journal, Robinson organizes his life by compiling good and evil things. The good thing about this list is that it is actually a to-do list, and this is how he plans what to do next on the island. It shows the importance it attaches to itself, especially with two good items. He says "Good: But I am singled out, too, from all the ship's crew, to be spared from death; and He that miraculously saved me from death can deliver me from this condition" (Defoe 60). From now on, he tries to turn his island into his own kingdom. There is no longer any authority or pressure on Robinson, he is the legislator. There is the presentation of an individual who survived in the most primitive form without politics, religion, law, or economic pressure. Self-sufficiency is underlined in every sense. Watt states, "Yet he too has an exceptional prowess; he can manage quite on his own" (85). Chapter five is entirely devoted to Robinson's journal and keeping a journal is a testament to Robinson's value to his life and himself. His use of tools and details are described throughout this chapter, including the domestication of animals, building, and trade. Additionally, in his journal notes, Robinson perceives the events in question as a

miracle, a gift to his own existence, and a tribute to his individuality. Robinson mentions such miracles in almost every episode:

It is impossible to express the astonishment and confusion of my thoughts on this occasion. I had hitherto acted upon no religious foundation at all; indeed, I had very few notions of religion in my head, nor had entertained any sense of anything that had befallen me otherwise than as chance, or, as we lightly say, what pleases God, without so much as inquiring into the end of Providence in these things, or His order in governing events for the world. But after I saw barley grow there, in a climate which I knew was not proper for corn, and especially that I knew not how it came there, it startled me strangely, and I began to suggest that God had miraculously caused His grain to grow without any help of seed sown, and that it was so directed purely for my sustenance on that wild, miserable place (Defoe 72)

Later he says,

I not only thought these the pure productions of Providence for my support, but not doubting that there was more in the place, I went all over that part of the island, where I had been before, peering in every corner, and under every rock, to see for more of it, but I could not find any. At last it occurred to my thoughts that I shook a bag of chickens' meat out in that place; and then the wonder began to cease; and I must confess my religious thankfulness to God's providence began to abate, too, upon the discovering that all this was nothing but what was common; though I ought to have been as thankful for so strange and unforeseen a providence as if it had been miraculous; for it was really the work of providence to me, that should order or appoint that ten or twelve grains of corn should remain unspoiled, when the rats had destroyed all the rest, as if it had been dropped from heaven; as also, that I should throw it out in that particular place, where, it being in the shade of a high rock, it sprang up immediately; whereas, if I had thrown it anywhere else at that time, it had been burnt up and destroyed (Defoe 72-73)

Here, in fact, there is a combination of the effect of the Middle Ages and modernism that come with enlightenment at the same time. On the one hand, Robinson still approaches the events with religious feelings and considers them miracles, on the other hand, he accepts that these events are not a miracle, but natural processes caused by his personal capacity. Watt points out that:

The relative impotence of religion in Defoe's novels, then, suggests not insincerity but the profound secularisation of his outlook, a secularisation which was a marked feature of his age –the word itself in its modern sense dates from the first decades of the eighteenth century (81)

That is, completely in every way, Robinson is an enlightened man. Robinson continues to express his inner world as follows:

In the relating what is already part of my story, this will be the more easily believed when I shall add, that through all the variety of miseries that had to this day befallen me, I never had so much as one thought of it being the hand of God, or that it was a just punishment for my sin- my rebellious behaviour against my father- or my present sins, my rebellious behaviour against my father- or my present sins, which were great- or so much as a punishment for

the general course of my wicked life. When I was on the desperate expedition on the desert shores of Africa, I never had so much as one thought of what would become of me, or one wish to God to direct me whither I should go, or to keep me from the danger which apparently surrounded me, as well from voracious creatures as cruel savages. But I merely thoughtless of God or Providence, acted like a mere brute, from the principles of nature, and by the dictates of common sense only, and, indeed, hardly that [...] (Defoe 81)

There is also a depiction of an individual who broke away from dogmatic religion through enlightenment. He begins to believe that what he has been through is not actually a miracle, but it is entirely related to the decisions he has taken, that is, he is the miracle.

The sixth chapter of the novel is valuable in that it conveys Robinson's mind to the reader; in other words, it questions Robinson's existence. An individual in any age asks existential questions, especially when religious oppression falls and modernization rises, and this questioning deepens. According to Elizabeth Kraft, "It is precisely in that development of the relationship to God and himself as opposed to the cultivation of relation with the human other that Crusoe stands most pointedly for the modern individual and the trauma of modern existence" (8). Since Robinson has no one to talk to during this loneliness and isolation, he turns to his inner world and shows the reader what happened for the first time while talking to himself, or there is a psychological presentation of the character. Robinson partakes in existential questioning,

As I sat here some such thoughts as these occurred to me: What is this earth and sea, of which I have seen so much? Whence is it produced? And what am I, and all the other creatures wild and tame, human and brutal? Whence are we? Sure we are all made by some secret Power, who formed the earth and sea, the air and sky. And who is that? Then it followed most naturally, it is God that has made all. Well, but then it came on strangely, if God had made all these things, He guides and governs them all, and all things that concern them; for the Power that could make all things must certainly have power to guide and direct them. If so, nothing can happen in the great circuit of His works, either without His knowledge or appointment (Defoe 84)

Later, to find meaning, he reads the Bible that he finds on the ship and the following words affect him; "Call on Me in the day of trouble, and I will deliver thee, and thou shalt glorify Me" (Defoe 85). Although he approaches God with this hope and still doubts for a while, at the best opportunity or bad event, Robinson puts the idea of God aside and even starts to look at the island differently, "[...] but my being delivered from the captivity I was in; for though I was indeed at large in the place, yet the island was certainly a prison to me, and that in the worse sense in the

world” (Defoe 88). Robinson, making the island his kingdom, then becomes one with the island, the man is the microcosm of the world; Robinson becomes the king of this microcosm. Robinson takes the complete control of his island. He calls the island as ‘My kingdom’ or ‘My region’ and he even calls it ‘My country’. He says,

I descended a little on the side of that delicious vale, surveying it with a secret kind of pleasure, though mixed with my other afflicting thoughts, to think that this was all my own; that I was king and lord of all this country indefensibly, and had a right of possession; and if I could convey it, I might have it in inheritance as completely as any lord of a manor in England (Defoe 90-91)

Here, attention is drawn to the concept of private property or an object belonging to a person, which is one of the important points of individualism. He explains it follows:

I had nothing to covet, for I had all that I was now capable of enjoying; I was lord of the whole manor; or, if I pleased, I might call myself king or emperor over the whole country which I had possession of: there were no rivals; I had no competitor, none to dispute sovereignty or command with me: [...] (Defoe 117)

In this quotation, there is a presentation of all the values of the modern or capitalist world. Robinson has no one to compete for top or survival on the island because he establishes his own dominance. Competition is a natural part of the modern world, but Robinson does not need it. Robinson, who sees the island as his kingdom, does not focus on the view of the island to design it as he wants, but only on the points that benefit his personal interest on the island. Watt points out that “The natural scene on the island appeals not for adoration, but for exploitation; wherever Crusoe looks his acres cry out so loud for improvement that he has no leisure to observe that they also compose a landscape” (68, 69). Not being dependent on any authority, he has infinite freedom underlined by the concept of individualism, and he calls out to the island, which is the place of this freedom, as,

And now I saw how easy it was for the providence of God to make even the most miserable condition of mankind worse. Now I looked back upon my desolate, solitary as the most pleasant place in the world and all the happiness my heart could wish for was to be but there again (Defoe 128)

Being happy on the island is easier than being happy in the world because there is no interference in the life of an individual. Hence, this leads to the presentation of the world-island opposition. In other words, there is a conflict between the microcosm and the macrocosm.

In chapter eleven, '*Finds Print of Man's Foot on the Sand*', one of the most important chapters of the novel, not only is Robinson's individualism and individual experience alone presented, but there is also Friday and Robinson's attitude towards Friday's individualism. Jason H. Pearl argues that:

Crusoe never wants a real companion, an ethically equal other. He wants "a Servant, and perhaps a Companion, or Assistant," as though the distinctions were meaningless, and Defoe complies by reducing Friday, and most other characters, to simple projections of wish fulfilment (146) (6).

Finding footprints on the island causes confusion in Robinson. Here, Robinson is torn between contacting someone else and relinquishing the power that his eternal reign has brought. Nevertheless, there is a depiction of a more confident and dominant Robinson of his island in this episode. In the opening of the chapter, Robinson says,

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, and no rebels among all my subjects. Then, to see how like a king I dined, too, all alone, attended by my servants! Poll, as if he had been my favourite, was the only person permitted to talk to me (Defoe 137)

Later, he continues "How strange a chequer-work of Providence is the life of man! and by what secret different springs are the affections hurried about, as different circumstances present! To-day we love what to-morrow we hate; [...]" (Defoe 143). Robinson again experiences dissatisfaction with his existence. Although he is the king of the island, there is an impulse that does not satisfy him and compels him to want more. Elements of fear are presented again from time to time, and the title of the twelfth chapter, '*A Cave Retreat*', presents a microcosm within a microcosm. Robinson passes from questioning the god-human relationship to the relationship between individuals. Therefore, how an individual approaches the other in the most primitive world is depicted as cannibalism. The bones, and blood he sees later, he associates them with cannibalism, the brutality of man against man. In the twenty-third years of his arrival on the island, Robinson encounters traces of the human species and sees a fire in his kingdom:

I presently found there were no less than nine naked savages sitting around the fire they had made, not to warm them, for they had no need of that, the weather being extremely hot, but, as I supposed, to dress some of their barbarous diet of human flesh which they had brought with them, whether alive or dead I could not tell (Defoe 167)

Robinson wants to avenge the invasion of his private property because it is in a way an insult to his individuality, and he plans to kill these savages. While fire means being rescued in desert island literature, fire has many other symbolic meanings. Primarily, fire represents power and energy, whereas it also emphasizes existence and vitality. Then he finds money on the ship of the savages, and Robinson, as the representative of the economic and utilitarian individual, takes this money as well. He declares this as:

Well, however, I lugged this money home to my cave, and laid it up, as I had done that before which I had brought from our own ship; but it was a great pity, as I said, that the other part of this ship had not come to my share: for I am satisfied I might have loaded my canoe several times over with money; and, thought I, if I ever escape to England, it might lie here safe enough till I come again and fetch it (Defoe 175)

By the way, although Robinson seems to be afraid of these savages at first glance, later on, he sees himself as superior and evaluates the savages as follows “Besides, I fancied myself able to manage one, nay, two or three savages, if I had them, so as to make entirely slaves to me, to do whatever I should direct them, and to prevent their being able at any time to do me any hurt” (Defoe 182). Later, seeing the savages coming to execute Friday, Robinson's intention to save Friday is not to save a life but to make himself a slave out of purely selfish feelings and maintain his master status. For Friday, Robinson says “It came very warmly upon my thoughts, and indeed irresistibly, that now was the time to get me a servant, and perhaps, a companion or assistant; and that I was plainly called by Providence to save this poor creature's life” (Defoe 184). Even as his relationship with Friday develops, Robinson calls Friday a creature, slave, and savage. Just like Xury, Robinson directly presents Friday as a poor creature and uncivilized. Watt points out that “Crusoe's relations with Man Friday are similarly egocentric. He does not ask him his name, but gives him one” (67). Friday is a pathetic individual, who needs to be rescued while Robinson is superior in civilization, mind, and intelligence,

I beckoned to him again to come to me, and gave him all the signs of encouragement that I could think of; and he came nearer and nearer, kneeling down every ten or twelve steps, in token of acknowledgment for saving his life. I smiled at him, and looked pleasantly, and then he kneeled down again, kissed the ground, and laid his head upon the ground, and taking me by the foot, set my foot upon his head; this, it seems, was in token of swearing to be my slave for ever (Defoe 185)

He adds “[...] after this made all the signs to me of subjection, servitude, and submission imaginable, to let me know how he would serve me so long as he lived.” (Defoe 187). According to Peter Mathias:

It is challenged when Man Friday appears on the island. Does he have rights? Is there now civil society? Friday as a native- a ‘savage’- even if a human being, does not enjoy citizen’s rights, as such, being assigned to the role of a slave, over whom Crusoe can exercise his own will. This embodied the impact of European man beyond the confines of Europe, of a ‘civilised’ culture in contact with the ‘non-civilised’ (10)

Chapter fifteen of the novel, ‘*Friday’s education*’, is noteworthy in terms of its title and its presentation of Robinson’s individuality and the importance he attaches to the individuality of others. The ‘education’ here is mainly on religion because this uncivilized savage needs to be introduced to God. H. U. E. Thoden van Velzen summarizes the relationship between Robinson and Friday as “Crusoe gives him a name (Friday), converts him to Christianity and teaches him useful trades. Crusoe defines both the identity of Friday as well as the nature of their relationship” (8). It is as if Robinson is soothing himself as he teaches religion to Friday. There is also a presentation of the father and son relationship here because throughout this education, Robinson tries to show the right way to Friday like a father. It is stated as “[...] I asked him one time, who made him. The creature did not understand me at all, but thought I had asked who was his father- [...]” (Defoe 196). He continues,

From these things, I began to instruct him in the knowledge of the true God; I told him that the great Maker of all things lived up there, pointing up towards heaven; that He governed the world by the same power and providence by which He made it; that He was omnipotent and could do everything for us, give everything to us, take everything from us; and thus, by degrees, I opened his eyes (Defoe 196)

During this education process, Robinson himself examines his knowledge and occasionally questions himself. “But the most significant aspect of his spiritual life is his tendency to rigorous moral and religious self-examination.” (Watt 75). This is because although Robinson tries to show that he has religious knowledge, he is actually an enlightened person who has secularization in his religious belief; so, sometimes, he has a hard time answering Friday’s questions about God and says, “I was strangely surprised at this question; and, after all, though I was now old man, yet I was but a young doctor, [...]” (Defoe 197). Lynne Walhout Hinojosa points out that “Many famous readers of *Robinson Crusoe* including Rousseau and Marx, dismissed the Puritan elements and identified the text as a realistic representation of modern

individualism and secular freedom” (5). However, Robinson is also afraid that Friday will betray him like he is afraid that he will take the knowledge from him and become stronger. He says,

This observation of mine put a great many thoughts into me, which made me at first not so easy about my new man Friday as I was before; and I made no doubt but that, if Friday as I was before; and I made no doubt but that, if Friday could get back to his own nation afraid, he would not only forget all his religion but all his obligation to me, and would not only forget all his religion but all his obligation to me, and come back, perhaps with a hundred or two of them, and make a feast upon me, at which he might be as merry as he used to be with those of his enemies when they were taken in war (Defoe 202)

Like a typical enlightened person, Robinson cannot be sure of anything. It also shows how Robinson evaluates others in human relationships. He worries that someone will apply his pragmatist approach to him.

The sixteenth chapter is important in terms of presenting the horror element in the novel, cannibalism, as well as reflecting how Robinson views his island,

My island was now peopled, and I thought myself very rich in subjects; and it was a merry reflection, which I frequently made, how like a king I looked. First of all, the whole country was my own property, so that I had an undoubted right of dominion. Secondly, my people were perfectly subjected- I was absolutely lord and lawgiver- they all owed their lives to me, and were ready to lay down their lives, if there had been occasion for it, for me. It was remarkable, too, I had but three subjects, and they were of three different religions, my man Friday was a Protestant, his father was a Pagan and a cannibal, and the Spaniard was a Papist. However, I allowed liberty of conscience throughout my dominions. But this is the way (Defoe 217)

The constant emphasis on ‘I’ in the novel finds its most meaningful form in the quote. The idea of Robinson’s individualism is presented to the reader because, in addition to transferring his island as his private property, he also states that he has absolute sovereignty and he is the lawgiver. That means, he ignores the individualism of others, so there is also an emphasis on Robinson’s selfishness. Daniel Defoe conveys to the reader the developments that have taken place in the society he lives in and he adds meaning to the word individual such as with stating “liberty of conscience”.

Upon cannibalism, for the horror element E. Pearlman points out that:

All ceremonies (and cannibalism is a ceremony) are ultimately attempts to break down the barriers between individuals. eating of the human body, even the symbolic body of the religious rite, necessarily involves at least the momentary abandonment of the individuated self in order to merge with family, tribe, ancestors, god. Thus the implicit meaning of cannibalism must

be abhorrent to Crusoe, for he, alas is of so pitifully fragile an identity that he can only preserve himself by outright aggressiveness- by killing those whose habits threaten him either physically or, as is the case here, symbolically and emotionally (15,16)

Even though Robinson is exposed to cannibal practices, he cannot be a savage. That is, he does not leave his individualistic side and join a circle in order to be cannibal. This is inconsistent with both his modern individual aspect and his purpose. Therefore, the horror elements are always presented with external factors in the novel.

Robinson does not do anything for free, what he does must be rewarded. Robinson has a similar advantage over the captain who comes to Robinson's island after the ship sinks in chapter seventeen, which is, being king, being in a superior position gives him pleasure. The agreement he made with the captain is an example of this:

[...] "Well." says I "my conditions are but two; first, that while you stay in this island with me, you will not pretend to any authority here; and if I put arms in your hands, you will, upon all occasions, give them up to me, and do no prejudice to me or mine upon this island, and in the meantime be governed by my orders; secondly, that if the ship is or may be recovered, you will carry me and my man to England passage free." (Defoe 228-229)

In the quotation, Robinson takes action to protect both his island (private property) and his own interests also his privacy.

Then in chapter eighteen, the Captain shows his respect to Robinson and accepts his authority while he takes Robinson home, that is, to the macrocosm,

[...] I heard a man call me by the name of "Governor! Governor!" and pleasantly I knew the captain's voice; when, climbing up to the top of the hill, there he stood, and pointing to the ship, he embraces me in his arms, "My dear friend and deliverer," says he, "there's your ship; for she is all yours, and so are we, and all that belong to her." (Defoe 243)

In the eighteenth chapter, when Robinson leaves his island, his kingdom, private microcosm, and private property, he does not completely hand over the island to those left behind but entrusts it. Everett Zimmerman asserts that:

The political structure of the island is simple and only hypothetical while Crusoe is alone. The intermittent appearances of the cannibals provide a challenge to his autonomy but not to his legitimacy. His habitation of the island is persistent, and he appropriates it through his labors. When Friday, Friday's father, and the Spaniard need to be incorporated into the island's political order, Crusoe nominates himself "King": he regards the island as his "meer Property" (p. 241), and he assumes authority over the others because he rescued each of them from death on his island (19)

Robinson warns the survivors to further develop his island and bring him profit. This is narrated as follows:

I left them my firearms- viz. five muskets, three fowling- pieces and three swords. I had above a barrel and a half of powder left; for after the first year or two I used but little, and wasted none. I gave them a description of the way I managed the goats, and directions to milk and fatten them, and to make both butter and cheese. In a word, I gave them every part of my own story. [...] I gave them the bag of peas which the captain had brought me to eat, and bade them be sure to sow and increase them (Defoe 246)

Robinson wants to secure his entire individual challenge as he leaves his island behind because the island is the product of Robinson's long lasting individual struggle.

In chapter nineteen, an important issue is mentioned again; the money Robinson takes the first time he landed on the island while he was in despair, he took that money for 'later' or 'maybe', but he now actually wants to use it,

[...] also, I forget not to take the money I formerly mentioned, which had lain by me so long useless that it was grown rusty or tarnished, and could hardly pass for silver till it had been a little rubbed and handled, as also the money I found in the wreck of the Spanish ship (Defoe 247,248)

This chapter is a summary of Robinson's economic individualism, how he got rich, how he used his property, and even how he used his reason right. The final chapter of the novel, the twentieth chapter, is like a presentation of what Robinson will do next. Robinson does not give up on his island, by saying, "Besides this, I shared the lands into parts with them, reserved to myself the property of the whole, but gave them such parts respectively as they agreed on; and having settled all things with them, and engaged them not to leave the place, I left them there" (Defoe 270), he shows that he will not give up his passion as well.

Robinson's individuality can be summed up as Watt points to it: "Neither Crusoe, nor indeed any of Defoe's heroes, it must be admitted, are conspicuous by these standards of virtue, religion, merit and goodness; and, of course, Defoe did not intend them to be so" (Watt 77). He adds, "Robinson Crusoe [...] is Defoe's most heroic character, but there is nothing unusual about his personality or the way he faces his strange experiences; [...]" (Watt 77). In other words, Robinson presents himself to the reader both as an ideal modern individual and even if he still lacks complete individual virtues. Daniel Defoe manages to finish his character both heroic and not heroic to some extent.

### CHAPTER 3: ANALYSIS OF *LORD OF THE FLIES* AND INDIVIDUALISM

Sir William Gerald Golding was born in 1911, an English writer, poet, lecturer, and sailor. Educated in Oxford, Golding won the Nobel Prize for literature. Golding had many jobs; he became a schoolmaster and later joined the Royal Navy in 1940. However, he left his schoolmaster duty in 1961 and focused entirely on writing. Although his most famous novel, *Lord of the Flies*, was initially described as boring as well as unrealistic, and after being rejected by many publishing houses, the novel was published by Faber & Faber in 1954. For the rejection of *Lord of the Flies* by publishers, Ziona Elizabeth Mathai and M. Nagalakshmi point out that “This novel sustained rejections from 21 publishers and was finally published in the year 1954” (2). Golding’s other works include; *The Inheritors*, *Pincher Martin*, *Free Fall*, *The Spire*, *The Pyramid*, *The Scorpion God*, *Darkness Visible*, *The Paper Men*, *Rites of Passage*, *Close Quarter*, *Fin Down Below*, and *The Double Tongue*. Golding intensely examines human nature, evil, and brutality in his works. Golding died in 1993. Kevin Hanlon asserts, “The late Sir William Golding, who died on 19 June 1993, was one of only four English writers to receive the Nobel Prize for Literature. He was one of the greatest novelists in the years after the Second World War, for some the greatest” (2). Hanlon also adds,

Golding believed that there is a signature in the human soul, a sign transcending the horrors and terrors of hell on earth. There is Good, which is ultimate and absolute. Amid the darkness of a world of evil there is hope, seen and unseen: therefore, Golding called himself a universal pessimist, but a cosmic optimist (5)

The desert island as a microcosm makes children experience the macrocosm. Although Golding wrote his novel inspired by *The Coral Island*, there is no such peaceful story in the novel as *The Coral Island*. According to Minnie Singh, “The idyllic Coral Island is transformed by Golding into an infernal place: whereas Ballantyne’s adventurers master nature, using and developing technology for the purpose, Golding’s boy characters are helpless captives whose only hope is rescue” (4). Oppositely, Golding presents the children in *Lord of the Flies* as children between the ages of six and twelve, all of whom successfully present the evil side of human nature and the impact of war on individuals. Although it had not been approved for publication at first and caused reactions, *Lord of the Flies* is one of the important novels of modern English literature, which is taught even in schools today.

The novel begins with an unspecified number of children who are being transported to a safe place by plane during the war and landing on a deserted island in a plane crash. These children gradually begin to turn the desolate island, which is like a paradise on earth, into hell. The novel focuses especially on four children; these are Ralph, Piggy, Jack, and Simon. Their individualism and their nature as human beings are thus illustrated and explored. According to E. C. Bufkin:

The balance of structure of *Lord of the Flies* is reflected in the balance of the four principal boys, and the imagery is employed as a means of characterization. Ralph and Jack, conflicting contrasts, represent the principles of good and evil; and Piggy and Simon, also contrasts but not conflicting, represent the principles of reason, logical and intuitive. The personalities of these boys are worked out carefully along these sharply marked lines (13)

The children try to establish democracy on the island and aim to survive, but things do not go as they want because human nature gets involved. The children want to unite to fight for life, and survive and be saved. For this reason, they divide duties between them, and this requires harmony and responsibility. As other children join, Ralph from among the older ones is chosen as the leader to avoid disorder. The conch found by Ralph becomes a symbol of the right for speaking. Jack, the leader of the school's church choir, is also given a hunting mission. The duty of caring for small children is given to Piggy, who is fat, wears glasses, and has asthma. Nonetheless, in the end, the aim of all of is to light a fire at the summit and keep this fire alive to be saved from the island. The duty of lighting fire is given to Jack since he is a hunter. The responsibility to build shelters on the beach belongs to Ralph. However, when Jack forgets to keep the fire alive, as the fire goes out, the passing ship cannot see the people on the island and the children miss their chance to be rescued. This event is the point where change begins in the novel. So, the children are divided into two groups, the supporters of Ralph or Jack. Meanwhile, the dead paratrooper, who comes from the world of adults, provides the fear element on the island. Only the most kind-hearted of children, Simon, learns that it is a human while others call it the monster. However, Simon is killed like a pig while trying to tell the truth to them during Jack's tribe dance. The power struggle between Ralph and Jack continues throughout the novel, and Jack, gains power and wants to hunt Ralph. When Jack and his tribe search for Ralph, they start a huge fire for a ship to see them and come to rescue them.

Golding's presentation of the individual and individualism is very much like to Ian Watt's notion of the individual in his *The Rise of the Novel*. Watt evaluates the notion of the individual in literature as an effort to depict all different facets of human experience, and the reality of the work lies not in the kind of life it depicts, but in the manner in which the novel does it. In this sense, in *Lord of the Flies*, what is meant by all the diversity of human life is the various individual experiences that children present as different individuals. Watt points to the idea that the individual grasps the truth with their senses, which is considered most evident when the children perceive the dead parachutist differently. Therefore, individual experience is the significant point in the presentation of the individual. Thus, every child of varying ages on the island of has a different experience of the island. In this context, as stated in Chapter I, with this formal realism, Watt explains the existence of the individual and individual experience in the novel as basic factors: plot, characterization, time, space and language. Hence, *Lord of the Flies* makes an individual presentation, especially with a unique characterization and the island setting.

Contrary to *Robinson Crusoe*, *Lord of the Flies* has multiple characterizations. While Robinson's character is only narrated by himself, the third-person omniscient point of view contributes to the presentation of different characterizations of children. So, there is a more detailed representation of the characters, both physically and mentally. For example, the appearance of Robinson is not given to the reader, but there is a detailed description of the children. Even their appearance is a reflection of the children's characters, including as Jack's red hair and Ralph's blond hair. These factors contribute to the authenticity of the children's individuality and their individual experience. In *Lord of the Flies*, time is uncertain, meaning that the main specified time is the war period, but the concept of time on the island is provided only as morning or evening. There is no detailed time as in *Robinson Crusoe*; however, the presentation of the children as individuals provides a realistic experience within this time frame, from their plane crash to their rescue. The space, or setting, is an island in both novels, and this enables the detailed narration of characters in a single setting so that the reader is not distracted by the multitude of places. Although the language used in *Lord of the Flies* has symbolic or allegorical content, it is realistic enough to indicate that the individual and their experience are

authentic. For instance, in *Robinson Crusoe*, the novel is intended to be told by naming the hero's name, and the idea that it presents the story of a real individual is underlined. Bern Oldsey and Stanley Weintraub affirm that "Paradoxically- yet artistically- this very tension between realistic novel and allegorical fable imparts to *Lord of the Flies* some of its unique power" (5).

Although the two novels depict the concept of the individual, contrary to *Robinson Crusoe*, there is a collective structure in the concept of individualism in *Lord of the Flies*. This collective individualism is in fact a connection between the novels. The behavior and character model presented by each child in a collective structure presents the notion of the individual in *Lord of the Flies*. As J. D. O'Hara observes:

Golding's descriptions of society are psychological rather than sociological; in other words, the boys create certain social conditions by being certain types of boy. Ralph's health and good looks are apparently the decisive facts for him; typecast as a prefect, he merely plays his part. Piggy's asthma, poor eyesight, obesity, and lack of vitality have forced him to rely upon his mind; Jack's unattractive appearance has generated in him a resentment against winners like Ralph, a resentment that his physical strength and skill allow him to express in the form of intense competitiveness. [...] Roger's sadism and Simon's mysticism [...] also appear to be inherent or inadvertently acquired attributes, rather than earned attainments. Although several of the children unmask their true selves on the island, none of the leaders can be said to change his basic character. That, it would seem, is determined not by society but by the innate cast of their minds (4)

The individuality they display cannot be considered independent of the age in which they live. What is meant here is not only a war but also child individuals who are children are created by the modern world of the 20<sup>th</sup> century. The characters of *Lord of the Flies* should not be considered 'children', but they are actually representations of the adults of the age they are in, and even of all humanity. In the connection established by the reader between the two novels, it can be argued that, in fact, the four children of *Lord of the Flies* are the representation of the characteristics of Robinson. Robinson reveals his individuality as an adult, while the four significant characters of *Lord of the Flies* (Ralph, Piggy, Simon, and Jack) seem to form Robinson one by one. Ralph is the epitome of maturity, civility, natural leadership, and common sense; so, at a first glance, he looks like Robinson. Just like Robinson, the consideration of Ralph as the best character reflects English culture and gentlemanliness. Piggy is the symbol of a rational world with his intelligence like Robinson. Piggy, the representative of civilization with his intelligence, is the

pioneer of science on the island. He has innovations such as bringing democracy to the island and making a sundial, while Robinson creates a calendar. Simon is the kindest of the children, representing the religious beauty of the island. Simon is like a saint and in as way reflects Robinson's religious side. Contrary to Ralph and Piggy, who have knowledge and understanding, Simon feels the dark side of knowledge in this respect, where he is like the modern version of Robinson's existential questioning. Jack reflects the dark side of human nature, which is something that every human has a piece of. While Jack's brutality keeps him from emotionally connecting but causes him to be utilitarian, the same is true for Robinson. Robinson also evaluates everything from a utilitarian perspective, as he does not or cannot establish an emotional connection. The other children on the island, especially including Samneric, are like the people on Robinson's island because they are in unconditional obedience. That is, in *Lord of the Flies*, each child represents one's individualism in society, and they reveal their identity and roles on a deserted island, which is completely isolated from civilization. Liping Zhu summarizes the novel as:

The story of "Lord of the Flies" revolves around the children living on the desert island, [...]. However, the conflict between personal desires and the desert island system made the civilization established by the boys on the desert island collapse. But the relationship between individuals and society is abstract (1)

Important symbols in the novel, the conch, glasses, and fire, support the explanation of the concept of the individual in the novel.

In *Lord of the Flies*, the first chapter begins with '*The Sound of the Shell*'. It first begins with the emergence of Ralph, who can be called the main character of the novel. This boy is emphasized in that he is blond and beautiful; he walks around in the uniform of the civilized macrocosm. This child is presented to the reader from the very first page, as a civilized child with education so much so that when he pulls on the socks of the school uniform on this deserted island, he feels as if he is in England for a moment. "The fair boy stopped and jerked his stockings with an automatic gesture that made the jungle seem for a moment like the Home Counties." (Golding 1). Even on the first page is the presentation of the island, a microcosm of the civilized but warlike macrocosm. Later, Ralph is joined by the prodigy of another children's novel, the boy nicknamed Piggy who is marginalized because of his physical appearance. Piggy asks a very fair question, "Where's the man with the megaphone?" (Golding 2). The answer is important because people of all ages are

tired of authority, even these children. This is expressed as follows: “This is an island. At least I think it’s an island. That’s a reef out in the sea. Perhaps there aren’t any grown-ups anywhere” (Golding 2). Here, for children, the authority is grown-ups, while in *Robinson Crusoe*, it is family (father), God, and social rules. The same situation, that is, the individuals being overwhelmed by the authority or being against the authority, exists in *Robinson Crusoe*. Robinson is against his father’s authority while the children are against the authority of adults. Piggy is surprised and wants to be sure:

‘Aren’t there any grown-ups at all?’

‘I don’t think so.’

The fair boy said this solemnly; but then the delight of a realized ambition overcome him. In the middle of the scar he stood on his head and grinned at the reversed fat boy.

‘No grown-ups!’ (Golding 2)

Although the absence of grown-ups or a school and being on a desert island give individuals freedom, which is the most important characteristic of being an individual, at the end of the novel, the children face the troublesome side of it. Even if two children speak up a bit, they at least show their individual differences immediately, and this affects their communication with each other. One is a blond, beautiful boy while the other is short and fat with glasses. Individual traits, as well as character, affect individuality. For example,

He hesitated for a moment then spoke again.

‘What’s your name?’

‘Ralph.’

The fat boy waited to be asked his name in turn but this proffer of acquaintance was not made; [...] (Golding 3)

From the very first pages, there is a narrative of children who reject that each other’s individuality, and this narrative establishes a superior-subordinate relationship. Robinson does the same thing. He calls Friday without asking his name and names him Friday so he creates a direct superior-subordinate relationship. Besides, Friday is black (moor), and the era is a colonial era; however, the situation is different in *Lord of the Flies* because both children are white and on equal terms, but this still poses a problem in revealing their individuality. In the novel, the island

is presented with elements of both beauty and horror, so as soon as the novel begins, the island is not a paradise, but a place of horror. A similar situation exists in *Robinson Crusoe*, but in *Lord of the Flies*, the island harbors brutality just like its macrocosm. At first, the beauty and horror of the island are described as follows:

The shore was fledged with palm trees. These stood or leaned or reclined against the light and their green feathers were a hundred feet up in the air. The ground beneath them was a bank covered with coarse grass, torn everywhere by the upheavals of fallen trees, scattered with decaying coconuts and palm saplings. Behind this was the darkness of the forest proper and the open space of the scar. [...] Out there, perhaps a mile away, the white surf flinked on a coral reef, and beyond that the open sea was dark blue. Within the irregular arc of coral the lagoon was still as a mountain lake- blue of all shades and shadowy green and purple. [...] (4)

The point is Golding never presents the island as a completely beautiful and peaceful place. He always evokes in the reader the feeling that the island may turn evil in the background so his description is similar to the sense of nothingness or confusion experienced by the modern individual. Golding describes the dual atmosphere of the island by presenting a similar contrast to Ralph. At the beginning of the novel, Ralph's island environment is described as follows:

The sand was thick over his black shoes and the heat hit him. He became conscious of the weight of his clothes, kicked his shoes off fiercely and ripped off each stocking with its elastic garter in a single movement. Then he leapt back on the terrace, pulled off his shirt, [...] He undid the snake-clasp of his belt, lugged off his shorts and pants, and stood there naked, looking at the dazzling beach and the water (4, 5)

The island setting does not accept the rules of the world Ralph came from. That is why Ralph gets rid of his uniform, which is part of the modern world, and begins to return to his primitive self step by step.

In his chapter '*Çağdaş Romanda Ada*', Akşit Göktürk points out that in the modern novel, the spiritual inner life of man gains importance. This limited nature of the island setting allows the protagonist's consciousness to be transferred in depth (Göktürk 117). Göktürk also makes another point that while the island setting creates an impression in the consciousness of one of the characters in one direction, it can create the opposite impression in the consciousness of another. While some of the characters adopt the island setting, some consider the island exile. According to their aim, the novelist can include both of these reactions, just as in William Golding's *Lord of the Flies* (Göktürk 118). The quote above is an example of how Ralph perceives the island. Göktürk brings another perspective and demonstrates that the

horrific transformation of modern schoolchildren into alienation in *Lord of the Flies* bears traces of many beliefs and customs of primitive societies (Göktürk 154). The children's perception of the island as a paradise at first and their efforts to create a happy country later gain the meaning of a deserted island, such as that of fear and hunting. Regarding this issue, Göktürk considers that it is the use of the inside-outside, island-world contrast, which is characteristic of the island environment, in evaluating the island both positively and negatively (Göktürk 158). According to Raluca-Stefania Pelin,

*Lord of the Flies* places the characters on a very good island with spots of breath-taking beauty, but also with places of decay and menace. The atmosphere is devoid of the presence of God and imbued with the oppressive presence of Beelzebub, who seems to demand constant submission through fear (5)

These contrasts show how the characters perceive the island, the concept of the individual in the novel, and the way the island setting deals with individuals with contrasts.

The concept of the individual is portrayed mainly with the representation of Ralph, who is considered to be mature enough (twelve). Ralph slowly departs from the civilization of the place he came from and starts to return to the almost primitive state of man, and this is the message that is given by being called naked (taking off uniform). Brian Ireland maintains that:

Golding accomplishes the journey from civilized to savage in a number of ways. For example, the children discarding their school uniforms is an obvious symbol of the stripping away of a layer of civilization. The first person in the novel to strip naked is Ralph, in response to the heat of the island and the heaviness of his clothes, which are unsuited to this environment (7)

He wants to be happy as if he has found his essence without any individual worries that the modern world has imposed on him. This is stated as, “[...], forced at last to believe in the reality of the island, laughed delightedly again and stood on his head” (Golding 5). Piggy does the same thing, getting rid of most of his clothes. Piggy is the most intellectual character of the novel. This very talkative child is quite capable of using his intelligence. He is able to grasp and accept all the modern tools of the world he comes from, and so, Piggy has successful ideas and innovations. That is, Piggy represents the rational, scientific side of humanity. He always tries to solve problems and has a characteristic that believes in rules and order. Hence, he offers to

make a list to Ralph in case there are other children on the island and plans to get rid of it accordingly. “We got to find the others. We got to do something.” (Golding 10), and he says, “I expect we’ll want to know all their names, said the fat boy and make a list. We ought to have a meeting” (Golding 5).

Although Ralph is also one of the logical characters of the novel, he does not listen to Piggy much. This is maybe because of Piggy’s appearance or his class that makes it clear Piggy is from the middle class. At first, Ralph still could not grasp the reality of the island. This is stated as follows:

Ralph looked through him. Here at least was the imagined but never fully realized place leaping into real life.

‘If it really is an island-’

‘What’s that?’ [...]

‘A stone.’

‘No. A shell.’ Suddenly Piggy was a-bubble with decorous excitement.

‘S’right. It’s a shell. I seen one like that before. On someone’s back wall. A conch he called it. He used to blow it and then his mum would come. It’s ever so valuable-’ (Golding 10,11)

As Ralph thinks the conch as, “The shell was interesting and pretty and a worthy plaything: [...].” (Golding 11). What the shell represents is important in terms of the presentation of the individual because it becomes a symbol of civilization and order. E. C. Bufkin points out that:

The conch, Golding makes clear, is a symbol of order and reason; it represents the voice of authority, at first heeded then flouted. Furthermore, it is an object of great beauty (a traditional attribute of order), having a “delicate, embossed pattern.” [...] The conch is sounded for meetings, and at them only the holder of the conch has the right to speak (8)

At first, it is blown by Ralph so that all children are called, while it then becomes an indication of the right to speak, that is, whoever holds the shell holds the right to speak. So, the conch is a symbol of democracy, but no matter how much respect the children show to it at first, they later break the conch. Piggy says regarding to the conch, “We can use this to call the others. Have a meeting. They’ll come when they hear us-” (Golding 12). The power and importance of the conch are expressed as follows: “His ordinary voice sounded like a whisper after the harsh note of the conch” (Golding 12). That is, the conch is an object of representation where children, individuals, can make their voices heard and claim their rights, as well as

present their individual decisions to be a parliament in a democratic environment, and so, this is like a microcosm of the 20<sup>th</sup> century. Such a democratic environment does not exist either in the country where Robinson comes from, or on his island. Although it is a representation of the newly modernized individual, such a thing does not exist in *Robinson Crusoe*. What Robinson does to Friday or Xury is completely undemocratic because he denies their individuality, does not give them any right to choose, and there is endless obedience imposed upon Friday. After blowing the conch, the words of the smartest character come true, the children on the island gather where individual differences are most clearly marked, and this is physically indicated after the children have gathered as “Their heads clustered above the trunks in the green shade; heads brown, fair, black, chestnut, sandy, mouse –coloured; [...]” (Golding 14).

Later, Jack and his group, the other main character of the novel, join this group. Jack is an ambitious and aggressive boy in the school’s church choir, thus representing the primitive individual of the adult world. Violence in everyone, more or less, is a clear presentation of savagery and as such is the antithesis of Ralph. The power struggle between Ralph and Jack in the novel is almost a microcosm of the era in which the novel was written. According to John F. Fitzgerald and John R. Kayser:

Ralph seems to be civilized counterpart to Jack: Osiris to Jack’s Typhon. Ralph blows the conch, articulates the idea for a rescue fire, and, according to Jack, “gives the orders.” Ralph certainly looks the part of a leader and, unlike Piggy, he comes from the class expected to lead.<sup>23</sup> He insists that the boys must have and follow rules (5)

While Ralph is portrayed as a blond and beautiful boy, Jack is portrayed as weak and red-haired as a representation of the evil within. As the children (Jack and his group) approach from the forest, they are mentioned as dark figures in the novel, and this is due to the effect of the black cloaks they wear, and this group becomes the main culprit of the evil on the island. Interestingly, although Golding depicts the previous boys’ (Ralph and Piggy) uniforms as torn and dirty, the capes of Jack and his group are in good condition, and as if this group has not experienced the same plane crash as the others. This group comes out like the natives living there. As if making a religious reference, these children progress regularly, and even this group is depicted as a creature:

Within the diamond haze of the beach something dark was fumbling along. [...] Then the creature stepped from mirage on to clear sand, and they saw

that the darkness was not all shadow but mostly clothing. The creature was a party of boys, marching approximately in step in two parallel lines and dressed in strangely eccentric clothing. Shorts, shirts, and different garments they carried in their hands: but each boy wore a square black cap with a silver badge in it. Their bodies, from throat to ankle, were hidden by black cloaks which bore a long silver cross on the left breast and each was finished off with a hambone frill (Golding 15)

Despite being the most oppressive character in the novel, even Jack asks if an adult exists and does not want the existence of authority. Piggy does not dare ask this group its name because of the superiority of their uniforms. Jack hates Piggy from the very first moment, that is, the primitive savage dislikes the intellectual individual. Jack realizes they have to fend for themselves; they form a natural circle while making fun of Piggy's nickname. The circling continues until the end of the book; although the circle shows unity at first, it later represents primitivism. Eugene Hollahan points out that:

As the foregoing analysis indicates, Golding's novel is arranged around the concept of two important kinds of circles, the first being the socio-political circle where the assembled boys engage in rational discussion in order to plan their way out of their difficulties, and the second being the tribal circle where the regressive boys dance ritually and kill savagely (6)

The only person excluded in this circle is Piggy, just like in the adult world, intellectuals have no place: "For the moment the boys were a closed circuit of sympathy with Piggy outside: [...]" (Golding 17,18). When all the children on the island meet, they decide to hold a meeting on how to be saved from the island and choose a chief, because they know that individual decisions do not work on this island. Creating a circle is also in *Robinson Crusoe*, but Robinson does not participate while the savages form it. Jack claims that since he is also in the choir, he should be the chief by default, but the children choose Ralph as chief since he holds the conch: "Let him be chief with the trumpet-thing" (Golding 19). It is decided that Jack will also be the conductor of his choir and Jack orders the first job choir to take off their cloaks. This is like the beginning of freedom from authority and religion. The children explore the island to find out the reality; Jack, Simon, and Ralph decide to go. Piggy wants to join, but they exclude him because of his bodily appearance. Then, the trio, who are sure that this is an island, are happy about it and Ralph says, "This belongs to us" (Golding 26). The children, who enjoy the private property, decide to make the island their home just like Robinson does. On the way back, the children stumble upon a piglet in the woods, and Jack immediately attempts to hunt it

down, but none of them kill it because they are in a dilemma, but Jack promises for the next time, “He snatched his knife out of the sheath and slammed it into a tree trunk” (Golding 29). For children who are just starting to show their primitivism, this is their first encounter with a piglet, but as they get wild, their hunt for a female pig is a reflection of the island as a microcosm.

In the second chapter, ‘*Fire on the Mountain*’, the children unite and hold a meeting just like in the council, so it is decided that there should be hunters to find meat and many rules, and they try to use the conch while holding discussions. Meanwhile, the existence of the paratrooper, who later becomes one of the island’s greatest fears, is mentioned by a little boy. The little boy makes the swinging ropes of the parachute look like a snake:

‘He wants to know what you’re going to do about the snake-thing.’

‘Tell us about the snake-thing.’

‘Now he says it was a beastie.’ (Golding 34)

Some children, especially Ralph, claim that there will be no snakes or monsters, and later this child dies. Most importantly, they plan to start a fire, lighting a fire will both serve to fill their bellies and signal the passing ships so they will both survive and be saved: “There’s another thing. We can help them to find us. If a ship comes near the island they may not notice us. So we must make smoke on top of the mountain” (Golding 37). Since the children do not have matches, they use Piggy’s glasses and thus one of the most important symbols of the novel begins to be emphasized because Piggy is almost blind without glasses. E. C. Bufkin asserts that:

Piggy’s glasses, functioning similarly as the conch, are a symbol of reason, fittingly worn by the thinker of the group. One side of them is eventually broken in a scuffle following the failure of the passing ship to see any smoke on the island; later the remaining lens is stolen in a night raid led by Jack. The breaking and losing of the glasses indicates, symbolically, the breakdown of visionary reason (9)

All children carry wood to the fire for their personal interests. Among the children, the idea of making a fire and giving importance to fire is mostly in Ralph. Bruce A. Rosenberg claims, “From this coral isle of tears the boys at first seek salvation in the form of a rescue ship, and the means Ralph chooses to contact the hoped-for agent of rescue, realistically enough, is fire” (3). Rosenberg adds, “Golding’s fires, then, are both sacred and profane, but they are also sacred and

profane at the same time” (11). However, at the top of the mountain where they start a fire, Jack says that the conch is not valid. Even though this causes a minor crisis among the boys, Jack says, “We are English; and the English are best at everything. So, we’ve got to do the right things” (Golding 42). So, Jack takes the responsibility of keeping the fire with his choir, he divides them to two groups: altos and trebles; “Ralph- I’ll split up the choir- my hunters, that is- into groups, and we’ll be responsible for keeping the fire going-” (Golding 42). This first attempt starts a controllable fire in the forest, and the fire scene is depicted as quite scary, as stated in the following quote: “The separate noises of the fire merged into a drum-roll that seemed to shake the mountain” (Golding 44). Although the island setting scares Robinson with its obscurity, size, and sometimes, even beauty, the island setting in *Lord of the Flies* is more frightening. For example, while the island setting does not turn Robinson a savage, but the island in *Lord of the Flies* turns the children to the savages. Michael P. Gallagher points out that “The scene of *Lord of the Flies* is a coral island where we watch the boys’ gradual and horrifying descent into savagery” (5). This has an influence on the fact that the novel conveys the island with the individual experience of the children, and the island is a microcosm of the wartime. Even Jack, the wildest of the children, feels this on the island: “There’s nothing in it of course. Just a feeling. But you can feel as if you’re not hunting, but- being hunted; as if someone thing’s behind you all the time in the jungle” (Golding 53). The island also prepares an individual experimental environment by testing the individuals on the island in every sense because the island setting is the opposite of where they have come from. This is also the case in *Robinson Crusoe*. “Nevertheless, the northern European tradition of work, play, and food right through the day, made it impossible for them to adjust themselves wholly to this new rhythm” (Golding 61).

Ralph wants to build shelters to survive, but most of the kids do not help him, only the kindest of the children, Simon helps him. When Piggy complains about those who do not help them, the idea that Ralph has in mind summarizes the ‘individual’ that is ‘human’. Ralph thinks, “He wanted to explain how people were never quite what you thought they were” (Golding 55). The depiction of the book’s two opposite characters walking side by side is important; in the context of the consequences of individual differences, “They walked along, two continents of experience and feeling, unable to communicate” (Golding 56). Roger, another

villain, cannot resist the island environment, and the evil inside comes out while he wants to throw a stone at little Henry, but the civilization, or authority, which prevents him from doing this is narrated as “Here, invisible yet strong, was the taboo of the old life. Round the squatting child was the protection of parents and school and policemen and the law. Roger's arm was conditioned by a civilization that knew nothing of him and was in ruins” (Golding 65). A similar thing happens to another villain, Jack, and this is described as “He began to dance and his laughter became a bloodthirsty snarling. He capered towards Bill and the mask was a thing on its own, behind which Jack hid, liberated from shame and self-consciousness” (Golding 66). On the contrary, Piggy, like Robinson, does not forget the logic of the world he comes from and falls into primitivism. He looks for all logical ways to escape, improves his science, and tries to design a sundial. With this practical and utilitarian move, Piggy does not forget where he comes from ““I have been thinking,’ he said, ‘about a clock. We could make a sundial. We could put a stick in the sand, and then-”” (Golding 67), and Piggy demonstrates that one stick is enough for this. Robinson has the same logical and utilitarian attitude; he also keeps a calendar for the time and makes parts with what he has. When piggy states this idea, Ralph laughs and thinks Piggy is boring. Piggy perceives this smile as sympathy, and he becomes happy but what is presented to the reader is, in fact, the individual differences of the children in perceiving events and the differences between the lower and upper classes. This is stated in the novel as follows:

Piggy saw the smile and misinterpreted it as friendliness. There had grown up tacitly among the biguns the opinion that Piggy was an outsider, not only by accent, which did not matter, but by fat, and ass-mar, and specs, and a certain disinclination for manual labour. Now, finding that something he had said made Ralph smile, he rejoiced and pressed his advantage (Golding 68)

These children are middle-class just like Robinson, and like Robinson, they apply all the notions of the world they have come from on the island. David Spitz states that:

The boys who inhabited the island did not spring up full-blown, as did Athena from Zeus's head. They were carefully chosen products of an already established middle-class society. They were socialized in, and were a partial microcosm of, twentieth century English (or Western) civilization; and they had brought that civilization, or what fragments of it they could remember, with them. Hence the values they possessed, the attitudes displayed, the arrangements they established, and the practices in which they engaged, were all in some degree or other a reflection of the world into which they had been born and within which they had been educated and fashioned (10, 11)

There is nearly a class distinction or superior-subordinate relationship between Robinson and Friday and between Ralph and Piggy. In this chapter of the novel, a ship passes by the children's island, this is the symbol of their first and last hope, because to the desperation of Jack and his group, the fire has gone out, and children miss their chance to be saved (Golding 69). So, the children go to the mountain and understand why Jack and his group put out the fire, since the savage in these children has been awakened. This is where the clearest cannibalism begins to appear in the novel:

A procession had appeared, far down among the pink screens that lay near the water's edge. Some of the boys wore black caps but otherwise they were almost naked. They lifted sticks in the air together, whenever they came to an easy patch. They were chanting, something to do with the bundle that the errant twins carried so carefully. Ralph picked out Jack easily, even at that distance, tall, red-haired, and inevitably leading the procession (Golding 72)

The scene is depicted further;

Ralph said nothing more, but waited while the procession came nearer. The chant was audible but at that distance still wordless. Behind Jack walked the twins, carrying a great stake on their shoulders. The gutted carcass of a pig swung from the stake, swinging heavily as the twins toiled over the uneven ground. The pig's head hung down with gaping neck and seemed to search for something on the ground. At last the words of the chant floated up to them, across the bowl of blackened wood and ashes.

*Kill the pig. Cut her throat. Spill her blood.* (Golding 72)

In addition to cannibalism and fear in both novels, the absence of female characters is also noteworthy. Peter Edgerly Firchow maintains that:

Here again it's worth recalling the absence of overt sexuality in the novel. [...] Judging from the example of Simon, it is at least possible in his world to act altruistically. The absence of sexuality, as we have seen, also fits the idea of a fictional laboratory where the basic human drive(s) can be identified and examined in isolation. Here it is the drive for power that is the center of attention, but, as is evident from Simon's behaviour, it also becomes clear that not all of the boys are affected by this drive, and further, that some of them are less affected by it than others (Ralph and Piggy) (17)

In *Robinson Crusoe*, there is little importance given to Robinson's mother since the only time his mother appears is when he consults her about going overseas. In *Lord of the Flies*, only Piggy's aunt represents the female voice, they hunt a female pig, and after hunting, they perform killing moves that are rape-like. After this incident, the ongoing power struggle between Ralph and Jack flares up again. The disagreement and individual differences of the leaders end the possibility of rescue. Jack argues that the fire is important for food, while for Ralph, it is important

for salvation. Unable to hit his equal, Ralph, in this discussion, Jack hits the Piggy and breaks one side of Piggy's glasses. Kids standing on all fours like apes laugh at Piggy. With the damage of the glasses, it turns out that logic and reason are starting to lose value.

There is existential questioning in the novel, and the only character to take part in this process is Ralph, who is like a representation of Robinson. Peter Edgerly Firchow asserts that:

Certainly, all prior island fantasies, from *Robinson Crusoe* to *Peter Pan*, including Golding's explicit model, *Coral Island*, are at pains to show how their characters got there. Not Golding however. One possible answer might be to approach this apparently deliberate mystery from the perspective of the kind of philosophy that was current and most fashionable at the time *Lord of the Flies* was first published, namely, existentialism. Existentialism would account for the otherwise inexplicable way the boys "drop in" on the island by analogy to the way we have all "dropped in" on life- also an inexplicable and even "absurd" event (13,14)

Ralph is the only character on the island taking part of existential questioning, and he is similar to Robinson in this respect; "Yet now, he saw, no one had the wit- not himself nor Jack, nor Piggy- to bring a stone and wedge the thing. So they would continue enduring the ill-balanced twister, because, because... Again he lost himself in deep waters" (Golding 82). This is continued, "Again he fell into that strange mood of speculation that was so foreign to him. If faces were different when lit from above or below- what was a face? What was anything?" (Golding 83). After these deep reflections, he argues that fear is unnecessary:

'[...] - but I know there isn't no fear, either. Piggy paused.'

'Unless-'

Ralph moved restlessly.

'Unless what?'

'Unless we get frightened of people.' (Golding 90)

Simon thinks that the only thing to fear is humans. This is pointed out as that the thing called a monster is man himself: "What I mean is ... maybe it's only us.", "We could be sort of ..." (Golding 96).

In chapter six, '*Beast from Air*', there is a message from the adult world, that is, the macrocosm. "But a sign came down from the world of grown-ups, [...]" (Golding 103), and "There was a speck above the island, a figure that hung with

dangling limbs” (Golding 103). The paratrooper swinging like a puppet is like a human being thrown into the universe, and so, existential questioning emerges, “They began to stir though still the world outside the shelter was impossibly dangerous” (Golding 108). Robinson has to create a microcosm within a microcosm when he senses that another being is coming to his island, and he takes refuge in his castle. Everyone's depiction or evaluation of the beast depends on their individual experience. For example, Simon thinks of the beast as, “However Simon thought of the beast, there rose before his inward sight the picture of a human at once heroic and sick” (Golding 112). The children also cannot decide where the beast came from, by air or sea, or by land but from where? Hence, the source of this fear is unclear. Golding trusts Ralph the most among the children, just as Defoe trusts Robinson, and Ralph's thoughts are frequently presented to the reader:

Wave after wave, Ralph followed the rise and fall until something of the remoteness of the sea numbed his brain. Then gradually the almost infinite size of this land forced itself on his attention. This was the divider, the barrier. On the other side of the island, swathed at midday with mirage, defended by the shield of the quiet lagoon, one might dream of rescue; but here, faced by the brute obtuseness of the ocean, the miles of division, one was clamped down, one was helpless, one was condemned, one was- (Golding 121)

However, it is seen that Ralph also starts to become primitive for a while, and he cannot resist the savage inside. What separates Ralph from Robinson at this point is that Robinson does not go wild no matter the circumstances. When Ralph hunts a pig for the first time, he likes being appreciated by others, and he enjoys the hunt.

The chapter eight, ‘*Gift for the Darkness*’, is the chapter where the power struggle between Ralph and Jack escalates. Jack says, “I'm not going to play any longer. Not with you” (Golding 140), stating that he is indeed completely disconnected from Ralph. From that moment on, the children are divided into those who support Ralph and those who follow Jack. It is Piggy who happiest at separation. This is stated as follows:

The greatest ideas are the simplest. Now there was something to be done they worked with passion. Piggy was so full of delight and expanding liberty in Jack's departure, so full of pride in his contribution to the good of society, that he helped to fetch wood (Golding 142)

This separation leaves Jack and his group without fire because even if the glasses are broken, Piggy still has them. After hunting a sow, Jack needs fire, which he gets it by stealing it from Ralph and his group. Then, Jack goes on to steal the fire

like a leader of a conquest, putting paint on his face and naked. In fact, applying paint to his face is still maintaining his civilized personality and masking it with paint. Brian Ireland points out that “Soon though, near-nakedness becomes a powerful totem and it is the painted camouflage of Jack’s hunters- white and red clay and black charcoal- that gives them a group identity and allows them to play the role of the savage” (8). At the same time, Jack presents the pig’s head to the beast. The most important episode in this chapter is Simon’s encounter with the sow that Jack killed and impaled, that is, Lord of the Flies. R. C. Townsend interprets Lord of the Flies as:

The theme is defined by Golding himself (“an attempt to trace the defects of society back to the defect of human nature”); the symbolism is worked out (“‘The Lord of the Flies,’ is, of course, a translation of the Hebrew *Ba’alzevuv*, [*Beelzebub* in Greek] which means literally ‘lord of insects’”); the book is seen as a cultural monument (“In this book, as in few others at the present time, are findings of psychoanalysts of all schools, anthropologists, social psychologists and philosophical historians mobilized into an attack upon the central problem of modern thought: the nature of the human personality and the reflection of personality on society”). (2, 3)

Simon considers it “The half-shut eyes were dim with the infinite cynicism of adult life. They assured Simon that everything was a bad business” (Golding 151). The beast says to Simon, “Run away, said the head silently, go back to the others” (Golding 151). The Lord of the Flies is indeed the individual’s confrontation with oneself, the evil in man is essentially the presentation of the human spirit. The chance of confronting the Lord of the Flies is given to Simon, the best spirit of the children, almost a representation of Jesus Christ. Thus, creating a great contrast between the evil message of the Lord of the Flies and the good heart of Simon, presenting the two most pronounced sides an individual has. The most significant sentence of the Lord of the Flies is this: “You knew, didn’t you? I’m part of you? Close, close, close! I’m the reason why it’s no go? Why things are what they are?” (Golding 158). Simon’s mood changes after he is forced to face himself by the Lord of the Flies, and this is depicted as: “He pushed on, staggering sometimes with his weariness but never stopping. The usual brightness was gone from his eyes and he walked with a sort of glum determination like an old man” (Golding 161). After this, Simon encounters another reality, namely the dead parachutist. Simon realizes that what others have called a monster is actually a dead human; so, the beast is man himself. Simon comes down from the mountain to let the other children know the

whole truth of life: “The beast was harmless and horrible; and the news must reach the others as soon as possible” (Golding 162).

Ralph and Piggy talk about their dreams as Simon returns from the mountain; on the same island both have different individual wishes, one wants the rain to fall, and one wants to be able to go home. On the other hand, Jack and his tribe feast so both Ralph and Piggy attend this feast. After this point in the novel, the fortune starts; sitting like a king, Jack is surrounded by meat, fruits and water. Jack develops a sense of private ownership after serving meat to everyone, including Ralph and Piggy. The feeling of owning and governing something gives Jack pride. He is described as: “His tone conveyed a warning, given out of pride of ownership, [...]” (Golding 165). Afterwards, Jack begins to command the weaker: “Power lay in the brown swell of his forearms; authority sat on his shoulder and chattered in his ear like an ape” (Golding 165). Robinson experiences the same pride when he is sure that the island is his own kingdom and when the people who come to his island obey him directly. All kids, except Ralph and Piggy, make a circle, and they stage the hunting of a pig. Simon, who comes to deliver the true news –that the monster is a human-, accidentally finds himself in the ritual. The boys brutally kill Simon in the midst of the commotion, and the moment Simon dies, the dead paratrooper is also carried away by the wind.

Ralph kills a human for the first time when Jack and his tribe come to steal fire again in a raid, and they steal Piggy’s glasses. Piggy convinces Ralph to get his glasses back, but Ralph’s words are important: “I’m trying to think. Supposing we go, looking like we used to, washed and hair brushed- after all we aren’t savages really and being rescued isn’t a game-” (Golding 189). The confrontation between the civilized individual and the primitive is presented. Ralph, Piggy, Sam, and Eric go to Jack and his tribe’s territory and ask for Piggy’s glasses, and they try to make a deal for the last time. Piggy brings the conch with him. However, Jack’s order is final: “Grab them!” (Golding 198), and Samneric is presented in words as: “Samneric protested out of the heart of civilization” (Golding 198). While Piggy wants his glasses back, the conch in his hand tries to be the voice of reason for the last time:

‘Which is better- to be a pack of painted niggers like you are, or to be sensible like Ralph is?’

‘Which is better- to have rules and agree, or to hunt and kill?’

Ralph shouted against the noise.

‘Which is better, law and rescue, or hunting and breaking things up?’  
(Golding 200)

These words cause the death of Piggy. It is the huge rock that Roger rolled from the hill that causes Piggy's death.

The rock struck Piggy a glancing blow from chin to knee; the conch exploded into a thousand white fragments and ceased to exist. Piggy, saying nothing, with no time for even a grunt, travelled through the air sideways from the rock, turning over as he went. The rock bounded twice and was lost in the forest. Piggy fell forty feet and landed on his back across that square, red rock in the sea. His head opened and stuff came out and turned red. Piggy's arms and legs twitched a bit, like a pig's after it has been killed. Then the sea breathed again in a long slow sigh, the water boiled white and pink over the rock; and when it went, sucking back again, the body of Piggy was gone (Golding 200, 201)

So, democracy, reason, and science end on the island. Piggy and Simon are the most unique individuals in the novel in every sense. Both have their own unique features, so Golding emphasizes that both characters are ostracized by the other children. It is these two main characters who die because of their differences. Leon Levitt asserts that:

Clearly, as always in Western society as almost nowhere else, the humane intellect (Piggy) and the saint (Simon) are victims. (There is inescapable irony in the fact that today's adult Piggy and Simons are victimized in subtler ways: as our technologists, the intellectuals are the most destructive of all; as our most extreme nonconformists, the saints are hospitalized or merely laughed at.) (4)

In the last chapter, ‘*Cry of the Hunters*’, after Piggy is killed, and Sam and Eric forcefully join Jack's tribe, Ralph is left by himself. It is illustrated that the individual is always alone, especially that the one who is different from the others is always isolated:

He knelt among the shadows and felt his isolation bitterly. They were savages it was true; but they were human, and the ambushing fears of the deep night were coming on.

Pretend they were still boys, schoolboys who had said ‘Sir, yes, Sir’- and worn caps? Daylight might have answered yes; but darkness and the horrors of death said no. Lying there in the darkness, he knew he was an outcast.

‘‘Cos I had some sense.’ (Golding 206)

For the last time, Ralph goes to the Jack's part of the island, he sees Samneric and he learns that he is going to be hunted by Jack and his tribe:

'Listen, Ralph. Never mind what's sense. That's gone-'

'Never mind about the Chief-'

'-you got to go for your own good.'

'The Chief and Roger-'

'-yes, Roger-'

'They hate you, Ralph. They're going to do you.'

'They're going to hunt you to-morrow.' (Golding 209)

After this, the hunters are shown to hunt him, and the reader is left alone with Ralph until the end of the novel. The helplessness of an individual on a deserted island is presented in depth:

'Think.'

What was the sensible thing to do?

There was no Piggy to talk sense. There was no solemn assembly for debate nor dignity of the conch.

'Think.'

Most, he was beginning to dread the curtain that might waver in his brain, blacking out the sense of danger, making a simpleton of him (Golding 218)

During the hunting of Ralph, the island's weather also changes, the sky becomes almost black, and the trees move with the roar of the earth. During this hunt, a huge fire breaks out on the island. Just as the boys think they are hunting Ralph, he sees a naval officer; "A naval officer stood on the sand, looking down at Ralph in wary astonishment" (Golding 222). He greets Ralph, and Ralph is ashamed of his state: "Squirming a little, conscious of his filthy appearance, Ralph answered shyly" (Golding 223). The Officer says:

'Fun and games,' said officer.

The sky was black.

'We saw your smoke. What have you been doing? Having a war or something?' (Golding 223)

The most important question the officer asks is: "Who's boss here?", and the answer is important: "'I am,' said Ralph loudly." (Golding 224). In this case, Jack

remains completely silent. Again, the Officer says; “[...] ‘I should have thought that a pack of British boys- you’re all British aren’t you?- would have been able to put up a better show than that- I mean-’” (Golding 224), Ralph answers, “‘It was like that at first,’ said Ralph, ‘before things-’” (Golding 224). The ending is significant:

Ralph looked at him dumbly. For a moment he had a fleeting picture of the strange glamour that had once invested the beaches. But the island was scorched up like dead wood- Simon was dead- and Jack had ... The tears began to flow and sobs shook him. He gave himself up to them now for the first time on the island; great, shuddering spasms of grief that seemed to wrench his whole body. His voice rose under the black smoke before the burning wreckage of the island; and infected by that emotion, the other little boys began to shake and sob too. And in the middle of them, with filthy body, matted hair, and unwiped nose, Ralph wept for the end of innocence, the darkness of man’s heart, and the fall through the air of the true, wise friend called Piggy (Golding 225)

Although *Lord of the Flies* contains many characters, throughout the novel, Golding draws more attention to Ralph than the others, and the reason for this is explained by Robert J. White as follows: “Ralph is Golding’s hero precisely because he shares in Jack’s evil, because he is like Piggy in many ways, and because he contains some of what Roger and Simon have in an extreme and exclusive way” (4). Ralph is the character that best reflects individuality, as he reflects all the different personalities in one body. In this context, Ralph is the character that is almost a modern reflection of Robinson or is the most Robinson. As claimed above, while the four main characters of the novel reflect Robinson’s features one by one, the character most like Robinson is Ralph.

## CONCLUSION

This thesis has examined the notion of the individual and individualism in the novel genre in two different novels written in different centuries, Daniel Defoe's *Robinson Crusoe* (1719) and William Golding's *Lord of the Flies* (1954) in light of Ian Watt's *The Rise of the Novel*. The examination of the two novels illustrate that literary works, more or less and directly or indirectly, contain the general characteristics of both the author and the period in which they are written. Therefore, these two novels, produced in Great Britain, an island country in Europe, and written by two English writers, guide readers in dealing with the notion of the individual in an island setting. The concept of the individual has undergone many changes until it has reached its current meaning and scope. The concept of the individual first begins with modernism and modernization so it can be argued that modernization began with the Enlightenment in the 18<sup>th</sup> century in England, and this was the period when the individual and the individual experience gained importance and it is reflected in literature. The emergence of the English novel and its handling of the individual begin with the leading novelists of English literature in the 18<sup>th</sup> century such as Daniel Defoe, Samuel Richardson, and Henry Fielding.

The theoretical chapter of the thesis shows that as Ian Watt points out in his *The Rise of the Novel*, what distinguishes the 18<sup>th</sup> century novel or the rise of the novel from previous literature is the value it attributes to the reality of the individual. In this respect, Watt emphasizes that plot, characterization, time, space, and language are significant in terms of reflecting the reality of the individual, as well as the individual experience. At the same time, what makes the 18<sup>th</sup> century novel 'the first example of the rise of the novel' or brands it significant is that it focuses on the individual and their authenticity, unlike the prior genres. That is, while the character with extraordinary superpowers is being created, the ordinary individual and their life come to the fore in the 18<sup>th</sup> century. Thus, ordinary readers associate themselves with the hero of the novel as if they are reading the story of a real individual. While *Robinson Crusoe* presents the individual at a time when modernization or the word modern began to gain its meaning, *Lord of the Flies* was written in the 20<sup>th</sup> century, which was the modern period when the novel developed itself as a form. Hence, in both novels, the basic characteristic of being an individual are presented in such

terms as freedom, self-determination, self-sufficiency, bearing the consequence of decisions, and private property; in this case, the island.

In terms of comparison, *Robinson Crusoe* and *Lord of the Flies* have similarities and differences. The greatest similarity between the two novels is that they create and develop their characters in the island setting. Therefore, the island setting is significant to both for establishing a connection between *Robinson Crusoe* and *Lord of the Flies* and to presenting the notion of the individual. To begin with the island setting, while reflecting the terms stated above, the island setting is used in both novels because it directs the reader to focus entirely on the characters. Thus, in both novels, it is the setting that particularly highlights and emphasizes the individual. Defoe's and Golding's use of the island setting, their way of presenting the setting to the reader, and the way they portray characters in this setting highlight the notion of the individual. Just like its geographical features, the island also creates an abstract image of loneliness and uniqueness so that it can be a place of escape, a punishment, or reward, but ultimately, the island setting offers survival story or a myth. Thus, the notion of the island contains contradictions within, where positive and negative meanings, especially beauty and horror, exist, and the island is a setting where individual limits are tested in every sense. In this context, *Robinson Crusoe* is a survival myth, and *Lord of the Flies* is a failure. Here, while Defoe narrates the survival of the enlightened individual on the deserted island, and even Robinson returns to his country stronger than before, Golding conveys the struggle for the survival of individuals which is the consequence of the dark side of enlightenment. The progress caused by the Enlightenment that started in the 18<sup>th</sup> century and the wars caused by the 20<sup>th</sup> century find their way into *Lord of the Flies*. At the same time, the island setting is highlighted in two novels to convey the emergence and evolution of human nature. Defoe presents Robinson as a successful individual, but Golding conveys the bad consequences of individual decisions caused by human nature through children. Nevertheless, Golding almost laments for humanity. In this sense, Golding's use of child characters is important in that it shows how human nature has changed, how it has become savage. Thus, he creates a rather pessimistic picture of not only individual but also communal life. The relative peace on Robinson and Friday's island cannot be established on Golding's island. Hence, Golding shows that this is the point where modernization brings humanity. This is

the most substantial difference in the context of the presentation of individualism in the island setting.

Although the island settings of the two novels are presented as paradise at first, they are similar in terms of fear. On the other hand, it is observed that Golding uses the element of fear more prevalently in the island setting, and the main reason for this is both to test the individual limits of the children and to convey the evil side of human nature. At the same time, even though the characters in the two novels are on a deserted island, they try to create a civilized microcosm of the world they have come from. At this point, the difference between the two novels is revealed. While Defoe leads Robinson to creating his island as a modern microcosm, Golding does not permit the children to create a civil world. The main reasons here are the number of characters and the period in which the characters live. Robinson is both an adult and alone on his island. As a trait of the period, he is also under the influence of the colonial times. So, the people who arrive at his island later are generally moors, uneducated, savage, and weaker than Robinson. Additionally, Robinson successfully demonstrates his individualism and the necessity of being individual in every sense. As a natural consequence of this, his authority is accepted without question, and without problem, the island as a microcosm is created. On the other hand, in *Lord of the Flies*, it is more difficult to balance the power between the children as they are on equal terms and are almost members of the same class. Hence, the individualism that they have with the effect of being children causes a conflict among them. Here, the identities, behaviors, personalities, attitudes towards nature, and relationships of the major characters reflect the generations in which the novels were written. Thus, the notion of individualism in the two novels is aimed to be presented this way.

The main point that creates the difference between the two novels is that they were written in different periods, and consequently, they reflect the individual of those periods. However, in the end, what emerges in the two novels is that although they were written by different authors in different periods, the concept of the individual can have a similarity in essence. Robinson's logical side appears in Piggy and sometimes in Ralph. It is aimed to convey the idea that after centuries, the religious side of Simon or the dark side of the human appears in Jack. Yet, how the characters of the two novels reveal common feelings with the concept of the individual and individualism is attempted to be clarified. Defoe and Golding use

different methods to reveal the reality of the individual and individual experience; this is the point of view they apply. Defoe allows Robinson to convey himself to the reader in every sense from the first-person point of view. Thus, the reader can witness Robinson's individual struggle with his narration and has a complete psychological presentation. Golding, via third-person narration, allows the reader to judge each character's individual decisions, and in a sense, the reality of the characters and the outcomes of their individualism are left to the reader's interpretation.

In both novels, the similarity is, the characters reach the island as a result of an accident, while both Defoe and Golding ensure that their characters experience regeneration at the end of the novel. In both novels, the characters show substantial changes in the island setting. Although the motivations for being rescued from the island are different in the two novels, the characters develop similar survival strategies. Robinson, who puts all the teaching of the world he comes from into practice on his island manages to survive and become rich, is a myth of individual success in every sense, which was aimed to be explained in this thesis. Robinson is logical and utilitarian, emotions do not exist in his settings, he creates his life in his own direction, and everything needs to be done for the individual profit of Robinson, which is the subject of individualism in *Robinson Crusoe* that is aimed to be proven in this thesis. At the same time, it is aimed to demonstrate the idea that the feeling of loneliness can cause the existential questioning of the individual in the island setting is a natural process. In *Lord of the Flies*, it is only Simon who provides emotional softening in the novel, whereas Jack reveals the utilitarian and unemotional side of Robinson. For both Robinson and Jack, these aspects are essential for survival and profit. Being alone on a deserted island causes characters to ask existential questions. In the process of existential questioning, the characters sometimes also perform religious questioning. At this time, Defoe's religious perception has a modern sense, takes God differently from the Medieval times, so much so that Robinson sees himself as the chosen one. However, Golding's God is pretty cruel and makes the children feel guilty and powerless such that the children perceive God according to their individual interpretations. For this reason, the concepts of self-sufficiency and freedom brought about by the concept of individualism in both novels cause anti-authoritarianism; the individuals in the two novels are against authority. Robinson

opposes the authority of the family, and the children are happy that there is no grown-up authority on their island. Meanwhile, the characters oppose each other's authority for fear that their individual boundaries can be violated. To protect these boundaries, selfish and egoistic attitudes appear in the novels from time to time. Although the purpose for the characters landing on the island are different, where the reason for Robinson is adventure and profit, and that for the children is being saved from the war, their struggle for survival is similar even though they are selfish.

It can be concluded that in the presentation of the individual and individual experience, the plot, character, point of view, setting, and language can help the description. In particular, while presenting the individual, individualism, and the authenticity of individual experience, the island setting becomes a functional one for Defoe and Golding. The different characters of Defoe and Golding are also significant in terms of presenting how the individual and individualism differ in the novel as a genre. Basic individual subjects such as human nature, self-sufficiency, selfishness, and loneliness are aimed to be shown with the characters of both novels regarding how they react to their individualism. Although the two novels that were examined in the thesis try to describe the individual in different centuries, it was aimed to reveal that the individual needs of humans or the reactions they show as individuals are quite close. The comparison of *Robinson Crusoe* and *Lord of the Flies* revealed that, although the era change, different events and developments take place in each period, whether people live individually or collectively, whether individuals are children or adults, and although the struggle of people to exist is similar or different, basic human nature and individuality generally remain the same.

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## RESUME

**Full Name:** Fatmanur Kalkan

### **Educational Status:**

<b>Degree</b>	<b>Major</b>	<b>University</b>	<b>Year</b>
<b>Undergraduate Degree</b>	<b>English Language and Literature</b>	<b>Atatürk University</b>	<b>2014-2019</b>
<b>Master Degree</b>	<b>English Culture and Literature</b>	<b>Atılım University</b>	<b>2020-2023</b>

### **Work Experience:**

<b>Work Place</b>	<b>Position</b>	<b>Year</b>
<b>Akın Dil Eğitim Kursu, Trabzon Şube</b>	<b>English Teacher</b>	<b>2022</b>
<b>UEFA EUROPA Conference League</b>	<b>Hospitality Coordinator (HoCo)</b>	<b>2023</b>

Foreign Languages: English (Proficiency) and French (Beginner)

Date: 01.06.2023

