
INSTITUTIONALIZATION OF ENGLISH NOVEL: A STUDY OF ROBINSON CRUSOE BY DANIEL DEFOE

Mr. Naresh Keshavrao Hallagade,

Research Scholar, (English), Sant Gadge Baba Amravati University, Amravati, Dist. Amravati

Abstract: The English novel is regarded as his most significant eighteenth-century accomplishment. He is also credited with being the first English novelist to properly establish the English novel. Prior to him, English literature consisted of prose writing, which Daniel Defoe transformed into a novel. He provided the English novel a new direction in a number of areas, including theme selection, characterization, blending romance with realism, etc. He added realism and morality to the adventure genre of the English novel, making it more captivating. This article explains Daniel Defoe's role in the development of the English novel and the elements that make him its founder.

Keywords: Realism, Realistic Novel, Autobiographical, Formalism, Romance, Emergence

Introduction:

The realistic subjects and first-person autobiographies of the major characters have made the novel form of writing a popular literary genre. The English novel has been an important component of English literature for a very long time. English authors include Tobias Smollett, Charles Dickens, Laurence Sterne, Henry Fielding, Daniel Defoe, Samuel Richardson, and others. It is thought that the early English novels Robinson Crusoe by Daniel Defoe and Tom Jones by Henry Fielding marked the emergence of the novel genre at the start of the eighteenth century.

The emergence of the middle class and the industrial revolution led to a desire among them to read about topics that were relevant to their everyday lives, which are reflected in the themes of English novels published during that era. The best examples of this genre are the two novels mentioned above. The English novel's primary theme was realism, which shows through its characters the actual experiences of the middle class. The direct address of the author to the reader is a prominent feature of both 18th- and 19th-century novels. Daniel Defoe is credited with the rise of the English novel because of his contributions to English literature, particularly in the area of novel writing, which later earned him the title of "father of the English novel."

Daniel Defoe's contribution in Emergence of English Novel.

Daniel Defoe had a fascinating and successful life. He was the son of James Foe, a candlemaker. Daniel later added the suffix "De" to his family name, "Foe," which is frequently interpreted as a sign of his ambition for upward social mobility. Defoe's writings are rooted in middle-class sensibilities and concerns since he lived a middle-class existence in the new 18th-century Britain. His publications were mostly meant for the middle class of the time, who shared similar views. Defoe was initially a very popular and successful journalist who wrote books and pamphlets on a

variety of topics, from politics to morals. Defoe seems to write about everything. He authored almost 550 books, periodicals, and pamphlets that have been published.

Defoe is regarded as the first English novelist and has made a unique contribution to English literature. Because of the novel ideas he employed in his literature, many people regarded Defoe as the first realist. Defoe employed literary methods including Christian allegory, spiritual autobiography, and rogue biography. In his writings, Defoe conveyed the social difficulties of the day by using the real account of his day. Defoe developed a number of literary devices, such as irony, symbolism, location, dialogue, and characterization. His literary style was mostly characterized by short, excessively detailed descriptions.

Because Defoe consistently used the ordinary language of the day, middle-class readers could understand the message in his writing. In his novels, Defoe addresses a number of 1700s societal concerns, including sexuality, criminality, morality, adultery, social order, and the contentious role of women. Because it reveals the reality beneath all the satin and lace that people of that era were so enamored with, his *Moll Flanders* is a perfect illustration of realism. "Defoe's fiction is the first that gives us a picture of both individual life in its larger perspective as a historical process and in its closer view, which shows the process being acted out against the backdrop of the most ephemeral thoughts and action," Watt (1957) writes in his book, *Rise of the Novel*.

As an Originator of Realism, Defoe always wrote about people, gave them specific, concrete motivations. He clarified how and why they were being sought. Defoe wrote in literary form in the early years of his career. The best example of his realistic writing, which also featured romances and picaresque elements before becoming an English novel, is *Robinson Crusoe*, which is regarded as the first English novel.

According to Defoe, Crusoe wrote the book, which became *Robinson Crusoe*, and not him. One could consider his *Robinson Crusoe* to be a true narrative. It may stand alone as a text, unlike comparable works of the era. Moral instruction was frequently the aim of the chivalric stories that came before books like *Robinson Crusoe*.

The romances and the lessons they are supposed to impart are somewhat parodied in *Don Quixote*, which is widely regarded as Europe's first novel. However, *Robinson Crusoe* is merely a tale of a common, competent, and identifiable individual carrying out actions that readers might find themselves imagining. It's "realistic" in that sense, unlike its contemporaries. *The Life and Strange Surprising Adventures of Robinson Crusoe, of York, Mariner, Written by Himself* is the title of Daniel Defoe's book. This book is still read with the same fervor as when it was originally released.

Robinson Crusoe is an exotic travel and adventure book that serves mostly as Defoe's defense of his bourgeois Protestantism. The shipwrecks, Crusoe's time as a planter in South America, and his years of seclusion on the island all serve as fitting backdrops for his diatribe. Defoe, a pamphleteer and political dissenter, viewed the Tory aristocrats as his opponents because they obstructed the middle class's ambitions with their royalism in both religion and governance. Similar to Jonathan Swift in *Gulliver's Travels* (1726), Defoe depicts a corrupt political and

religious England in this book. Both writers used their heroes as examples and aimed to bring about a moral revolution..

However, Crusoe's travels demonstrate his spiritual conversion and return to his father's morals and religion, while Gulliver indicates a moral failure. Notably, Crusoe was born in York, northern England, at the beginning of the seventeenth century. His father had amassed a fortune in trade there. He is a member of the stable middle class, which at the time of Defoe's book's publication was gaining political clout in the early eighteenth century. Crusoe's father tries unsuccessfully to inculcate in his son the mercantile, Puritan mentality that he advocates. According to Crusoe, "I was the middle state," which his father had discovered through extensive experience to be the best state in the world and the most conducive to human happiness.

It was not subjected to the hardships, joys, and labors of the mechanical part of humanity, nor was it ashamed of the pride, luxury, ambition, and envy of the upper part of humanity. Temperance, moderation, tranquility, health, and society were among its benefits and virtues. The young Crusoe, who finds nothing but monotony among the comforts of the middle class, is not convinced by his father's philosophy, which aims to buy a man happiness and pleasure in this life as well as the next. He aspires to sail and live a life that is the complete opposite of his father's. He prefers to live on the outskirts rather than in the center, where everything is safe, and he seeks out the extremes of feeling and risk.

Despite being an act of teenage rebellion, Crusoe's choice to become a sailor is firmly rooted in Puritan individualism. The young man feels that he must test himself and learn about himself and his own ethics because he is not satisfied with the knowledge of his class. Crusoe refuses to settle down, even after the first phase of his exploits, which ends with him making a small fortune in South America. He quits his plantation and returns to the risky life of maritime trade, stating that he is acting on his own inclination.

Crusoe is shipwrecked and left on a tropical island at this point in the story, with little chance of rescue. Crusoe initially reacts dejectedly to his loneliness and the idea of spending the rest of his life by himself. But because he has a strong survival instinct, he bravely sets out to survive and eventually build a comfortable, civilized civilization. Marking time and creating a calendar are among his first actions. He becomes unwell despite his best efforts to maintain his own life and surroundings, and it is at this point that he recognizes his total vulnerability and his isolation in the cosmos. After being deprived of all his delusions and forced to live in a single, cramped space, Crusoe is flung back onto himself and faces a vast void.

Conclusion

The narrative of Robinson Crusoe's which is told in the first person, strikes an authentic note by appearing to be a self-narrative. The novel's narrative walks the reader through Crusoe's upbringing, life story, bizarre adventures, forays into dangerous circumstances, and survival via perseverance, hard work, and resolve. We talked about the first full-length novel in this piece. To fully comprehend the discussion in this unit, you must read the novel.

We talked about some of the novel's main and supporting characters as well as the plot, themes, and environment. As an artistic creation, the novel can be interpreted in a variety of ways. From

this vantage point, Crusoe appears to be a self-centered racist as well as a kind and diligent man. At first, he viewed himself as a king and the animals as his subjects. However, when humans took the place of the animals, Crusoe's attitude toward them remained the same, treating Friday and other people as less human.

Reference:

- Defoe, Daniel., (1981). Robinson Crusoe. Harmondsworth: Penguin Books Ltd.
- Ellis, Frank H., (1969). Twentieth Century Interpretations of Robinson Crusoe. Englewood Cliffs: Prentice Hall Inc.
- Michael Shinagel, (1975). Robinson Crusoe (ed). New York : W.W. Norton and Company
- Novak, Maximillian E., (1962). Economics and the Fiction of Daniel Defoe. Berkeley and Los Angeles: University of California Press
- Sutherland, J., (1971). Daniel Defoe: A Critical Study. Cambridge: Harvard University Press
- Rogers, Pat., (1979). Robinson Crusoe. London: George Allen & Unwin
- Watt, Ian. (1967). The Rise of Novel: Studies in Defoe. Richardson and Fielding. Berkeley and Los Angeles: University of California Press.