WRITING SELF IN DANIEL DEFOE'S NOVELS

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ABSTRACT

Daniel Defoe's novels are widely acknowledged as self-reflexive constructs in which the criminal protagonists, like the author, often thrust moral judgment aside for the sake of personal interests. Existing studies on Defoe have tended to downplay the import of the relationship which he established between the activities of these criminal protagonists and the seemingly impeccable Restoration English society (1660-1700). The study was designed to examine the presence of the authorial self vis-à-vis the values of the Restoration English society in shaping Defoe's ideology in order to establish that the individual is a product of the immediate environment.

Sigmund Freud's model of 'phantasy as fiction' within the Psychoanalytic Theory was adopted based on its effectiveness in integrating and interpreting authorial psychic self, and the writer's creative sensibility. The novels, *Robinson Crusoe, The King of Pirates, Captain Singleton, Moll Flanders, Colonel Jack* and *Roxana* were purposively selected based on their apt reflection of the criminal activities of the protagonists in the context of the values of the Restoration English society. The novels were subjected to critical analysis.

Salient evidence of the authorial self is demonstrated by all of Defoe's protagonists through the pursuit of gentility with its attendant identity crisis and avarice. His ambition-oriented drives make him change his name from 'Foe' to 'Defoe', besides using a series of pen names like T. Taylor. This is re-enacted in *Robinson Crusoe,* where the protagonist drops his German 'Sir-name' Kreutznaer for Crusoe as a means of taking on a new English identity. The protagonist in *Captain Singleton* is generally known as Captain Bob; however, he uses the name Captain Singleton as a trade-name. In *Moll Flanders,* the heroine disguises as Gabriel Spencer in order to carry out robbery operations, among others. Defoe's avaricious nature is demonstrated in *The King of Pirates* and *Captain Singleton* where Avery claims he is richer than a nation and Singleton confesses that he has made more wealth than what he needs in a life-time; nevertheless, they did not stop robbing others. In *Roxana,* Roxana rejects a noble marriage with the merchant and chooses to be a whore to the Prince because of the latter's wealth. Crusoe also disobeys his father out of his desperate attempt to make wealth as a sailor. The final note of Defoe's stories is that all the changes and criminal activities he engages in, and subsequently re-enacts through the fictional lives of his criminal protagonists, are as a result of the high value that the Restoration English society places on the socio-economic notions of the individual's identity, level of wealth and state of gentility.

Defoe's criminal protagonists are archetypes of the authorial self who practises vice as a result of the false sense of gentility which the Restoration English society imposes on its members. Therefore, through his artistic sensibility, he writes of the authorial self as a victim and product of an already corrupt society.

Keywords: Daniel Defoe's novels, Authorial self, Restoration English society, Criminal protagonists in literature

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CERTIFICATION

I certify that this thesis was carried out by Rachel Oluwafisayo ALUKO with matriculation number 98299 of the Department of English, Faculty of Arts, University of Ibadan in fulfillment of the requirement for the Doctor of Philosophy degree.

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CHAPTER ONE

INTRODUCTION

1.0 Background to the study

Daniel Defoe is a leading Restoration writer that shows genius for what Donald P. Spence (1984) describes as transforming historical truths into narrative fits. Though reputed to have written over five hundred (500) works, most of these works are political journals and books on moral conducts. His few novels did not, however, fail to attract substantial attention from critics, scholars and those who choose to read for pleasure. He is one of the numerous novelists whose narratives have been subjected to literary scrutiny based on the self-reflexive style of fictional narrative.

Defoe's narratives are widely believed to mirror actual events in his life albeit his claim that they are strictly fictional. Numerous studies carried out on his fiction often conclude on the premise that his characters are archetypes of the authorial self and life as Defoe grew to know it in the Restoration England of his days. The events of his protagonists' lives are believed to be landmark experiences had by Defoe himself. His all time biographer, Maximillan E. Novak (2001), once noted that the absence or early death of the father-figure in his novels is instinctive efforts to replace or leave the character unrepresented. He attributes this deliberate attempt to personal experiences of dread that Defoe had for his father while growing up in the Foe's strong patriarchal household. It is therefore believed that his works are clever inventions through which he tries to vindicate himself from all his social misdemeanors. Having lived at a time when politics dominated the affairs and marked the pace of livelihood in Restoration England, his prowess at 'writing to convince' brought him into limelight and political recognition. His political works earned him a place as a government agent both to the Whig and Tory government of his days. As a result of this, it was difficult to identify where his allegiance lies, hence he earns himself the reputation of being politically controversial and crafty.

Apart from being politically controversial and crafty, he is also a notorious debtor with a poor record of being successful as a tradesman. In R. T. Jones' introductory note to *Moll Flanders*, Leslie Stephens describes him as a man with 'the most amazing talent on record for telling lies'

(2001:VI). The desire to break away from his lower-middle class background prompts him to try his hand in various professions, most of which failed as easily as he started. His life is marred by cases of debt, bankruptcy, imprisonment and pillory. These dubious traits are, however, a trifle to the middle class of his society who happens to fall in love with his political and literary publications. His creative sensibility as a writer won him ample recognition among the political leaders who needed his convincing prowess to gain and sustain the peoples' allegiance and approval.

Defoe nursed the dream of being one of the most reputable members of the English court. Regardless of the social goodwill of the people, his greatest desire is to be a perfect gentleman. Peter Earle writes that 'the urge to be a gentleman or at least rise in the social seale was a vital element in Defoe's whole view of society' (1976:9). In a bid to win social recognition, he works tirelessly for the Restoration English government. This is besides the efforts he makes towards acquiring substantial amount of wealth as an agent of the state. The end result is the life of debt, dubiousness, controversy and severed relationshipwhich he lived with his family. These all came with its psychological implications of striving to redeem his marred image through series of arguments which he published as pamphlets. G. A. Starr sums up his efforts at redeeming his image with the words 'he seems to have imagined an object always at his elbow, demanding that he account for himself' (1971:3). As a result of this, most of his publications are aimed at reviewing and redefining his actions and personal ideologies. His works of fiction are not spared from performing this face-saving task. Starr believes that fiction is a medium which he uses to spell out not only what he does but also give an insight into why he does it. To perform this task successfully, Starr claims he cleverly resorts to casuistry.

Casuistry, according to *The International Encyclopedia of Ethics* (2013), is 'a method of reasoning for identifying justifiable courses of action in situations involving moral conflict'. It is a case-based argument which flourished during the sixteenth and seventeenth centuries but has since been abandoned as a method of reasoning. Starr defines it as 'that part of Ethics which resolve cases of conscience, applying the general rules of religion and morality to particular instances in which "circumstances alter cases" or in which there appears to be a conflict of duties' (3). In a more straightforward way, the *Longman Dictionary of Contemporary English* defines it as the use of clever but often false arguments to answer moral or legal questions.

Fiction is therefore regarded as one of the media which Defoe uses to promote his diverse arguments of self-justification. As a result of this, virtually all of his fiction familiarise the reader with characters whose actions are easily regarded as being blame-worthy while at the same time they compel feelings of sympathy. What draws the reader to sympathise with these criminal protagonists is, therefore, largely in his casuistic emphasis on intentions and qualifying circumstances. The two notions of intentions and qualifying circumstances in these narratives thrive on a more inclusive argument of struggle for survival and societal dictates of gentility. Through the lives of his criminal protagonists, Defoe tells the stories of his struggle for survival and more importantly, he aimed at using fiction as a viable medium for presenting his personal view of the impeccable Restoration English society of his birth. These two aims of self re-presentation and societal worldview are the major sources of concern in this work.

1.2 Statement of the problem

Fiction is generally believed to be concerned with events imagined by the writer. It therefore consists of characters that are imaginary, featuring at imaginary places and tasked with the duty of acting imaginary roles that have no bearing with real life events or activities.

This general idea promotes the literary argument Culler describes as ‘hermeneutics of suspicion’ (65). Founded on the notion of the intentional fallacy, the argument foregrounds that issues about fictional interpretation is neither solved nor settled by seeking meaning outside of the oracle. The main and only point of reference is therefore the text alone. All that fiction seeks to explain and portray is thus embedded within the confines of its structure and aesthetics. As a result of this belief, Defoe’s novels, which are actually impression, are treated by critics as arguments, hence, the intertextual interpretation some critics impose into the study of his works.

Other critics who studied Defoe’s works as self-reflexive narratives, however, opine that he wrote archetypal narratives of personal historical magnitude other than the well-known autobiography. The self-reflexive text, according to Culler, is a ‘symptom of something non-textual’ but ‘supposedly “deeper” and this might end up being ‘the psychic life of the author’ among other things (67). The ‘something non-textual’ constitutes the real source of interest in this study.

David Lodge's question 'WHEN DOES A NOVEL BEGIN?' therefore serves as a platform created to expound on the idea of Defoe's text as self-reflexive elements. In *The Art of Fiction* (1992), Lodge illustrates different processes involved in the making of a novel. His critical analysis involves argument on what actually constitutes the beginning of a story after the writing exercise. He notes that the beginning of the story assumes the status of two unrelated entities when approached as a writer-oriented phenomenon as opposed to a reader-oriented entity. Irrespective of where the argument falls, Lodge nonetheless succumbs to the notion that 'the beginning of the novel is a threshold, separating the real world we inhabit from the world the novelist had imagined' (5).

The border of fiction tagged as being self-reflexive thus remains porous. As it is, reality is granted 'rite of passage' into the world of creative imagination. Consequent upon this, there is a high tendency for real life encounters to dominate what is supposedly fictional (131). This is believed to be the case with Defoe's fiction. Although Lubbock proposes that 'a novel is a picture of life, and life is well known to us…' (11), there is undoubtedly more in the picture of life reflected in Defoe's novels than the stories of his personal life as a debtor, criminal and the plight of being tagged with an unwanted identity in his early life as an hustler. More than these, his works serve a greater purpose of reforming the Restoration English society. He achieves this aim by creating an indirect but clever picture of his native land as a major underlying force that is responsible for the social ills practiced by many of its citizens.

Defoe's initial attempt to address and probably arrest the situation is evident in his early write-ups. Notable among these non-fictive works are *The True-Born Englishman* and *The Shortest Way With the Dissenters.* While the former earn him much credit of having been written with a good sense of judgment, the latter turned out to be categorised as a libelous publication, and as a result of which he is sentenced to jail. Typical of him, most of his works aimed at social reformation are often interpreted to be deliberate measures that he takes against the government or a target group of the English religious leaders. The aftermath is the series of prosecutions he experiences in life. It can be rightly inferred that he eventually resorts to writing fiction as an alternative and safer medium of addressing issues related to social values.

It is however unfortunate that most literary critics and readers concentrate so much on the aspect of his work that are evidence of the resemblances shared by the authorial self and the criminal protagonists. This is as a result of having subjected his novels to an autobiographical study more often than is necessary. Much is left to be desired in Defoe's novel when literary critics however fail to recognise his efforts towards social reformation as an intrinsic value in his novels. It is at this level that his novels actually contribute to social growth and reformation.

1.3 Justification of the study

Writers who settle for the self-reflexive fictional narratives often center their works on issue of personal identity. Defoe is thus well noted for adopting fiction as a measure through which ethical issues or cases of conscience, otherwise referred to as casuistry, is resolved. His novels, therefore, run a course greater than what is simply embodied in the narratives. They are integration of historical variations derived from his social life and personal ideologies expressed through the fictional genre.

In the light of these, most literary critics, with the exception of very few ones like Beers, have based their opinion of Defoe's fiction as self-reflexive constructs on the premise of the salient similarities that exist between some of the ideologies he lived by and the events described in his narratives.

This study however seeks to take a step beyond the inferential judgment of previous studies by carrying out an in depth study on six (6) of his narratives through the application of psychoanalytic criticism. Aside identifying features that are reflections of the authorial self in his works, the study is also meant to serve as a viable platform for prying into his phantasies of the relationship between the ideal self and its immediate environment. That is to say, the study intends to identify the individual as a product of his or her immediate environment. Hence, when the society undermines good morals and values, the tendency is that its citizens will resort to vice as it is the case with Defoe and his criminal protagonists. The study, therefore, examines the society, not as it believes it is, but as the likes of Defoe that are often accused of perpetrating crime, believes it to be. In this light, all the groups of people that make up a society can take to reformative actions. The general cry for social change can thereafter be properly addressed as an

effort required of all and sundry and not just one notorious criminal out of the whole lot of people.

The study, therefore, seeks to justify the notion that the novelist does not simply engage in the writing exercise all for its own sake. In other words, the study justifies Defoe's fiction as literary works with an authorial aim that transcends the attempt to excuse the misdemeanors of the authorial criminal-self as purported by the autobiographic critics. Having subjected his fiction to a psychoanalytic reading, it is quite obvious that his focus is to present the ills of the Restoration English society and its effect on its members. The study thus endeavours to prove that Defoe's fiction, which are representations of the personalities of a criminal authorial self through the lives of his criminal protagonists, are equally an exposé of the corrupt practices of the Restoration English society. The authorial self reflected in the narratives is, therefore, better understood when observed from the socio-geographical settings of his protagonists' existence. A study of immediate environment of the protagonists thus attains an equal level of importance as the authorial self that autobiographical critics however choose to focus on. This study, therefore, seeks to justify Defoe's aim as that of being a writer with the intention of bringing about social reformation in his society, albeit the fact that the challenges of being misunderstood as a political writer continues to loom over his efforts as a novelist in the course of instilling a sense of social reformation in his readers.

Controversial issues about meanings, intentions, style and writer's personality among others cannot prove avoidable altogether. One of such similar literary controversies that we can easily identify with as African scholars is the case of Soyinka's "Obscurantism", an incident which Fashina N. O. (2008) claims 'has made him a linguistic expatriate from both his society and the entire intellectual world' (4). This challenge is bound to remain in the literary circle as it is one of the basic essences of scholarship. However, methodical and comparative study of writers' lives with their fictional accounts will surely aid textual interpretations and promote a more conducive atmosphere for literary discourse and arguments. The study is, therefore, important as it seeks to argue for a better means and purpose for inferring meaning from the writer's works as a measure capable of providing important clues necessary for social peace and growth, especially in situations where the society becomes blind to its own faults. More so, controversial issues

raised in biographical accounts of prominent writers like Defoe can be resolved by consulting their literary works.

In addition, one importance of literature is to teach morals and propagate acceptable social norms. As observed by Culler, among other things, literature 'teaches sensitivity' (36). Moments of adversity are bound to rise as a result of conflicts between personal ambition and social norms. At such moments, fiction, such as the self-reflexive type, is a powerful tool for the propagation of basic ethic issues and conflict resolution in all sphere of human relationship.

In view of this, the casuist stance often assumed by Defoe in addressing cases of conscience in his fiction provides pliable premise upon which human actions can be weighed. His express concern and treatment of ethical issues makes his works a good basis for social reflections and individual self-appraisal. In essence, this study among other things is oriented towards being a literary exposition towards identifying the place and role of the society and the individual's moral judgment at moments when communal or personal ambition is at stake.

1.4 Objectives of the study

Viewed from a psychoanalytical perspective, fiction, otherwise called narratives, is more or less the 'symptom' of on-going events in the writer's mind. It can assume the status of a link between the present state of the writer's existence and past experiences. As an element borne out of repressed wishes, the tendency therefore is for the text to convey the writer's ideas, beliefs and views that cannot be demonstrated or executed due to such factors as social restraint. This is typical of Defoe's life experience. As a political writer, he is often accused of writing libelous and seditious articles. The main objective of this studytherefore, is to investigate his fiction as pliable mediums through which he freely explains his view about the influence of life in Restoration England in relation to his shoddy life and such criminals' activities he is known for. In other words, the study seeks to identify features of Defoe's primal personality which governs the conscious to the unconscious in the course of writing fiction.

In the light of this, the objective of the study is to examine the presence of the authorial self in the selected narratives as well as investigate the authorial creative sensibility in re-presenting his immediate environment as an integral force in the shaping of his crime-prone personality. These

aims shall be achieved by carrying out a psychoanalytic study on his protagonists' personalities, their reactions to issues of conscience, the sources of their motivations and their relationship with other characters in their fictional environment.

The specific objectives of the study, therefore, are:

i. to identify the presence of substantial correspondence between Defoe's life and his protagonists'.
ii. to examine the 'symptoms' of his past experiences in relation to the socio-economic notions of identity crisis, the pursuit of wealth and quest for gentility in his fiction
iii. to investigate Defoe's view of the society as a source of influence for personality development
iv. to explore Defoe's psychosis of crime and social responsibility in his fiction
v. to examine the moral aspects of his fiction as integral to self and social reformation.

1.5 Scope of the study

The study is a psychoanalytic review of the life of Defoe as portrayed through the lives of his criminal protagonists that are representatives of the authorial self. Six (6) out of his nine (9) narratives shall be used as primary text in the course of this study. The choice of the texts is based on their notable and elaborate depiction of crime as a vice practised by the protagonists in relation to the Restoration English society which serves as their fictional socio-geographical settings.

The selected narratives are:

I. *Robinson Crusoe* (1719)
II. *The King of Pirates* (1719)
III. *Captain Singleton* (1720)
IV. *Moll Flanders* (1722)
V. *Colonel Jack* (1722)
VI. *Roxana* (1724).

1.6 Literature review

Review of related literatures in the study is an overview of three major aspects of Defoe's life in the course of his emergence as a writer of fiction. These aspects include the Restoration literary age he belongs to, his life and his works.

The first aspect, his age, is a review of events that characterize the Restoration literary age in which he lived and wrote. Discussion here entails a brief overview of the Restoration literary market, rise of the so called 'modern English authors', relationship among the writers, writers' involvement in such polemical issues as politics, as well as a brief insight into the literatures produced at the time.

Discussions about the life of Defoe in this study are based on information gathered from some of his biographers. The focus on this aspect of the work is on his early life and education, his business activities, family life and his involvement in Restoration politics.

The chapter concludes with discussion on critics' view of Defoe's literary works, most especially his fiction. In addition to this, the place of Defoe in the rise of the English novel and his literary canon are considered among other things.

1.7 Theoretical framework

Psychoanalysis, as propounded by Sigmund Freud, provides limitless opportunities to synthesize the past with present conditions of a writer. By virtue of its application to literary criticism, avenue for exploring the role of the mind in the course of creative imagination is created. David Lodge attests that 'fictional discourse constantly alternates between *showing* us what happened and *telling* us what happened' (1992: 122).

The act of 'showing' and 'telling' is primarily a psychological exercise that is best explained and explored through the application of Freud's paradigm of phantasy as fiction. Based on this model, creative writers are said to freely assume the status of day-dreamers. Writing fiction therefore serves as a major mental activity through which unsatisfied wishes are achieved as a result of cleverly invented situations by the author (Freud, 1908: 418). Freud here draws comparative parallels between writer's alter ego and the protagonist. The Ego is the

hero/heroine, and invariably the centre of interest to which the reader's sympathy is drawn. The protagonist therefore serves as an 'ideal self' of the writer. This also helps to explore the literary text as a self-reflexive construct through which possibilities and challenges of the writer's life and/or experiences are aptly demonstrated or re-enacted (33). The authorial mind is therefore engaged in a retrospective detail of events or what Donald P. Spence (1984) refers to as the 'act of remembering'. Memory is then said to produce voices long ago silenced (Eddy 2000: 87).

In support of this, Percy Lubbock proposes in *The Craft of Fiction* (2007) that the novelist 'must gather up his experience, compose a vision of it as it exists in his mind, and lay that before the reader' (214). The 'that' to be laid before the reader therefore transcends 'fiction' based on 'void imagination'. Experiences and real life encounters must feed it, consequently the authorial 'Self' reflects as the hero/heroine in his fiction.

The role of psychoanalytic theory in this study is therefore to discover the reality behind the conceived images presented to readers as fictional. By virtue of its application to this study, arguments shall be raised to establish the fact that such images, impressions and expressions adopted in the showing-telling exercise of writing fiction are 'symptoms' of writer's past experiences and ideologies.

1.8 Organisation of the study

The study shall consist of six (6) chapters. Each chapter shall be as follows:

Chapter one is a general overview of what the study entails. Its main focus amongst others is an introductory discussion on the notion of self-reflexivity in the Defoe's narrative style of prose writing. Other aspects of the chapter are discussed under such sub-headings as background to the study, statement of the problem, justification of the study and so on.

Chapter two is a review of related literature. This shall however be carried out with focus on three aspects of Defoe's life, namely, his Age, his Life and his Literary Works. This order had been chosen in preference to any other to give room for logical observation and discussion on how events related to the socio-political and literary age in which he lived influenced major issues in his life and subsequently his writings. The chapter shall be rounded off with discussion

on different perspectives and thematic arguments often read into his works by critics both past and present.

In chapter three, the concept of self and creative imagination in relation to their psychoanalytical view shall be examined after having provided a general overview of the research methodology. The place of Sigmund Freud in developing the psychoanalytic theory as an effective tool through which literary works assume wider meaning shall be discussed. Main focus shall however be on the concept of *phantasy* as a viable platform for interpreting or unraveling authorial intentions in the course of writing novels.

Chapters four and five are literary analysis of the selected texts. The notion of the authorial self as represented by the protagonists shall be investigated in chapter four while the subject of Defoe's psychical representation of crime in relation to the society shall be discussed in the fifth chapter.

The findings and conclusions of the study shall be carried out in the sixth chapter. This section shall proffer answers to the questions raised through the objectives of the study. Deductions about the authorial self, experiences and their subsequent reflection of Daniel Defoe's social ideology, among others, shall be critically discussed.

CHAPTER TWO

A REVIEW OF RELEVANT LITERATURE

As observed in the previous chapter, literary critics like Novak and virtually all of Daniel Defoe's biographers have established that his novels are re-presentations of his life experiences. His efforts at business, religious beliefs, political endeavours and character flaws among others are all believed to be summed up in his narratives. This makes it imperative for such a work as this to undertake a review of not just his novels, which is however the sole aim of this study, but to also create avenue for an insight into the Restoration literary age and other important aspects of his life in this chapter. His political career is here traced to historical occurrences in Restoration England that also serves as the setting of his narratives. More so, prominent events which earmark his interesting but dubious life activities, and are well reflected in his novels, are equally examined.

Adrian Room's *A Dictionary of Pseudonyms* published in 1998 stated that the list of pen names used by Daniel Defoe amounts to 198 in number. This ranked Defoe above Voltaire who has 178 pseudonyms to his credit in the same book. Each stage of Defoe's life saw him wearing special appellations meant to project a self-acclaimed personality that appealed to him. As a lover in the early years of courtship, he addressed himself as Bellmour F. in the collection of narratives titled *Historical Collections or Memoires of Passages and Stories Collected from Several Authors* which Novak described as a love-gift to Mary. Other pen names he adopted in the course of more serious literary endeavours were 'Eye Witness', 'T. Taylor', 'Andrew Morton' and that which Earle described as a most absurd but widely used phrase "Heliostrapolis, secretary to the emperor of the moon". Many literary historians like Earle believes that Defoe's frequent resort to the use of pseudonyms or anonymity is one of his numerous tactics to practice and get away with punishable acts of libel especially in relation to his political writings. For instance, in the work *The Canonisation of Daniel Defoe* (1988), Furbank and Owens attest that Defoe 'found himself in an invincible and most exhilarating position, with a valid excuse for insulting everyone in sight' (138). Could this therefore prove right their hypothetical belief that Defoe orchestrated 'many-sided controversy more or less single-handedly via impersonating all the contestants?' (9).

Irrespective of Defoe's reasons for adopting such a large number of pen names or anonymity, the grueling consequence is the problem of attribution left behind for his bibliographers. Mueller however argues in Defoe's favour that 'hiding one's identity could be especially convenient when the author was making contentious assertions in a highly agitated political atmosphere…' (3). A typical example he gave to buttress this assertion is when Defoe was to defend his erstwhile employer and protector, Robert Harley, on accusations of high treason. He achieved this aim through the anonymous publication of a series of four *Secret History* pamphlets which he feeds to his readers in a manner he described as 'Little and Little' with the purpose of 'gaining upon their Furious Tempers by Inches'. In a later publication titled *A Political Biography of Daniel Defoe* (2006), the duo however seem to show disgust for the problem of attribution caused by Defoe's frequent use and change of pen names. They complain about his 'numerous elaborate gambits to muddy the waters of origination', noting that he perfects his 'reputation for articulating conflicting positions in alternative vehicles' (736).

Defoe had embarked on his political career before he actually accepted his failure as a trade's man. In *The Complete English Tradesman* published in 1727, Defoe's self-abused prowess in trade reflected in the comment he made that 'when tradesmen turn statesmen, they should either shut up their shop, or hire somebody else to look after them'. With so much knowledge on the rudiments of trade which he frequently displayed in his economic writings, Defoe, nonetheless, failed as a trade's man. He seems to lack the much needed hindsight and patience required to establish a flourishing business. His business ventures were based on 'over speculations'. Novak rightly observes that 'Defoe was not one to neglect an economic opportunity' (251). The summary of his business activities is that his appetite for success was larger than what was required for him to be successful while his business plans were equally shoddy attempts to grab all without grabbing anything. He learnt of his folly in business too late but the impact was almost unfelt since the story of his political career followed a similar self-destroying trend.

2.1 Politics and literature in the Restoration age

The restoration of Charles II to the throne of England in the year 1660 is a major event through which the period between 1660 to late eighteenth century is named. Important events like the regicide of Charles I, the interregnum preceded by Charles II's exile to France, the fierce attempt and subsequent corruption of the democratic system, religious discrepancies flamed by individual prejudices among others, dictate the pace for living in restoration England. Subsequently, emerging literature mirrors the existing cultural flux of the time, and little wonder that satire became the major form of literature adopted by the Restoration writers.

According to Raven, J. (2008), the Restoration literary market was fraught with all manners of publications such as religious guide books, periodical reviews, magazines, conduct books, country-town newspapers that were published either daily or weekly alongside novels. The rational approach displayed at the time towards religious beliefs and political segregation reflected in the literary works and subsequently transcends into the literary market. Unprecedented demand for all manners of publications by the new-print incentive public boosted the transformation of the Restoration literary market. The result was the emergence of 'bitter struggles within the trade' and the presence of varieties of 'products, producers, circulation methods and literary intermediaries' (12).

Besides a general recognition of the activities of booksellers as a commercial enterprise in an unprecedented literary market, the Restoration is also described by Dustin Griffin (2008) as the age that gave rise to modern English authors. He notes that it is during this years that there began to appear many of the features by which modern authorship is defined; copyright legislation, widespread identification of the author on the title page, the 'author by profession' among others (37).

Restoration authors are more specifically defined by the social circles each writer choses to identify with in addition to the political and/or religious group to which they pledged their allegiance. A host of literary works belonging to the age can therefore be easily linked, according to Griffin, to 'some public events or controversy in the politics of church or state or the world of letters' (37). The great fire of London is one of the major social events that transpired in the days of Restoration English writers. This compelling historical event of 1666 was appropriated

into all manners of literary discourse such as could be observed in the works of Defoe, Pepys and Dryden. By virtue of the imposition of 'supplementary fictionality' in their discussions of the fire, Dryden came up with the poem *Annus Mirabilis*, Defoe expressed his bewilderment in the journal *TheReview* while Pepys documented it in his *Diary*. *Annus Mirabilis* is later described by Beers as Dryden's first noteworthy poem after having rated him as 'not so much of a great poet, as a solid thinker' (176). The plague which struck England a year before the London inferno produced the inspiration for Defoe's *A Journal of the Plague Year*.

Literature as a medium of reflecting social events also transcends into poetic works in Restoration England. Hunter J. P. asserts 'public events and issues were the privileged and most popular subject of poems' at the time, therefore 'every poet who aspired to major cultural recognition consciously celebrated those happenings regularly and lengthily' (2008:161).

Social event that stimulates literary productions, mostly in the form of epistles and dialogues, is the relationship among the writers. The epistles, as the name suggests, are letters written by one writer to another. Griffin observes that Dryden wrote at least a dozen of such poems to the dramatists William Congreve and Thomas Southerne (38). Rochester's epistolary work, *Epistolary Essay from M. G. to O. B.*, also exemplifies works in this order.

Another style of writing that strongly portrays Restoration literature as a system of social interaction is what Griffin describes as 'collaborations'. With writing as a vehicle of social network, writers begin to come together in groups to coauthor literary works referred to as collaborations. Pope and Swift produce *The Miscellanies* as friends while Dryden and Nathaniel Lee worked together as literary professionals bond in business partnership. The emergence of Periodicals, a common literary production at the time is also a major attribute of these so called collaborations.

Beyond these private circles however, are the coffee houses. According to Griffin, it is in these arenas that 'Londoners gathered to read… and remark on the latest manuscript satires' (40). He also attests that the coffee house 'was by 1714 a well established social institution, first appearing in London in the 1650s' (52). The *Spectator*, a popular periodical of Swift and Addison,is believed to be first read in the coffee house, more so, its relevance as an important channel for disseminating information in Restoration England is acknowledged even by the

king's court. Beers quotes Addison to reiterates the importance of the coffee-houses at the time. According to him, Addison wrote in the tenth edition of the *Spectators* that '…it was said of Socrates that he brought philosophy down from heaven to inhabit among men, and I shall be ambitious to have it said of me that I have brought philosophy out of the closets and libraries… to dwell in… coffee-houses' (187). Griffin observes that the coffee houses are conspicuously a center for 'intellectual gossip' therefore they are not opened to all kinds and manners of people. Its stilt towards being a brewery for controversies and licentious speech compelled the Restoration government to order for its closure in 1659 but 'the order was quickly withdrawn… because it was clear that they could not be easily controlled' (54).

All these social events came with its positive as well as negative influence on Restoration literary writers. While the writers enjoyed productive and beneficial moments of literary alliances on one side, they were also exposed to rancorous experiences that resulted mostly in lifetime literary factions. Their literary outputs showed that they turned literature into a premise through which they spew venoms of insults, accusations and counteraccusations at one another. Flimsy circumstances of disagreement with personal opinion shared by a writer in his literary work provide enough grounds for enmity. It is in this manner that Addison incurred Pope's wrath when he 'sheepishly' chose to praise a rival translation of *Homer*. Beers notes in the scene that consequently transpired between Pope and Addison that Pope 'worked out his revenge deliberately, bringing all the resources of his art to bear upon the question of how to give the most pain most cleverly' (84). Lewis Theobald, a pantomime librettist and the Covent Garden Theatres manager, with Colley Cibber are two literary enemies who did not escape the innumerable sharp stings of Pope. The latter conferred on them the degrading roles of dunces in his satirical poem *TheDunciad*. Defoe equally failed to get Pope off his neck. The master poet's scrutinizing literary eyes observed 'DeFoe wrote a vast many things, and none bad, though none excellent' (Rogers 1972:40).

The Restoration age, was among other things a time of religious upheavals and persecution. A considerable part of the Restoration populace found fault with the doctrines and norms of the Church of England. This consequently led to a break-up among the worshippers. The protesting group who believed they could no longer conform to the rules of the Church was known as Nonconformists or Protestant Dissenters. Novak emphasizes on the feeling of conspiracy which

dominated thinking during the time. He concluded that 'no group felt it more than those who …belonged to the group known as Nonconformists or Protestant Dissenters' (28). They were denied basic access to social amenities and education in the university. As was the practice of the day, writers resort to the use of their pens to either express their pleasure or displeasure based on the side they chose to identify with. Samuel Wesley is reputed to have written not less than three articles through which he 'attacked the education of the Dissenting academies as being politically dangerous… (anti-monarchical) and immoral'. An apt response was made by Daniel Defoe with the release of two ironical publications *More Short Ways with the Dissenters* in April 1704 and *The Dissenter[s] Misrepresented and Represented* by May of the same year as when Wesley published his rather lengthy title- *A Letter from a Country Divine to his Friend in London, Concerning the Education of the Dissenters in their Private Academies* (230).

Novak (2001) also notes that issues of Puritanism were a bigger premise for controversy about the politics of the church in Restoration England. The Puritans, as defined by him 'were those who sought the "greatest Purity of Worship"' during the reign of Queen Elizabeth but nevertheless 'dissented' on the same grounds as the modern Dissenters that were 'different from these original saintly men and women' (136). Beers equally attests 'the rebound against Puritanism is seen no less plainly in the drama of the Restoration' and above all, 'the stage now took vengeance for its enforced silence under the Protectorate' (167).

England's frequent efforts at defining and redefining her administrative policies as well as adopt the most suitable system of governance capable of bringing about national progress in the face of conflicting personal ideologies generated the greatest heat that fed the imagination of her writers. Sentiments, ego and lots of mixed feelings appear to be sufficient grounds that compelled a free flow of literary outputs. Virtually all writers of this age engaged themselves in political propaganda through their literary works besides using them as vital means of attacking an all time literary enemy or reflect contemporary issues of the Restoration period as discussed earlier in this chapter. Political circumstances thereby gave rise to an alarming number of literary works. Downie J. A. describes the affinity which exists between politics and the natural English man by asserting that 'the people of England… are, of all nations in the world, the most addicted to politics' (550). As English men and women, Restoration writers were equally caught in the wave of political fever. They wrote in an age when active participation in politics seemed to be highly

prized. Topical issues for discourse and creative writing centers round religious practices, political ideologies, and mildly on interpersonal relationship. Griffin also comments that a considerable number of these writers seek alliance with the powerful courtiers or ministers of the opposing parties to sustain their relevance in the society as well as generate a secured means of livelihood. In addition to this, he postulates that 'social gatherings provided writers not only models of conversation, but also news from court that might occasion a poem or a pamphlet, or gossip upon which satirical squibs might be written' (37). The coffee houses nevertheless remained as the venue of gossip dissemination.

Literary historians like Downie, J. A. observe that the rage of party experienced a decade and a half after the Glorious Revolution of 1688 culminated in eleven general elections in fourteen years. Such writers as Defoe, Swift and Steele were variously employed by the party leaders to advance their political agendas in the growing number of partisan periodicals which gained popularity at the time. Beers discloses the words *Whig* and *Tory* as we know them today in the history of England's politics dates back to this period. The Whigs are the English men and women who fought to maintain the Act of Succession in favour of a constitutionally elected King as opposed to the Tories that fought to maintain a monarchical succession. The Whigs therefore supported the house of Hanover while the Tories formed alliance with the exiled Stuarts in a secret bid. Downie, in a better light, described the Tories as 'monarchists who believed in indefeasible hereditary succession, passive obedience and non-resistance, and upheld the constitution in church and state' (552). On the contrary, the Whig government comprises of those who believe in the sovereign power of the people as represented by the English parliament. They embraced the philosophy of a functional government as an attribute of the people's consent and subsequent support. As such, the people retained the right to resist and withdraw power from any 'monarch who no longer commanded that consent' (552).

In the course of this political instability, Beers notes that 'the ablest pens on either side were taken into alliance by the political leaders' (180). Pope and Swift wrote in favour of the Tories. Swift's effort in promoting the cause of the Toriesthrough his attack on the Whigs with his literary work *Public Spirit of the Whigs and the Conduct of the Allies*earned him the deanery of St Patrick's, Dublin. On the other hand, Addison's allegiance was to the Whigs. Griffin believes his journal, *The Spectator,* is designed in effect to defuse political tension but the truth remained

that the journal could not have but promoted the political views of its writer who served as a Secretary of State under a Whig government. For his part, Daniel Defoe was a Dissenter who kicked against the rigid system of the Church of England as enforced by the monarchical government and bishopric. It became quite natural for him to fall in line behind the Whig government. It is in their interest that he came up with the journal *The Review*. As a member of the opposition party, Pope therefore found it appropriate to crown him as one of his Whig dunces alongside others in his *Dunciad*. Steele equally sat in parliament asides holding various public offices as a violent writer on the side of the Whig government. Dryden was not left out in the political warfare. He was a bitter opponent of William III, a Whig, and he condemned the king's 'stupid military state' in his translation of Vergil's *Aeneid* (Beers: 181).

All the genres of literature were employed by writers in the socio-political battle, albeit in varying degree. Restoration poets, according to Hunter, are 'wordsmiths in an age that relished argument, respected rhetorical ability and admired verbal persuasion' (82). Writers of prose and related literary works like the pamphlets, journals and the likes, turned out as propagandists. In the plain terms of Downie J. A., they are men who 'evinced confidence about the possibility of influencing public opinion through the medium of print' (551). Daniel Defoe was once reported by Novak to have boasted of his prowess as regards such act by claiming if he could write enough on any subject, he would certainly stand a good ground to influence public opinion (125). Drama is a medium least employed in literature to propagate writers' socio-political ideologies. This is not an indication, nevertheless, that the stage was more peaceful than other literary platforms, hence, Lance notes that a struggle for hegemony exists equally within the theaters themselves (77). Drama, as viewed by Harold Love (2008) was a pre-eminent form of vernacular literature during the Restoration, poetry having been confined to manuscript while the novel, a narration of fictive events, was still in its embryonic stage (110).

The best known and most original creation of the Restoration stage is the heroic plays. Love explains that these plays employ a stylised vocal delivery popularly addressed as 'speaking to a tone'. Other common feature he highlights as being peculiar to these tragic plays are verbal rants, frequent appearances by ghosts, representations of religious rituals in manner that is 'strongly anti-clerical and often anti-Christian' (112). As part of a culture caught in disrupting religious and political circumstances, the theatre turns to the exaltation of human abilities as a way of

finding spiritual fulfillment. Faith was lost in the sacredness of worship that was then typical of high Tory principles. The libertine spirit of the court of England which equally sought to control affairs of the church was made to dance to the tune of its scandalous anomaly in full public view created for it by the Restoration stage. Love affirms that there exist moments of sensationalism that were so outrageous as to verge on the surreal on the Restoration stage. A typical example he gives is Nathaniel Lee's *Nero* in which scenes of matricide, incest, self-deification with constant appearances of ghosts characterized the acts.

The heroic couplet, pair of poetic lines fuse with five beats in each line and similar end rhyme, was the chosen poetic medium of Restoration poets. Beers opines that its use is not, however, a new creation of the age but dates back to the era of Chaucer who employs it in the verse of his *Canterbury Tales*. What is new to the poetry of this age is nonetheless a conscious upgrading of each line such that it 'stood as a unit' in itself. Dryden, as quoted by Beers, attests to this new development as the brainwork of Edmund Waller. He confesses that 'Waller… first showed us to conclude the sense most commonly in distichs, which, in the verse of those before him, runs on for so many lines together that the reader is out of breath to overtake it' (174).

With such impressive heritage at their disposal, it is nevertheless a surprise that the Restoration poets who compose their verses to the melody of the lyre are not altogether successful in creating a lasting impression on critics like Beers. He argues that 'the age was not spontaneous or sincere enough for genuine song' while the likes of Pope belabored their works with 'such monotonous perfection' which rendered poetry as 'a mere mechanic of art' (175). Hunter equally observes that it is in this age that many who were not necessarily poets in the public definition of the term got fascinated with the idea of writing a poem (162). Such incentive led to an alarming increase in the number of 'practicing poets' producing a good number of ill-composed verses. Beers concludes that these mobs of gentlemen who wrote with ease simply threw off a few trifles alongside Sedley and Rochester whom he refers to as the master poets of the age (175).

A gradual shift away from the use of heroic tragedies and comedies of manner as foremost mirrors of life begin to take shape in Restoration England by early eighteenth century. Griffin notes that clear and simple prose was embraced as the instrument for rational communication in a socio-political environment fraught with conflicting ideologies and practices. The role assigned

to prose, according to him, was to foster social bonding in a manner that nourished and articulated a corporate ideology with the underlying motive of uniting both allies and rival factions as 'members of a single Restoration elite' whose authority had been confirmed in their bid to control affairs of the state (55).

Broadsides are seemingly the most common means of getting news in prose at the earlier part of the century. Lance describes them as single, large sheets of paper with partisan accounts of events. He also observes that they are not only the 'earliest newspapers' but they are equally major sources of 'print vehicles for political proclamations, current sensations, up-to-date advertisements, newest songs and latest protests' (70).

Similar agenda was achieved through political pamphlets and periodicals. Literary historians like Downie J. A. observe that 'a press devoted to the debate of political issues developed out of the pamphlet' (548). Jonathan Swift and Daniel Defoe, through *The Conduct of the Allies* (1711) and the *Reflections upon the Late Great Revolution* (1689) respectively,are among the most successful pamphleteers who capitalized on the prejudice of their target readers to alter or confirm their stance of current socio-political event as the case might be. The objective of writing periodicals as stated by Beers on the other hand is 'to reflect the passing humors of the time and to satirize the follies and minor immoralities of the town' (69). With the foregoing, the major purpose of the sidelined Restoration comedy was transferred to and achieved by the periodicals. Defoe gained much recognition through the journal *TheReview* that started as a weekly published on Saturdays to a bi-weekly and later a tri-weekly. 'Until Steele began his *Tatler* in 1710,' Novak observes, 'Defoe had no real rival among contemporary journalists' (214). The rise of the genre as noted by Demaria began with John Dunton's *Athenian Gazette* in 1691, with its decline advanced when the last number of Goldsmith's short-lived *Bee* was published in 1759 (526). To their credit, the eighteenth century periodical essayists are the notable force behind the improvement of the English language. Defoe advocates the prioritizing of English over Latin and Greek as medium of instruction in colleges while other principal essayists like Addison, Ambrose Philips, Swift and Pope all proposed dictionaries. The proposal was however executed by Johnson in 1755.

Fiction and early forms of the novel are equally the brainwork of many periodical writers of the age. Publishing of conduct books on virtually any issue became paramount as sanitizers in the Restoration society that was off its feet by experiences of excessive gallantry practiced at the time. Novak remarks that Charles II 'himself led the way by the public display of a series of mistresses,' an effort equally embraced by James II during his reign (128). All this went on amidst ongoing grievous religious flux and social-political upheavals that was already throwing the nation apart.

Hannah Wolley published *The Gentlewoman's Companion: or, A Guide to the Female Sex Containing Directions of Behaviour, in All Places, Companies, Relations and Conditions, from their Childhood Down to Old Age* in 1675. The book according to Bertelsen Lance (2008) is a multi-subject volume which did not only offer guidance on social behaviour but also medical advice on bad breath, sore breast and much more, alongside recipes for meals. Daniel Defoe wrote a religious oriented allegory to illustrate ideal relationship among family members in his *Family Instructor*. Advice books on apprentices are also common to satisfy the curiosity of the men folk. A typical example is Richardson's *The Apprentices 'Vade Mecum': or, Young Man's Pocket-Companion* published in 1734.

Beers consents that the English novel of real life had its origin at this time but discredits Defoe's fiction as 'tales of incident and adventure rather than novels' (205). He nonetheless admits beforehand that 'Swift had all of Defoe's realism' when he created the popular satire *Gulliver's Travels* (190). Abridged versions of this work and Defoe's *Robinson Crusoe* were made accessible to children and this subsequently won them the reputation of the most well known works of the period. Literary historians like Bertelsen agree this development inadvertently position the two writers as significant literary figures who contributed to the development of children's literature (67).

Criminal books illustrative of events at Newgate and the instinctive response of people in a polarized society emerged during the age in works like Daniel Defoe's *Moll Flanders* and Fielding's *Jonathan Wild*. The erotic freedom afforded in novels of amorous intrigue which came with the Restoration is described by William B. Warner (2008) as 'an embarrassment to most of the English literary history of the novel'. The consequence, according to him is a

deliberate attempt by literary historians 'to efface the centrality of this form of literature' in the history of the English novel (86). The truth therefore is that the pioneer female novelists, Aphra Behn, Delariviere Manley and Eliza Haywood are part of the literary culture of the Restoration albeit historians efforts to obscure their works under the fame of 'the three canonical authors; Daniel Defoe, Samuel Richardson and Henry Fielding (15).

In essence, enforced versatility could be said to be responsible for the high level of proliferation displayed within the not too large literary circle of Restoration writers. The incessant swirl around the genres of literature as occasion demands raised the number of literature in the market asides giving credibility to the literary genius of Restoration writers. Virtually all the writers of the age distinguished their mastery of the pen as poets, playwrights, political essayists and novelists. Above all, they were unrelenting in their resort to use literary prowess as measures of self-defense whenever the need arose.

2.2.0 The life of Daniel Defoe

Readers who stumble across Daniel Defoe in Peter Earle's *The World of Defoe* (1976) would easily conclude that he was in his lifetime a big mystery erroneously planted among the human race. With a character that was naturally out of place and mannerism that often disgust albeit its excusable undertones, Defoe is described by Earle as 'squalor of secrecy'. Earle's misgivings about Defoe are just as many as they are diverse. He does not dispute the laudable roles assigned to Defoe by modern biographers and literary critics; he was the father of the novel, the founder of modern journalism, the apostle of the middle class, the triumphant herald of the all-conquering bourgeoisie'. He nevertheless decries their inability to identify that he was 'rarely a man' against all that they claim that he stood for (3).

The bizarre life experiences of living as a prolific writer, serving as a prisoner in Newgate, standing head-high in pillory, frequent cases of bankruptcy and debts asides working as spy for the state are anything but heroic to Earle. He therefore envisages that Defoe is a chameleon with the ability to turn himself with ease into a Quaker, a High-Churchman or a shipwrecked mariner (5). The height of Earle's grudge against Defoe however lies in the controversial issue of his historical background. According to Earle, the available evidence of Defoe's biography is limited while the little there is 'presents the problem of interpretation', and consequently many different

Defoes were presented to the public (4). The foregoing provoked Earle's despairing exclamation that 'we do not even know exactly when he was born' (5).

Various literary and historical documents state either tentatively or conclusively different years of Defoe's birth. Among those who scrutinized the issue of the year of Defoe's birth under the microscope of rationality was Wilfred Whitten. He is of the opinion that 'until recent years, Daniel Defoe was believed to have been born in 1661, but Mr. G. A. Aitken… showed… that he was born earlier, and probably late in 1659' (1). In a similar vein, *The Cambridge History of English and American Literature (volume ix)* has it documented that 'Defoe is usually said to have been born in London in 1661, the date being derived from a reference to his age made in the preface to one of his tracts. That this is an error seems clear from his marriage license allegation. He must have been born… at the end of 1659 or early in 1660.' Nicholas Marsh attempts a 'safe-play' when he approximated the year of Defoe's birth to be 1660 with the words 'Daniel was born… in approximately 1660' (171). Maximilian E. Novak and R. T. Jones are more assertive in their choice of the year 1660 as the year of Defoe's birth. The first statement Novak made in his most recent biographical account of Defoe published in 2011, *Daniel Defoe: Master of Fiction* tentatively reads that 'Daniel Defoe was born in 1660, the year of the Restoration of Charles ll to the throne of England' (11).

The exact year of Daniel Defoe's birth would surely remain as an endless chain of speculations since no record whatsoever could be found concerning his birth unlike in the case of his sisters. The available parish registers at St Giles, Cripplegate has it on record that his elder sisters, Mary and Elisabeth, were born on November 13, 1657 and June 19, 1659 respectively. Unfortunately, no record as regards Daniel Defoe's birth could be found because as at the time of his birth according to Novak, 'the recorders had returned to the custom of including only baptisms rather than births' (27).

Many critics who choose 1660 as the year of Defoe's birth did so based on the assumption that he dropped hints of the period of his birth in virtually all his works, and if closely observed, it is the year 1660. Earle however objects to the adoption of this year. He proposes that going by Defoe's deceitful nature, 'no biographer is compelled to believe such hints' (4). The truth nonetheless remains that Defoe is more on the verge of truth rather than lie, in this case, should

adequate consideration be given to the year of his immediate elder sister, Elisabeth's birth (that is June 1659). The birth of Elisabeth completely out rules the birth of another child by Alice, his mother, at the end of 1659 or early in 1660 as suggested by Aitken. Any other time from mid 1660 would be a more probable and convenient time for Alice to have her third child.

In his early years, Defoe began to exhibit traits of having things his own way. Novak paints a remarkable picture of this with an impressive episode Defoe recalls of his younger years in *The Review*. According to him, moments of stubborn indignation made him retort to this mother; *'If you Vex me, I'll Eat no Dinner,'* but the latter taught him to be wiser. He explained that she did this 'by letting me (Defoe) stay until I was a Hungry' (19). Many of Defoe's biographers believe he grew up amidst much love showered on him by his mother, but the episode showed that she was nevertheless a dauntless disciplinarian.

On account of the Act of Uniformity enforced in 1662, Defoe's parent, James and Alice Foe left the Church of England to become Presbyterian dissenters. Novak observes that this led to hard times as a result of discrimination and social segregation against the family alongside other dissenting members of the community. Defoe's unyielding drive towards self-assertion could therefore be attributed to the legacy inculcated from his parent who remained unflinching in their faith during the persecution of dissenters after the Stuart Restoration.

Defoe objected to answering the family name 'Foe' by dropping it in preference for De Foe during his seasons of prosperity. The reason for this has not been successfully unraveled but a common speculation is that adding the aristocratic-sounding 'De' to the inherited casual-sounding 'Foe' enabled him to claim descent from the bourgeoisie lineage of Madame De Beau Faux. Marsh suggests this change of name indicates 'his desire to present himself as a born gentleman' (173). Whatever the case might be, this incidence however reveals an innate dissatisfaction begrudging Defoe as regards his identity and background. As a dissenter, Defoe was excluded by the Law known as the Clarendon Code from attending university or serving his country. He therefore obtained further education at Charles Morton's Dissenting Academy. His restless and high-spiritedness however got the better hold of him when he opted out of the academy after completing four of the five years training required to make him a Presbyterian minister to set up a business as a hosier. Richetti J. (2005) suggests that Defoe nevertheless

embarks on a commercial career which was on a much more ambitious scale than his father, besides the fact that his series of spectacular failure in business propel him for sheer physical survival into his life as a political operative and polemical journalist (4).

Having passed through the Newington Green Dissenters' academy nevertheless left its positive impact in the life of Defoe. As viewed by Marsh, it was during this moment that he gained exposure to a curriculum that was innovative aside 'providing an education superior to that provided by the universities' (172). Novak also posits that the academies were opened to new ideas unlike what obtained in the universities. This was as a result of new books which 'could be introduced because the curriculum of the Dissenting Academies embodied some of the reforms in education… proposed in the middle of the century by J. A. Comenius and Samuel Hartlib' (40).

In addition, Novak opines that emphasis was deliberately laid on "things" at the academies 'whereas the universities continued to direct their programmes towards rhetoric and grammar' with emphasis on 'words' (41). The aftermath was a decline in the reputation of the universities while that of the Dissenting academies soared high. As a result of this, Nonconformist parents seized the advantage by sending their children to these institutions (41). Fame thus arrive hand-in-hand with persecution for Charles Morton who ran the academy. He thereafter migrated to America where he became the first Vice-President of Harvard College.

Defoe's experience at the Dissenting academy ignited his love for what Novak describes as the 'easy free concise way of writing' in English as opposed to the 'great deficiency' posed by Greek and Latin, the two widely acclaimed languages of the learned at the time. The impact of free medium of expression in English learnt at the academy contributed notably to Defoe's future career as a political writer and English novelist. In addition, Novak observes that the mastery of self-expression in English 'was a revolutionary scheme for the Restoration' (41).

Keeping up with records of dates relevant to Defoe's history is a herculean task for his biographers. Accurate dates of events about the first twenty-three years of his life are mostly speculations. Characteristic of his life, different versions as to the time and reason for leaving Morton's academy exists. The widely adopted year however remained as 1681 and the widespread reason was to set up a business as a hosier. With these generally accepted views, it

became imperative for Defoe to start his hosiery business immediately but nothing was heard of him until around 1683 when he resurfaced in different historical accounts as a merchant. On the contrary, Novak expounds that 'Defoe was silent on the reason for his abandoning any plans to become a minister, except to suggest that the decision was not entirely his own' (51). The question then was 'whose was the decision?' Whatever the reason might be, Defoe's resurgence as a business man in preference to the ministry is one of the early signals depicting his obsession for wealth. It gives credence to Earle's notion of him as 'a young man in a hurry to make a fortune, and that he was prepared to behave in a way not too honest to do so' (9). In a similar vein, Marsh reports that Defoe once 'sold property to his mother-in-law that he had already sold to somebody else…' (173). Novak too did not fail to observe that 'he dabbled in anything that might enable him to turn a profit'. He ventured into business with much optimism though the totality of his business life was a horrible see-saw affair.

Defoe's unconstrained desire to make money 'on the spot' is not so much a factor for his failure in business, neither, is Novak's accusation of dabbling into anything that might enable him to make profit. Any responsible man responds to the dictates of business ventures that spelt prosperity. Defoe's shortcomings however lies in what Marsh describes as his tendencies towards 'doubling debts to pay other debts, while at the same time putting yet more borrowed money into yet more hopeful schemes' (173). As discussed earlier in this chapter, Defoe was first established as a hosiery merchant near the Royal Exchange in London around 1683. During this period when he was exporting hose and woolen cloth to the colonies, his biographies show that he was equally importing tobacco and lumber from America. He spotted and pursued other opportunities for profit making in the trade of horses, wine and liquors, commercial fishing for herring and cod, with slight digression in latter life for the purchase of large amounts of oysters and cheese.

According to Novak, 'the two projects that brought him the most grief were his investment in a diving-engine to search for treasures and in civet cat farm' (94). Defoe invested £200 for ten shares in the ocean treasure-seeking company formed by Joseph Williams on 17 October 1691. The diving engine proved unsuccessful and he lost all besides being declared bankrupt. He nonetheless remained undaunted. Report in the *Portland Papers* quoted by Novak reveals that 'he apparently never gave up hope that he would find a diving machine that would make him

rich' (95). It is however sad that nowhere in the history of his life was it put into record that this hope was fulfilled at any other point of his life.

The trade in civet cat farm proved more expensive with the gulping sum of over £852. Defoe's plan was to start a perfume industry that would make use of ingredients extracted from the urine of the cats. His dream however crumbled when, according to Novak, the sixty-nine cats were seized by the Sheriffs of London and the operation was taken over by Sir Thomas Estcourt with the animals appraised at half of the original value.

Despite all odds, Defoe had his share of good fortune as regards his business ventures. His ownership of a vessel named *Desire* by 1688 marks his affluence during the time. More so, he was said to have employed a hundred (100) families at Tilbury in his business of 'pantiles and bricks manufacture' between the years 1697 to 1701. Novak further reports that the business prospered and allowed his family to live better than they had before (247). It was during this period, according to Marsh that he 'added the genteel "De" prefix to his surname' (173). Defoe's 'exuberant temperament' did not only inform his exerting business life but also instigated a somewhat shameless and continuous borrowing of money from close as well as distant acquaintances. One of such episodes was the sum of £800 he borrowed and was consequently sued for by his mother-in-law, Joan Tuffley.

Novak, among other biographers, records that Daniel Defoe married Marry Tuffley with a good dowry of £3700 on January 1, 1684. He posits that Defoe gained acquaintance with Mary's father, John Tuffley, in the course of buying, selling and importing wines. John's consent for Defoe to marry his daughter strongly indicates the well established father-in-law approves of him as an enterprising young man with good future prospects. After their wedding, Defoe relocated to his own residence at Freeman's yard close to the Royal Exchange. Novak speculates that such an expensive relocation must have been made possible courtesy of the handsome money he realized from Mary's dowry. Before marriage, Defoe was said to have probably used his father's shop as a ware house and 'place of business' for some years. As Novak also suggests, it is quite uncertain whether Mary ever 'suspected that her future husband would be a wanderer and an adventurer rather a steady business man' during courtship. What is clear, however, is that Defoe found in her a highly supportive helpmeet with extraordinary grace for endurance. Mary's

wealthy and steady background is enough reason to make her issue Defoe a divorce after horrid experiences of loneliness, debts, bankruptcy and public embarrassments that the marriage exposed her to. With the marriage barely over a year, Defoe rode off to join the Monmouth's Rebellion on June 11, 1685. The force of the Duke of Monmouth as described by Novak is an army of enthusiasts who left their shops and young wives to fight against James ll who assumed the throne after the death of Charles ll (83). By 1692, seven years into their marriage, Defoe was cruising in a debt of £17,000, part of which he paid with a jail term at the King's Bench Prison.

In the course of these events, the Freeman's yard residence was lost. Novak reports that Mary and her children took shelter with her mother Joan, not to mention the fact that Defoe equally spent some time there in 1693 after he returned to making a living through the hosiery business. A successful attempt to move his family out of his in-law's house did not take place until twelve years later. In 1705, he moved his wife and seven children to a residence at Kingsland. By this time, he began to enjoy a seemingly fair weather financially through his work as a political writer and spy. This delicate endeavour required that Defoe spent more time outside his home than was expected of an affectionate husband and father. The dexterity of a mother in building a respectable home was continually demanded of Mary. Having had eight children, Mary, the first child who died at infancy, Maria, Hannah, Benjamin, Henrietta, Daniel, Margaret and Sophia, only sheer dedication and commitment kept her going. Despite the death of her first child on September 7, 1688, much was still required of the easy going woman whom fate yoked with Defoe. Defoe's success, coupled with having a happy and united family, was nothing other than the efforts of a devoted woman who understood her roles in his life and committed herself to the cause. If compatibility, which is said to be a crucial 'ingredient' for marital bliss, meant marriage of two people of like mindedness, the opposite was just the case with Mary and Defoe. What the husband lacked in faithfulness, the wife possessed in abundance. Defoe attests to this in one of his political letters whereby he implored Harley, his political patron for whom he worked as a spy to send him money through his wife. As quoted by Novak, he claimed she 'will not Diminish One Penny' from it for she is his 'faithful Steward' (263).

While Defoe was a spendthrift, Mary had reputation for frugality. This must have informed Samuel Tuffley's will at death that the three overseers of his estate are to pay his sister, Mary Defoe, all the profits of his estate 'absolutely and Independently' of her husband (651). As at her

death in December 1732, a year and eight months after her husband's, all her daughters except Hannah and Henrietta were well married off. She equally left them well provided for with property at White Cross Alley and a farm in Dangenham, Essex. To her sons, she willed some money 'to purchase mourning rings', whatever that may mean.

A notable setback in the upbringing of the Defoe children was nonetheless exhibited by the boys, Daniel and Benjamin Norton. There exists among Defoe's biographers a general speculation that Benjamin is the product of Defoe's extramarital affairs. At the tail-end of his life, Defoe was said to have complained of Daniel's refusal 'to obey him over financial matters'. This however seemed to be a just and wise decision by the younger Daniel who was privy to have grown up watching his father live a discreditable life due to his lack of prudence on financial issues.

The worst turn-out among Defoe's children was however Benjamin Norton. He chose to neglect his studies at Edinburg University irrespective of much entreaty from his father. It can be said that Defoe met his match in Benjamin. According to Ryder as quoted by Novak, he was a notorious debtor 'with pretensions to gentility and strong political opinions'. Ryder describes him as 'a talkative sort of young man' who 'tells a story tolerably but does not seem to have a good sense' (595). Record had it that Benjamin, like his father, once dropped his pursuit of a legal career at the Inner Temple for journalism. To crown it all, he had tasted life within the confines of the Restoration prison before his father's death. Amidst these ups and downs, Mary played her role as a dutiful wife and mother, her strength unequalled, her endurance undiminished. She continued to love Defoe, despite himself, even in death. The two shared the same grave at Bunhill Fields, London, where his biographers claim that Mary's coffin lay directly on top of Defoe's.

2.2.1 Defoe and politics

Novak observes that Defoe began to exhibit traits of building a political career as a pamphleteer early in 1663 after his work, *Considerations and Proposals in order to the Regulation of the Press*, won him appointment as one of the licensers and surveyor of the printing presses. Things also became much better for him in 1688 when William lll was crowned king of England. The new king showed much tolerance towards the Dissenters and Novak opines that he was extraordinarily generous to those whom he liked. Fortunately for Defoe, he was not only a

Dissenter but also a part of the so called writers that the king liked. For him, the enthroning of William of Orange was the beginning of a Protestant succession in England. He served William as his main propagandist, fighting alongside other court Whigs for a standing army that was then mandatory for the preservation of national institution.

During William's reign, Defoe was accorded the post of accountant for the glass duty with the sole responsibility of collecting taxes on bottles from 1695 to 1699. Besides having to serve as the 'commissioner of the glass duty', his career as a political writer began to take a more lucrative shape. Marsh admits 'he scored a huge success with *The True-Born Englishman* published in 1700 and became famous with *Legion's Memorial* in 1701' (173). The latter work led to the release of four Kentish petitioners that were said to be unjustly imprisoned. It was through this same work that Defoe argued vehemently and successfully for the funds King William needed for the army.

Novak's description of Defoe's role as 'the enthusiastic propagandist, political theorist, and economic prophet for the Glorious Revolution and for its hero, William lll' however came to a sudden end in March 1702 at the death of William. The King had embarked on a ride on his new horse, Sorrel. The horse stumbled while trying to avoid running over a rodent. As a result, the king fell off, broke his collarbone and died few days later. Novak records that he was given a night burial devoid of any ceremony and that the incident was a satisfactory development to the Jacobites who were his bitter opponents. Among this opposition party is the notable poet John Dryden. According to Novak, it then became a common practice among the Jacobites circle to make a toast in honor of Sorrel or the rodent who did what all the plots and missiles fired by the armies of Louis XIV failed to accomplish (168).

The succession of William by his Queen, Anne, was not without some measures of apprehension for Daniel Defoe. Novak asserts that she immediately began her offensive against Nonconformists in a manner was similar to 'turning back the clock on many reforms of the Glorious Revolution' (169). Defoe took it upon himself to curb this seeming madness of the Queen and her cohorts by publishing a satire about High Church extremists' titled *The Shortest-Way with the Dissenters*. Many of his biographers claim that the publication indeed made the government outrageous besides leaving the Queen furious. Defoe must have indeed envisaged

the persecution such a work would engender therefore his choice to write the piece in disguise under the pseudonym 'Legion'. Unfortunately enough, gone were the days of William when he wrote libelous articles as he pleases and got away with it. With the inception of Anne's reign, Novak notes that there was no 'guarantee that whatever he wrote or did, however outrageous, he would be forgiven' (169). Therefore and as aptly described by Novak, his high-spiritedness 'could not resist the perverse pleasure of approaching the edge of an abyss' (177). He went ahead and crossed the path of the Queen to her great displeasure. Defoe surely lived as a gambler and this was a major weakness he was unable to overcome throughout his lifetime. He was not one to look before he leaped neither did the falls experienced in previous restless leaps made him wiser to avoid much similar pitfalls.

The controversy which ensued from the publishing of this satire, *The Shortest-Way with the Dissenters*, forced 'Legion' into hiding. He was however found out, tried and amply punished. During trial, Novak reports that Defoe claimed that 'he had been misunderstood' (180). He apologized to the Queen and government albeit in a manner described by Novak as 'not entirely convincing, for any misapprehension of what he intended' (180). He comments further that Defoe continued to boast in trial 'of his ability to write in a manner that attracted attention, still telling the House of Commons how to behave, and still suggesting that the real fault lay with the dullness of his readers, who could not understand what he was trying to do' (180). By virtue of this dramatic scenario, it is clear that Defoe is a man that is full of pride. Novak equally posits that 'humility was not one of Defoe's most genuine emotions' (180). The picture he successfully paints of himself through the event is that of an egoist who would not take the blame for anything whatsoever. After much effort at defending himself in this self-vindictive manner, he was sentenced to pay a fine of £133, make three appearances in pillory, admonished to be of 'good behaviour' for seven years, and to remain imprisoned at Newgate till 'he could prove some evidence of that good behaviour' (186).

Defoe's pillory experience was scheduled for the last three days of July. History however shows that what was publicly meant to be a dance of shame none the less turned into a moment of honour for him. Earle recounts the ironical event of how he stood far above the street in the pillory. He envisages that his 'trapped, wigless, disembodied head' watched 'quizzically and somewhat apprehensively as the soldiers' fought relentlessly to keep the crowd that normally

graced such occasions back (3). The notable difference in Defoe's case is that the usual crowd chose to do the unusual when they 'strained to pelt him with flowers instead of the usual rotten eggs, filth and rocks' (3). Novak considers that his enemies, who had expected that at the very least pillory experience would make him uneasy, must have been thrown into much sorrow. He states that their hope was that being 'hung' ridiculously at pillory would ultimately silence his pen since the sentence to seven years in Newgate 'had not been efficacious' (191). This assumption however proved false. Defoe was not only applauded while standing in pillory, he also sold to the 'mob' copies of the satire for which he was being punished as well as his notorious poem *A Hymn to the Pillory*.

Outstanding among Defoe's enemies are the two renown Tory ministers, Robert Harley and Sidney Godolphin. Biographical accounts of Defoe show that they spearheaded his prosecution much too keenly to silence and knock him out of the Restoration socio-political circles. The pillory event however made them to have a rethink. It seemed to dawn on them at the time that there was something in Defoe that might be indispensable to the progress of their government. Like Earle, they too might have privately retorted to each other 'What sort of a man was that?' (3). Defoe's biographers like Novak and Marsh believe that the Secretary of State, Harley, deliberately left Defoe in prison for what he considered 'time-enough' for him to breakdown whatever resistance he might have to working for him before pleading his release. Together with the Lord Treasurer, Godolphin, he persuaded the Queen and convinced her of Defoe's prospective usefulness to the government. According to Novak, the Queen complied, and sent '"a considerable Supply" to his wife and family' through the Lord Treasurer (195). Defoe was hereafter 'bought' as a secret agent for the Queen and a propagandist for Harley. Novak records that he was paid an income of £200 a year from the secret service funds. In line with his duties, he travelled widely in England and Scotland to gather information as well as disseminate government propaganda. Most of Defoe's biographers claimed he worked conscientiously for Harley, as a result of which he had to write against the ideological grounds he stood for at times. This single act had over the years raised questions of doubt as regards Defoe's integrity as a moralist. He was able to prove his devotion to Harley, however, through deep involvement in the manoeuvres that led to the latter's major achievement in office, that is, the union of England and Scotland in 1707.

In the course of Defoe's busy and unrelenting service to Harley, he wrote and published *The Review*, a periodical which came out three times a week from 1702-1714. In February 1708, Robert Harley was ousted from power but Defoe continued to work for the government under the patronage of Godolphin. With the political upheaval of 1710, Godolphin fell from power after a disastrous election. Tory extremist thereafter took over parliament. Harley was recalled and Defoe went back to the service of his original patron and the Tories in the popular Tory ministry of 1710 to 1714.

On 23 March 1713, Defoe was back in prison for a debt Novak said that he thought he had paid. He wrote to Harley on the seventh day of his imprisonment and got the much desired assistance after spending four more days at Newgate. Before the end of the year, Defoe was to return to the Queen's Bench prison in April. His offence this time was a mischievous inclusion of three ironic pamphlets ruled as 'Scandalous, Wicked, and Treasonable Libels' in *The Review*. For what seemed to be sheer work of 'Providence' and to the incessant outrage of his enemies, he received a direct pardon for his offences from the Queen on 16 October 1713. He thus escaped punishment in a more 'ridiculous' manner than envisaged by his friends and foes during the pillory episode.

Difficulties none the less intensified round-about Defoe. The times became uncertain and he thought it wise to conceal his activities. Queen Anne's health was at the verge of deteriorating by the year 1712. It took a turn for the worse the following year. During this time, the Whigs were also struggling violently to take over from the Tories just as Bolingbroke was working relentlessly to overthrow Harley from power. Marsh notes Harley began to drink heavily in the then perilous times (176). He was subsequently dismissed by the ailing Anne on 27 July 1714. The Queen equally died five days later but not before conferring the duty of the Lord Treasurer upon the Duke of Shrewsbury and pledging allegiance to a Protestant succession. She gave a public assurance of the transition from the House of Stuart to the House of Hanover. Gone indeed were the days when Defoe relied on a government stipend of £400. As noted by Novak, Defoe had however learnt the art of making a living from writing alongside distribution of the news.

12 July 1715 saw Defoe in a renewed trial for the offences which Anne granted him pardon two years ago. Literary historians like Andreas Moore give an insight into the event that followed. In his account, the state also reconsidered his publisher and three others involved in the production and distribution of the said scandalous pamphlets as pronounced that the conspirators deserved to be punished. Defoe however bore the greatest grudge of the Chief Justice Parker who labeled him a vicious character and a threat to the state. Judgment was passed. Defoe and his collaborators were sentenced to a heavy fine, public whipping from Newgate to Charing Cross with two years imprisonment. The day of executing the judgment was scheduled for 19 November, a period of three months after the actual pronouncement. During the three months' lapse, Defoe made good his escape once more. Unfolding events showed clearly that Defoe, by whatever means, successfully charmed and struck a deal with 'the government' as usual. Report had it that the issue died out when a general confession was made by the prosecuting state representative that Defoe's name had neither been called nor mentioned in connection with the case for which he actually stood trial three months ago. The most reasonable speculation for such a mysterious escape by Defoe is to see it as an instance of what Earle described as 'his ability to get into the minds of other people' (4). Record shows that he actually wrote a letter to Parker, which if not lost, Moore claims that it would have been a literary masterpiece. Whatever the content of the letter, it surely made Parker see Defoe in the light of a vital instrument needed by the government to succeed against impending invasions by the Jacobites, therefore, Defoe must be freed!

Defoe therefore continued to serve as a spy on the opposition press during the reign of George l. Novak records that it was during this period that he moved his family to a spacious house with a large garden at the 'genteel suburb' of Stoke Newington outside the city (345). He also made a good income from journalism and his several periodicals. As a response to the punitive, repressive legislation that accompanied life under the Schism Act, he turned to writing conduct books. The first of this effort was *The Family Instructor*. It is widely believed among literary critics like Marsh that the conduct books enabled him develop his novelistic techniques in preparation for a career as a novelist.

During the years 1715 to 1718, Defoe continued to serve as a government agent overseeing both Whig and Tory journals. It was this double sided duty that earned him the appellation 'Corrector

General of the Press'. Novak argues that his exposure to such assignment was responsible for his uncontrollable addiction to viewing events from all angles, thus producing a kind of relativism (513). Defoe never outgrew this nature of 'relativism' which fraught the pages of his novels in later years. It was the presence of this feature in his fiction that Merret R. J. and Earle describe in their various studies as 'narrative contraries' and 'dualism' respectively.

In 1719, *Robinson Crusoe* was written and published. Defoe the novelist eventually evolved out of Defoe the journalist and miscellaneous writer. Novak (2017) attests that such terms as "tout brilliant" and the display of French wealth and magnificence seen in *Roxana* is first used by Defoe in his March 8, 1718 edition of *The Weekly Journals.* In a similar vein, the description of beasts and the entire theme of devouring cannibals we encounter in Crusoe's account made its first appearance in the March 4 edition of the same journal (702).Though Defoe turned to writing fiction in his later years, all the narratives that earned him renown were written within a period of five years. This is to say that within the years 1719 when he wrote *Robinson Crusoe* and 1724, he had a total of nine fiction to his credit. This unique ability to write so much within limited space of time earned him a reputation as the most prolific writer of his days. However, 'an end came to all things' on 24 April 1731 when Daniel Defoe died of 'lethargy', a state of psychological depression often diagnosed for death among the elderly ones in his days. Defoe nevertheless succeeded in playing even with death like all great men as he engraved his name on the sands of time by virtue of what Novak described as 'nothing more than the genius he had imprinted on his writings'.

2.3.0 The works of Defoe

The place of Daniel Defoe in the rise of English novels is a topical issue among literary historians both past and present. Having studied his works as historical events, Beers, as mentioned earlier in the course of this discussion, finds it unacceptable to refer to his fiction as novels. According to him, 'books like DeFoe's *Robinson Crusoe, Captain Singleton, Journal of a Plague Year* etc, were tales of incident and adventure rather than novels' (205). Based on this, he disagrees with the notion that Defoe is one of the founding fathers of the English novel. In the best of his judgment, he claims that the first English novelist 'in the modern sense of the word' is Samuel Richardson, hence the first English novel is *Pamela* (205). Whatever Beers means by the

expression ‘in the modern sense of the word’ leaves much to be desired in terms of clarity. Nevertheless, his assertion echoes clearly the question ‘how novelized were Defoe’s stories?’ As such, he questions indirectly the quality of the stories against an unknown standard which only he is privy to identify.

If Beers is proved right either now or in later years, it would be to Defoe’s loss of reputation as one of the founding founders of the English novel. Defoe however had this title conferred on him years before Ian Watt formerly published *The Rise of the Novel: Studies in Defoe, Richardson and Fielding* in 1957. But will Defoe, now represented by his biographers, settle for less? Probably to Lincoln B. Faller’s proposed ‘midwife of the English novel’, if not the founding father.

Andreas Mueller however appears as one ready to fight on Defoe’s side. He claims rather vehemently that ‘Defoe’s status as a proto-novelist has remained undiminished’, buttressing his argument with the fact that Terry Eagleton’s *The English Novel*, the most recent textbook on the novel, took Defoe’s work as ‘its point of departure’ (1). In the same vein, Merret R. J. stresses in a more logical manner the ideological integrity of Defoe’s works as fiction. He attests that Defoe is a novelist whose episodic styles, colloquial language, together with his secular interest in mundane detail provide features that are praiseworthy of his contribution to narrative realism in the history of the English novel as a literary genre (171).

Marsh adopts a better and more objective dimension to the argument. He believes that questions about the place of Defoe in the history of English literature and the misgivings on whether his works are the first ‘novels’ in English or forerunners of the ‘novel’ depends so much on the question of definition (184). He proposes that there must be a clear and generally acceptable definition of what counts as a novel. The case as it is, he admonishes rhetorically that ‘…Do we list Defoe’s characteristics and call them a “novel”, or list a “novel’s” characteristics and seek them in Defoe?’ (185).

With the argument thus blown up, Marsh nonetheless chooses to subscribe to the notion that by virtue of his innovations, Defoe’s fiction are evidences of adapted and synthesized existing forms into a new whole which is the novel (185). He observes that the desire to represent the whole of society in a panoramic form had been lingering for long before the eighteenth century and Defoe

is arguably the first to achieve the feat in an English prose fiction (192). History provides him with the raw material he needs to create a new world infused with imagined possibilities.

Another value literary critics believe that Defoe bequeathed to English novelists is what Faller L. B. (1993) describes as his gestures towards improvisation. He admits that 'it was the complexity of his gesturing… the quality of his improvisation that marks him off from all other writers of prose fiction of his time, and from all other writers about criminals' (246). Though Faller doubts the possibility of Defoe's exertion of any significant influence on later writers of criminal biography, he however agrees his fiction, which he describes as criminal novels, still remain highly significant as novels. He therefore noted that 'one is sometimes struck by a Defoe-like passage here or there' in the work of great novelists like Fielding, Sterne, and Austen who defined the genre after him, notwithstanding the fact that such features were equally present in works preceding Defoe's (246). If such features therefore exist in Defoe's fiction, they stand to be legacies approved by him and to which he chose to adhere. Inadvertently, these 'great novelists' after him saw no reason to deviate from the Defoe upheld norm and literary style. Together with Eliza Haywood, Novak claims that Defoe set the scene for a mass market for prose fiction (624).

Whatever the case might be, Defoe's genius as a novelist has remained almost unparalleled and unmarred over the years. A good number of literary historians still acknowledge that his novel, especially Robinson Crusoe, is not only the start-off for the English novel but more importantly the first English novel. This is not to mention the vast number of minds that had read, are reading and will continue to read his fiction either as mere means of entertainment or for the more serious business of literary studies.

Defoe wrote on topics that are as diverse as they are many. As such, literary critics and historians battle with different interpretations either implied within the works themselves or imposed into it by them over the centuries. In this manner, Defoe the trickster and most controversial writer of the eighteenth century continues to live on amidst fresh controversies about the literary legacies he left behind. After much study on his life and works, Novak remarks of recent that 'Defoe will never be without controversy', and he questions jokingly but sincerely that 'would he have wanted it any other way?' (706).

Conflicts generated and read into his works entail issues bordering on ideologies embraced in his political works, his knowledge and apt application of literary genres in the course of journalism and fiction production, uncertainty of his protagonists as heroes/heroines or villains, what qualifies his fiction as criminal novels and better still, as pioneer works of fictional realism?

Of all these dust raising issues associated with his works, the question of attribution proves to be the most challenging. Over the years, bibliographers have worked ceaselessly to agree (and disagree) on what Defoe wrote or did not write. Series of hypothesis were formulated by each individual to justify the inclusion or removal of as much as a single text from their respective lists at varying times. Furbank and Owens carried out a review of his canon and came up with the following discovery. According to them, George Chalmers was the first to undertake the task of compiling a bibliography of all his works in 1731, sixty years after his death. He attributed 101 works to him out of which he was uncertain of 20. Walter Wilson was the next notable Defoe biographer. His study reveals Chalmers left out 100 works in the Defoe canon. The list thus soared to 210 items out of which only four are marked as doubtful. Notwithstanding, according to Furbank and Owens (1997), Chalmers still holds on to the belief that his list is still far from being perfect. After him came William Lee who added 44 works to the preceding Chalmers' list. Hence the Defoe canon was made up of a total of 254 works by the year 1869. In 1907, the list grew to 382 courtesy of another round of research by W. P. Trent. By the 20th century, John Robert Moore's *Checklist* raised the canon to an amazing figure of 570 of which only 15 were uncertain.

Furbank and Owens gave a summary of these bibliographers' efforts by stating that 'Walter Wilson regarded George Chalmers's materials as "much too scanty", William Lee thought Wilson blinded by prejudice, W. P. Trent considered Lee gullible and inaccurate, and J. R. Moore entertained the lowest opinion of Trent's methods' (224). In other words, Wilson believes that the list of works which Chalmers attributed to Defoe as the author is inaccurate because the number of Defoe's works that are excluded from the list surpasses the ones listed. Lee, on the other hand kicked against the accuracy of what served as Wilson's yardstick for differentiating between the work written by Defoe and those that were erroneously attributed to him. Above all, Defoe's bibliographers are driven by curiosity and gross dissatisfaction with existing canons, hence, the argument on what he wrote or did not write remains inconclusive.

Novak also believes that many of these judgments by Defoe's bibliographers rest on probability rather than hard evidences. He carefully observes that errors of omission are bound to occur because most of Defoe's works were published pseudonymously or anonymously. He concludes that the danger inherent in the exercise of attribution embarked on by Defoe's bibliographers is to confer the authorship of works produced by other writers on Defoe. On his part, Novak authoritatively cited 294 of Defoe's works in his biography to prove wrong Furbank and Owens criticism of a list purportedly made by J. R. Moore in 1971. Moore's list has swollen from the initial 101 to a total of 570 and is considered the standard reference list. The duo nonetheless argues that if Moore's *Checklist* is to be trusted, it stands to reason that Pope is right when he concludes that 'Defoe wrote a vast number of things; none bad yet none excellent'. They argue that the direct implication of such attributions is to conclude that 'Defoe, who wrote *Robinson Crusoe*' alongside 'other great novels and who… produced prose of great verve, intellectual grasp and polemical edge' wrote also to his discredit 'pamphlets of unfathomable dullness or asininity, incompetent and bungling historical narratives, and quite characterless hackwork compilations' (6).The discussion so far shows that Furbank and Owens are on the mission of 'deitifying' Defoe's as being perfect.

After much frantic efforts at stating categorically which works are Defoe's and which ones are not, literary critics have learnt over the time to drop their emphatic opinions for a more evasive and safer 'probable'. The truth however remains that the issue of Defoe's canon can never be satisfactorily or permanently resolved. The question 'Whence the Defoe canon?' has therefore come to stay.

Whatever the case might be, Defoe, by virtue of his works, has successfully sustained an appreciable relevance in the English literary scene decades after his death. Penny Pritchard (2010) rightly notes that 'Defoe's canon has continued to provide certain writers with ample textual materials with which to defend their own ... sometimes distinctly different... political and economic arguments'.

Armed with ample experience in his career as a political writer and social activist, the stage was fully set for the emergence of Daniel Defoe, the 18th century English novelist. James Sutherland remarks that 'when Defoe turned to writing fiction in 1719, his varied experience as an author

had given him some preparation for this new venture'. His conduct book *The Family Instructor*, which appeared four years before *Robinson Crusoe* has been a major reference point for his development of novelistic techniques. In this work, Defoe seems to transgress the limited boundaries of briefly highlighting series of maxims that are conventional for conduct books. Instead, in a mixture of genres, he employs extensive dramatic acts through lengthy sections of conversations between his imaginary family characters. Present in this work at the same time are extensive narrations of events as the characters assume their roles to enhance a literature that is basically prose oriented.

Another factor believed to have aided Defoe's fictional prowess is his constant resort to adopt the persona of an imagined witness in his 'non-fictional' works. His purpose then might have been to create possible routes of escape should there be need for prosecution of the author of his works, most of which are seditious. Under this guise, he often recounts numerous tales surrounding different English noblemen and women. These tales were purportedly said to be reports from the nobilities close acquaintances, after which appearances at the court always left him with heavy sentences for libel. It is this same technique that he fell back to when his protagonists- Crusoe, Moll, Roxana, Bob Singleton, Jack and the Cavalier - told their stories in later years when he eventually turned to writing fiction.

By the time *Robinson Crusoe* was published, Novak claims that prose fiction was not yet a respectable genre. The possibility of this assertion might be what provokes Charles Gildon's distaste for the narrative hence his misguided advice to Defoe to 'limit his writing to newspapers' (566). Had Defoe gone by this advice, the memory of his person would have long been forgotten. Little would English literary historians, critics, and students have envisaged so huge a gulf in the details of their tasking scholarship in the past, present and future. Novak too notes to Defoe's credit that 'by the time Chalmers published the first edition of his biography in 1785, Defoe had began to attract the attention of critics and an audience searching for… the genius who produced *Robinson Crusoe*' (705). He also attributes the success of the first two parts of the work to Defoe's incentive of rendering 'all the events through exciting narratives that captured the required fascination in prose that was to make the genre a respectable mode during the century' (562).

Different readings and interpretations have been given by critics to invariably all of Defoe's fiction over the years, most especially his first three novels:*Robinson Crusoe, Moll Flanders* and *Roxana.* Novak's enquiry on Defoe's ambiguous attitude to luxury through his study of *Roxana* ensues in the publication *Economics and the Fiction of Daniel Defoe* 1962. For his own part, Everett Zimmerman paid attention to the structures and artfulness of Defoe's narratives. He underscores non-fictional materials like the diary, spiritual autobiography, historical narratives and the likes as works earlier produced by Defoe and the basis for the emergence of Defoe's fictional productions in his *Defoe and the Novel*. Through this work published in 1975, he unravels the importance of religious elements as central to the transformation of Defoe's hitherto notorious protagonists. Hence, conventional religious elements of fear, guilt, agonies of repentance as well as wrestling with the conscience catalyzes the much required change in disobedient Crusoe, often steel-hearted Moll, unblushing Roxana, mammon driven Singleton and all other Defoe's protagonists with their inherent weaknesses. Through the plots of these narratives, a feature some critics pronounce missing in Defoe's fiction, Zimmerman credits Defoe's effort to stimulate his protagonists deliberate reorganisation of their pasts. With this aim lurking at the back of his mind, Zimmerman acknowledges that Defoe's fiction show evidences of less emphasis being placed on the social world than could be observed in the works of Richardson and Fielding (107). His protagonists relate with 'themselves', cocooned in a self-defined world alien to the normal social setting of their times. The world of their existence is one peculiar to their making as Defoe's creations but only made accessible to readers, the 'others' without, in their moments of introspection.

Zimmerman conclusively addresses Defoe's dependence on biblical allusions and parallels. According to him, this gives Defoe's seemingly circumstantial accounts spiritual dimensions. H.R., in *A Journal of the Plague Year* unequivocally believes God is the first cause of the plague though it operates through natural means. London, a city thriving in sin therefore finds its parallel in the biblical Nineveh and Jerusalem (199). He also believes that Col. Jack is a John, though called Jack in reference to John the Baptist (128).

Peter Earle gives a keener look into the world of Defoe's protagonists a decade later when he wrote and published *The World of Defoe*. His discovery reveals that vital to the functioning of this world is the incessant ambition of the characters to 'improve' themselves (232). Crusoe,

Moll, Roxana, Col. Jack, Captain Singleton and the others are all discontented with remaining poor. Through the study, Earle discovers what can be simply referred to as recipe for success in Defoe's world. He admits that crucial to success in the world of Defoe is diligence coupled with 'the application and the ability to overcome disaster' (232).

Equally important for survival and existence in the world of Defoe is the resort to dualism. Besides displaying a nature that upholds and at the same time tends to stand against his ideologies, Gollapudi Aparna observes that Defoe's dualism also extends to his depiction and construction of criminal children. While he sets up his protagonists in their teenage years as victims of circumstances, hence helpless and evoking adults' sympathy, he nevertheless negates this emotive response through other child characters like Captain Jack, a vicious child character he portrays as most disturbing and a threat to existence in the eighteenth century England (28). Defoe thus succumbs too often to the irrational will of creating a young helpless villain on whose back his innocent protagonists are to ride in order to prove their naivety.

The most salient and interesting aspect of this practice is viewed by Earle in the protagonists relationship between God and the world. Earle notes that 'Defoe never let us forget that there is double aim in life' (30). As man is created to fellowship with God, he is likewise mandated by God to prosper. Defoe ardently believes in the scriptures and this reflects deeply in all his fiction. He emphasizes aspects of spiritual worship with God without underrating his command to prosper. He however deviates from obeying God's commandments of speaking the truth always whenever he is caught in the web of financial needs. His often shady and deceptive tendencies earmark him as a prodigal son as far as obedience to biblical injunctions is concerned.

His dualism, as pointed out by Earle, however undermines the scruples for holiness. His heroes and heroines more than often claim devotion to a just and holy God albeit gaining their wealth by unjust and crude means. The world thus presented to readers by Defoe as deduced by Earle altogether professes that 'although no one should forget God, it was necessary for the proper fulfillment of both roles that there should be a strict partition of the working days between hours devoted to God and hours devoted to Mammon' (235). Defoe unreservedly buttresses this idea with different illustrations through the life events of his characters. Such contrasting ideology might have probably been unbecoming to Defoe's reputation had he not lived in an age Faller

describes as prone to religious manipulations of condemned criminals. As at the time of the Restoration, he asserts that 'criminals cured by priestly exhortation or the sudden influx of the spirit, or both, were powerful advertisement for whatever brand of religion was on offer' (9). The world of Defoe hereby embraces the freedom of devotion to God as well as to self, which was made available at the moment. David Hollingshead is therefore of the opinion that 'this dual paradox…informs the notion of sovereignty in Defoe's writings' (2017:9). Defoe unreservedly develops much of the plots of his narratives to demonstrate this ideology.

Dualism thus serves as an exposé of Defoe's rational and irrational tendencies, his modern and traditional ideologies, and his optimistic and pessimistic nature. Earle's opinion that Defoe wrote as a moralist hereby becomes quite questionable. The claim that he 'does not deny that the sin committed as a result of necessity is still a sin' is not enough grounds to crown his moral stance which often collapse under the weight of personal dissatisfaction of his characters' social status. More so, when he argues 'that the necessity which caused it [i.e. the sin] is sufficient grounds for tolerance and forgiveness on the part of the society', his integrity as a moralist in a degenerating society becomes more doubtful. Defoe therefore grapples with ideologies that might give way all too soon as a result of his constant shift towards empathy in the face of realism.

2.3.1 Recurrent themes in Defoe's novels

Nicholas Marsh's *DanielDefoe: The Novels* is one of the critical works produced in the 21st century as a result of contemporary studies in the fiction of the 18th century writer. Published in 2011, the book constitutes a title among Marsh's series of *Analysing Texts*. In it, Marsh takes an in-depth look at Defoe's literary style, themes and concerns of his three most widely read narratives:*Robinson Crusoe, Moll Flanders* and *Roxana* with casual but appreciable discussions on *The King of Pirates, Colonel Jack, A Journal of the Plague Year* and *Memoirs of a Cavalier*.

The first part of the book is a literary analysis of how Defoe set the agenda for writing his fiction. This entails a study of such issues as conscience and repentance in the making of his protagonists, the place of society and economics in the development of the texts, the concept of women and patriarchy as eminent in the narratives and lastly, the relevance of 'instability and the outsider' to plot development in the fiction. The second part of the book incorporates samples of six criticisms of literary critics of late 20th and early 21st centuries besides an additional chapter

on discussion of themes. Marsh 'sets the agenda' for his work, and by extension for Defoe's fiction, based on structural analysis of chosen passages at the beginning of each novel. Pragmatics, as opposed to literary aesthetics and style, however forms the background upon which he establishes apparent relationship between themes, narrators and events in relation to the 'set agenda' central to the development of the novel. He also observes in his discussion of conscience and repentance that religion is not a consistent topic for Defoe's protagonists as well as the human race in general. His discovery on the topic reveals Defoe's characters 'forgets about it for long periods of time, and so do we' (41). This universal truth is often dismissed or waved off the mind by all and sundry to silence the gnawing resurgence of conscience and its attendant psychological effects. The place of God in the affairs of man is thus relegated, as equally portrayed in the novels, to moments of 'stress, illness or challenges caused by events beyond personal ability such as when Crusoe was under the pressure of imminent attack of cannibals. Defoe's heroines, Moll and Roxana, are noted by Marsh to 'adopt different moral imperatives in private, from those imposed by the society in public' (56). Series of rationalization concerning guilt, providence, the devil and temptation are thus short-lived in these characters that are symbolic of the entire human race.

In a way, these arguments can be retraced to the notion of society's role in the development of personal identity earlier discussed in the review of Faller's *Crime and Defoe*. The society, as part of its culture, introduces religion which the individual applies faith to embrace. Respect for religion, which indirectly signifies the society, should therefore have compelled Crusoe to desist from his intended voyage to sea as a mark of respect for his father, an important figure and first representative of the society to the naïve Crusoe. Faith, which is a strong factor of self-belief, however gets the better hold of him and he sailed to sea. Greater preeminence of the self over the larger society can also be attributed to Marsh's description of the ease with which Moll's brief spiritual elation abated as well as the reason why Roxana could 'tiptoe around questions of sin, confession, and guilt' without blushing. 'Thievery', which Leeson (2009) describes as a socially destructive vice is therefore manipulated and reconsidered as a self preservative virtue by Defoe's protagonists. By implication, Marsh suggests that these narrators 'existed in a world bereft of moral or religious values, such that they have enough room for amoral manoeuvre to exercise their method of living' (58).

Marsh inadvertently condemns what Faller describes as Defoe's problem-solving and problem-creating prowess. He asserts that 'Defoe covers his tracks assiduously, usually by constructing multiple motives for the protagonists' (58). It is to this seemingly unprofessional literary style of his writing fiction that Beers objects and criticizes his fiction as mere tales of incidents and adventure rather than novels. Defoe thus commits the offense of developing his plots round single, yet spuriously reduplicated single events recurring in different circumstances. The fear of poverty with its attendant consequence for the protagonists as individuals having personal needs asides living as social beings expected to show some sense of social responsibilities serves as the scale upon which their actions and/or inactions are weighed, pruned and demonstrated. Their aims, which are the products for sale, are always the same. The difference however is that the means through which these aims are realized are multifaceted without the one being detached from the other. Thus *Captain Singleton* remains as tales of piratical incidents, *Moll Flanders* as tales of theft and 'whoredom', while *Roxana, Robinson Crusoe* and *Colonel Jack* revolve as tales of self-improvement. The experiences undergone by the protagonists in their respective worlds were recurrences of similar events, the difference however lies in change of setting and new characters introduced at each turn of event in different geographical environments. What Marsh and Beers fail to see in their review of Defoe's literary style is the underlying literary ideology guiding the persona of their scrutiny. They both underrate the extent to which Defoe is governed by his belief in the magical potentials of constant repetition. Repetition is to Defoe a dependable facilitator of understanding and contributor to 'effect'. It is an ideology to which he strictly adheres and the underlying basis of his boast to win over a whole nation on any topical issue provided he wrote constantly enough about it. He does not feign ignorance of the people's quest for information in his days neither had he forgotten in the course of building a successful career as a novelist that his readers are the same nation of Restoration English men and women who would 'Devoutly Resort to the News house as they Call it first, and then to the Church'. During the years of writing for the government and the dissenters, Defoe had come to terms with his role as an advertiser. He had become familiar with the basic ingredients required for the success of his art: the product, the audience to whom the product is sold, a medium of connection between product and audience, as well as incessant repetition that gradually glues product to audience. Adequate repetition of incidents in this manner therefore enables him to successfully make

salient his chosen thematic preoccupation and ignites the much desired reader response should he aim at any.

Society and Economics is a popular theme often read into Defoe's works. In his discussion of this theme, Marsh explores three areas of discussion namely a social and economic system in the midst of radical changes, presence of strong elements of insecurity or instability in the novels, and lastly, issues of gender and sexual commerce. He concludes that the society and economic systems in the midst of radical changes in Defoe's world is nothing less than the transition from the medieval world with its feudal hierarchy and accompanying land-based economy 'to a modern world view founded on bourgeois-capitalism and merchantile enterprise' (90). This road of successful transition from the medieval world to the new is however lined with myriads of uncertainties. Defoe's protagonists are therefore not given moments of respite to forget how often treachery and vice meets rather than trust and virtue in the course of their journeys. Marsh observes that Defoe's naïve characters see their dreams achieved via financial security which they hope to realize by indulging in social pretensions unto gentility. The painful reality Marsh unravels in this study is that economic activities in the world of Defoe involve an alarming measure of immorality such that it seemed absolutely impossible to combine virtue with profit motives (96). Marsh therefore leaves two questions unresolved as follows. Firstly, how can one control ones circumstances in an unstable world and secondly, are there chances that one can be liberated from a class attitude?

In his discussion on 'Women and Patriarchy', Marsh indirectly affirms Defoe's proposal 'that only three ways to survive are opened to a woman: as a wife, as a whore, or as a thief' (124). These are the roles assumed by his two heroines as well as other minor female characters in his novels. In the light of this assertion, it can be safely deduced that Defoe nurtures this philosophy about women, more so, events in the Restoration age must have established his belief. Men lived at the realms of socio-political affairs, while the women's incompetence to rise to states of gentility is perfected by their total dependency on their male counterparts. Above all, issues of crime, poverty, decadence, vanity, survival, exploitation, and the likes that are expedient to the development of Defoe's plot still exists as an integral part to living in the contemporary world. After centuries of serving as measures of contrast between the old European societies and the

new colonial nations, they are still relevant, real and cogent to current human experiences on daily basis.

Other approach which critics adopt in the study of Defoe's fiction as a peculiar genre is to interpret them as criminal fiction. In *Crime and Defoe; A New kind of Writing*, Faller tries to establish the novelty of Defoe's fiction as criminal novels by comparing them with criminal biographies of the Restoration age. He notes in his preface that the point of convergence is that spot where Defoe's fiction derives their popularity and distinctive feature from an existing powerful array of social, political, religious and moral concerns earlier described as being peculiar to the late 17th and early 18th century England. Leeson describes the years between 1680 and 1730 as 'the Golden Age of Piracy'… in which 'the most flamboyant and consequently best-remembered sea bandits prowled the sea' (2009: 146). Faller, in his work, justifies Defoe's fiction as equally competent means of addressing the moral and intellectual difficulties crime raised in the Restoration society for him and his readers, and by extension, for contemporary co-existence irrespective of the land or sea setting he is so addicted to.

In his bid to demonstrate the extent to which Defoe's fiction qualify as criminal novels, Faller identifies a point of convergence where both forms of writing employ fiction portrayed as truth in shaping and ordering actual criminals' lives. Defoe however digressed from the usual distortions, constrictions, and obsessions with willful ignorance and special pleading that characterized the criminal biographies to create his heroes and heroines in tales of success. He thereby deals with the problems criminal biographies present by proposing his own form of structures, ironies and sympathies irrespective of the common grounds shared in their subject matter.

With the foregoing, Faller subsequently arrives at two different meanings that can be read into Defoe's fiction concurrently. Firstly, he observes that a reader who reads within the limited space of the criminal biography is faced by a 'more complicated, more elaborate, and cleverer ways' of arriving 'back to the same old home truth' where the narratives assume roles of 'redacted versions of events' believed to have taken place in real life. Read within their self-assumed field on the other hand, these literary works have simply attained special 'significance for the distance they put between readers and social conventions', as well as 'the empowering isolation' which

they offer (79). Faller thus links Defoe's success in this regard to what he describes as his partiality of 'redactors'- a concept better described by Zimmerman as 'Defoe's method of retrospective first-person narration' (107). According to Faller, narrative technique gives room for the intrusion of 'an authorial voice which comments on the meaning of the story as it unfolds and, sometimes, on the means by which it is being unfolded' (80). He thus presumes that Defoe aimed at realizing his much emphasized 'need for fiction to justify itself on moral grounds' while striving at the same time to make a true story as good as a lie' (85). Much room for self explanation is therefore made available to Crusoe, Moll and the others at the expense of actions and events. This process of plot development triggers Beers condemnation of Defoe's fiction as novels. Faller thus argues that Defoe's narrators, as against actual criminals in criminal biographies, are made to speak in manners suggesting 'they had all the time in the world' for their acts of confessions. The fear of prosecution and the presence of 'supposedly well-meaning redactors' pressing actual criminals 'to say certain things and not others' is absent in the discourse of Defoe's criminals who only find themselves responding to issues of conscience and the necessitating factors for sin. In this light, Faller conceives 'Moll, Jack, Roxana, even Singleton, are subsequently "ignorant relators," unaware of the impression they give and of all their stories can mean' (94).

Faller also examines the supernatural role of Providence as a deliberate manifestation of the invisible hand of mercy in the affairs of erstwhile criminals in Defoe's fiction. Under the sub-heading '*Intimations of an invisible hand: the mind exercised, enlarged and kept in play by strange concurrences*,' he affirms that 'Providence is the armature around which most serious criminal biography is wound' (113). In all, he seeks to infer more meaning from Defoe's fiction than is available. He therefore claims that virtually all of Defoe's protagonists are ignorant to recognize all that they owe 'to God's mercy and judgment, or his mere withholding of condign punishment' albeit having had different testimonies of enjoying 'the Hand of Providence' (115).

What Faller seems to overlook in his overview of Defoe's fiction as criminal biographies consists in the striking difference between the way Defoe's characters project the role of Providence in their circumstances and its role in actual criminal confessions. For Defoe's protagonists, providence is the saving-grace through which they escaped the daring consequences and repercussions of their evil acts. It is that 'something' more than mere fate,

accident or coincidence that surface more than often in the events of their lives to create a route of escape where nemesis ought to catch up with them. It is therefore a means of satisfying their harrowing needs 'however they come by it' and albeit equally excusing their acts of foolishness which often turn out for their good. Providence in Defoe's fiction is hereby a pathway through which his protagonists achieve their ends. This stands in contrast to its function in criminal biographies. When condemned criminals refer to the blessedness of providence in their situations, they are simply responding to imposed legal subjections. For instance, Faller infers 'a burglar who "thank'd God he never committed Murder" spoke also for the clear operation of providence' likewise 'criminals who praised the Lord they'd been caught and were now to be hanged' (114). It is based on this that the psychological perplexity, despair, and oppression of spirit engendered by their situation are capitalized on by the state authority and used as measures of providence that 'particularly helped prop up society' (113). Either in Defoe's fiction or actual criminal biographies, Providence still serves its Earle-defined purpose of 'something that happened which could not be explained rationally but, in the particular instance, God was making it happen for some good reason of his own' (40).

God's 'good reason' in Defoe's fiction raises moral arguments of self-judgment in cases of conscience to prop up the reader just as criminal biographies prop up the society on a larger scale. In his attempt to justify Defoe's fiction as criminal novels of their own making, Faller lays more emphasis on the characters as phenomena in a wrong climate. His argument thus questions how the larger society rubs off on the individual to make them what they are. To pursue this point, he draws extensive illustrations from the stories of Moll and Jack. One of these was the episode in which Moll was seized in the street and wrongly accused of minding her business, that is, she was arrested for acts of shoplifting which she did not commit, was badly treated and taken before the magistrate. In the case of Jack, having achieved honesty after living an irresponsible life, he chose to settle down to a noble life in Europe. Once there, he discovered more wealth, education, manners and the personal conviction that one is a gentleman is not sufficient.He needs to be 'born' and 'bred' a gentleman, hence he must be skillful in the use of the sword! Determined, he joins the army and earns his colonelcy but for all these, 'Jack is no more a man, certainly no better at keeping his wives' (177). Faller hereby identifies Defoe's problem-solving and problem-creating dimensions as interesting grounds missing in other criminal accounts. It

equally proffers features of a panoramic view of the society where 'the foundations of personality themselves appeared imaginary or at best consensual' (161).

The mischievous world of the Restoration age therefore reaches its peak of development in the world of Defoe's fiction as opposed to what obtains in the criminal biographies. The malevolence thus evince stood in literary parallels with events portrayed in Richard Wright's *Native Son* where the Labor Defender and communist lawyer, Boris Max, fights to justify the protagonist's act of murder as aftermaths of psychological depression and emotional disturbances caused by social discrimination and degradation of the social class to which the erstwhile innocent criminal belonged. Max, like Defoe, aims to argue that the society is a melting pot for the redefinition of individual self-development. Their world view, as evident in these narratives, confirms Faller's argument that 'the individual could exist, even in his own sight, only at the fluctuating value imposed upon him by his fellows' (161). No such argument is however extractable from the criminal biographies wherefore the redactors found their parallels in the white authorities and the American press of Wright's narrative. In them and through them, the truth is suppressed and crime is 'redressed' in manners sustainable of the symbolic diplomatic order. This as it is, Faller attests to differences between criminal biographies and Defoe's fiction. While Defoe's narratives offer much in the way of psychology, crimes in criminal biographies are 'committed either as the result of some sudden absence of mind… or else they proceed from irrational calculations' (203). Thus, Defoe's novels invariably exploit, reform, and eventually depart from the genre of criminal biography. Based on this, critics like Smith, J. D. and Polloway, E. A. believe that his major aim for writing fiction is to pursue issues of human relations and social inequities (472).

Realism, as a form of literary interpretation, has also been described as integral to Defoe's fiction by many literary critics. Marsh describes it as the ability of Defoe's fiction to be true in the important sense of being relevant (218). Faller equally asserts that Defoe's works gained credibility as criminal fiction as a result of the substantial measure of fictional realism they entail. Realism is therefore to him a strong claim to be speaking 'real truth' without which no criminal tale could claim to be much more than mere entertainment (37). It is on the basis of this assertion that Safari R.H. draws a distinction between romantic fiction and realistic novel. He posits that the purpose of romantic fiction is to thrill, amuse and provide relaxation while the

realistic novel aims at proffering a proper appraisal of life (89). With this, he concludes that Defoe's fiction belongs to the group of eighteenth century works that distinguish itself as earliest examples of realism in the history of English literature.

Faller however believes that Defoe evinces all the qualities of fictional realism in his narratives in a way particular to himself. He argues that even though his realism involves detailed descriptions of actual physical environments, solid objects and the flow of experience as it registers on the consciousness of the plausible narrators, his passages however 'do not stand up well' to that of natural criminal biographies (41). The two qualities of concern for particulars in the process of carrying out a crime and pressure exerted on criminals to get these information are Faller's identified determinant factors for any criminal literature 'to stand up well'. From his observation, while Defoe's novels possess the first requirement to a fault, they lacked the later in no small measure. His narratives thus keep to one of two tracks in incompleteness or over repletion such that they either went too far or not far enough. The end result then is that the narratives left out or put in too much and at the end of the literary journey as described by Faller, 'none comes to a proper ending'. He expatiates on this by drawing comparative illustrations from Defoe's fiction and available records of criminal acts. In the course of his review, he finds out that moments of forcefully extracting the much needed confessions from the criminals in a tortuous manner leaves lasting traits of looming heaviness in the criminal accounts that are altogether absent in Defoe's fictional accounts. On the contrary, the protagonists recall their evil acts with an air of comfort and freedom alien to their physical and even more demanding psychological states as criminals. At this point, he identifies what he describes as narrative inordinacy as the fall of Defoe's fiction in the bid to present criminal acts in the most realistic manner.

It is however this 'uncurtailed' preference for 'going too far or not far enough' that qualifies Defoe's fiction as having features of substantial evidence of fictional reality among those critics who argue that he wrote to this end. Anthony E. James (1972) claims that fictional reality is fore grounded in these novels by 'the precise description of the receptacles, the reference to specific weight, the careful explanation of procedures and motivations' (128).

Faller equally overlooks elements of time-span and eventual circumstances which distinguishes Defoe's protagonists from the actual criminals. All his narrators are well established and responsible citizens as at the time of their narrations. They have already detached themselves from the shoddy lives of crime as at the time the reader meets them. Crime is therefore their past in contrast to the situation of criminals in the criminal biographies of the caught-in-the-act narrators.

Merret, R.J. is another critic who questions the appropriateness of taking realism as an attribute of Defoe's narrative achievement in the article *Narrative Contraries as Signs in Defoe's Fiction* (1989). He argues that Defoe's fiction strive less for realism when he chose to present the literary elements of setting, determinate action and specific characterization not straightforwardly but contrarily (172). Merret's concern is not found on the grounds that these narratives lack the presence of the denominators of realism but that these denominators are not presented in a manner with which realism is enhanced as a narrative technique (171). By virtue of explanation, he drafts a long outline of those things Defoe did wrongly and which subsequently disqualifies him as a writer of fictional realism. As part of these allegations, he notes that Defoe 'did not restrict the setting of *A Journal of the Plague Year* to the London of 1665' while he includes other later historical phenomena besides the Great Fire of 1666 in the story. It is in this order that he claims Defoe pretends to write to the moment, making numerous references to 'now' events and allegedly 'those days' of concluded past events from which he distanced himself concurrently. An important view of the hook thus created is that the ideal single setting to which Merret subscribes is shortchanged by Defoe to encompass a dual setting descriptive of the London of two separate years. With many such illustrations, he stresses Defoe's dialectical method of relating words to things, even time. He therefore decries the act as being generically ambivalent or contrary (172).

Secondly, Merret also asserts that 'Defoe employed temporal ambivalence to make the setting of *Roxana* contrary' (173). He reasons that Roxana's adviser, Sir Robert Clayton died in 1707 and thus set the narrative down to the era of Charles ll. Yet, according to the plot, Roxana is 'contrarily' brought over from France to England in the year 1683 at the age of ten. Merret argues that by the time stated for her immigration, 'James ll rather than Charles ll was king' (173). He also observes that the two accounts she gives of leaving England for Holland did not

match. In a similar vein, Crusoe nurtures contrary views of his island. It is at one time 'the island of despair' and at another 'my beloved Island'. A fanciful as well as factual picture of the Island therefore looms in Crusoe's mind throughout the narration. *Captain Singleton* for its part is Defoe's ideal for the demonstration of purposeless repetition. For all these, Merret concludes that actions and characters are made 'ironic and intriguingly problematic' while the linear and episodic plots are 'circular and incrementally repetitious' (174).

Merret also regards the use of the first person narration as a polar or contrary discourse rather than Defoe's desire to exhibit single-mindedness. He identifies clues to this in the characters' parenthetical remarks on naming and language such that their former and present selves are placed in varying relations to the speech community (180). For illustration he cites Singleton's contrary reference to 'Gloves for our Feet' (p.48) which he later chose to call 'Foot-Gloves' (123), and Moll's vague relational disposition when she used such expressions as 'my Nurse, as we called her' (p. 10), 'resolve, as they call it' (p. 73), not to mention the juxtaposing of singular and plural first-person pronouns in Crusoe and Col. Jack's narration of their adventures.

With this argument, Merret subscribes to a concept of denominator-oriented definition of realism. His proposed denominators, are, a single setting familiar to human existence at a given point in time and actions attributive to normal human instinct with which one can easily identify. He therefore disagrees with the argument that Defoe portrays a one to one correspondence between his literary world and the real Restoration society as required of a social realist.

Just as his idea of what fictional realism entails disqualifies Defoe as a writer of literary realism, Safari's definition of the concept as the practice of fidelity to nature or real life and to accurate representation without idealization of everyday life qualifies him as an 18th century realist writer (84).

Narrative contraries, as evident in Defoe's fiction, is however significant in the discussion of disjointedness as a feature of realism in the narratives. This is possible in the light of Safari's postulations that 'the tensions are often great in the bid to establish reality', hence, 'many kinds of failures and breakdowns are possible' (88). Faller praises him as a great creator of interstices due to the presence of these possible failures and breakdowns in his narratives (258). The spaces and cracks in the events of the protagonists' narrations give room for obvious disjointedness in

the development of the plots. Virtually all of his fiction exhibit contrariness in many areas. Ian Watt claims 'Defoe flouts the orderliness of literature to demonstrate his total devotion to the disorderliness of life' (203). He therefore describes him as an intentional rather than accidental leaver of loose ends.

In his own view, Mueller opines that Defoe's ostensibly artless see-through stories tumbled forward aimlessly as a major shortcoming to his prowess. He traces the lack of cohesion in the fiction to Defoe's earlier works. According to him, the verses of *The True-Born Englishman a*re not 'entirely doggerel' neither is the central idea 'prettily put' for all its success, more so, the verse of *Jure Divino* is 'vigorous but uneven' (34). His works actually suffer the many kinds of failures and breakdowns believed by Safari to be part of the price paid in the process of embracing realism in fiction.

Anthony E. James however shares a contrary opinion. He objects that the abundant evidences of haphazard and probably shoddy compositions of Defoe are glaring weaknesses caused by two factors, firstly 'he wrote with extreme haste' and secondly 'he generally revised very little if at all' (28). For Defoe to have written his nine fiction, aside other secular literature, within the space of five years (1719-1724) proves that he truly wrote with *extreme* haste. Besides, he often played himself into the trap of aiming to kill two birds with a stone. As such, his double aim of criticizing the political flaws of the past and present Restoration Court of his days makes him throw Roxana for example into the contrary setting of 1683 and 1707 simultaneously. It is for this cause that Crusoe too shares contrary views of his Island to project the author's many but conflicting views of hopelessness and providence simultaneously. Personal philosophy, rather than the flare for storytelling, hereby underscores Defoe's aim, but it does not provide acceptable basis for these lapses.

A more agreeable conclusion, at this juncture, is in support of Anthony E. James disparage of how little Defoe works upon his fiction to improve them. His fictive efforts therefore gives way under the weight of interstices due to his high-spiritedness which is believed to prevent him from ruminating over his ideas as a tradesman early in life, a political writer at the middle phase of life and eventually as a novelist in later years.

His novels notwithstanding, serve as a source of inspiration for other literary productions. Over the centuries, Defoe's fiction especially *Robinson Crusoe* have served as raw materials for the creation of other literary works. Penny Pritchard once highlights popular literary works that drew inspiration from Defoe's creative muse. His list includes Oliver Goldsmith's *The Vicar of Wakefield* (1766), Fieldings' *Tom Jones* (1749), Rousseau's *Emile* (1762), Benjamin Franklin's *Memoirs* while recent studies like Susan N. Maher's also show that each successive generation since 1719 still grapples with the process of 'remaking' *Robinson Crusoe* either in part or as a whole. As such, he underscores this relative frequency of reference to Defoe's work in other literatures as evidence of the burgeoning critical reputation of Defoe the novelist.

CHAPTER THREE

THEORETICAL FRAMEWORK AND RESEARCH METHODOLOGY

Psychoanalysis is the brainchild of Sigmund Freud, the notable Austrian neurologist. The concept of Psychoanalysis is a clinical measure which he adopted in the treatment of psychopathology. The treatment is carried out through well arranged sessions of discussions that take place between the psychoanalyst and the patient. Freud affirms in his essay *The History of Psychoanalytic Movement* that he did not only create the concept, but for a period of about ten years after introducing it as an alternative measure for the treatment of neurosis, he has been the only one preoccupied with it (1914:1). Today, the concept has grown from being a clinical method of treating neurotic patients to embrace other fields of human endeavours such as literary criticism and structural linguistics.

3.1 Psychoanalytic theory

In his historical documentation of the psychoanalytic movement, Freud describes Psychoanalysis as one of the methods through which inquiry is made into the psychic life in order to infer meaning and explanation for human behavioral patterns. The whole idea of psychoanalysis started with his rejection of Josef Breuer's method of treating neurotic patients. He stood against Breuer's use of catharsis, an hypnotic technique meant to make patients recall and narrate past experiences that had created much impression on them but had to be forcefully kept out of the mind for certain reasons. The deliberate and forceful denial of such idea from taking shape in reality is what Freud termed *repression* (10). In place of Breuer's hypnotic technique however, Freud introduced a system of operation called 'free association' (2).

According to Habib (2005), the adoption of free association requires that Freud leaves the patient's thoughts unguided such that the patient 'reports literally everything that had occurred to him, no matter how irrelevant or meaningless it seemed' (576). The patient's attention is hereby no longer guided directly or deliberately to the traumatic scene identified to have caused the symptom as obtains in Breuer's method of treatment.

Also, Freud discovered while working with Breuer that the major cause of hysteria in patients lies in past experiences rather than ongoing events. He develops the two concepts of

*repression*and *regression* from this observation. 'The theory of repression', according to Freud 'is the main pillar upon which rests the edifice of psychoanalysis… and is itself nothing other than the theoretical expression of an experience which can be repeated at pleasure whenever one analyze a neurotic patient without the use of hypnosis' (10). Regression, on the other hand, is described by Freud as a 'repelling process' that promotes splitting of the psychic in its natural strive for balance amidst numerous conflicting and obtrusive demands of everyday life. Otherwise called *defense*, it is a 'procedure characteristic of the psychic process of the neurosis' (5). Freud's purpose as a neurologist distinct by virtue of his knowledge in psychoanalysis is to resuscitate repressed effect through the introduction of free association that invariably necessitates a recall of the past rather than the resort to hypnosis as evident in Breuer's treatment. Above all, he did not refrain to confess that his new found system, like Breuer's is unable to 'clear up anything actual' unless it returns to something in the past of the patient' (5).

A trend of event discovered by Freud in the course of treating neurotic patients reveals a delving from the present state of the patients to the time of puberty and later to childhood. Every situation capable of generating hysteric feelings therefore gives clue to earlier experiences by which the present new feelings are triggered and often defined. An underlying thrust in Freud's work therefore is his emphasis on infantile sexuality from where he claims that feelings capable of emanating into hysteria naturally take root (8). Infantile sexuality is therefore an undeniable factor that constitutes development of individual personality. The claim to the presence of a grossly sexual, tender or inimical transference in every treatment of neurosis is to Freud an unshakeable proof that forces of neurosis originates in sexual life. This discovery, and the liberty made available to patients to 'roam over' their pasts without any tasking demand of the analyst on what and how to think during clinical sessions, are the major features that differentiates Freud's method from the guided and tailored system of Breuer. Freud reports that his theory on infantile sexuality does not however gain free passage into the psychoanalytic concept of treating neurosis. Other neurologists at the time claim that the whole idea was imposed by Freud on the origin of neurosis (Habib 2005:574). This, if not the sole reason why Freud worked in solitude for about a decade as claimed, must be one of the reasons.

Looking at psychoanalysis today, Freud's assertion of a little over a century ago had lost its credibility. Not in terms of being its 'creator' but as regards the number of people 'occupied'

with it. Different dimensions have been employed in its application to cover diverse phases of human existence. Though a psychotherapeutic theory aimed initially at proffering solution to instances of mental illness, psychoanalysis has spread its tentacles to virtually all areas of human endeavours. Its unique ability to generate meaning beyond that which is immediate, directly observable or physically accessible has endeared it to researchers in virtually all walks of life. The wealth of exposition it offers has thereby made possible its diffusion into other fields of study beyond its once medical confines.

Out of psychoanalysis, Freud himself propounds other psychological theories. Among these is the topographic theory related to dream interpretation, theory of the instinct which earmarks the Oedipus complex as the nucleus for neurotic experiences, group psychology with which he explains how an individual's behaviour is determined by the group or leadership he chooses to identify with, concept of literary creation, or phantasy as fiction, through which he explains the process of writer's imagination among others.

The broad range of 'other cultured men' identified by Freud to have recognised something significant in psychoanalysis and applied it to other disciplines include Carl Jung, Melanie Klein and Jacques Lacan to mention a few. Through these innumerable cross-sections of scholars, Freud's prophecy that the principles of psychoanalysis cannot remain limited to the field of medicine has turned into reality.

Jung, like Freud, identifies the unconscious as a repertoire of ungratified wishes or desires made possible via repression. He however deviates from Freud's idea of a personal unconscious to promote argument on collective unconscious. He rejects the concept of free association for what he termed *amplification*; a self-initiated method whereby 'images of the personal unconscious are immediately extended to those of the collective' (Wright 2000: 767). He maintains in his argument that the function of the individual psyche only provides clue to what obtains in different cultures when studied as a trend. Hence, whatever is inferred from individual's unconscious depicts features present in the culture to which the person belongs rather than personal ideology.

Melaine Klein also builds on Freud's concept of drive theory to formulate the Object-relations theory. According to Wright, this theory provides another model for creativity, with emphasis on

inter-psychic relationships (769). Klein's uses this theory to figure out and explain the notion of self in relation to others within a defined space of existence.

Lacanian criticism is an extension of psychoanalysis to the study of structural linguistic which was formulated by Saussure. Lacan's efforts foster discourse analysis via psychoanalysis. He redefines existing parallels between *thesignifier* and *the signified*. Through his postulation, he explains that the signifier cannot maintain a firm or permanent hold on the signified due to the existence of other relevant significations in languages. The relationship between what the signifier actually signifies and other concepts of similar identity is thus represented by Lacan with the connection between metaphor and metonymy. Habib sums up Lacan's argument as a call to return to a truly radical nature of Freudian discovery of the unconscious where the patient's symptom is a metaphor and man's desire a metonymy (600).

3.1 Phantasy as fiction: psychoanalysis and creative imagination

Different approaches have been applied to the study of fiction, a popular genre of prose. These accounts are attempts meant to foster deeper and often clearer understanding of the text in relation to other phenomena with which it is either directly or indirectly associated. Whichever method the critic may adopt, solid ground must however be found for authenticating speculations and deductions made. This is where adoption of relevant literary theory becomes paramount to literary discussions. By virtue of this process, speculations and deductions assume the status of knowledge capable of being demonstrated.

While the concept of literary theory continues to be a factual yet evasive conjecture, its influence and application nevertheless promotes knowledge beyond the mere writing and reading activities with which the layman identifies the literary discipline. A good turn thus experienced in this field as a result of theoretical application to its study is the generation of diverse meaning and interpretation to solve problems of different magnitude affecting interpersonal relationship as well as individual development. The social, cultural, religious, philosophical, academic and other such grounds on which these studies precipitate are also being positively reformed. Psychoanalysis is one of the theories by which discussions of literary analysis have therefore thrived over the years. Following its inception in late nineteenth century, it has been imbibed by different fields of study of which literary studies is not an exception. Hence, Freud's effort to

develop a model that explains human psychology provides among other things an avenue for critics to delve into the personal life of the writer via his textual creation and explain feelings generated in readers by the text.

Freud, in postulating the theory of phantasy as fiction, views works of art as a means through which writers derive imaginary satisfaction for the writer's unconscious wishes. He relates this activity to the way dreams operate in his work *Creative Writers and Day-Dreaming* (1908). In the essay, he attempts an explanation of the mysterious process of artistic creation on scientific grounds. This he does by proffering a theoretical account of the origin and nature of literary works, adopting strict parallels for his study in childhood play. He posits that the best way to identify the source from which these writers draw their materials is to identify in oneself or others like oneself activities quite similar in nature to creative writing (421). He therefore finds prospect for his speculation in the imaginative activity of a child at play. From his exposition, the child at play is involved in an activity synonymous or equivalent to that of the creative writer. The new world of play created by the child, as can be deduced from his explanation, is a deliberate batter and recreation of the real world for another one that pleases him. To achieve this aim, the child consciously rearranges reality to produce an ideal world where he can assume the role, status or attitude placed beyond his reach by his adversary- reality. This however does not in any way infer that the child, when engaged in his pretences, does not understand the difference between the real world and his 'play world'. Instead, he consciously identifies a link between objects and situations of his imaginary world with tangible and visible things in the real world. The depth of emotions poured into this act by the child nonetheless shows how seriously he takes this engagement which is, according to Freud, his best-loved and most intense occupation (421).

At this point, Freud establishes a relationship between the child at play and the creative writer. The creative writer, like the child, tries to create an imaginary world which he also takes seriously. Though distinct from reality, he equally invests in it large amounts of emotions like the child. Having considered these similar attributes in the two events, Freud deduces that 'the opposite of play is not what is serious but what is real' (421). 'The play of the child' and 'the *phantasy* of the writer' hereby draw their content from reality rather than the seriousness of these activities. Hence, personal gratification which is experienced from the exercise does not lie in the acts per se, but in the ability to create a desired image of the 'self' in an ideal world that is

fashioned after the real one. A link with the real world is therefore required for both activities to be conceived.

Freud expatiates further on the factor that relates these two activities as synonymous human endeavours. He explains that the child's play is not only equivalent in its development to the writer's *phantasying* but it is in fact this childhood vocation which metamorphosed into *phantasying* (420). It should be noted at this point that the term day-dreaming is the generally acknowledged reference to Freud's more preferred expression *phantasying.* His allusion to day-dream in the title of his essay is therefore a direct reference for the awry creation of *phantasy*. Back to the analogy between childhood play and *phantasy*, he explains thatpeople tend to give up playing for the more profound activity called day-dreaming as they advance in years. This is because man never completely gives up a pleasure he once enjoys. In place of this, Freud explains that the grown man simply exchanges one thing in his childhood world of play for another in his advanced world of phantasy. Hence, 'what appears to be a renunciation is really the formation of a substitute or surrogate… instead of *playing*, he now *phantasies* [sic]' (422). Man hereby exchanges childhood plays for *phantasies*, otherwise called day-dreams. The difference between the two activities, according to Freud, hereby lies in the motive for which each one is carried out. The child at play, through his activity, simply seeks to demonstrate his wish to be big and grown up. This is to him a proof of having put to good use knowledge impacted on him for good upbringing. For this reason, the child does not have to conceal his play from others, most especially the adults before whom he wants to prove his 'adulthood'.

The grown up, on the other hand, is aware of the social demand to act in the real world. Besides, 'some of the wishes which give rise to his *phantasies* are of a kind which it [sic] is essential to conceal. Thus he is ashamed of his phantasies as being childish and as being unpermissible [sic]' (422). *Phantasy* hereby gives room for all the 'privacy' required by the adult, hence a much desired substitute for the open play of childhood.

Having established that *phantasy* is a substitute for childhood plays, Freud proceeds to identify the art of creative writing and the process of day-dreaming as two synonymous activities. He advances his argument, firstly, by differentiating between a creative writer and other men. From his exposition, all men engage in *phantasying*. However, the creative writer belongs to a special

class of human being upon whom a stern goddess called *Necessity* has placed 'the task of telling what they suffer and what things give them happiness' (423). This means that on a neutral ground, the creative writer, like every other person, is meant and would have loved to keep secret the contents of his *phantasy* but for the harrowing thump of 'necessity' which he finds too attractive to ignore. From this exposition, it can be surmised that the creative writer is under an intense but unknown pressure to express his day-dreams or *phantasies* in a manner akin to someone suffering from hysteria when subjected to clinical discussion. This strong force, either necessity or another spirit that escaped Freud's whimsical eyes, overcomes the writer by compelling him to write down his private thoughts in the form of literature that will be eventally published and made available to the public. Other men on whom nature does not bestow the gift of writing, however suffers the negative consequence of hysteria. Freud thus asserts that '*phantasies* … are the immediate mental precursors of the distressing symptoms complained of by … patients' (424). Common to the child at play, the adult day-dreamer, the writer on whom necessity places the demand to tell his day-dreams, and the neurotic patient whose 'text' the psychoanalyst is privy to observe is what Freud describes as the motive force of unsatisfied wishes. The child is not content with being underage, and the adult is not satisfied with the way things have turned out in reality after being of age. Therefore, they all live under the assumption that life could be much better and are invariably dissatisfied, nursing and managing their unsatisfied wishes at different levels of existence.

Freud classifies unsatisfied wishes as they affect human lives into two; the ambitious wishes and the erotic wishes. The ambitious wishes are those that 'serve to elevate the subject's personality' (423). It is an egoistic wish that works sometimes in unity with erotic wishes. The natural tendency, according to Freud, is for the egoistic (or ambitious) wish to override the erotic in males and vice versa in females (423). A good measure of credence may be lent to Freud's deduction should the thematic preoccupation of both male and female writers be put under scrutiny of literary analysis. The male writer, more often than female writers, therefore invents his hero from this emotive surge just as in day-dream. Everything is virtually positioned to bow to this hero. To however act otherwise is to be earmarked an enemy of that which is good and ideal. Freud asserts that this heroic being is no other person than the writer's ego itself. Hence, just as is eminent in cases of day-dreaming, it is '*His Majesty the Ego*…which has become the hero of the story' (426).

Freud also sheds light on the importance of time in the formation of *phantasy* in the course of creative writing. He explains that *phantasy* is ignited by current events or experiences that appeal to a major wish once fulfilled during childhood. The childhood wish simply makes use of an occasion in the present to construct the picture of the future on a pattern of the past (424). It therefore functions as a cord running through the spines of the past, present and future to generate aspiration, and subsequently inspiration for imagination. *Phantasy*, the greatest weapon of the creative writer, thus owes its flexibility to the whole idea of time. Through the influence of time, it constructs and reconstructs itself to suit the need and demand placed on it by the writer. As a result, Freud notes that *phantasy* is neither stereotyped nor unalterable. Instead, it simply fixes itself into the writer's shifting impressions of life and changes with every change in his situation (424). It can hereby be inferred from Freud's argument that time acts on *phantasy* to refresh the wellspring of imagination from which inspiration for the latter is drawn. The prolific tendencies and versatility of the writer in generating the narrative-plots of different stories will therefore hang on the depth of pre-existing wishes and the influence of time on it. Time, as a creative factor, hereby serves as a catalyst or stimulant for producing myriads of *phantasies* in the face of unfulfilled wishes.

To round off his exposition, Freud differentiates between the creative and his historian counterpart. In his opinion, the creative writer is one who 'originates his own material' as opposed to the latter who takes over the material, ready-made from historical events or personages within the society (425). In essence, Freud points out through his argument that the text of a creative writer is nothing more than a mature substitute for childhood play. It is the visible fulfillment of a wish that proceeds from memory of a repressed experience which is had earlier but now awakened by a strong experience in the present. Contrary to the nature of other writers' materials which are drawn from the outside world, Freud posits that the creative writer's material is ready made and familiar because it is a continuation of what once existed as childhood play (427). This material is thus inherent within the totality of the writer's being. With this stuff in place, the creative writer is left with the duty of identifying and selecting the most appropriate elements from the world of fictional aesthetic with which he intends to present his *phantasy* to others. For this purpose, Freud purports that he needs to 'soften the character of his egoistic day-dreams' besides offering a good measure of pleasure in its presentation (428). The secret of this success as revealed by Freud, lies in the use of disguise alongside literary

aesthetics. These two elements, according to him, help to erode the natural feelings of shame which the creative writer ought to experience for making public his day-dream to others. Secondly, the use of disguise and literary aesthetics also helps the reader to overcome imminent repulsion which may likely arise from having knowledge of the writer's egoistic demands. Thereafter, the creative writer can reveal his day-dreams without shame, more so, the knowledge of it does not leave the reader cold (427). The medium of literature, as a psychoanalytic element, therefore projects the writer's wishes. Through it, ambition rises, gains strength and is virtually fulfilled.

Through Freud's exposition, one can deduce that the adoption of psychoanalytic theory in literary analysis underscores fictional narratives as figments of the writer's repressed wishes or desire. As such, fictional narratives can be described as direct reflections of the writer's idea of life. It is from this incentive that critics like Jonathan Culler propose the idea of the self-reflexive narrative. These deductions certify authorial imagination as integral components of writers' experiences. Consequent upon this, meaning can be inferred as to the writer's behaviour, societal relations and attitude via the literary text. The whole notion of imagination, which is the most powerful tool possessed by the creative writer, therefore derives its substance from the life and interests of the writer in a manner akin to the neurotic texts of a hysteric patient pieced together by the analyst.

Murfin (2011) equally draws analogy between literature and dreams on the premise offered by psychoanalytic criticism. He postulates that 'like a literary work, a dream may have some truth to tell, but like a literary work, it may need to be interpreted before the truth can be grasped' (504). He posits further via Freud's argument to establish that literary works are imaginations based on reality but invented by the mind just as dreams. This nevertheless does not make them realities since they are not literally true. The difference between that which is fictional and that which is reality is subject to making a distinction between past and present events of the writer's life as against things hoped for but remains unattainable. The truth narrated in fiction can therefore be regarded as desires or wishes stimulated by the writer's life experiences but however remains repressed due to personal obligation to uphold social norms and contribute to peaceful coexistence within the society. He asserts that motivation for such personal obligations is however drawn from the superego, an external part of 'the self' that makes moral judgment and

enforces the will to sacrifice for good cause irrespective of the consequence of such self-sacrifice on the self (505). The superego, as deduced by Murfin from Freud's theory, is an aspect of the psyche which reinforces control on the individual from 'outside'. Its aim therefore is to project the self as likeable. It does this by compelling the individual to bow to certain conditions meant to promote public interest albeit jeopardising self-interest. It is thus a force through which values learnt from parents, schools, religious organisations and other such moral institutions are promoted (505).

Besides the activity of the superego in the formation of personality are other integral forces of the psyche called the *id* and the *ego*. The id, according to Murfin, is the predominantly passional [sic], irrational, unknown and unconscious part of the psyche also called the 'it'. It is 'an otherness' with its own desires and wishes that must not be expressed naturally. The ego or 'I' for its own part is the predominantly rational, logical, orderly and conscious part of the psyche. It is the most open to decision taking that generates executed actions (505).

The reality on which the psychoanalyst proposes that fiction is based is hereby linked to the interconnection of the id, the ego and the superego. This implies that wishes and desires are being continually stimulated in the writer by activities in his immediate environment. This can be traced to the presence of the id. However, its manifestation is equally subject to scrutiny of the ego and superego. As a result of this, the greater part of wishes meant to promote self-worth are denied the individual in order to foster obligations towards communal progress. The demand of the ego, when in conflict with the superego in this manner, becomes unattainable but definitely not obliterated as already shown in Freud's exposition. The mind, through repression, is hereby oppressed by restrictions enforced by the superego (Freud, 1914: 36). With this, the physical being undergoes a radical process of adaptation to accommodate the necessities placed on it by the prevailing situation. While the individual may appear physiologically prepared to accept these denials, the 'psychological person' is however never thus ready. Handicapped in this manner, the active mind becomes captive to unfulfilled desires. At this point, psychological struggle for survival undeniably sets in. A healthy mind will, as such, begin to seek for alternative channels to gratify or express the desires congealed within its vast yet limited capacity. At this point, the mind resorts to dreams as a means of wish-fulfillment. An extension

of this is *'phantasy'* which the more creative mind is believed to rely upon by psychoanalysts like Freud in the course of literary creation.

Phantasy is to Freud 'the original word' for Alfred Adler's coinage 'fiction' (28). For a writer of fiction and other works of literature, psychoanalysts like Freud envisages that the resort to *phantasy* is a measure of dealing with cases of overburdening repression with more acceptable better prospect. Just as dream gratifies momentary desires of the dreamer, psychoanalytic theory also establishes that literature provides succor and means of escape from neurotic tendencies. In the light of this, Murfin draws his notion of similarity between dreams and fiction. Like dreams, he claims fictional narratives have some truth to tell (1). Its whole course, however it differs from reality, still have its roots sated in reality. As a measure of justification, he further posits that 'much of what lies in the unconscious mind has been put there by consciousness, which acts as a censor, driving underground unconscious or conscious or instincts that it deems unacceptable' (505). The censored materials are as such accumulation of different desires silenced for the sake of gratifying others that are often secondary to self-highlighted goals. Hence, the alternatives forgone are those of utmost importance. In this state, individual's happiness is at stake, a situation that works contrary to Freud's description of the basic purpose of human life: 'the pursuit of happiness' (Habib:584).

Censored materials, according to Murfin, are hereby repressed to an unconscious state to emerge only in disguised forms like dreams, fiction or more unfortunately as neurosis. Based on this assertion, the process of writing fiction can therefore serve as an alternative means of realizing repressed wishes without violating existing norms within the cultural, religious and other such social circles meant to preserve communal values (506).

Murfin also promotes Freud's argument on the significance of psychoanalysis as a literary theory through a brief insight into the works of other psychoanalysts like Otto Rank. He observes that Rank subscribes to Freud's idea of the artist turning a powerful secret wish into a literary fantasy (506). Fiction is thus created by the writer out of the gnawing need to realize a particular wish that is however capable of disturbing 'societal peace'. The subtle and indirect avenue afforded by literature is hereby adopted as a means of self-expression and wish fulfillment. More so, fiction is made to serve as a disguise, keeping out of societal view that which nauseates. This it does in

such a way that the offensive in reality becomes tolerable or even acceptable as 'fictional reality' (505).

Rank's major achievement through the application of psychoanalytic theory to literary analysis is, however, in his work on the heroic myth. His observation reveals strong similarity between features attributed to all the heroes in the popular stories he understudied (572). He opines that the writers of the heroic literatures which he uses in his study follow a similar trend in their stories. Despite having conceived the idea for their stories independently, they still produced literatures that project the same idea asides creating characters that pursued similar ambitions. It stands to reason to infer that these writers of heroic tales are influenced by the same feelings of machismo. Habib, who also used the work of Rank in his discussion, here posits that Rank subscribes to Freud's notion that literature is a vital means through which the creative writer produces fantasies for the purpose of fulfilling a repressed wish (573).

Murfin equally identifies different approaches adopted by critics in their attempt to psychoanalyze individual writers. From his observation, poetic works for instance were once regarded as fantasies that either enables poets indulge repressed wishes or protect themselves from deep-seated anxieties (508). It also accounts for playwrights and authors development of dramatic and fictional characters who serve as mirrors through which access is gained into these writers private lives. The generally acclaimed discovery from this exercise is that literary characters,either good or bad, are the writers' potential selves or projections of various repressed aspects of their psyche. According to Murfin, revelation of the instinctual or repressed self depicted through the literary characters in these texts is however carried out without the writers having realized ever doing so (507).

He dwells on Freud's assertion that a work of literature is nothing more than fantasy or dream of the author. The major discovery by critics who have toured this course according to Murfin is that writers embark on these writing escapades for the purpose of gratifying some secret and forbidden wishes that have their roots in the period of their infancies (507). These wishes, as deduced by Murfin, are however discovered via a psychoanalytic study based on numerous terms and procedures developed by Freud for analyzing dreams. The literal surface of the work, which according to Murfin is the 'manifest content', must thereafter be treated as a 'manifest dream',

otherwise called 'the dream story'(507). The duty of the literary psychoanalyst is to figure out the latent underlying content of the work just as a Freudian analyst unravels the dream-thought behind the manifest dream-story.

In a similar vein, Habib expatiates on application of psychoanalytic principles to literary studies as a medium which fosters discourse on conventional notions. From his discovery, the whole idea of the unconscious brought to the fore by Freud in his work is not in itself new. However, through Freud's study, he admits that this realm of human existence gains a wider opening to a form of systematic study by which its operation can be expressed in a defined language and terminology (571). In his view, Freud's notion of the unconscious drive as a primary force behind most human behaviors which are often judged as rational engenders radical disruption of Western thought. He argues that man is conventionally believed to be rational with the capacity to make moral judgments, act according to reason, overcome passion and instincts, uphold intentionality as well as considers literary creation as a rational process (571). Anything contrary to this belief therefore 'problematises' pre-existing notion on which philosophy, theology and even literary criticism have conventionally rested over the years. Freud's concept of the unconscious thus makes it paramount to consider the 'otherness' man bears within his psychological makeup. Precise judgment on the rationale for human behaviour, decisions, approval or disapproval, and all such action oriented attitudes, therefore eludes logical explanation. Habib hereby assert from Freud's theory that 'even when we think we are acting from a given motive, we may be deluding ourselves; and much of our thought and action is not freely determined by us but driven by unconscious forces which we barely fathom' (571).

This infers that when natural instincts to survive are opposed by other environmental or social factors, there rises the tendency for these instinctual forces to dictate our action rather than other well defined purposes. This trend in human behaviour also takes its toll on the writer. Literary writers are thus not immune to this universal bow to the activities of the unconscious. Habib therefore posits that 'if the unconscious is a founding factor of our psyche, we can no longer talk unequivocally of an author's intention…or that our conscious purposes represents our true aims' (512).

These discussions on Freudian theory thus make it clear that the whole entity of what a literary text like the fiction seeks to project, is embedded more in the writer's unconscious than he would have us believe. As such, only through a 'psychoanalytic therapy', which this study intends to demonstrate, can the literary critic unearth it. The purpose for adopting psychoanalysis as a preferred theory in this study is well summarised in Habib's words, that is, to enable us piece together the various elements of the writer's life and to construct from it the underlying mental constitution and instinctual impulses (579).

The importance of Freud's model of 'phantasy as fiction' to this study hereby rests on these discussions. Freudian theory of the writer and day-dreaming is hereby useful as it helps unravel the silenced socio-economic ideals of the writer as well as his personal view of the Restoration English community which he cannot attack directly for fear of the government, but which he nevertheless conveys in his narratives, albeit indirectly.

3.2 Research methodology

The study is a psychoanalytic and qualitative analysis of Defoe's fiction as self-reflexive constructs in which the protagonists are archetypes of the authorial 'Self'. Having established in the preceding chapters the presence of a common trend to seek for areas of similarities between Defoe and his protagonists among literary critics, the focus of this study is to interrogate such evidences of his primal personality and how it governs authorial inspiration for creating narratives that follow a similar thematic trend and character disposition to life. The selected novels shall be critically examined under the different thematic subtopics of identity crisis, quest for gentility and obsession for wealth in the course of the textual analysis which shall be presented in the next chapter.

Psychoanalysis provides a strong basis for exploring events in his novels as evidential tools for the social factors that contributes to the formation of his personality in the course of seeking social acceptance while living in the midst of the highly religious and seemingly impeccable Restoration English society of his time.The presence of the authorial self as re-enacted in the criminal protagonists of the selected novels shall therefore be critically analysed in the next chapter. Evidences related to some major Defoe's ideological conflict between the primal personality and eventual socio-economic status shall be identified and critically discussed with

textual evidences from the selected novels based of Freud's model of *phantasy* as fiction. Through the opportunity afforded by this model to infer meaning from seemingly commonplace events and discourse, analytical works presented in the fifth chapter shall further interrogate the evidential presence of the authorial ideology on areas of social engagements in the selected texts. Defoe's psychological disposition on social responsibility and prevailing factors which fosters social decadence shall equally form the basis of discussion in this chapter. His ideology on crime in the Restoration English society shall be subjected to psychoanalytical analyses with textual evidences that are inherent in the selected novels.In this chapter, the primary texts shall be examined based on features that are peculiar to each text or otherwise, the features that are common to them. As a result of this, events in *Robinson Crusoe* and *Colonel Jack* shall be discussed based on the peculiarities of Defoe's portrayal of his psychosis of crime and social responsibilities in each of the novels. *The King of Pirates*and *Captain Singleton* are stories of piratical adventures had by the protagonists, hence they shall be examined under the same sub-heading as 'probable satires' by Defoe. *Moll Flanders*and*Roxana*are the only texts with female protagonists. Theeventual similarity of events and portrayal of Defoe's psychosis of crime and social responsibilities in these novels also provides tenable grounds for analysing the texts based on the common grounds which they share.

In summary, the study is a two-fold investigation into the life of the authorial self as it is demonstrated by Defoe's protagonists as well as his psychosis of crime in relation to social responsibility. Critical analysis shall be carried out on major events which he describes in the novels in the fourth and fifth chapters of this study.

The sources of the materials used for the study include the Internet, materials from the literary market as well as libraries. The primary texts are*Robinson Crusoe*, *The King of Pirates, Captain Singleton*, *Moll Flanders, Colonel Jack* and*Roxana*.

CHAPTER FOUR
THE AUTHORIAL 'SELF' IN DEFOE'S NOVELS

Easy to identify on the first pages of the selected texts for this study is the notion of identity crisis Defoe battles with in his lifetime. Identity crisis is a psychological condition related to the Freudian theory of personality. Unresolved cases of conflicting personality during childhood are believed to degenerate into situations whereby an individual tends to have a sense of worthlessness or social rejection. This leads to feelings of dissatisfaction with ones' state of being. This is evident in Defoe's distaste for his family background and social status.His total dissatisfaction about his ancestry, which leads to adopting 'Defoe' in preference to the original family name 'Foe', alongside the associate claim towards gentility, is a personal ideology that runs through all the pages of all his novels.

In addition to this, his psychical drive to raise his socio-economic status from a commoner to that of a gentleman is accountable for the avaricious disposition associated with his life. Affluence, for Defoe, is therefore a prerequisite for attaining gentility. These ambitions are re-enacted in the selected novels through events in the lives of his protagonists. They are thus saddled with the duty of raising their financial status for the sake of social acceptance. All these takes place in the midst of a society that equally lives as people that are bereft of sound moral judgment. The protagonists here reflect Defoe's dual optimistic and pessimistic dispositions to life when they seek to raise their social status by engaging in different criminal activities.

4.1 Defoe and the crisis of self

To satisfy authorial wish as regards notion of identity crisis in his first work *Robinson Crusoe*, Defoe lays on Crusoe, the protagonist in the story, the responsibility of introducing himself formally to the reader as well as provide a detailed account of how his family name, 'Crusoe', metamorphosed from the original ancestral title 'Kreutznaer'. He recalls in the narrative:

> I was born in the year 1632, in the city of *York*, of a good family, tho' 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 call'd *Robinson Kreutznaer*; but by the usual corruption of words in *England*, we are now call'd nay we call our selves, and write our Name *Crusoe*, and so my companions always call'd me. (1)

The imposition of the authorial voice over that of Crusoe's is evident in this excerpt. Authorialego, that part of the human psyche which Freud describes as rational but imposing, equally manifests in the excerpt through encryption of the 1st person personal pronoun 'I'. Authorial ego in the state of the subject 'I' here overrules the role of Crusoe in telling his own story to express an ideology he (Defoe) embraces. Salient expression betraying Defoe as the voice behind the speech rather than Crusoe is the self-contradictory nature of the narrator when he opines 'but by the usual corruption of words in England, we are now call'd, NAY we call our selves, and write our name Crusoe, and so my companions always call'd me'. From this explanation, it is vivid that Crusoe would have loved to hold responsible the English community of his birth as progenitor of his name. This he successfully puts forward with the argument that such a thing is typical of the society where he lives and comes from, thus his family name is not spared by the existing social mannerism of 'corrupting words'. This explanation is quite tenable in itself, strong enough to accord the narrative a non-fictive strength should Defoe crave one. However, authorial intrusion sets in and Crusoe loses his narrative grounds to Defoe, hence the seemingly afterthought 'nay we call our selves, and write our name Crusoe, and so my companions always call'd me'.

The striking contradiction between what the English community is supposed to have done, which they did not do, but yet have been blamed for, is here weakly balanced against what Crusoe's family actually did, and got praised for it. In this wise, Defoe's will and personal disposition towards issue of identity crisis is made to override Crusoe's initial explanation about the normal trend in such cases of name bastardization through phonological re-echoing or lexical re-ordering. Otherwise, the norm in cases whereby the individual or family interferes with the name, which is the first mark of one's identity, is in exceptional cases of semantic changes in order to invoke a better life via a better name. The origin of this type of change lies in the universal belief that people's life follows a particular trend mapped for them by the name they bear or answers to as a mark of identity. Situations whereby an individual or family choose to

coin a new name out of an old one or adopt a new one completely without taking cognisance of its influence on achievement suggests a kind of rebellion against the source of the name as evident in the case of Defoe. In this light, Crusoe's opinion veers off from Defoe's and this accounts for the contradiction in his explanation. This episode brings to the fore a state of psychological dissatisfaction in Defoe as his mind engages in a battle of identity. This is a manifest content of what Murfin describes as a revelation of the instinctual or repressed self in his discussion of Freud's theory of *phantasy as fiction*.

Defoe's emotional turmoil reads across the pages of his narrative. This can be deduced from the fact that there is no other time in the course of the story where he gives Crusoe the liberty of answering to the name 'Robinson Crusoe' except on one occasion. Having fallen asleep after wandering too far from his castle on a lonely island, Crusoe narrates how he 'started up in the utmost consternation' to repeated calls of his name (138). He later realizes the caller is his parrot 'Poll', but his fear did not abate immediately and he confesses … 'However, even though I knew it was the parrot, and that indeed it could be nobody else, it was a good while before I could compose myself…' (138).

Asides the unexpected circumstance surrounding the parrot's call, connoted in this episode is the fact that Crusoe is yet to come to terms with the unity between him and his means of identification which is his name. He is without a grasp of the sense of acceptability his name ought to confer on him as a member of the English society though confined on a lonely island. He therefore finds it a bit challenging to overcome the fear of being called by a name he bears but nevertheless seldom have need to answer to. Hence, nothing but authorial power compels him to drop the ancient Kreutznaer for Crusoe in a manner completely akin to how Defoe drops 'Foe' for 'Defoe'.

Evidences of the repressed authorial identity and self as an English gentleman portrayed by Defoe in *Robinson Crusoe* also cuts across the pages of his second narrative;*The King of Pirates*. The story is an epistolary novelette about the piratical escapades of a notorious English pirate called Captain Avery. With this letter, Defoe makes his protagonist to tell the story of his exploits at sea. The aim of the telling-exercise, according to Avery, is to counter the slanderous

version of his escapades being circulated like wild fire all over England.Fictional evidences of identity crisis in Defoe is seen on the first page of the narrative as peculiar to virtually all of his fiction. In his letter, Avery makes reference to his background as a worthless past hence the need to keep it out of public gaze. He recalls:

> In the present account, I have taken no notice of my birth, infancy, youth, or any of that part which, as it was the most useless part of my years to myself so it is the most useless to anyone that shall read this work to know, being altogether barren of anything remarkable in itself, or instructing to others. (2)

Avery's disapproval of his early years as suggested in the excerpt is evident of Defoe's disposition and subsequent feelings of disapproval towards his own family background and early years. He therefore chooses to 'delete' the unpleasant part of his hero's life as a form of psychological gratification. The unconscious drive, which Freud describes as a primary force behind most human behaviour, can be identified as the motivation behind the authorial will to 'edit' the story of Avery's life in a manner that is quite similar to what he would have done with his life but for prevailing circumstances of reality that defies such inventions. The psychological implication of this is that he would have preferably taken similar liberty with his early years, treating his past in like manner had he been given the opportunity. Obligation to live with his past as reality demands of him however prevents fulfillment of this dream wish. He nevertheless takes succor in creating a fictional image through whom this desire is fulfilled. Avery is therefore vested with the required ability and freedom to severe the 'most useless part of his years' away from his story as well as out of public gaze.

In like manner, Defoe's next hero, Singleton, breaks off from the pauper's life of a parish boy in *Captain Singleton* to claim ancestral nobility in the introductory paragraph of his story thus:

> As is usual for great Persons whose Lives have been remarkable, and whose Actions deserve Recording to Posterity, to insist much upon their Originals, give full Accounts of their Families, and the Histories of their Ancestors: So, that I may be methodical, I shall do the same, tho' I can look but a very little Way into my Pedigree as you will presently see. (1)

Contrary to this account however, is the state at which the reader first encounters Singleton, a stolen child 'disposed of to a Beggar-Woman that wanted a pretty little Child to set out her Case, and after that to a Gypsey…' (2). It is from his 'Gypsey mother', a good woman who never let him 'want for anything', that he learnt he was bought 'for Twelve Shillings of another Woman, who told her … my Name was Bob Singleton, not Robert, but plain Bob; for it seems they never knew by what Name I was Christen'd' (2). With these expositions, a reader is bound to believe that the traits of nobility which Singleton claims runs in his blood shall at a point in the narration draw him back to his renowned family. This is however not the case as he later professes that he has no relations or friends in England (310). Invariably, he thereafter chooses to settle there as a Grecian merchant with his beards untrimmed and in flowing robes (335). The descent from a noble family that he claims earlier in the narration can, therefore, be said to have worn off through a series of matriarchy he is exposed to as the 'sons' of a beggar-woman, 'another woman' and lastly a 'gypsey mother'. Having lived as the child of these lowly women, the nobility Singleton claims through his descent is by all means a foul cry synonymous to Defoe's claim of having blood ties with Sir Walter Raleigh and the bourgeoisie lineage of De Beau Faux.

After this exposition, like is the case with Crusoe, the use of Singleton as the protagonist's name is suspended by Defoe till the sixty-seventh page of the narrative where it resurfaces as 'Captain Bob'. The use of first person narrative point of view enables Defoe to avoid constant reference to his protagonist via their names. As the narrator of his own story, it therefore appears quite natural and easy for Defoe to avoid putting the name to use before other characters that subsequently, hardly make reference to Singleton through it as well.

Issue of identity crisis, with its attendant aim at attaining gentility as far as a name could confer, takes its last tow in the narrative in the next episode to be discussed. At a point when Singleton and his men have grown exceedingly rich and vow they 'know not what to do with more if they had it', they decided to trade off their goods with English merchants at Surat 'by a formal Procuration from one Captain Singleton' (307). In all, reference to the protagonist by the name Bob, Singleton, or both is less than ten times in a narrative of three hundred and thirty-five (335) pages. This turn of event shows clearly that Defoe is yet to come to terms psychologically with issues bordering on self-identity. He betrays this psychological disposition in the story when, through Singleton, he shares with the reader the self-contradicting and awkward opinion 'for it

seems they never knew by what Name I was Christen'd'. This statement is said by Singleton with total disregard to prior information given that he is named Bob Singleton, not Robert, but plain Bob. He therefore contradicts and nullifies the authenticity of the woman's information. The episode underlies in Defoe a state of confusion and discomfort at naming his hero. Present in this instance as well is a state of indecisiveness in Defoe due to inability to figure out a compatible or similar ground for his dream wish in his literary productions.

Defoe's apprehension on the issue of identity persists in Moll Flanders. As obtains in Robinson Crusoe and Captain Singleton, the heroine's name is hardly used as a means of reference or self identification throughout the narrative. In the few instances where this obtains, abnormalities exist such that the supposed name by which she is addressed has no relationship with her fictional identity. This is made worse by the fact that Defoe puts in little or no efforts to explain how she comes by the new names. Like Crusoe and Singleton, problem of name is created for Moll by Defoe right from the first paragraph of the narrative. The exception here however is that Moll attributes her identity related problem to 'security reasons' as follows:

> MY TRUE NAME is so well known in the Records, or Register at Newgate, and in the Old-Bailey, and there are some things of such Consequence still depending there, relating to my particular Conduct, that it is not to be expected I should set my Name, or the account of my Family to this Work; perhaps, after my Death it may be better known;

Nevertheless, she introduces herself as Moll Flanders in the next paragraph thus:

> It is enough to tell you, that as some of my worst Comrades, who are out of the Way of doing me Harm, having gone out of the World by the Steps and the String, as I often expected to go, knew me by the Name of *Moll Flanders*; so you may give me leave to speak of myself under that Name till I dare own who I have been, as well as who I am. (2)

The task Defoe gives to Moll, that is to tell us 'who she has been', runs through the entire story, albeit with little effort made at keeping the promise to speak of herself 'under that Name'. Born by a condemned criminal at Newgate, her mother's relative thereafter took charge of her upkeep for a very short period of time. The first account she recalls from her early years, however, is her

wandering escapades 'among a Crew of those People they call Gypsies, or Egyptians' while barely three years old. Thereafter, she leaves their company by going into hiding when the team is to set out from Colchester to continue with their endless journeys. It is at Colchester that the town's Magistrate assigns her to the care of a nurse with whom she lives till the woman's death and here she clocks fourteen years. At her nurse's demise, fortune smiles on her when she is 'fetched away' by a noble woman whose family had taken notice of her during their frequent visits to the parish orphanage where she is kept alongside other children in similar plight.

Of importance to this account of her early life is the fact that throughout this period, the appellation 'Child' is used as reference for her. In the home of her benefactor, however, she is referred to as 'Betty'. A fictive crack thus appears in the wall of the narration since neither Defoe nor Moll gives any clue whatsoever as to how she comes by this name. As the story wears on, Moll re-emerges as a widow under the title Mrs. Flanders (50). This is against the fictional fact that she is referred to as Betty by her husband's family and her late husband is introduced to readers simply as Robin. When she answers to the name Gabriel Spencer later in the story, she justifies the sudden change as wisdom of secrecy required in relating with other criminals with whom she perpetrated acts of theft (169).

Irregularities on Moll's identity as regards her name surface for the last time in the text after the law eventually catches up with her and landed her at Newgate prison. She describes with disdain how the inmates express feelings of bewilderment at the news of her arrival;

> In the next Place, how did the harden'd Wretches that where there before me Triumph over me? what! Mrs *Flanders* come to *Newgate* at last? what Mrs *Mary*, Mrs *Molly*, and after that plain *Moll Flanders*? They thought the Devil had help'd me they said, that I had reign'd so… (213)

Quite vivid in this last account is the presence of a psychological drive betraying authorial discomfort and uncertainty peculiar to Defoe in his discussion of matters related to identity. Though narrated in the voice of his heroine, the mannerism with which the inmates pick on the name Mrs. Flanders drops it for Mary, later Molly, before settling finally for 'plain Moll Flanders', goes beyond the writer's effort towards capturing expressions of surprise of the inmates through literary aesthetics. In a deeper sense, it betrays the dense emotion from which

the expression originates as a whole. The inmates' feeling of bewilderment and surprise is still sustainable had Defoe used the name Moll Flanders only. As such, his heroine would not need to make the subsequent redundant statement that actually gives clue to his emotional distaste towards self identity. The idea he therefore conjures, albeit unconsciously, through this episode and those narrated before now is that of an heroine who is yet to come to terms with her true self: the 'whom' she had been, who she is at the present moment, or who she eventually turns out to be. Thus, by extension, this state of confusion is more or less exhibited by the people around her. The sequence and frequency of the 'name switch' reveals a sense of uncertainty traceable from the Newgate community to Moll and subsequently to Defoe. It is as if Defoe is still undecided about the name his heroine should go by, hence feelings of misgiving over what he chooses to call her even when about to round off on her story.

Like her predecessors, rare use of specific name for Moll by Defoe promotes a situation of psychological separation from her society. Hence, psychologically, an invisible wall is created between these protagonists inner being and the physical society of their existence. By implication, this situation instills in their subconscious the sense of disregard which they exhibit towards others in their immediate communities, hence the boldness to act disrespectfully at will. Early separation from their families as narrated in the stories is significant of Defoe's distasteful disposition towards his parentage and family background, hence recurrence of this subject in the three novels. The subject of identity crisis does not therefore feature within the content of the narratives for the purpose of writing stories with similar subject matters but as an ideology which the writer helplessly succumbs to. Defoe's dream wish, rather than quest for characterization, therefore prompts Kreutznaer's change of name to Crusoe, Avery's strong distaste for his early years, Singleton's adoption of a name he vouches not to have been christened by, and Moll's secrecy about what she is called.

Fictional events which clearly point out Defoe's state of identity crisis also persist in the next narrative, *Colonel Jack*. As common to his protagonists, Colonel Jack starts the narration of his story with an insight into his early years thus:

> [REALIZING my Existence has been such a Checquer Makeup of Nature, also that I am capable at present of

> looking behind at it from a sound Distance, than is originally the Destiny of the Kin to which I some time belonged… .
>
> MY actual might stand as elevated as anyone I should know, for Mama held extremely fine Company, though that bit feels right in her story, than to mine; what I know of it, is via oral Tales thus; my Nurse informed me my Mama was a Gentle lady, that my daddy] was a Man of Quality, and she (my Nurse) had a good piece of Money given her to take me off his Hands, and deliver him and my Mother from the Importunities that usually attend the Misfortune, of having a Child to keep that should not be seen or heard of. (3)

With this introduction, Defoe seeks to achieve the double aim of intimating readers with knowledge of Jack's background as well as separate him from such a hopeless beginning. Born out of wedlock, Jack stands little or no chance to journey through life successfully as is generally the case with those born in like circumstances in Restoration English community portrayed in the excerpt. He belongs to the class of those that are tagged 'not to be seen or heard of'. Consequently he is a 'Son of shame' (4). This background is sufficient in itself to make Jack desire separation from it. Defoe nevertheless heightens the motif of identity crisis in the story when Jack further recounts:

> MY Name was *John*, [like she informed me, but neither she nor I, knew anything of a Sir name that belonged to me; hence I had to call myself Mr. Anything, as I desired, as Fate and Chance would present opportunity]. (4)

Implied in this narration is the anticipation of change for the better which invariably makes it difficult for Jack to identify and accept the name he bears at the moment. The hope for a brighter future spontaneously gives rise to looking forward to a change in identity: a change meant to be ushered in by a new name that suits the occasion. The former name of *John*, irrespective of its positive attributes as a biblical reference for a man known as one of the three pillars of Christ's ministry, is unsuitable for Jack because it served as his means of identification when he was more or less a 'social menace'.

Defoe also heightens the theme of identity crisis and establishes it as a society-enforced phenomenon in the narrative when Jack explains further:

> IT happen'd that her own Son(*for she had a little Boy of her own, about One Year older than I*) was call'd *John* too, and about two Year after she took another, *Son of Shame*, as I call'd it above, to keep as she did me, and his Name was *John* too.
>
> As we were all *Johns*, we were all *Jacks*, and soon came to call'd so, for at that Part of the Town, where we had our Breeding, *viz.* near *Goodman's-fields*,[1] the *Johns* are generally call'd *Jack*; but my Nurse, who may be allowed to distinguish her own Son a little from the rest, would have him call'd Captain, because forsooth he was the eldest. (4)

The above episode is similar to the picture Defoe attempts but otherwise fails to paint in *RobinsonCrusoe*. Social factor is also held responsible here for the first experience of name-switch Jack encounters. Defoe could have conferred the name *Jack* on the three boys' right from the onset without the identity clause of name-switch involved but for the psychological debt of identity crisis he suffers from.

The 'mark of distinction' given to the eldest Jack subsequently provides the much needed platform for Defoe to alter Jack's identity as subtly as possible in his early years. With vehement childlike protest to also be called Captain, Jack is given the title 'Colonel' by 'the good Woman to keep Peace' (4). Jack therefore becomes a bona fide and noble bearer of a military title even without having the slightest idea of who a colonel is.

Defoe is however not yet done with dealing with the trauma of identity crisis he creates for his protagonist. After bearing the name 'Jack' over a period of thirty (30) years, Defoe's hero shows evidence of uncertainty as to who he is or what his name is. As a new hand at a plantation farm, the wealthy planter who owns the farm desires to know more about him and asked what his name was. Jack's answer is well captured in the following dialogue with his master the planter:

> *Mast.* What is your Name?
> *Jack.* They call me COLONEL here, but my Name is JACK,an't please your Worship.
> *Mast*. But prethee, what is thy Name?

> *Jack. Jack,*
> *Mast*. What, is thy Christian Name then *Colonel*, and thy Sir Name *Jack?*
> *Jack.* Truly Sir, to tell *your Honour* the Truth, I know little, or nothing of myself,* nor what my true Name is; but thus I have been call[e]d ever since I remember; which is my Christian-Name, or which is my Sir-Name, or whether I was Ever Christen'd, or not, I cannot tell. (123)

With the passage of time as pointed out before, Jack ought to have gotten used to bearing the name 'Colonel Jack' like any thirty-years old will naturally be. However, the memory he forcefully and deliberately brings up through this conversation reflects Defoe's personal distaste borne over his identity as a 'Foe'. Like Defoe, Jack therefore wanders through life with inner dissatisfaction about the name he bears.

More examples which are evidences of Defoe's primal personality as a man who suffers from the psychological agony of identity crisis are demonstrated in events of his protagonist's business transactions across different communities 'by several Names'. While at Canterbury, he 'camouflaged' as a British man in the midst of the *French*, and a *French* fellow while with the British, bearing the name, Monsieur *Charnot*, among the *French*, and again being known as Mr. *Charnock* with the British (234).

In his last work, *Roxana*, Defoe relapses to creating a heroine whose life-account shows that she has lost touch with 'who she has been' as is the case in *MollFlanders*. Born of French origin, Roxana is brought to England by her parent at the age of ten. Her parent is quite wealthy and prosperous at France before religious crisis make them to take shelter in England where they continue in prosperity. As an adult, Roxana claims she 'retain'd nothing of *France*, but the Language' (5). Defoe, either deliberately or unconsciously, does not give any clue of the name she is christened by. Contrary to this, he tasks her with telling the stories of her marital woes.

Roxana equally seems to be carried away with this authorial demand right through the pages of her story till the 176th page of the narrative. It is at this point that she narrates how the name Roxana is 'accidently' bestowed on her. According to her story, she is obliged to act as hostess to the nobility of the English Court. She spices up the show on a particular occasion with an

enrapturing French dance. After the brilliant performance, the excited '…Company clapp'd… and one of the Gentlemen cry'd out, *Roxana*! *Roxana*! ... upon which foolish Accident I had the Name *Roxana* presently fix'd upon me…' (176).

Prior to the event discussed above, Roxana recounts going by names she deliberately chooses not to mention on two consecutive occasions. The first instance is where the Prince who courts her after her husband's death gives her a name by which she lives in Italy during her lying-in in preparation for the birth of their third son. She recalls she 'went by a particular Name which he gave me Abroad; but which I must omit: *viz*. the Countess *de* ____ …' (106). The second occasion is in London where she 'pass'd for a *French* Lady, by the Title of ____' (164).

Roxana's promiscuous life, coupled with the caliber of noble-men with whom she carries out her 'wickedness', serves as a cogent excuse for concealing her name not only from other characters that features in her story but also from the reading public. A similar excuse is made by Moll in the narration of her 'wicked story'. According to Defoe, she desists from naming people and places where she perpetrates her wickedness in order not to expose those involved to public ridicule. Moll however lives on in affluence after her story, hence her resort to secrecy of identity as regards 'who she has been' and that of those involved in her scandalous adventures seems justifiable.

Defoe's success with Moll thus proves futile as he exercises similar liberty with Roxana. Unlike Moll, Roxana does not outlive her story as an important personage with an image worth protecting. She ends up with no reputation to protect since she 'was brought so low again' (330). Roxana can therefore only resort to so much secrecy of identity, one that is far greater than that exhibited by Moll whose high station in life actually demands it, as a result of evidence of identity crisis Defoe battles with psychologically. This is further buttressed by the fact that Roxana eventually lets the cat out of the bag in the course of the narrative to say her first daughter 'Susan' is christened after her. The motif of identity crisis as a feature inherent in Defoe therefore reaches its peak when she recalls '…*Amy* and SUSAN, (for she was my own Name) began an intimate Acquaintance together (205). Salient in her explanation is the desire to portray herself as motherly, hence Susan is named after her as is usual with doting mothers at the birth of their first daughters.

Contrary to Defoe's motive (and Roxana's whimsy plea for secrecy), however, is the unconscious revelation of her identity. This as it is, all the excuses she gives for concealing her identity earlier and after are not genuine to her situation or station in life. More so, it points out the fact that the secrecy she accords herself in the course of her narration is not as important to her life in the story she tells as it is to the life of the writer of her story. Defoe could therefore create a character whose identity must be kept secret and yet make her tell on herself. Such contradiction is only possible under the pressure of trying to create fictive lives that are gratifications of previous repressed dream wishes. It is therefore evident of what Freud describes as neurotic symptoms of repressed wishes in the authorial self, rather than the presence of loose ends or 'contrariness' as proposed by literary critics.

4.2 Daniel Defoe: gentility redefined

The primal personality of Defoe's quest for gentility and its consequent drive of obsession for wealth are demonstrated in these narratives through a change of identity that is inspired by the psychological trauma he suffers in managing an unwanted identity. Having separated his protagonists from their families and ancestry, Defoe now tasks them with the single aim of raising their social status from 'a no-body' to that of 'Gentlemen' and or 'Gentlewomen' as the case may be. The ambitious wishes, which is an egoistic drive meant to raise the subject's personality, is brought to the fore through the whole idea of raising the protagonists' social status. Defoe familiarizes readers with the whole concept of being a gentleman or woman more expressly in Moll Flanders. According to the text, it 'meant to live Great, Rich, and High…' (11). No wonder Moll is laughed at when she makes known her intentions of being a gentlewoman at the tender age of eight. Moll's aspiration hereby fuses with Defoe's. Typical of Defoe, he betrays himself when he paradoxically sets up Moll to assume an innocent view of the whole notion in these words:

> Now all this while, my good old Nurse, Mrs Mayoress, and all the rest of them did not understand me at all, for they meant one Sort of thing, by the Word Gentlewoman, and I meant quite another; for alas, all I understood by being a Gentlewoman, was to be able to Work for myself, and get enough to keep me... (11)

From this excerpt, Defoe seeks to paint to the readers the picture of a naïve child free from the universal social vice of love of money. However, his success at this is not so remarkable because Moll acknowledges, albeit unconsciously, that her seemingly innocent idea of being a gentlewoman rests on the axis of being wealthy as earlier defined in the text. Her knowledge of this is cleverly hidden in the expression 'get enough to keep me'. Defoe here bridges the gap of innocence he initially seeks to create between his aspiration and Moll's. He breaks down quite too early the order of naivety an eight year old like Moll ought to exhibit towards a socially acclaimed adult phenomenon as wealth creation and its role in comfort-living.

From the foregoing, it is quite vivid Defoe draws a parallel between wealth and gentility. By inference, it can be deduced hypothetically that a gentlewoman is a wealthy woman, Moll desires to be a gentlewoman, thus Moll wants to be wealthy. With Moll's innocence thus eroded, question about her knowledge of the term therefore becomes insignificant. Instead, and of greater importance, is the question of how much is actually enough to keep her? In clearer terms, the mystery to be unraveled is therefore the extent or degree of her obsession for wealth.

Striking similarities also exist in the other narratives. The heroes and heroine equally strive to amass wealth in order to attain a social state of gentility. In the case of Crusoe, his perception of gentility is summarized in his father's long exhortation after making known to the old man his choice of going to make a fortune at sea:

> He ask'd me what reasons more than a meer wandering inclination I had for leaving my father's house and my native country, where I might be well introduced, and had a prospect of raising my fortunes by application and industry, with a life of ease and pleasure. He told me it was for men of desperate fortunes on one hand, or of aspiring, superior fortunes on the other, who went abroad upon adventures, to rise by enterprize, 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 be 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 suffering of the mechanick part of mankind, and not

> embarrass'd with the pride, luxury, ambition and envy of the upper part of mankind… . (2)

In spite of this logical admonition, Defoe imposes the choice of eloping to London by sea on Crusoe.

Literally, this act portrays absolute disobedience to his father. However, foregrounded in this seemingly act of disobedience is a Defoean instinct to make Crusoe break away from 'the upper station of low life' that his father considers 'the best state in the world'. Defoe therefore negates the good injunction of Crusoe's father through his protagonist's action. Consequent upon this, he makes Crusoe to settle for 'the upper station of high life' which is beguiled with pride, luxury and ambition. Having rejected the middle station, while he doubtlessly has no desire to make him descend into the lower station of life, Defoe unambiguously make him to aspire for gentility at a level far greater than what his social background can offer. Crusoe also voices this loud and clear when later in the narrative, he recalls how pretence at being a gentleman prevents him from learning some skills necessary for seafaring as follows:

> …But as it was always my fate to choose for the worse, so I did
>
> here; for having money in my pocket, and good clothes upon my back, I would always go on board in the habit of a gentleman; and so I neither had any business in the ship, or learn'd to do any. (14)

From this episode, it is very clear that Crusoe's aspiration is to have enough money such that he can settle comfortably to a life of luxurious living. His desires hereby fuses with Moll's and is invariably not different from Defoe's other protagonists as shall be presently looked into.

Defoe's choice to exclude the 'junk' he opines to be the story of Avery's early years in the *King of Pirates* makes the task of changing his identity quite easier than what obtains in his other fiction. He introduces Avery to readers when the latter is at the peak of fame and fortune. Notwithstanding, Avery does not mince words but makes known his ambition to live within the social circle of 'the upper state of high life' in the narrative. As a poor man, he engages in wood-cutting trade. However, he observes '…I was not formed by nature for a logwood cutter any more than I was for a foremast man…' (3). He therefore applies his mind to figure out how to

‘dismiss’ himself ‘from that drudgery, and get to be first or last, master of a good ship… .’ This latter dream, he says, ‘was the utmost of my ambition at that time’ (3).

Avery thus despises doing menial jobs not because he could not do them but they stand contrary to making real his dream of becoming a gentleman. The woodcutting and foremast-man businesses therefore appear more tedious for him to carry out than they actually are. This in a way is a mild rejection of the lower state of life. When the opportunity therefore arises, he joins and takes part in the piracy adventures of other notable pirates.

In the course of these adventures, he gains mastery over one of the ships at the death of the Captain called Redhand. Redhand is described as a bloody heartless fellow without good reputation among his gang. Avery’s vast knowledge of the sea and where much booty could be taken endears him to both the Captain and other members of the crew. Redhand thereby gives him the appellation ‘Captain’ and makes him his right-hand man with whom he ‘consult upon all emergencies’ (6). With his reputation thus established among the gang, he is unanimously nominated as Redhand’s successor at his demise.

All of Avery’s adventures as the Captain of the team are successful. In all his endeavours as a pirate, ‘success answered every attempt, and followed every undertaking, and we scarce knew what it was to be disappointed’ (29). As a result of this, he confesses before reaching the peak of prosperity that ‘we were so rich ourselves, and so fully satisfied with what we had taken, that we began to be bountiful to our countrymen…’ (21). Avery’s wealth does not only serve his purpose but that of others. As a result of this, Defoe creates in him a benevolent social figure. By implication, he depicts through his hero the ironical nature of ‘robbing Peter to pay Paul’.

Salient in the double-natured ‘malevolent-benevolent character’ Defoe projects through Avarice is an innate psychological obsession for wealth and quest for gentility he nurses simultaneously. The idea of creating wealth overwhelms his person to an extent he does not give much regard to how the money is made. He therefore sees piracy- a vile act of robbery at sea, as one of the numerous means available for achieving his aim. This malevolent act is however slyly justified by a contradictory one- charity. Avery generously gives to people in need to demonstrate Defoe’s personal quest for gentility. He thus paradoxically narrates his decision to be ‘bountiful

to their countrymen', some of whose goods his gang seized during their piratical escapades. The 'wicked robber' hereby becomes a 'charitable gentleman'.

Many similar events in the story therefore give proof of Defoe's ambition towards gentility. Another important one is Avery's encounter with the Great Mogul's daughter together with her entourage. Through his letter, he decries the widespread story of how his gang molests the princess and her attendants. According to him, '…there was not the least injury done to the lady, no ravishing or violence to her or any of her attendance [sic]…', instead, many of the Princess' women 'were lain with…with their own consent and goodwill, and not otherwise' (67).

With this side to the story, Defoe's struggle to portray his hero as a gentleman not only becomes obvious but highly questionable. He eventually puts forward this aim more forcefully when Avery describes his gang as a group of 'good honest Christian pirates' (64). From the foregoing, Defoe's ambition which serves as the basis on which Avery's story is conceived, does not give required room for effective characterization as regards the making of a pirate-hero.

Avery, therefore, exhibits traits of nicety, honesty and all similar attributes appropriate for the making of a gentleman. This however stands contrary to the expected personality he ought to exhibit as a notorious pirate. Fair knowledge of pirates operations is sufficient to enable anyone know they are naturally mean and bloody as a result of the demand the trade places on them. One would therefore expect to encounter in Defoe's hero a stout-hearted, mean, scary-faced fellow with probably a bad eye concealed under an eye cover as is typical of pirates. The reverse is however the case. The amiable and considerate person seen in a supposedly brutal character Avery represents unsuccessfully is thus evident of the psychological trauma Defoe is subject to as he strives to strike a balance between desire and reality. The 'narrative contraries' here observed stems from Defoe's dreams of being a perfect gentleman. He subsequently allows this desire to flow, albeit unconsciously, into the creation of a character that is naturally dangerous and violent.

Overwhelming bouts of desire hereby overrides true judgment and his depiction of the features of Avery as a pirate. His choice of pirate-life for his hero here gratifies his personal quest for wealth while it contradicts simultaneously his prospects of being a perfect gentleman. Such

contradictions are inevitable in situation where reality stands in opposition to personal interest or dream wish.

The state of psychological imbalance as regards who he is and who he desires to be finds expression easily in his works, hence, a notorious character like Avery is liable to exhibit features that are completely alien to the image of a pirate he portrays. As a pirate, Avery is meant to be fierce, rash and emotionally dead to the plea of his victims as opposed to the picture Defoe paints in the narrative. The act of robbery he carries out is one which requires he seizes his victims goods via force and compulsion, often resorting to snuffing out their lives at the rise of the slightest resistance. A malevolent beast of a character will therefore serve Defoe's use better than the benevolent sea-robber seen in Avery.

Aside the contradiction in characterization which foreshadows element of identity crisis in the story, Avery's cry for social acceptability through reintegration is also a clue to the topic under discussion. He confesses the desire to settle back too willingly to a new life of comfort in England after gaining much wealth in the unjust trade of piracy. The fear of the law at his heels however serves as a clog in the wheel of fulfilling this desire.

> It is true that, had the Queen sent any intimation to us of a pardon and that we should have been received to grace at home, we should all have very willingly embraced it. For we had money enough to have encouraged us all to live honest and, if we had been asked for a million pieces of eight, or a million of pounds sterling, to have purchased our pardon, we should have been very ready to have com-plied with it, for we really knew not what to do with our-selves or with our wealth. And the only thing we had now before us was to consider what method to take for getting home, if possible, to our own country with our wealth, or at least with such part of it as would secure us easy and comfortable lives. And for my own part I resolved, if I could, to make full satisfaction to all the persons who I had wronged in England. I mean by that, such people as I had injured by running away with the ship, as well as owners, and the master or captain who I set ashore in Spain, as the merchant whose goods I had taken with the ship. And I was daily forming schemes in my thought how to bring this to

> pass. But we all concluded that it was impossible for us to accomplish our desires as to that part…(59)

The excerpt, alongside other aforementioned illustrations from the story, shows Avery's desire to be reintegrated into the English social community not as a criminal but as a repentant, if not a patriotic citizen. His intention to make right his wrongs is typical of Defoe's protagonists. Paradoxical to such good intentions however is the fact that the purpose for which the people are wronged, that is 'to rise quickly by enterprise out of the common road', stands to be defeated.

The good intention of Defoe's protagonist, as is the case with them all, hereby portends hindrance to the fulfillment of his dreams of becoming a gentleman. Nonetheless, Defoe cleverly resolves this dilemma with logical arguments on impossibility of achieving such feats. With this arguments established, the illegally gotten wealth passes through a fictive rite of 'sanctification' and are legalized as far the protagonist's conscience is concerned. This is invariably an indirect means through which Defoe equally clears his own conscience and gains approval of readers for his protagonists' misdeeds.

Recurrence of similar events as this in Defoe's fiction betrays his psychological disposition and approval of making unjust wealth. The emotional drive towards attaining a social state of gentility, which ignites the idea, overpowers sense of reasoning against criminal acts to which his protagonists resort. With this as it is, Avery gains the effrontery to introduce himself as a 'good honest Christian pirate' without blushing.

The first step Defoe takes to lunch Singleton into a state of gentility is to confer on him a suitable title able to boost his personality amidst different groups he sails with at diverse stages of his piratical adventures. As a young fellow of about seventeen or eighteen, he forms part of a group cast on shore of a strange island to perish as punishment for mutiny. His age, innocence among the criminals who actually attempted the crime as well as his status of being one of those who 'had little more than the Clothes on their backs', ranks him the least important among this fierce troop. His state of little significance is well acknowledged by the group and its leader, the Gunner. This is emphasized in the Gunner's remark 'the English Dog has given excellent Advice' after Singleton offers good advice on how they can escape from their 'Island of

punishment' (30). He is thus treated as 'a nameless dog' in the narrative until his sudden change of status to 'Captain Bob'. Defoe however leaves little clue as to how he comes by the title except for Singleton's opinion that '… (for so they called me ever since I had taken State upon me before one of their great Princes)…' (43). Use of parenthesis here signifies a conscious gnawing on Defoe to justify this new title as well as the pressing reality of how inadequate his effort at this has been. Hence, to be inferred from this is Defoe's greater concern to pave way for his hero in becoming a gentleman, albeit at the expense of narrative coherence. He hereby enforces authorial wish of raising Singleton's status above literary aesthetics.

Singleton nevertheless turns out to be a grateful Captain Bob as he successfully lives out Defoe's dream-wish in the narrative. After many years of piratical escapades, he is able to settle to a life of great luxury in England (168). This new life lunches him into the much sought after state of gentility and he accepts nothing less. Evidence of this is illustrated in an event whereby he explains the purpose for stocking the ship in which he sails with wine as follows: 'The next Morning… they brought thirteen Butts of Wine (for we that were now all become Gentlemen scorn'd to drink the Ship's Beer)' (172), and thus Defoe establishes Singleton as a gentleman!

4.3 Defoe and the defamiliarisation of amoral wealth

As proposed by Freud, ambitious, rather than erotic wishes, serves as the underlying factor for Defoe's redefinition of amoral wealth in his stories. In his novels, authorial psychic representation of amoral wealth is based on the strong affinity he seeks to establish between the two concepts of wealth and gentility. He puts forward a casuistic argument to embrace money as an end in itself. The authorial parallel he draws between the two notions of wealth and gentility in his stories places this two concepts at par when considering factors of authorial preference. In a bid to portray wealth as a means through which gentility is attained, he overemphasised the importance of accumulating wealth above the meansthrough which it is gotten. As a result of this, it is evident that Defoe derives a sense of gratification and feelings of self-worth from the ability to amass wealth often stupendously.

In his piratical tale, *Captain Singleton*, the wealth Singleton accumulates as a pirate confers on him membership of the upper station of upper life besides lending credence to the argument about the interrelatedness of wealth and gentility. Defoe further heightens this deduction in the

story at a point when his hero has his first share of good fortune but begins to experience a decline in his wealth due to lavish spending.

> About the Year [1686] I began to see the Bottom of my Stock, and that it was Time to think of farther Adventures, for my Spoilers, as I call them, began to let me know, that as my Money declined, their Respect would ebb with it, and that I had nothing to expect of them farther than as I might command it by the Force of my Money, which in short would not go an Inch the farther, for all that had been spent in their Favour before.
>
> This shocked me very much, and I conceived a just Abhorrence of their Ingratitude… (168)

Like the authorial self, it can be deduced from Singleton's train of thought that wealth is to him a means of attaining high social status and acceptability. This is also evident in the stories of Moll and Crusoe. The question of how much (wealth) is enough to attain the protagonists' desired upper station of upper life and be continually sustained at this level however remains. Defoe's proffers answers to this question through the use of different episodes in the stories that depict his disposition towards making enough money capable of raising and sustaining his protagonists in their desired social classes.

When Moll promises to make enough money for her sustenance as a gentlewoman, her thought is not free of premonitions of sacrificial living. She therefore pledges solemnly to earn a living through hard work, and going without food if need be (10). It is however surprising that later in the story, Moll 'Rob the Creditors for something to Subsist on...' (49). Prior to this event, Moll demonstrates her obsession for wealth, rather than seeing it as something to subsist on in a love-affair with her benefactor's heir. After receiving a secret gift in the form of five Guineas, she confesses 'I was more confounded with the Money than I was before with the Love, and began to be so elevated, that I scarce knew the Ground I stood on...' (19).

In a similar manner, she gives in to her whims and throws off all cautions for the young heir to make love to her for Hundred Guineas. She recalls 'My Colour came and went, at the Sight of the Purse, and with the fire of his Proposal together... so putting the Purse into my Bosom, I made no more Resistance to him, but let him do just what he pleas'd; and as often as he pleas'd...'(23). It is

important to note at this point that Moll is well catered for by her benefactor, the mayoress' friend who takes over her upkeep after her nurse's death. More so, she stands the chance of marrying the younger son, Robin, who intends to engage her in a formal marriage. Moll however chooses the worse methods of raising her fortune, that is 'whoring' and stealing. Not once in the narrative did she earn a living through working decently with her hand as she promised earlier. More shocking is her refusal to quit stealing when she has made a fortune from the trade. According to her 'Fortune had smil'd upon me to that degree, and had Thriven so much, and my Governess... began to talk of leaving off... but, I know not what Fate guided me, I was as backward to it now...' (203).

Singleton's course does not differ from other protagonists as he embraces piracy as a career. At a very tender age of eighteen, he admonishes men older and more backward in life than himself to operate as pirates (36). He therefore settles for robbing men at sea like Avery, besides keeping back for himself part of the loots gotten by the team. Moll is content with robbing people on land. Their lines of career thus paint disobedient Crusoe, who finds the idea of raising quick money so irresistible he endangers his life often times, a saint amidst the others. This, with other innumerable instances where Defoe's protagonists lust for more money after having acquired more than enough, depicts in them unhealthy obsessions for wealth. Crusoe openly testifies to the presence of this gnawing obsession in himself when he laments:

> As I had once done thus in my breaking away from my parents, so I could not be content now, but I must go and leave the happy view I had of being a rich and thriving man in my new plantation, only to pursue a rash and immoderate desire of rising faster than the nature of the thing admitted; and thus I cast my self down again... (35-36)

Avarice, as portrayed in Defoe’s novels compels his protagonists to engage in various criminal acts that negate attributes associated with their aspired state of gentility. However, events in Defoe’s fictional world dictate that the end justifies the means. Hence, patent wickedness demonstrated by his protagonists is mere trifles in as much as they achieve their goals.

Colonel Jack’s adventure, though equally crime prone, assumes a nobler front when compared with the horrid life of the others with the exception of Crusoe. Jack is abandoned helplessly too early in life. As a result, he started out into the World much sooner, that once he started to carry

out evil, he realised none of the wickedness in it (6). He therefore spends the first twenty-six (26) years of his life as an 'Errant-thief' (8). His dexterity at running errands and keeping shop for the owners earns him the much needed daily provision. Nevertheless, the sight of money (as little as 7*s*. and 6*d*.), a good dinner and innate satisfaction at being called a gentleman is sufficient enticement which lures him into the arena of roguery. In the narration he recalls the overwhelming feeling of goodness as follows:

> *N.B.* [EACH of us had] a good mess of charming Beef Broth into the Bargain; and which [cheered] my Heart [marvelously], all the while we were at Dinner, the [Boy and the Maid] in the House every time they pass[e]d by the open Box where we sat…, would look in, and cry, Gentlemen Do ye call? and do ye call Gentle- men? I say this was as good to me as all my Dinner.
>
> NOT the best [Housekeeper] in *Stepney* Parish, not my Lord Mayor of *London*,no, not the greatest Man on Earth could be more happy in their own Imagination, and with less mixture of [Reflexion, or Grief], than I was at this new Peice of Felicity… (16)

With specified 'N.B.' instruction to readers in the course of story, Defoe seeks to draw attention deliberately to this episode to justify the compelling attraction it has, not only for Jack but more importantly for himself. Consequent upon this, he aims at catching readers alike in the web of attraction in which he is caught, an attraction which stems from the innate desire of being a gentleman.

More so, Defoe adopts this subtle measure of attracting readers in order to justify subsequent steps in roguery Jack takes to enable him live out his dreams later in the narrative. Jack finally sets out as a thief. Defoe here backs up his actions with arguments on being driven by a compelling force to achieve his childhood dreams of living comfortably as proposed in the above excerpt. He also makes Jack's crimes less of what they actually are by painting Major in a bad light. From the story, he instigates Major choose not to introduce Jack into the trade as a result of

which the latter is abandoned to suffer lack of good food and other basic amenities required to make him feel fulfilled in life.

> THE Major fail[e]d not to [allow] me see every Day the Effects of his new Prosperity, and was so bountiful, as frequently to throw me a Tester,[1] sometimes a Shilling; and I might per-ceive that he began to have Cloths on his Back to leave the Ash-hole, having [got] a Society Lodging (of which I may [provide] an Explanation by itself on another Occasion) and which was more, he took upon him to wear a Shirt, which was what neither he, [nor] I had ventur[e]d to do for [3] Year[s] before and upward.
>
> BUT I observ[e]d all this while, that [though] Major *Jack* was so Prosperous and had thriv[ed] so well, and notwithstanding he was very kind, and even generous to me, I giving me Money upon many Occasions, yet he never invited me to enter myself into the Society, or to embark with him whereby I might have been made as happy as he, no, nor did he [suggest] the Employment to me at all.
>
> I WAS not very well pleased with his being thus reserved to me; I had learned from him in General, that the Business was Picking of Pockets, and I fancied that tho the Ingenuity of the Trade consisted very much in slight of Hand, a good Address,[2] and being very Nimble, yet that it was not at all difficult to learn; and especially I thought the Opportunities were so many, the Country People that come to *London*, so foolish, so gaping, and so engaged in looking about them, that it was a Trade with no great hazard annexed to it (17).

Through the excerpt, Defoe directly appeals to readers emotions. He attempts to stir 'his audience' to empathize with his hero. He does this by creating an idea that Jack is being denied things that are essential to his general well-being and daily living. One of such basic needs is a shirt, an essential item needed not only to cover his nakedness but to equally protect him from the cold nights and the heat of the day as the case may be. The availability of a shirt on Jack's back does all these, but most importantly it brings with it prospects of 'leaving the Ash-hole for a Society Lodging' as is the case with Major.

Defoe here downplays the fact that Jack actually survived the harsh weather, is sheltered in the Ash-hole and is likeable among the people without either shirt or good 'cloths' for three years. Above all, the evils associated with the trade of 'Picking of Pockets' is made a trifling issue when compared to the circumstances which makes the business endearing to Jack. Defoe finally makes a 'no crime' of this type of crime based on the carelessness of the English people. He thus shifts the blame on the country people, making a crime of their inability to keep their goods safe. The crime in the act is therefore committed by the owners of the stolen goods when they choose to be 'so foolish, gaping and looking around them'. Inability of these country sight-seers to mind their properties, rather than the act of stealing them, hereby constitutes the crime to be probed.

In addition, the dual factors of naivety and survival Defoe attaches to Jack's situation is aimed at rendering the significance and consequence of his hero's desire to join in the trade irrelevant. It is therefore a 'business' for all he cares. Defoe's appeal to readers' emotions has however rubbed in so well such that a sigh of relief is probably heaved when Jack eventually overcomes the obstacles of gaining the required connections that lunches him into the trade. Defoe hereby ensures readers lose the natural distaste which ought to accompany this seeming-achievement to perpetrate evil. Like his predecessors, Jack therefore settles to a life of roguery, though a very considerate one as is typical of all Defoe's protagonists.

Jack's noble heart is the only living legacy he claims he inherits from his influential father. By virtue of this, his noble conscience does not permit him to continue for long in the trade. His dexterity at work eventually endears him to a planter who bought him as a slave at Virginia. His master, the planter thereafter helps him start his own plantation farm. He becomes successful in no time. Thus is Colonel Jack established a gentleman with much property and slaves at his beck and call.

Avarice, which is the ruin of all Defoe's heroes and heroines, is a vice Jack equally succumbs to. One of his confessions at the tail-end of the story reads:

> NOW was my time to have sat still contented with what I had got; if it was in the power of Man to know when his good Fortune was at the highest; and more, my Prudent wife gave it as her Opinion, that I should sit down [satisfied], and push the Affair no farther, and earnestly [persuaded] me to

> do so; but I that had a Door open, as I thought to immense Treasure, that had found the way to have a Stream of the Golden Rivers of *Mexico* flow into my Plantation of *Virginia*, and saw no hazards more then what was common to all such things in the Prosecution; *I say* to me, these things look[e]d with another Face, and I Dream[e]d of nothing but Millions and Hundreds of Thousands; so contrary to all moderate Measures, I push[e]d on for another Voyage, and laid up a Stock of all sorts of Goods that I could get together proper for the Trade; I did not indeed go again to *New-England*, for I had by this time a very good Cargo come from *England*, pursuant to a Commission, I had sent several Months before; so that in short, my Cargo, according to the [Invoice] now made up, amounted to above ten Thousand Pounds Sterling first Cost, and was a Cargo so sorted, and so well bought, that I expect to have advanc[e]d upon them much more in proportion than I had done in the Cargo before.
>
> WITH these Expectations, we began our second Voyage, in *April*, being about five Months after our Return from the First … we had not indeed the same good Speed, even in our Beginning, as we had at first, for [though] we stood off to Sea about 60 Leagues, in order to be out of the Way of the Pyrates, yet we had not been above five Days at Sea, but we were visited and riffled by two Pyrate Barks… (297).

Jack suffers remarkable loss through this incidence. He trusts in his judgment of making a good transaction as a result of experience had earlier in the novel. This turn in events however changes his orientation. He thereafter chooses to rely on God the more and he attributes the bloom in his business not long after to the wonders of God asides his having worked so hard. Jack hereafter learns to subdue the overwhelming influence of personal will in his pursuit of wealth by trusting more in God. As a result of this, he emerges as the most successful of all Defoe's Protagonists. He overcomes all hurdles which stems from having been born with an ignoble background, living a life of roguery to survive and finally settles down as a poor plantation farmer only to rise to affluence within a short period of time. All of Defoe's dreams seem to be well fulfilled in Jack who rises to fame without a taste of Newgate horrors which Defoe detests passionately.

Contrary to the life of noble-hearted Jack is the patently wicked and overambitious Roxana. She forcefully meanders her way to the top of the English aristocratic ladder with little regard for the consequences of her innumerable evil acts. Her rise is fuelled by turbulent and self-destructive gale of avarice. Her whole being is consumed by the quest for wealth as a result of which she blindly dances to the dictate of her beguiled heart.

Like Defoe's other heroine, Moll, Roxana also weighs and makes major love related decisions on the premise of financial strength of the prospective suitors. She rejects sincere love for wealth only to regret her action when her wealthy lovers abandon her as is often the case.

Unlike Moll, she is of a good background as noted earlier from her story. She is married off to an 'Eminent Brewer' at the age of fifteen by her father. Her dowry consists of an enviable sum of twenty-five thousand (25,000) Livres. With such favorable background, she stands out to be the luckiest among Defoe's protagonists. Her marriage is well blessed and she 'liv'd eight Years in good Fashion' with her husband and five children.

Roxana is however a typical 'Defoean protagonist', hence her marriage turns sour too early.Her husband is ruined by what she describes as his poor business initiative and folly. The whole 'Brewhouse- trade' collapses at the demise of her father-in-law who manages it judiciously until his death. She laments her woes in the narrative:

> Within two Years after my own Father's Death, my husband's Father also died, and, as I thought, left him a considerable Addition to his Estate, the whole Trade of the Brewhouse, which was a very good one, being now his own.
>
> But this Addition to his Stock was his Ruin, for he had no Genius to Business; he had no Knowledge of his Accounts; he bustled a little about it indeed; at first, and put on a Face of Business, but he soon grew slack; it was below him to inspect his Books… (9)

Sustenance of business at the brew house however requires more than putting on 'a face of business' as Roxana's husband chooses to do. More so, maintenance of all he inherits in addition to his estate demands judicious use for it to be a lasting legacy. Defoe nevertheless yokes Roxana with a fool of a husband to land her as noiselessly as possible at the usual coast of distress and

dissatisfaction from where his protagonists normally take off on their journey to gentility and affluence.

This incident marks the beginning of Defoe's unraveling of the real person of his heroine. As the story progresses, Roxana's distaste for the lower state of life begins to unfold. She unconsciously gives the first clue to this in the narrative:

> It was not above three Years that all the Ready-Money was thus spending off; yet he spent it, as I may say, foolishly too, for he kept no valuable Company neither; but generally with Huntsmen and Horse-Coursers, and Men meaner than himself, which is another Consequence of a Man's being a Fool; such can never take Delight in Men more wise and capable than themselves; and that makes them converse with Scoundrels, drink Belch* with Porters, and keep Company always below themselves. This was my wretched Condition… (11)

The above excerpt does not only reveal the circumstances in which Roxana finds herself. More than this, it betrays her distaste for people who subsist at the lower state of life. She does not believe therefore that the weak, empty-headed nature of her husband would not enable him fare better should he choose to keep a more noble company. Evidence of her hatred for the poor company her husband keeps is salient in the expressions 'scoundrels'with which she describes them.

The type of liquor they drink also intensifies her idea of what they are. In the explanatory note where the term is defined, it states '11*Belch*: a slang name for poor beer (*OED*), whose first recorded use was in 1706. It was clearly not just slang, but vulgar slang' (342). This definition is a vivid picture of Roxana's perception of not just the beer but the people with which it is associated. The blame she showers on them as a major cause of her husband's financial woes is borne out of disgust for who they are. The notion that they contributed to her husband's fall is therefore misconceived as her husband's poor business incentive cannot be changed by external forces such as the caliber of people he relates with. Her aggression at the poor company is therefore grossly misplaced. Her 'fool of a husband' has always kept company with those at the lower state of life, drinking belch with them in his prosperous years. He however continued in

prosperity because ‘he had an old Father, who manag’d the Business carefully, so that he had little of that Part lay on him’ (7). His calamity, as recorded in the story therefore stems from inability to manage his business with dexterity.

Roxana is thus well-placed in her early years before her marital woes. She has all it takes to live a gentlewoman: wit, beauty and an attractive heritage. She however lacks what it takes to sustain her in this exalted position of her dreams- an all-time affluent husband. As a result of this, her prospects for living a gentlewoman dies with the collapse of her husband’s empire.

Some measures of relief however set in when her husband makes known his intentions to desert her with their five children. This act of his, though initially traumatic for her, proves later to be good riddance of bad rubbish. At his departure, she successfully disposes the children off at the doorstep of a rich in-law without being seen. Stripped of all marital responsibilities in this manner, the stage is thus fully set by Defoe for Roxana to explore the world of crime to attain the status of a gentlewoman in accordance to her dreams.

Her aim is to get hooked to a wealthy man as the relationship may demand. The first suitor that came her way is the landlord of the estate in which she once lived comfortably with her family. He is a renowned jewelry merchant. He however meets with sudden death via assassination, but Roxana confesses he did not leave her in ‘Distress, or in danger of Poverty’ (55).

Obsession for wealth or avarice, the major vice of all Defoe’s protagonists, however begins to take its toll on her. She enters into another relationship with one of her late husband’s customers within few weeks of his death. Her new suitor is an unnamed Prince, a man of great substance and wealth. She warms her way into her royal suitor’s heart by presenting herself as a poor widow with virtually nothing to subsist on. Out of compassion, the Prince asks her if she is not left destitute by the event of the jeweler’s sudden death:

> I reply’d with some Tears, which, I confess, were a little forc’d, That I believ’d if Mr. ——— had liv’d, we shou’d have
>
> been out of Danger of Want; but that it was impossible to Estimate the Loss which I had sustain’d, besides that of the Life of my Husband; that by the Opinion of those that knew something of his Affairs, and of what Value the Jewels were

> which he intended to have shown to *his Highness*, he could not have less about him, than the Value of a hundred Thousand Livres; that it was a fatal Blow to me, and to his whole Family, especially that they should be lost in such a Manner. (59)

Contrary to the loss Roxana claims she suffered at her husband's death is the fact that she has taken possession of both the money and jewels she presents to the Prince as stolen by her husband's murderers. On the fateful night, premonitions of evil makes the jeweler entrusts her with all his wealth and thereafter, he takes a casual stroll-out to visit the Prince instead of the business trip he had intended earlier. Roxana is therefore left in full possession of the goods she professes lost. Asides this, she had secretly carted to safety all she could lay her hands on of the jeweler's property before his family could take any step or recover from the sad news of his death.

Roxana thus presents herself as a pitiable figure to the Prince in order to enrich herself the more from his sea of wealth. She nevertheless confesses her wickedness to readers thus:

> I had now no Poverty attending me; on the contrary, I was Mistress of ten Thousand Pounds before the Prince did any thing for me; had I been Mistress of my Resolution; had I been less obliging, and rejected the first Attack, all had been safe; but my Virtue was lost before, and the Devil, who had found the Way to break-in upon me by one Temptation, easily master'd me now, by another; and I gave myself up to a Person, who, tho' a Man of high Dignity, was yet the most tempting and obliging, that ever I met with in my Life. (65)

The excerpt shows that avarice, rather destitution, is the sole factor which leads Roxana into the life of wickedness she chooses to live like her predecessors. Her relationship with the Prince is laid on the foundation of lies and deception. In like manner, she subsequently serves as mistress to rich and powerful men, her success at which is attributive of her seductive prowess and unusual youthful beauty. She is herself seduced and forced to trudge along in response to the irresistible pull of avarice and quest for gentility.

Roxana's decision to remain a mistress to wealthy men after the death of the jeweler is equally inspired by her notion of amassing wealth in order to be a gentlewoman. She sums up her newly

found philosophy when she states in the narrative that '…I knew that while I was a Mistress, it is customary for the Person kept, to receive from them that keep…' (144). A mistress is therefore at the receiving end at all times. She enriches herself with gifts lavished generously on her by lovers who compete for her attention. According to her, this is a privilege a wife is not obliged to enjoy. On the contrary, the woman who seeks to be a wife is by tradition made to give up all she has as dowry to her husband and thereafter contents herself with allowance as deems fit by the man. For this reason, she turns down many enviable marriage proposals.

One of such proposals is the one made by Sir Robert Clayton. Clayton is a fictional figure Defoe creates after the person of a successful merchant he admires so much. The real Sir Robert Clayton happens to be a prominent City Financier as well as the Lord Mayor of London in the year 1679. The fictional Clayton does not defer from the original as he holds similar post in the narrative. Defoe's affection for Clayton whom he admires but had little opportunity to relate with in his life-time is psychologically fed and satisfied as he drags the image of this English noble-man into his personal but fictive life.

Roxana turns down Clayton's sincere offer to lend credence to the fact that obsession for wealth, rather than fear of poverty is the major drive behind her wicked practices. She confesses:

> But Sir *Robert* knew nothing of my Design; that I aim'd at being a kept Mistress, and to have a handsome Maintenance; and that I was still for getting Money, *and laying it up too*, as much as he cou'd desire me, only by a worse Way. (169)

The 'worse Way' she chooses is that of a 'whore'. Her preference of such a debasing alternative to matrimony, as earlier discussed in this chapter, is the imminent loss of all she has acquired to the man who might have married her. For her, the state of matrimony is at best 'a State of Inferiority, if not of Bondage' (171).

The English tradition which demands that a woman gives up her wealth as dowry to the man in a marital relationship feeds Roxana's pride. Hence, she maintains that marriage is a direct equivalence to slavery, and no slave ever rises to become a gentlewoman. The only exception to this, according to her, is when the woman is adorned with the glamour of royalty as a queen,

duchess or the likes. A woman once bound by the chains of marriage thereafter losses her wealth, freedom, and honour to her husband.

Contrary to this deprivation is the state of being 'a kept Mistress'. Unlike the case is with the 'wife', a mistress is lavished with gifts 'in order to be kept'. She is fresh-water meant to be sustained by incessant in-flow of gifts lavished on her by her lovers. Whoredom thus became her lifestyle, the vanity of which she is well aware of. Ignorance is not an attribute Roxana had to deal with as is the case with Moll in her early years. She also confesses to her vain lifestyle thus:

> But this Objection wou'd now serve no longer; for my Lord had, in some sort, broke his Engagement (*I won't call it Honour again*) with me, and had so far slighted me, as fairly to justifie my entire quitting of him now, and so, as the unanswer'd, *Why am I a Whore now?* Nor indeed, had I anything to say for myself, *even to myself*, I cou'd not without blushing, as wicked as I was, answer, that I lov'd it for the sake of the Vice, and that I delighted in being a Whore, as *such*; I say, I cou'd not say this, even to myself, *and all alone*, nor indeed, wou'd it have been true; I was never able in Justice, and with Truth, to say I was so wicked as that; but as Necessity first debauch'd me, and Poverty made me a Whore at the Beginning; so excess of Avarice for getting Money, and excess of Vanity, continued me in the Crime, not being able to resist the Flatteries of Great Persons; being call'd the finest Woman in *France*; being caress'd by a Prince; and after-wards I had Pride enough to expect, and Folly enough to believe, tho' indeed, without ground, by a Great Monarch. These were my Baits, these the Chains by which the Devil held me bound; and by which I was indeed, too fast held for any Reasoning that I was then Mistress of, to deliver me from. (202)

Choice rather than necessity therefore compels Roxana to be a whore. Her type of choice is prompted by obsession for wealth and its consequent esteem or elevation to the status of a gentlewoman.

Defoe's heroine ends her story on a final note of marriage as she would have it. She finally casts off her resolution to be and remain a whore at the opportunity of 'a royal marriage'. Her new spouse is a suitor she had once turned down to be the Prince's Mistress. She however breaks her

resolution against marrying ‘a mere wealthy commoner’ as she believed him to be at first and accepts his proposal after she gains knowledge of his royal heritage. Concerning her earlier resolution she confesses, ‘but the Title of *Highness*, and of a *Princess*, and all those fine things, as they came in, weigh’d down all this; … for certainly, if Pride will not turn the Brain, nothing can’ (235).

Roxana, like all her predecessors- Crusoe, Avery, Singleton, Moll, and Jack, spends her days in pursuit of what she loves the most: fame, wealth, and gentility. It is not coincidental that these three phenomena constitute major drives over the will and emotions of all Defoe’s protagonists. The recurrence of these socio-economic motifs as underlying the ambitions of all these heroes and heroines therefore signifies the existence or presence of similar emotional drives in the authorial self. Through phantasy, Defoe’s repressed egoistic wish of becoming a gentleman is made to defeat the repelling forces of the superego with its attendant social restrictions.

CHAPTER FIVE

AUTHORIAL PSYCHOSIS OF CRIME AND SOCIAL RESPONSIBILITY IN DEFOE'S NOVELS

As established in the last chapter, vice is an integral part of the protagonists' survival. This chapter is a critical appraisal of Defoe's psychical interpretation of crime, its causes and the society's response or involvement to either promote or put it under check. The following critical discussion therefore bothers on the role played by other characters to aid the protagonists in becoming criminals. Hence, the discussion is meant to interrogate Defoe's credence as a moralist. The role of the family and the society at large,in the course of its members resort to crime is looked into. Negligence of duty, domestic crises such as the death of one of the couples or parents, spousal abuse alongside other social factors like poor execution of existing laws, societal respect of persons, deception and the natural human tendency of self-interest are the prevalent conditions to be looked into as factors giving rise to crime in the novels.

Series of accounts given by the protagonists about their encounters with other devious characters, as a result of which they are introduced to crime, serves as the measure Defoe uses to give the reader an insight into his psychical disposition on the factors which constitutes crime in the novels.

5.1 Authorial self and 'the others' in *Robinson Crusoe*

Murfin, in his discussion of Freud's psychoanalytic theory, describes the id as an existing 'it' or 'otherness' in the human psyche. Interplay between this otherness, which is a part of the human subconscious, with the superego is expressed in Defoe's novels by way of his depiction of series of interpersonal relationship which takes place between his protagonists and other members of the fictive Restoration English setting of their existence. Besides, he establishes this system of interpersonal relationship as the basis for the criminal life led by his protagonists.Defoe thus depicts the general public as the brain behind the criminal activities of his protagonistsbesides the strong affinity which he establishes between crime and necessity in his novels.

He identifies the family as the first social institution that often exposes its members to a life of crime. In Robinson Crusoe, which is his first work of fiction, the protagonist is the third and last

son of the family with two elder brothers. The negative turn of events in the lives of these three sons is summed up in the narrative in this manner:

> I had two elder brothers, one of which was a Lieutenant Collonel to an English regiment of foot in Flanders… and was killed at the battle near Dunkirk against the Spaniards. What became of my second brother I never knew any more than my father and mother did know what was become of me (1).

Defoe here underscores 'negligence of duty' as the means through which Crusoe's parent ruined their three sons. Their lack of knowledge about the whereabouts of their sons and the subsequent loss of all of them to juvenile attractions denotes some measure of negligence in the up-bringing of their children. According to the narrative, Crusoe's 'head began to be fill'd with rambling thoughts' simply because he is 'not bred to any trade' (1). He is left idle and as the saying goes 'an idle hand is the devil's workshop', he begins to nurse the far-fetched ambition of being a sea-farer.

His father, whom he describes as a grave and very ancient man, does not deem it fit to make his sons learn a trade. Contrary to this, he provides them with a 'house-education' and what a 'country-free school' has to offer. Crusoe emphatically narrates that all this happen at a period when trading has become popular and quite lucrative among the English society. He reiterates that his father is also a beneficiary of the good proceeds that the trading-business offers at the time. This is evident at the beginning of the story where Crusoe explains that his father actually 'got a good estate by merchandise, and leaving off his trade, lived afterward at York' (1). All these must have filled young Crusoe's mind as he ruminates on the best course to pursue in life. The contrast between the prosperous life of his father as a trades-man and the present grave life he lives in his more retired years is a strong factor that helps him to decide on the course to take in life. His father is unable to identify with the need of his sons in the light of what the society has to offer and what they aim at as their personal ambition. He therefore imposes his will on them as a result of which the sons become recalcitrant. Crusoe therefore ends up as a victim of parental negligence. They disobey their father because they have lost faith in his judgment which makes them to regard him as being ancient and grave.

Crusoe's predicament takes a slightly different turn from Defoe's other protagonists. Apart from the initial sin of disobedience to his parent, he does not exhibit the criminal tendencies associated with the others. Avarice and parental negligence however constitute the major source of his dilemma. These two factors lead him into the 'strange surprizing adventures' he experiences on an uninhabited island for twenty-eight (28) years.

Defoe also illustrates how the society contributes to its own downfall in the story by pairing Crusoe with men that are as greedy as he is. According to the narrative, three plantation farmers connive to buy Negro slaves for their plantation farms. This manner of trading with Negroes is at the time a grievous crime against the law. Crusoe describes it as 'a trade that could not be carried on because they could not publickly sell the Negroes' (37). The three men thereafter make 'a secret proposal' to Crusoe who readily agrees to the plan. More so, he volunteers to go on this voyage to procure the slaves from the coast of Guinea on behalf of the others. The four planters here kick against the law in order to satisfy their personal interests. Defoe here pairs his hero with men of like mind. They are 'men of desperate fortunes' who are keen on 'rising 'by enterprize, and make themselves famous in undertakings of a nature out of the common road' (2). These three friends also make the task easier for Crusoe with the promise of giving him an 'equal share of the Negroes without providing any part of the stock' (37). This is good bait for the greedy Crusoe. He readily agrees to the plan. With the required support from these men, he embarks on the journey which leads to his shipwreck and eventual isolation on an uninhabited island.

Jacques Lacan, in his discourse theory of psychoanalysis, associates the concept of metaphor to symptoms that are observable in a patient. The term is also a reference for what Freud calls displacement. In psychoanalysis, the whole concept of displacement (or metaphor) is used for an image, idea or feelings that come to life by deriving meaning from phenomena that are completely alien to its existence.

Defoe uses the uninhabited island of Crusoe's adventures as a metaphor in the narrative. More than creating a sense of loneliness or helplessness as denotatively presented in the story, the island serves as a purgatory for the lost soul of Crusoe. It is, therefore, equivalence for the Newgate prison where Moll is purged and refined before she gains access into the true life of

prosperity which she could not attain during the years of her wicked practices. Like Moll's, Defoe separates Crusoe from societal influence through the shipwreck. This accounts for the death of all his comrades while he remains as the only survivor. Alone on the island, he is able to reflect on his life and acknowledge his excesses. Before he settles down to a new life of isolation, he ruminates over the things that are imminent to his survival and general well being. He comes up with a list in which he states: '1st. health, and fresh water… 2dly. shelter… 3dly. security from ravenous creatures… 4thly. a view of the sea, that if God sent any ship in sight, I might not lose any advantage for my deliverance…' (55).

Crusoe's list shows that relationship with men is of little or no importance at this point except for the role that they may have to play in bringing about his deliverance. More than human association, he is rather interested in having good health, fresh water, shelter, security and a view of the sea. These are basic necessities that no man can provide for him in his present state. Man has been pivotal to the disastrous experiences he had overtime. For instance, he elopes to London against his father's will as a result of a friend's help and encouragement. His friend's father also agrees to take him on board his ship at no cost whatsoever (5). These two men indirectly help him to carry out his desire and his state of being disobedient is fully realised through their involvements.

Other people that contribute to the sins of Crusoe in the story include his neighbours who would laugh him to scorn if he should return to his parent without having made his fortune. These group of people makes him 'asham'd to repent' more than he feels the shame to sin (13). Besides the jeering neighbours, Crusoe also steeps further into sin by the assistance of a shipmaster who readily agrees to take him on a voyage to the coast of Africa (Guinea) 'at no expence' (14). The free service of the shipmaster enables him to continue with the scheme of being a sea-farer. The tendency is that he would have changed his mind and return to his parent with much humility if he could not afford the voyage's expenses. The pirates in the story are also a part of the society that helps to shape Crusoe's life towards the disastrous course he takes. He is taken captive and used as a slave until he devices a means of running away with his master's boat. All these people contribute either directly or indirectly to Crusoe's disastrous journey besides his greedy Brazilian friends and his parent who lost all their sons to different circumstances of life which they actually disapprove of.

Defoe presents each event of Crusoe's relationship with other people in the story as important steps which ultimately lead to the disastrous shipwreck and its subsequent island-experience. Once separated from other members of the society on the island, he places priority on those things that are crucial to his survival. He however rates relationship with others as the last thing he deems as being important at the moment. This last desire is also based on the probability that it will lead to his rescue from the island more than the hope of having someone to relate with.

Crusoe lives a solitary life on this island for twenty-eight years. He is cut off from all forms of human relationship, schemes and desires. He starts a new life with nature. Even though he is isolated from people, he is, however, not isolated from life. Through the metaphor of his lonely island, Defoe proves that life does not consist in the activities of human society. Rather, life, as newly found by Crusoe, consists in nature. His initial disappointment after the shipwreck makes him to become melancholic and furious. These feelings soon wear away after some time and he begins to consider the merits of nature and providence. He later concludes that his present state is not as bad as the circumstances of his shipwreck ought to have been. In order to view this new life in the right perspective, he draws a binary argument of the event that surrounds his survival.

> *I am cast upon a horrible desolate Island, void of all hope of recovery.*
> *But I am alive, and not drown'd as all my ship's company was.*
>
> *I am singled out and separated, as it were, from all the world to be miserable.*
> *But I am singled out too from all the ship's crew to be spared from death; and he that can miraculously saved me from death, can deliver me from this condition.*
>
> *I am divided from mankind, a solitaire, one banish'd from human society.*
> *But I am not starv'd and perishing on a barren place, affording no sustenance.*
>
> *I have not clothes to cover me.*
> *But I am in a hot climate, where if I had clothes I could hardly wear them.*
>
> *I am without any defence or means to resist any violence of man or beast.*

> *But I am cast on an island, where I see no wild beast to hurt me, as I saw on the coast of Africa: And what if I had been shipwreck'd there?*
>
> *I have no soul to speak to, or relieve me.*
> *But God wonderfully sent the ship in near enough to the shore, that I have gotten out so many necessary things as will either supply my wants, or enable me to supply my self even as long as I live.* (63)

The evil circumstances of Crusoe's experiences underscore his need for human relationship. He addresses his isolation as horrible, miserable, a kind of punishment (one banished) and a state of haplessness. These entire evil situations that attend Crusoe's circumstances, however, become irrelevant when compared with its good side. Despite the evils, he is glad that he has his life where others lost theirs, he is not entirely without hope for deliverance, he is neither in need of food or cloth, and above all, the island proves to be a safe place where all his needs are met for as long as he lives there.

Alone on this island, Defoe creates a situation such that Crusoe is not tormented by the necessity for standard, an instance which dictates the state and pace of living in the normal human society and in reality. He simply makes his new house on this isolated island 'spacious enough to accommodate… a warehouse, or magazine, a kitchen, a dining-room, and a cellar' (71). All these are provided with the simplicity which nature makes readily available. They nevertheless serve the same purpose as the luxurious buildings constructed in any part of the world. Crusoe is neither ashamed of his new typically primitive life nor under any pressure to improve on it beyond what is needful because he is free from societal influence and pressure. He is able to get the basic necessities and provisions that are essential for his survival from what nature puts at his disposal during the twenty-eight years he spends on the island. His furniture consist of table and chair that are hewn roughly out of the wood, a lamp he makes from clay which he baked in the sun and lit with goat's tallow and the likes. Despite the crude nature of his furniture, they serve his purpose considerably.

In addition, Defoe ensures that Crusoe's separation from men does not leave him helpless during his fit of sickness. Despite the fact that he was far from all manners of medical service at the moment, he however finds a way out of his predicament. He aptly applies some tobacco leaves to

his ailment. He 'try'd several experiments with it… first chew'd it… then took some and steeped it an hour or two in some rum… and lastly… burnt some upon a pan of coals' in order to inhale the smoke (90). Crusoe here simply resort to cure himself with what nature puts at his disposal. The result he gets from this experiment with the tobacco leaves is as effective as any medical treatment could prove to be. With this self-medication, he ends up sleeping soundly for more than twenty-four (24) hours (92). When he finally wakes up from his long sleep, he sums up the effect of the tobacco leaves as follows:

> …when I awak'd I found myself exceedingly refresh'd, and my spirits lively and cheerful; when I got up, I was stronger than I was the day before, and my stomach better, for I was hungry; and in short, I had no fit the next day, but continu'd much alter'd for the better… (92)

The potency of the tobacco leaves as the means of Crusoe's cure is evident in his attempt to skip the chewing and inhaling aspect of its use the day after his healing experience. He chooses to drink the rum into which he 'steep'd' some of the leaves but ends up having the fit on the third day. This prompts him to apply the three measures of chewing, drinking and inhaling the smoke of the leaves as before. He thereafter 'miss'd the fit for good and for all' (92).

This natural and isolated island also provides a cure for Crusoe's soul. Alone on the island, he is indeed far away from the maddening crowd of Restoration England. He is free from the distractions and snares of materialism that often attends social life. The bible he finds in the chest which he carries off the ship serves as his only companion at this moment. He is, therefore, able to focus on God's words and it becomes his source of encouragement at this crucial point in his life. He has enough time to ponder on the scriptures and apply it to his daily life while on the island. This is something he would not have done if his situation has not been changed by the event of the shipwreck. He gives himself wholly to trusting in God as opposed to men. He holds unto the promises of God which he reads from the bible. He confesses after his bout of illness that his 'thoughts rum exceedingly upon the scriptures, *I will deliver thee*' (92). This makes him to think all the more about God's great deliverance by which he escapes the perils of the sea and the dreadful sickness.

Crusoe, who has never given the idea of God's existence a thought in his past life, now 'began seriously to read it (the bible)… every morning and every night'. This prompts him to begin to pray 'with a true Scripture view of hope founded on the encouragement of the word of God' (93). God becomes real to him during this moment of separation from men. The impact of this newly found relationship with God helps him to change his view about his plight. He becomes thankful instead of being melancholic. He also becomes penitent like Moll. He confesses that 'Now I look'd back upon my past life with such horror, and my sins appear'd so dreadful…. As for my solitary life it was nothing' (93). He begins to place greater priority on reading his bible and praying to God. He describes these two activities as 'things of higher nature' (94). During this turn of event when he opens up his mind onto God, his eyes becomes opened to the bounty of nature and God's providence which has been put in place for his use on the island. He realises that there are melons, grapes, green limes, goats and turtles for his consumption. All these are besides the corn, barley and wheat which he grows in error. He realises that the place he once considers as 'a horrible desolate island, void of all hope of recovery' is actually a 'country… so fresh, so green, so flourishing, every thing being in constant verdure, or flourishing of Spring, that it look'd like a planted garden' (96).

Defoe, through his protagonist, here acknowledges the extent of God's bounty towards man without the latter realising it. He uses the binary effect of Crusoe's introspection and existence on the isolated island to shed light on what ought to be true prosperity as against what man often considers it to be. In the narrative, Crusoe lives in total dissatisfaction while he lives amidst people. This however changes on the solitary island. Here he has all he desires and much more; health, freshwater, shelter, security, abundance of fruits, grains, meat and lots of edible things. The lonely island is gradually transformed from being a death trap to a country which he claims he surveys 'with a secret kind of pleasure' (96). At this point, Crusoe has come to realise the difference between having possession of money and true prosperity. This is demonstrated through one of his trips to get some possessions out of the ship. On this particular occasion, he comes across some money of fairly big value in the ship.

> I smil'd to my self 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 of the ground, one of those knives is worth all these 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 saving. (54)

Crusoe's reaction as described in the above excerpt gives a clue as to the real worth of money to the existence of man. Through his hero's life, Defoe seeks to prove that importance of money to man's survival is based on the value man places on it. This is contrary to the whole human assumption that money has an intrinsic measure of value or worth in itself. With Crusoe's experience, he is able to prove the worthlessness of money in relation to man's survival. Rather than contribute to life, it however serve as a means through which the ills of obsession, materialism and similar social vices are being promoted. This accounts for why Crusoe is able to live without it successfully during the twenty-eight years of his life on the isolated island. He thrives in this newly found sovereign country where he is able to supply virtually all his needs without the need for money.

Necessity is the mother of inventions. This idiom becomes so real to Crusoe's existence and survival on the island. He becomes a producer of whatever he desires to have in his possession in this humbled state. With very crude and few tools, he makes earthenware which he describes as having unexpected perfection with a wheel. He also makes a tobacco-pipe which brought him much comfort besides making baskets of varying sizes to serve different purposes (140). Crusoe enjoys the natural and serene life of the uninhabited island which he later comes to also regard as his castle (150). This accounts for the reason why Defoe finds it quite difficult to make Crusoe part permanently with this kingdom which nature places at his beck and call. Crusoe recounts that despite all the good fortune and prosperity which he enjoys in England after leaving the island, he 'could not keep the country out of my head'. He therefore returns to his new colony on the island in the year 1674 when he could no longer 'resist the strong inclination I had to see my island' (299).

5.2Authorial self and 'the others' in *Colonel Jack*

In *Colonel Jack,* Defoe depicts a more grievous circumstance whereby the family is the social agent that exposes its members to a life of crime. One of the businesses practiced by destitute women in the Restoration England, which is the setting of his fiction, is to take over the upkeep

of children born out of wedlock. These women are referred to as nurses or midwives. They are paid certain sum of money to take over the upbringing of these unwanted children. Whatever money they make at each stage of 'adopting' a child, however, runs out too quickly because of the older mouths which they have to feed. Most of these children end up dying of hunger at infancy. The few lucky ones that live are forced into the street at early ages to fend for themselves in order to survive. These children are referred to as children of shame. The following excerpt from Defoe's Roxana gives a better insight into the identity of these so called children of shame as they shall be considered in this study:

> …I have often wonder'd, with what Pleasure, and Satisfaction, the Prince cou'd look upon the poor innocent Infant; which, tho' his own, and that he might that Way have some Attachment in his Affections to it, yet must always afterwards be a Remembrancer to him of his most early Crime; and which was worse, must bear upon itself, unmerited, an eternal Mark of Infamy, which should be spoken of, upon all Occasions, to its Reproach, from the Folly of its Father, and the Wickedness of its Mother.
>
> Great Men are, indeed, deliver'd from the Burthen of their Natural Children, or Bastards, as to their Maintenance: This is the main Affliction in other Cases, where there is no Substance sufficient, without breaking into the Fortunes of the Family; in those Cases, either a Man's legitimate Children suffer, which is very unnatural; or the unfortunate Mother of the illegitimate Birth, has a dreadful Affliction, either of being turn'd off with her Child, and be left to starve, *&c*. or of seeing the poor Infant pack'd off with a Piece of Money, to some of those She-Butchers, who take Children off of their Hands, as 'tis call'd; that is to say, starve 'em, and, in a Word, murther 'em. (Roxana: 79-80)

The child of shame is an appellation given to children born out of wedlock in the Restoration England represented in Defoe's fiction. It is derived out of the shame that is commonly associated with the ignominious practice of men and women that engages in extra-marital sexual affairs, and consequent upon which the child is conceived. The above introductory excerpt from Roxana gives a vivid insight into the ways by which the society bequeaths itself with these children that it is not ready to accept. Societal negligence and hostility towards these young ones makes them to become equally hostile to the society as they grow up. As a result of this, they

tend to reciprocate an equally hostile attitude to everyone around them and they invariably grow up as criminals.

Men and women from all walks of life are guilty of the crime which Roxana describes in this excerpt. Both the high, like the Prince, and the low that lacks sufficient funds to manage the situation, take part in this social misconduct. The society thereby creates the office of the She-Butchers (otherwise called midwives or nurses) to cover up the evidences of its shameful activities. These women take over the upkeep of these innocent but unwanted babies. The poor infants are packed off with a piece of money that is too small for them to live on. This unprofitable bargain also put the nurses in a tight corner. The profit they realise from the business is too small compared to the task at hand. As a result of this, they often neglect the children. Most of these children eventually die of hunger while those who survive the hurdles of infancy are let loose into the street to fend for themselves while they are still at tender ages. These children end up as thieves and/or prostitutes. They grow up to become thorns in the flesh of the society. This is however the reward the society gets from having failed in its assignment to raise its younger ones as a responsible part of itself.

Through this analogy, Defoe tries to advocate that the society is its own worst enemy. He reiterates this view in Colonel Jack as he has done earlier in Robinson Crusoe. The brief insight his hero gives of his background shows that his father is a rich and reputable man of quality. His mother is also a Gentlewoman who keeps very good company. Irrespective of this good background, his 'parent' does not show the necessary discretion which is required of them in order to avoid the embarrassment of having a child of shame. His Gentleman-father therefore makes the usual arrangement for a nurse to take the burden off their hands.

The Longman Dictionary of Contemporary English defines gentility as 'the quality of being polite, gentle, or graceful, and of seeming to belong to a high social class' (2012:729). It can be deduced from this definition that the promiscuous nature displayed by Jack's father and mother is not a natural attribute that is associated with this state of being or status. Infidelity is one of the popular yet grievous ways through which men and women of base personality demonstrates their lack of self-discipline. It is a shameful act that is often carried out with much secrecy because it is a socially unacceptable practice.

In this story, Jack's 'parent' also demonstrates negligence of parental duty to their son at a level more grievous than Crusoe's. Their social status as reputable Gentleman and woman becomes questionable as they do not demonstrate the integrity and fidelity that should naturally attend their position in the society. They fall below the expected social standard through such detestable practices as adultery. The man, though a reputable Gentleman, shows contempt for his marital vows in this instance. The woman too descends so low and makes herself a whore irrespective of the fact that she is 'a Gentlewoman who keeps very good company'. This paradoxical turn of event shows that the society is either wrong in its choice of values or the candidates represented in this narrative do not have respect for these social values.

Irrespective of the situation, Jack ends up in the care of one of the English nurses that is paid to see to his upbringing. His father and mother here prove to be irresponsible towards their son's upbringing and the type of life he lives thereafter. The nurse who takes him over happens to be a poor single mother of a boy also called Jack in the story. Apart from these two boys, she also has another son of shame (also called Jack) whom she keeps upon the same terms like Jack in her care (4). The poor widow is saddled with the upkeep of these three boys (or Jacks). The irony in this turn of event further fore ground the level of parental irresponsibility among such English Gentlemen and women like Jack's parent.

Jack ends up in the street as it is usually the case in such cases. According to him:

> I was [nearly ten] Years old, the Captain [eleven], and the Major [around eight], when the [kind Lady] my Nurse [passed away]… [then] the [upright Lady] dying [so] Poor, the Parish was oblig[e]d to bury her; when the [3] young *Jacks* [graced] her Corps…
>
> The [kind Lady] being deceased, [us], the [3] *Jacks*, were turn[ed exposed] to the World…
>
> In this [way] we liv[e]d for some Years, [also at this time] we [failed] not to fall [amongst] a [Band] of [ragged, naked Rascals as Us], wicked [like] the Devil [could wish] to have them [unfold], at [such an early] Age, [as well as Ready] for [the rest Forms] of Mi[s]chief that [agreed with] them as they advanc[e]d in Age. (9)

The circumstances which surround the birth of the children Defoe writes about in his fiction, more than often, dictate the type of life they will eventually live. The three Jacks end up as thieves after having tried to earn their living first as beggars and later as errand boys. Defoe's hero therefore started out into the World much sooner; that once he started to carry out evil, he realised none of the wickedness in it, nor what he had to envisage for it (6). Naivety and parental irresponsibility are here presented as the factors that are responsible for Jack's criminal life.

Defoe also uses the narrative to show the helplessness of the state authority in combating the menace of the children of shame as an unpopular part of the English community. This minor group which the state authority approves of its existence (through the office of the nurses) but fails to put in place some measures that will make them to contribute positively to the growth of the society ends up as thorns in the flesh of all and sundry. He illustrates the state authority's helplessness in trying to combat the menace of this neglected group of youngsters in the night raid of Jack's reflections. In this episode, a notorious boy called Wry-Neck gets involved in their usual trade of theft. The state constable therefore traces him to the nealing-arches of the glass-house where the beggar boys live. The constable wakes up the sleeping boys with shouts of: come out here, you band of young devils, emerge and show yourselves. He allows the boys to go back and enjoy their sleep as well as they could among the coal and ashes of the glass-house after a fruitless search for the culprit (10). Neglected by parent, society and state, the boys spend a considerable part of their early lives as residents in the glass-house. They share the goods gotten from the day's raid in the dusty quarters of the nealing-arch each night. The state authority, which is not unaware of their activities, however leaves them to fend for themselves as they deem fit. It encroaches on their activities on occasions that are similar to the one which Jack describes in his reflections as briefly narrated above. Besides these occasional intrusions, the state authority also acts in negligence to the plight of these young ones in the story. As a result of this, the state also promotes societal irresponsibility at the state level.

The circumstances which surround the likes of Jack as they grow up often prevent them from learning a trade or acquiring any form of formal education which can help them out of the despicable life they are known for. Jack laments the horror of this reality in the narrative in the following excerpt:

> I was, *I say*, [over thirty Years] old, and had gone thro[ugh] some Variety in the World; [then again] as I was [completely] abandoned in my Infancy, and [totally lacking Directive] in my Youth; so I was [e]ntirely [unaware] of [everything] that was [due] the name of Religion in the World; and this was the first time [ever that] any [Idea] of Religious [Stuff got into] my Heart… (170)

The events which surround Defoe's hero as a child cut him off from all forms of religious knowledge. He remains ignorant about such religious notions of righteousness living and repentance which are required in shaping the human mind. He is therefore puzzled at the whole idea when, later in life, he comes across a man that speaks of these religious ideologies to him. He claims that this exposition strikes his thoughts 'like a Bullet from a Gun'. At this moment, he reflects upon his life and he realises how much he needs 'to be thankful for, and to repent of' (170).

Apart from the lack of exposure to religious injunctions, Jack is also 'not bred to any trade' through which he could make a living and live an honest life. He is therefore full of gratitude to God and his benefactor who assisted him to establish his own plantation farm in Virginia. During one of his wandering adventures in a ship, Jack falls into the hands of kidnappers who transport their victims to Virginia where they sell them as slaves to the plantation farmers. He is sold into one of these farmers. Despite his situation, he displays an unusual sense of commitment and honesty in the dispensation of his duties as a slave. He also shows a high level of good managerial skills in dealing with the Negro slaves such that they, in turn, work conscientiously with very little need for supervision. This endears him to his boss. The plantation farmer further develops a soft spot for him when he hears the story of how he is kidnapped and brought as a slave to Virginia. He thereafter helps him to start his own plantation farm. Jack's plantation farm grows steadily until he becomes exceedingly wealthy. He begins to attain some measure of fulfillment at this point of affluence.

There is a two-dimensional aspect to Jack's display of joy as his plantation begins to grow. The first is that he gains his wealth through just means. The second dimension to his display of in-depth joy is actually meant to promote Defoe's argument of the relationship between crime and necessity.

> [Then again] to look [ahead], to [Contemplate], how things were Chang[e]d; how [Joyous] I was, that I cou[l]d live [through] my own [Efforts], and was no [longer obliged to be] a [Criminal], and of [obtaining] my Bread at my own [Peril], and the [Ruination] of [Honorable Households]; this had in it something [beyond ordinarily agreeable and pleasing], and [particularly], it [enjoyed] a Pleasure [I had not known until then]: It was a [deplorable] thing to be under [an Obligation to do] Evil, to [obtain] that subsistance, which I could[n't Encourage] the [wish for], to be oblig[e]d to [carry out] the venture of the Gallows, [instead of] the venture of Starving, [then] to be [constantly] wicked, for fear of [lack]. (156)

Defoe uses this exposition of his hero's emotive response to his new state of prosperity to present a personal ideology on crime and necessity. He seeks to argue that criminals perpetrate crime because they are under the obligation to do so, and this accounts for the fact that they also put their lives at risk to carry out crime. While the society focuses on the evil or wicked tendencies which prompt criminals to rob, cheat, or even kill their victims, Defoe takes a look at this situation from a different perspective. In his view, the criminal is also a victim of his or her actions. This is because he or she runs several risks of being caught, attacked or even killed just like the person being robbed. He therefore presents the whole idea of crime as a necessary risk that people run in order to meet one need or the other. Crime, irrespective of how the society might see it, is here presented by Defoe as a measure taken by criminals in the course of their struggles for survival. He uses this story, as it is also the case in his other fiction, that Jack (and his other criminal protagonists) is not a willing-devil. Instead, ignorance coupled with circumstances beyond his control is the major factors that are responsible for his evil conducts. He reasons further that if a so-called criminal is given the right opportunity, the chances is that he or she would prefer to earn their living by any nobler means.

Jack readily embraces his new life as a 'sold servant' on the Virginian plantation farms with much appreciation to God. He expresses greater pleasure at being ransomed from being a Vagrant, a Criminal, and a Thief, adding that than that he was delivered from bondage, and the miserable condition of a Virginian Sold Servant (156). His joy becomes boundless when he is eventually set-up as an independent farmer. He puts in his best at this and subsequently, he becomes prosperous within a little period of time.

At this stage of great affluence, Jack ruminates over his past life. He compares his life as a thief with that of slavery in the Virginian plantation. He concludes that the life of a slave in Virginia is more preferable to that of the most wealthy robber on Earth despite the hardship which comes with performing his daily chores; here I live wretched, though upright; undergo wrong, whereas carry out no wrong; my Body is punished, but my Conscience is not burdened (162).

The binary insight given by this character into these two stations of life shows that he finds it more pleasurable to get his daily bread as a slave than to steal and be at liberty. It can also be deduced from this philosophical exposition that even though a slave does not enjoy the same measure of liberty like the thief, the thief is, however, in bondage to his conscience. He is enslaved to the will to steal when the need arises and at the same time he is punished by the pain his conscience inflicts on him. He is therefore psychologically enslaved to the situation that makes him to act out of his natural will to live an honest life as well as the emotional trauma of having to do the wrong which necessity forces on him.

Defoe familiarises his readers with the inner emotional turmoil that normally attends the lives of criminals through the life of his criminal protagonists. He reveals that they live with the harrowing pangs of their dishonest lives even when they are at the height of their prosperity. Defoe, whose life is being reflected in his hero's, uses his fiction as an expose of probably the pain and shame he endures after carrying out his numerous acts of indecency in his times of need. He therefore reveals through his narratives that the so-called criminal is not unconscious or indifferent to their wrong deeds, instead, the indifferent disposition they tend to put up is a form of defense mechanism meant to silence both the spiteful society on the one hand and their loaded consciences on the other hand.

The traumatic life of the criminal is as such both external and internal. The society, through its negligence and irresponsible disposition to the welfare of this neglected part of itself right from their infancy, judges and condemns them for whom it makes them to be. It also creates the gallows as a safe and justified means of getting rid of them as soon as they are of age. The society is therefore an external enemy for it has always been hostile to this unfortunate part of itself. The internal battle includes the criminal's personal struggle against his or her conscience. This is aggravated by the emotional confusion and increasing feelings of despondency which

overshadows their lives as they grapple with the dreams of living a better life while opportunity for the fulfillment of this wish continues to elude them like Moll. They often give up in shame, and they continue to bear the reproach that is generally associated with their actions. They continue to live with the feelings of remorse and self-condemnation. The internal battle brings along with it mixed feelings of self-hatred, anger against the society and the self, dejection and finally resignation to fate.

Jack therefore embraces the honest but miserable life of a slave in Virginia. He prefers it to the prosperous yet wicked life of a thief. He is very pleased to have his meager daily bread with honesty than all the riches he gets from his previous life of crime. Jack's eventual penitent life and story is another casuist argument through which Defoe justifies his all-time ideology that 'Necessity is the Parent of Crime' (xiii).

5.3 Daniel Defoe's piratical *phantasy*: *The King of Pirates* and *Captain Singleton*

Ambitious wish is a type of unsatisfied wish identified by Freud in his exposition on the psychoanalytic model of *phantasy as fiction*. This wish, just as it has been established about his other works, underlines Defoe's source of inspiration for writing his two piratical novels *The King of Pirates* and *Captain Singleton*.Piracy is a lucrative business during the time of Defoe. Irrespective of the dangers associated with practicing the trade, it is widely known to fetch those who could dare it great wealth within a short period of time. This is besides the fame, albeit a notorious one, which it bestows on these daring sea-robbers. Defoe, like all the wealth-inclined men of the Restoration English society, must have nursed the idea of practicing piracy. The illegal and violent nature of the trade, alongside the death penalty which the English court mete out to those caught in the trade, however restrains many English men from delving into this criminal act which he chooses to refer to as 'the cruising trade'. His dreams of being a pirate therefore remain as a 'phantasy' which he later translates into fiction in his two works *TheKingofPirates* and *Captain Singleton*. He uses these narratives to showcase his ideal world of piracy. In addition, the novels help him to bring his conceived purpose to a state of reality through which he must have obtained some measures of inner gratification. To achieve his goal, Defoe cleverly interchanges piratical violence with decency, compassion and such human attributes that demonstrates love and respect for communal growth.

Evidence of decency and humane sensitivity is first demonstrated by Avery in *The King of Pirates* when he vouches 'not to prey upon my own countrymen' as he gets set to try his fortune in the cruising trade (3). Defoe tries to bridge the gap between Avery's intentions and what is acceptable in the Restoration English society. He therefore draws a parallel between his idea of piracy and the biblical injunction where God commands the Israelites to enslave people of other nations and take interest on money lent to them. They are however forbidden to enslave or receive interest on money lent to a fellow Israelite. Defoe uses this argument to justify the practice of piracy by his heroes in the narratives. He promotes this idea in the novel through the events that surrounds another character called Nichols in the story. Nichols is the Captain of a pirate ship. He is popularly called Captain Redhand by other members of his team due to his violent and bloody nature. Avery works with his team as a new intake in the trade. Under the leadership of Redhand, the team makes prey of both their fellow English men as well as men from other nations. They therefore do not accord any respect for natives as Avery presumes. Avery describes working with Redhand as being enlisted 'in the service of the Devil indeed'. He claims that his boss approach to the business is like that of one who is 'at war with all mankind, whether English or Spaniard. For his name, Avery discloses that '…It seems it was a Scots sailor gave him that name … because he was so bloody a wretch that he scarce ever was at taking any prize but he had a hand in some butchery or other' (5).

Redhand is as violent in dealing with their victims as he is in relating with his subordinates. As a result of this, the members of his team do not show the least concern for him when he is shot during one of their operations. His eventual death is subsequently greeted with negative comments from them. Avery narrates that 'One said, "Damn him, let him go, he was a butcherly dog"; another said, "Damn him, he was a merciless son of a bitch"; another said he was a barbarous dog and the like' (19). Defoe, under the voice of Avery, here promotes a personal ideology that 'cruelty never recommends any man among Englishmen' (19). He also uses this turn of events in Redhand's story to argue against the popular belief that barbarity is typical to the piratical trade. He contradicts this belief by using Avery to demonstrate the personal notion that a pirate is not necessarily cruel or evil in nature. More so, the cruising trade can be successfully carried out without the measure of violence for which the trade is known for during the golden age of piracy of his time.

Avery is unanimously made the captain of the ship after the death of Redhand (20). He is Defoe's ideal figure of who a pirate ought to be. Avery is a benevolent, compassionate and lovable captain. He is dedicated and committed to the team as well as his native land of England. All these qualities help him to succeed in changing the barbarous orientation of his crew to a more humane one. This is evident in the company's generous disposition towards the Englishmen who resides by them on the isle of Juan Fernando as they grow rich. They also live peacefully with these men besides being a form of security for them during the entire period of their stay on the island. The cordial relationship that exists between the two parties eventually prompts these men to voluntarily join Avery's team (20).

Avery is strictly humane in dealing with his victims. In the course of all his operations, especially those that involve seizing other ships, he does not exhibit the brutal tendencies that are generally associated with the operations of pirates. He neither kills his victims nor carries them off by force. Most of these male victims are gladly taken into the team by volunteering to join them. Others who do not have the desire to participate in such wild adventures are, according to Avery, put on shore very civilly (38).

The event of capturing two large ships which belongs to the great Mogul marks the peak of Avery's demonstration of decency and humane sensitivity in the course of his piratical career. He lunches an attack on the ships when he realises that 'they were not European by their sail'. His team, which was well prepared 'for a prize, and not for a fight' is disappointed at realising that 'the first ship is full of guns and full of soldiers' (51). This part of the story shows that the pirates have no intention of engaging their prey in a fight. The soldiers on board the ship however turn out to be a bunch of amateurs. This makes is quite easy for the Avery's men to defeat them and take over the two ships. In the course of all these events, Avery treats the Princess and her entourage with much civility. The long description of courteous use of these royal prisoners in the narrative stands in contrast to what obtains in a typical pirate story. The Princess is made to strip off her heavy arraignment of expensive jewelries in the privacy of her cabin. Avery thereafter puts a guard at her doors to provide additional security for her and her maids who are granted the liberty to attend to her as it is expected of them. The Princess becomes more relaxed and friendly. Her maids prepare her dinner which she eats in the company of Avery.

Contrary to the widely circulated rumour that Avery and his men uses the Princess and her maids barbarously, Avery confesses in the story that they ravished their victims of their wealth, rather than the women (54).

> Being master of this treasure, I was very willing to be good-humoured to the persons, so I went out of the cabin and caused the women to be left alone, causing the guard to be kept still- that they might receive no more injury than I would do them myself. (55)

Avery thus ensures that the women are as safe with him as they would have been in the private chambers of their native lands. As a result of this, he explains further on the allegations of ravishing the women that 'what was done was done quietly… For as the women made no opposition, so the men even took those that were next them, without ceremony, when and where opportunity offered' (54). The implication of this is that the women give themselves willingly to the men. Besides this mutual agreement between the captives and their captors, Avery also gives the Princess the privilege of taking 'a great many things of value with her' when she is set free (56). All these are evident of Avery's benevolence as a pirate with a difference.

In addition to these unique qualities which Defoe bestows on his hero, Avery also expresses the desire 'to make full satisfaction to all the persons who I had wronged in England' should the Queen grant him a pardon (58). Among these people are the ship masters he sets on the shore of Spain after seizing their ship and the merchants who owns the goods he takes away with the ship. This paradoxical wish is however defeated when he considers the hazards he might incur in the process. He reasons with the other members of his crew that the notoriety of the group would simply put them at the mercy of the gallows in any nation where they might choose to settle.

In this light, Defoe tries to promote his argument against the general belief about piratical barbarity. He uses the life of Avery to promote his view of piracy as a trade that can be practiced with all the decency and humane sensitivity that is usually associated to any other form of human endeavour. *The King of Pirates* is a narrative through which Defoe indirectly expresses his desire and love for the cruising trade. Piracy fits perfectly into his description of a 'choice-business'. It is a trade that can make him 'rise by enterprise and famous in undertakings of a nature out of the common road' (RC 2). Piracy, as presented and viewed by Defoe, gives a good prospect of amassing wealth within a short period of time. It also provides the desired avenue for those who

engage in it to become both famous and powerful. This therefore accounts for why it appeals to Defoe and proves to be so attractive to him.

Defoe uses this work to bridge the gap between the realities of piratical activities and the society's view of it as a form of crime. The success of his attempt lies only in the literary sphere of his fictions and the realm of psychological gratification which he might derive from turning phantasy into fictional reality. This success does not transcend into the larger human society where piracy is still held in high disdain and those who practice it are punished by the law when caught. It can therefore be inferred that Defoe chooses to desist from practicing the trade due to its notorious nature. Instead, he settles for the less lucrative but equally rewarding businesses of exporting sea animals and diving for treasures in the sea with a diving machine.

Captain Singleton is Defoe's second pirate and hero to be examined in this study. He is kidnapped as a toddler and sold to different people until he comes into the possession of a ship master. After spending some time with his master whom he escorts on most of his voyages, their ship is overtaken by pirates (3). His master is badly wounded and he eventually dies as a result of the injury which he sustains before they are delivered from the pirates by some Portuguese merchants. Singleton decides to remain with the master of the ship that brings about their deliverance as he has nowhere to go. The relationship between him and the new master however turns sour when the later begins to cheat him of his wages. His boss also maltreats him such that he begins to device for mean of running away. The opportunity soon presents itself when some other crew members unsuccessfully attempt a mutiny. Consequently, they are punished either by hanging or being set on the shore to be devoured by cannibals. Singleton falls among those that are to be set ashore. The banished team manages to survive by feeding on roots and such food as they could get from the Negroes who live further off into the heart of the island and unexpectedly proves to be friendly. After spending some years under this condition, the group of banished men device a means of leaving the island. They build three sloops with which they travel to different parts of the world and gain some wealth as gold-miners. Singleton returns to England where he spends his wealth in wild-living.

Singleton returns to the sea and begins his piratical escapades at this point. He, alongside a friend called Harris and eleven other men, joins the crew of a pirate called Captain Wilmot. Like

Avery, the team does not meddle with English ship. Contrary to Avery's purpose, Singleton gives the reason why the team decides to steer clear of English ship as follows:

> …But the Reason why we meddled as little with *English* Vessels as we could, was, first, because, if they were Ships of any Force, we were sure of more Resistance from them; and secondly, because we found the *English* Ships had less Booty when taken; for the *Spaniards* generally had Money on board, and that was what we best knew what to do with.

Wilmot nevertheless lunches an attack on English ships on two occasions when 'a New England Ship bound from Madera to Jamaica; and another bound from New-York to Berbadoes, with Provisions' (173). Singleton, as a typical Defoean hero, expresses much displeasure at Wilmot's interference with these English vessels. He narrates that the boss is exceptionally cruel to his English victims (173). Singleton's resentment obviously connotes Defoe's aspiration on good citizenship as well as a deliberate effort towards promoting the English image. He therefore tags the English vessels as being sacred at the expense of the Spaniards'.

Nemesis catches up with Wilmot as he becomes ill and remains as an invalid for the rest of the story. This is also a typical way by which Defoe inflicts punishment on erring characters, apart from using it as a means of satisfying his own conscience. Avery inadvertently gains command of the ship to enable Defoe move forward his argument of decency and humane sensitivity as inherent attributes to pirate activities of his hero.

Like Avery, the men who travel with Singleton's team are not forced onboard. Instead, they are willing to join the team in their adventures. A typical example is that of a character called William Walters, and who invariably turns out to be Singleton's bosom friend and brother-in-law. William is a surgeon on his way 'to Berbadoes to get a Birth'. The sloop he travels in is hijacked by Singleton and his men. He turns out to be the type of man that Singleton loves to work with: 'a comick Fellow indeed… pleasant in his Conversation… brave Fellow too, as any we had among us' (174). These qualities endear William to Singleton, as a result of which the pirate proposes that the surgeon joins his team. William, on the other hand, proves not to be 'very averse to go along with' him. He only requests secretly that Singleton puts up a show to make it look as if he is taken by force in the sight of his co-travellers. They carry out this secret

plan by tying his hands behind him and take him away under the pretence of much force and violence. Singleton also drafts a letter of witness of the event for the ship-master and his men to sign as regards how William is forcefully taken away by some group of pirates. The reason for this, as explained by Singleton is to enable William to escape being hanged, as this is the punishment mete to pirates at the time, should the team get caught by the law.

On another occasion, the team is badly in dire need of more hands. It is against the boss' rule to conscript free men into the team via force. Providence however smiles on them as a ship-load of men voluntarily shows up to express their interest in joining the pirates. The situation is such that the captain of an East Indian merchant ship has been cruel to his men. The men happen to be at the Cape of Good Hope where Singleton's ship also has a stop-over to refurnish their ship with fresh water. The two teams get to relate together in the course of time. The men on the merchant's ship believe they will be better off with Singleton as their captain. They therefore cross over to join the pirates regardless of their type of trade (206). The team increases its stock of men whenever the need arise in this manner. The intake of voluntary men into the pirates' crew is therefore typical of Defoe's piratical tales.

Defoe also uses the good treatment Singleton gives his victims to promote his idea of decency and humane sensitivity in the story. He does this through the use of detailed narrations of how the captives are well catered for by their captors after plundering them in the narrative. In a particular instance where the team ought to have killed their victims for security reasons, Singleton still shows much consideration for their lives. He gives the men the option to either join his team or be set on shore at a place far from their actual destination. Two of the men volunteer to join the team while fourteen of them choose otherwise. He explains the situation to this latter group. He 'would set them on Shore at some English factory (though their destination is the Dutch factory at Ceylon) in the Bay of Bengal, or put them on board any English Ship' after he must have passed the danger zones where he could be easily arrested (229). The men also propose that they set their victims ship ablaze. Singleton, in his typical humane way, disagrees with this suggestion. He decides to run the ship on-shore rather than destroy it. The men therefore set the ship on motion. Singleton also takes the pain of monitoring the ship to ensure that the empty ship runs aground on the beach before they continue on their voyage.

The team also has little need to shed blood in the course of their operations. This is because virtually all their victims do not put up any form of resistance when they are attacked and probably as a result of the calculated effort of their leader. On one occasion, they attack a ship that has on board some Turkish men that are on pilgrimage to Mecca. The men happen to be completely defenceless. The pirates simply cart away their diamond, money and Persian carpets with ease (212). Their next prize is a rich vessel manned by some Portuguese seamen. The pirates 'chased her, and take her, without any Fight, tho' they had some Guns on board too, but not many' (212). Defoe deliberately rendered the 'not many guns' which the Portuguese have on board completely useless to help his protagonist 'take her, without any Fight.' In addition, he is able to promote his argument of decency and humane sensitivity through this paradoxical turn of event.

Another of the teams booty is a 'Bengal Ship… belonging to the Great Mogul's Country' (214). The men captures her easily as 'she was in no condition to resist' them. She is plundered of much money besides spices, silks, diamonds, pearls and other innumerable goods 'as the Country afforded'. The men also get great quantity of gold from another ship which equally belongs to the Mogul's court. They take over the ship in their typically peaceful manner, plunder it and let it go (230).

From the foregoing, most of the attacks Singleton lunches against their prizes are done without any form of resistance that may lead to bloodshed from their victims. This makes their activities quite distinct from the bloody ones for which the trade is known. On one occasion, the team comes across an unsolicited prize in the form of a ship full of Negroes. Singleton and his men find the ship drifting on the sea without any sign of pursuing a particular course. Out of curiosity, he boards the ship with some of his men, and to their surprise, the ship is full of Negroes without a single white man or crew on board. After much difficulty at communication, they are able to gather from one of the Negroes that the master of the ship and the other white merchants has fled from the ship in their boats. The white men are accused of abusing the Negro women and female children sexually as a result of which the men lunch an attack against their captors. This turn of event gives Singleton a free hand and an automatic claim of ownership of the ship and all its cargo. He resolves to sell off this booty and with the help of William, he manages to get some

buyers for his goods among the Portuguese planters at the coast of Brasil in less than five weeks (201).

Defoe tries to establish, through this event, his personal ideology of decency and humane sensitivity as an integral part of his idea on piracy and their activities. He seeks to disapprove of the slave-trade practiced by the white merchants. This is evident in William's argument against other member's of Singleton's team who seeks to avenge the blood of the white merchants whom the Negroes kill by killing the Negroes in turn. William prevails over them by arguing that they would not have done otherwise if they are in the Negroes' position. He proves further that 'the Negroes had really the highest Injustice done them, to be sold for Slaves without their consent…' (191). This argument in the narrative is a proof of Defoe's intentions to show that decency and humanitarian feeling are not altogether alien to the piratical trade of his dreams. In addition, he uses the event to justify his hero's claim of ownership over the ship asides creating a situation whereby Singleton gets this prize on a platter of gold, that is, without any occasion for violence or bloodshed.

Singleton's team goes the extra mile to provide medical treatment for the wounded ones among the Negroes. In addition to this, they teach them to speak the English language besides training them to understand the names and use of the tools in the ship before selling them off to the Portuguese planters. This paradoxical turn of event is justified in the narrative on the grounds that the crew could not have done better for the slaves as they do not know what part of the African continent they belong to. Besides this, Singleton claims that they are in 'no Way able to subsist them so long a Voyage' (200). As a result of these challenges, he concludes that the best thing he could do for the Negroes is to sell them off to the Portuguese planters who happen to be in need of their services. This decision is aptly carried out and it fetches the team a considerable amount of money which is paid in the form of gold-coins and some Spanish silver (203).

5.4 Roxana and Moll Flanders

Defoe uses events in the life of his heroines, Roxana and Moll Flanders, to portray more vividly how the society aids and promotes crime. In the two eponymous narratives, marriage is a limiting factor which hinders the women from attaining their goals of becoming wealthy. In the first text, Roxana (the protagonist), who had once enjoyed the privileges of being born into a

wealthy family, is made destitute by her father's choice of a husband for her. As a result of this, she describes her father as the source of her ruin and her marriage as an 'unhappy match' (8). According to the narrative, her husband is an eminent brewer in the city, but little did people know that he is able to sustain his family from the regular stock he gets from his father who is in charge of the business. His marriage to Roxana equally fetches him a handsome sum of '25000 Livres'. Roxana's plight however begins about eight years after her marriage when both her father and father-in-law died within an interval of two years. All the wealth and business which her family inherits is lavishly spent by her husband who fails to heed to her warnings. In addition to this, her elder brother looses a substantial portion of her inheritance in a bad business venture. Her husband thereafter leaves her with their five children in this helpless state on the pretence of going 'to seek his fortune' (8). She strives to feed the family by selling what she could. They continued in this manner for some time until there is nothing left to be sold except her body.

Her first 'customer' is a jeweler of great wealth. He however happens to be her landlord as well. The jeweler finds Roxana irresistible, as a result of this, he lavishes much gifts on her in order to win her over. Roxana considers his advances as illegal since she is neither a widow nor divorced. The constant shower of gifts, the last of which is a silk purse with three-score Guineas in it, however breaks her resistance and will. With this tempting package, she confesses that she could not 'make any more Resistance' (42). Her fate at whoredom is further sealed by the encouragement and suggestive ideas she gets from her maid, Amy. Roxana takes to the advice of people around her and she cunningly disperses her children to the home of one of her sisters-in-law. Her eldest daughter is at this time barely above ten years old. She thereafter gets involved in an illegal marital affair with the jeweler who separates her further from her children when he relocates from London to Paris, taking her along. At Paris, the two begins to live publicly as husband and wife.

Like Roxana, Moll equally has the ill-luck of being presented with the silk purse and its seemingly enchanted guineas (23). She receives this initiation gift into whoredom from Robert, her brother-in-law to-be. The grave wickedness of this character is fore grounded by Defoe at the point where he tries to persuade Moll to ignore his earlier promises to marry her and rather accept the marriage proposal of his younger brother, Robin (28). Selfish gains at the expense of others here serves as the basis of his wickedness.

At this juncture, Defoe's heroines are initiated into the world of crime and promiscuity. This is not a choice which they make willingly. Instead, they are forced into it by the negligence and selfishness of members of the opposite sex who are in the position to help them but however choose to do otherwise.

5.4 Defoe's psychosis of ignoble women in *Roxana* and *Moll Flanders*

> Then I consider'd too, that *Amy* knew all the Secret History of my Life; had been in all the Intriegues of it, and been a Party in both Evil and Good, and at best, there was no Policy in it; that as it was very ungenerous and unkind, to run Things to such an Extremity with her, and for an Occasion too, in which all the Fault she was guilty of, was owing to her Excess of Care for my Safety; *so* it must be only her steddy Kindness to me, and an excess of Generous Friendship for me, that shou'd keep her from ill-using me in return for it; which ill-using me was enough in her Power, and might be my utter Undoing. (317)

Amy is Roxana's maid. She is a major character whom Defoe uses to portray how other members of the society aids so called criminals in perpetrating crime. She has been a maid to Roxana before the sad incidence of her husband's unceremonious departure. Amy however sticks to her mistress in her season of distress. Her role in the story is to spur her mistress on to carry out all the acts of wickedness that has been and shall continue to be attributed to her by literary critics and others that encounters her through her story. She succeeds in playing this role by feeding her mistress with evil idea which she subtly passes across to the later in a care-free manner. This is followed by series of constant repetition of her initial intentions, such that the mistress ends up doing what she suggests.

Amy is the character that makes Roxana aware of how vulnerable a woman is when without the financial wherewithal needed to take care of herself. In one of their discussions shortly after her husband left her, Amy puts forward the argument that 'Poverty is the strongest Incentive; a Temptation, against which no Virtue is powerful enough to stand out…' (28). She thus suggests to Roxana that she would prove to be a wise woman if she chooses to live as a whore and have the basic necessities of life, than hold on to her chastity with all the poverty it offers.

Amy later plays more grievous roles in the story than that which her mistress is known for. Two years into Roxana's marriage to the jeweler, she is yet to have a child. Amy therefore agrees to go the extra mile to demonstrate an endless love for her mistress. The plan is that she (Amy) would lie with the jeweler in order to raise children for her mistress like the biblical Bilhah. She makes this sacrifice to sustain the jeweler's continued assistance to her mistress. Roxana later presents this obnoxious plan to 'her husband' who also gives his consent after some moments of initial disapproval. If Roxana, as she claims, sins here with open eyes, the other two equally sins with open conscience. Amy eventually becomes pregnant after spending several nights with the jeweler. She gives birth to a baby girl who is promptly given over 'to be nursed' rather than kept by the mistress, its mother or its father (48). Roxana, alongside her partners in crime, fails to keep this baby for reasons that are not mentioned in the story. The jeweler on the other hand becomes loathsome of the whole plan after the birth of the baby. He therefore refrains from the detestable practice of sleeping with Amy on the pretence that the maid 'might bring him a House-full of Children to keep' (48). The role of the innocent child ends abruptly at this point in the story and she is inadvertently handed over to a midwife. She ends up as a part of the population of similar children of shame that must not be seen or heard.

As the story goes on, Amy takes up the role of a muse from which Roxana draws inspiration for all her criminal acts. With great wit which her mistress often find difficult to resist, she readily overpowers the latter's indecisiveness and efforts to refrain from evil activities. Roxana simply plays the role of a second fiddle while Amy is actually the one in charge of her life. Amy uses her as a magic-wand to create a world of abundance and comfort for herself. Her dexterity in wit and duty are the charm she uses on her mistress. Amy probably finds a means of fulfilling her own dreams of living a comfortable life in her mistress' dream of becoming a wealthy gentlewoman. She therefore yokes herself up with this naïve but seemingly well experienced woman of fairly good heritage. Through the use of her wit, she carries out her simple plot by match-making her mistress with such men of substance that catches the duos fancy. Amy would praise such men and paint a vivid picture of how much her mistress stands to gain or lose (and suffer) if she accepts or rejects the men's offer respectively. Roxana's greatest weakness is the fear of poverty. Amy recognises this and capitalises on it to make her mistress do as she desires.
Roxana's contrite cry; like Mistress, like Maid, is an indication of Amy's strength over her. The

maid is thus ironically the mistress, while the mistress takes orders on how to live and what course of life she is to take from her maid.

Roxana unconsciously acknowledges Amy's authority over her when she confesses that 'I had no-body but Amy, in the World, and to travel without Amy, was very uncomfortable' (100). Unlike Roxana, Amy seldom shows any form of regret whenever her mistress has to go on a journey with any of her new-lovers. Instead, she encourages her by telling her how much she stands to get, and thereafter concludes by giving her her words on how well she would manage her property and affairs.

Amy is not ignorant of her own wicked life. Like her mistress, she sins with 'open-eyes'. At the point where they are caught in a dreadful storm while travelling by sea, Amy falls into an emotional fit. She is overwhelmed by the threat of death and she begins to confess her sins. She does not excuse her wicked life to the earlier factors of poverty and ignorance. Instead, she rejects her mistress' comforting word and cries out:

> HEAVEN! Madam, *says she*, what makes you talk so? HEAVEN! I go to HEAVEN! *No, no*, If I am drown'd, I am damn'd! *Don't you know what a wicked Creature I have been?* I have been a Whore to two Men, and have liv'd a wretched abominable Life of Vice and Wickedness for fourteen Years; O Madam, *you know it*, and God knows it; and now *I am to die;to be drown'd; O!* what will become of me? *I am undone for Ever!* ay, Madam, *for Ever! to all Eternity! O I am lost! I am lost! If I am drown'd, I am lost for Ever!* (125)

The fear of being confronted by death makes Amy to confess her wickedness without excusing them. This is a natural human tendency that is equally useful in making known the true state of the human mind to the life lived in the past. Defoe therefore uses this event to expose the true personality of Amy. She is as much of a whore as her mistress. At this juncture, she no longer blames her wicked life on poverty. She rather sees it for what it is, sheer wickedness practised for fourteen years. She therefore 'pray'd… resolv'd… vow'd to lead a new Life, if God wou'd spare her but this time' (127). God answers Amy's prayers and the sea becomes calm in the morning.

Amy however forgets her resolution and vows to desist from her wicked life once she is out of the dangers of the sea. Her repentance soon wears off and she continues to serve as the brain behind Roxana's seductive schemes. Through the use of lies and deception, she continues to work dexterously at promoting her mistress' image among the nobilities of the royal court. As 'a tattling Woman, and a true Gossip' and 'with all the Art that she was Mistress of' Roxana narrates how Amy successfully feeds the curiosity of the gentlemen of the royal court. She thereafter supplies her mistress with the necessary information which she needs in order to catch the men of her choice, that is, 'Gentlemen of good families and good Estates' (166). Roxana also shows her appreciation to Amy as she rises in affluence. She makes Amy her companion and dresses her up like a gentlewoman (165).

Amy wields a strong influence on her mistress. This influence is such that Roxana finds it quite impossible to set herself free from it. She continues to live a life of crime as a result of Amy's over-powering influence and control. Roxana confesses to this in the course of the story:

> *Amy*, an ambitious Jade, who knew my weakest Part, *namely*, that I lov'd great things, and that I lov'd to be flatter'd and courted; said abundance of kind things upon this Occasion, which she knew were suitable to me, and wou'd prompt my Vanity; and talk'd big of the Price's Gentleman having Orders to come over to me, with a Procuration to marry me by Proxy, (*as Princes usually do in like cases*) and to Furnish me with an Equipage, and I know not how many fine things… .(232)

As established in the previous chapter of this study, avarice and the quest for gentility are the underlying motives for Roxana's wicked life but Amy nevertheless serves the major facilitator of her success in living out this wicked life. Besides the jeweler, she also encourages her mistress to play the whore to the Prince _____ (name withheld in the narrative). It is worthy of note that the Prince is an acquaintance of the jeweler her husband. The jeweler however meets with an untimely death on one of his business trips to sell some jewels to the Prince. Thereafter, the Prince meets with Roxana the day he pays 'the late jeweler's widow' a consolation visit. There and then, the duo falls into an inordinate affection. Roxana has three male-children in the course of this relationship but only two of them survived. The relationship however falls apart after eight years as it is common in such cases of indecency. Roxana moves on with her frivolous and

wicked life while the Prince, on the other hand, becomes penitent. After many years of their separation, Amy is sent to Paris by her mistress to make enquiries about a merchant whom she wishes to courts at the moment. Amy, in the course of this journey comes in touch with the Prince's gentleman who happens to be at Paris at the time. Through him, she learns of the Prince's lingering affection for her mistress. This fresh knowledge prompts Amy to write to her mistress. She encourages her in the letter to reconsider her plans of marrying the merchant. Instead, she paints a picture of the luxurious and royal life that Roxana is entitled to live if she marries the Prince (who is by then a widower) to her in the letter. Being the vain person that she is, Roxana equally puts Amy's advice into consideration. She decides to enter into a relationship with the Prince for the second time. This decision is however made at the expense of marrying the honest merchant. Roxana begins to treat the merchant with disdain as led by Amy. She strategically discourages him 'with a great-many Shuffles, and feign'd Stories, to keep him off from any closer Conferences…' (236).

Amy continues to serve as a source of inspiration to Roxana in the course of her evil practices. By the time Roxana becomes penitent and decides to settle down to a quiet life and eventual marriage to the merchant, she narrates that 'Amy was just where she us'd to be, now, a wild, gay, loose Wretch, and not much graver for her Age, for Amy was between forty and fifty by this time too' (265). Amy therefore remains an incorrigible criminal after her mistress has given up. Her natural inclination towards crime reaches its peak when she maliciously brings up the idea, and eventually, murders Roxana's first child, Susan (325).

In Moll Flanders, Defoe's heroine also succeeds in perpetrating much evil mainly through the help of women of ignoble characters. These women play similar roles like Amy in Roxana. Prominent among these women is the landlady at Bath. Moll lodges with her after the disastrous event of her marriage to a Virginian plantation farmer that turns out to be her brother. She describes her new landlady as a woman who does not keep an ill house…yet has none of the best principles in herself (84). She however develops friendship with her, consequent on which the landlady brings her into acquaintance with one of the gentlemen that often lodge in her house. The landlady takes it upon herself to match-make her new friend with the gentleman whom she is well aware of his married marital status. The gentleman often ask for Moll's company, which she obliges him as she does not have any other thing to occupy herself with. In this way, the two

of them spends a great part of their time talking about different issues of life. The landlady, however, begins to nurse the idea of helping Moll raise some money through the well-to-do gentleman. She encourages Moll to accept and ask him for monetary gifts as a form of reward for keeping his company (85). Moll rejects the idea immediately. She also makes it known to her landlady that she has no intentions of striking any relationship with the man beyond the usual conversation. The woman finds it difficult to prevail over Moll. She therefore approaches the man and discloses Moll's poor financial status to him. The unsuspecting gentleman offers instant help which Moll rejects. The gentleman, thereafter, begins to develop more affection for her as well as offer her monetary gifts more often. Her landlady also intensifies pressure on her until she eventually breaks her resolution and becomes 'the gentleman's whore'. She eventually gets pregnant in the course of this illegal affair. The sly landlady continues to assist her in wickedness. Through series of lies and deception, she is able to convince the parish officer of Moll's integrity, and that her husband is a respectable gentleman who has travelled out of town on an urgent business trip. In this manner, she makes all necessary preparations for the delivery of Moll's first child of shame.

Besides the landlady at Birth, the midwife, who later becomes Moll's Governess, is the major social agent that Defoe uses to illustrate the role of the society in promoting crime. The woman, as a midwife, provides secret accommodation and delivery services to women (all whores) that are due for delivery at specified fee. According to the narrative, the circumstances that in which these expectant mothers finds themselves necessitates much measures of privacy. The midwife is perfectly sensible to this societal need and as such makes a business out of it. Her 'Lye-In' expenses are determined by her customer's financial status. The higher the bill, the better the care given to the women during the three months of their lying-in.

Moll happens to be one of the midwife's customers. She takes up lodgings with her during the delivery of her tenth child of shame. Moll is in a bad financial state as usual at the time. It is at this time that she also receives a marriage proposal from a banker who once helped her to keep her accounts. The proposal comes in the form of a letter on the twenty-second day of the delivery of the baby. Moll sees the proposal as an escape route out of hunger but the newborn baby poses a great hindrance to her plan. She is thrown into a state of confusion and gradually gets withdrawn at the turn of events. The midwife eventually notices the changes in her behaviour.

She therefore engages Moll in a motherly discussion and the latter opens up to her after much urging. The situation is not altogether new to the midwife who has spent the greater part of her life dealing with women of mean and low life. She advices Moll to 'put away' the baby 'at some small Annual Expence' (137). Through the midwife, all the necessary arrangements for getting a nurse that would take the child off her hands are perfected. This incident strengthens the cord of friendship between the two women. As a result of this, Moll begins to look up to her as her mother. With the child taken away, the coast becomes clear for Moll to marry the banker. Their marriage is blissful and blessed with two children. Moll lives quite happily with her new family. She is fully satisfied with her new situation.

The happy marriage however comes to an abrupt end after five years. The situation is such that the banker loses a great amount of money in a business transaction. The impact of the loss weighs so heavily on him that he does not outlive it. Moll is therefore left with the children. She also inherits the heavy debt which her husband leaves behind. Her situation continues to degenerate until she could no longer resist the temptation to steal. She is however confronted by the inability to convert the stolen goods into money. At this point, she is prompted to seek her governess' help. She believes the older woman would be able to connect her with such people that are ready to buy the stolen goods from her.

Moll meets the midwife, now referred to as her governess in the narrative, in a more deplorable state than she uses to be. She has been caught by the law and sued heavily for partnering with some people to kidnap the daughter of a gentleman. The incident takes a negative toll on her lying-in business, and as a result of this, she tries to make ends meet by working as a pawnbroker. Her governess does not only help her to sell the stolen goods, she also introduces her to one of her close acquaintances in order to train her to operate as a full-blown thief as narrated by Moll in the following episode:

> Sometimes after this, as I was at Work, and very melancholly, she begins to ask me what the Matter was? as she was us'd to do; I told her my Heart was heavy, I had little Work, and nothing to live on, and knew not what course to take; she Laugh'd and told me I must go out again and try my Fortune; it might be that I might meet with another Piece of Plate. O, Mother! *says I*, that is a Trade I have no skill in, and if I should be taken I am undone at once;

> *says she*, I could help you to a School-Mistress, that shall make you as dexterous as her self: I trembled at that Proposal for hitherto I had had no Confederates, nor any Acquaintance among that Tribe; but she conquer'd all my Modesty, and all my Fears; and in a little time, by the help of this Confederate I grew as impudent a Thief, and as dexterous as ever *Moll Cut-Purse was*... . (156)

Moll becomes a notorious thief by the help of her governess and the woman who trains her as narrated in the excerpt. It can be said that Defoe also uses this event to demonstrate the role of other members of the society in assisting Moll to perpetrate some of the criminal acts she is well known for. The role the governess plays in her life thereafter makes it unthinkable for Moll to desert her in later years. She becomes a hardened criminal as a result of the support that is given to her primarily by the governess and her comrades that are quite a handful in number. She is able to build her confidence and perfect her crimes at theft while in their company. The governess wields so much power which she finds quite difficult to resist on her. Moll is not ignorant of the older woman's lordship over her. This makes her to confess in the narrative:

> I began now to be very wary, having so narrowly escap'd a Scouring, and having such an Example before me; but I had a new Tempter, who prompted me every Day, I mean my Governess; and now a Prize presented, which as it came by her Management, so she expected a good Share of the Booty… (163)

The fear and experience of poverty leads Moll into crime, avarice encourages her to it, but the people around her actually sustained her in it. Without these sustenance measures from her governess, it is evident that she would likely live a more respectable life. She however throws herself into a life of crime in order not to disappoint those she believes are her helper in her time of dire need. She strives at meeting up to her governess' expectation.

The governess, from the excerpt, simply uses Moll to get what she wants. This is similar to the way Amy uses her mistress, Roxana, to fulfill her own personal desires. The governess, like Amy, is not in a position to carry out the criminal acts she proposes and encourages Moll to venture into. She therefore holds Moll in an emotional and physical hostage by showering much affection on her and showing her love in the midst of a society that has been cruel to her. She makes her house open to Moll, who is now her victim, in order to keep her under her

autonomous authority and control. This is similar to the situation between Amy and Roxana. Amy completely puts herself at Roxana's service. She feigns undying love for her mistress in order to gain her trust and make herself indispensable to Roxana. Defoe's heroines fall into the traps of these seemingly indispensable friends that actually usher them into a life of crime and self-destruction.

5.5 Defoe's psychosis of discontented men in *Roxana* and *Moll Flanders*

Defoe portrays the English gentlemen of the restoration age as a group of discontented members of the society in these narratives. As a result of this, they easily fall prey to such ambitious women like his heroines or vice versa. He depicts these men as crime-partners to his heroines, or better still, as deceptive personalities that end up being caught in their own webs of deception. The first category of discontented men in the group is the idle opportunists. These are men who try to capitalise on the vulnerable state of the sixteenth century English-woman. They base their prospect for marriage on getting a 'good dowry' and the possibility of inheriting a good estate or stock.

Roxana's first husband belongs to this group of idle opportunists. As a man of little discretion, he inherits much wealth from the marriage as well as his father's business but he ends up losing all the wealth within a short period of time. Roxana complains that he does not have any knowledge of his accounts and business. He therefore lives lavishly until the family drifts into a state of penury (9). Her perplexity at marrying 'a fool' reaches its peak when he wakes up one morning to inform her of his intention to go and seek his fortune. True to his words, he rides off without taking anything with him. This marks the end of the marriage and Roxana is left to cater for their five children (12). Roxana finds herself at a loss on how to provide for the family her husband leaves behind. She tries to get some support from her well-to-do sisters-in-law and other nearby relatives to no avail. Instead of helping her out, they send to her 'short and surly answers'.

This unfortunate marriage is the bedrock of Roxana's challenges and the subsequent wicked life which is lives. Her husband's irresponsible mannerism, coupled with his relatives' refusal to give her some assistance could have changed her story from what it is. She thus enters into a new phase of life in this deplorable state. The entire asset she has at the moment is her youthfulness

and beauty. This becomes easily noticeable to the men around her. The first man that approaches her for a relationship is a rich jeweler who also happens to be her landlord.

The jeweler is a man who is neither fulfilled nor finds satisfaction in his first marriage. He therefore lives separately from his wife even though the two are not 'properly divorced' as required by the law. He nevertheless capitalises on Roxana's poor financial state to make her grant his request for an illegal affair. Her dependence on his gifts invariably weakens and eventually kills her resolution not to yield to him (35). The jeweler's discontentment is expressed in the fact that he unlawfully engages two women in marital affairs at the same time. Roxana inadvertently becomes the secret wife with whom he spends the remaining days of his life before he meets with an untimely death.

The grievous treachery of the jeweler as an irresponsible member of the society is fore grounded in the event of Roxana's separation from her children. While she still has the children around her, the jeweler (who is also her landlord as mentioned earlier) often pay her terrorizing visits to demand for his rent. He sometimes comes along with young men that help him cart away her furniture and other household goods. At this moment, Roxana's plea and the sight of her crying children does not have any effect on him. She is forced to cunningly dispatch her children to the house of her sister-in-law who wanted to throw them out but for the timely intervention of her more considerate husband. He makes arrangement for all the family members to take up the children's upkeep as a joint responsibility. In this way, the children are completely taken out of the hand of their mother. The landlord's disposition towards her also takes a dramatic turn at this moment.

> …I was terribly frighted at the Apprehensions of my Children being brought to Misery and Distress, as those must be who have no Friends, but are left to Parish Benevolence… .
>
> My Landlord has been very kind indeed, after he came to know my Circumstances, tho' before I was acquainted with that Part, he had gone so far as to seize my Goods, and to carry some of them off too.
>
> But I have liv'd three Quarters of a Year in his House after that, and had paid him no Rent, and which was worse, I was in no Condition to pay him any; however, I observ'd he came oftener to

> see me, look'd kinder upon me, and spoke more friendly to me, than he us'd to do; particularly the last two or three times he had been there, he observ'd, *he said*, how poorly I liv'd, how low I was reduc'd… he came to Dine with me, and that I should give him leave to Treat me… .
>
> I was surpriz'd you may be sure, at the Bounty of a Man that had but a little while ago been my Terror, and had torn the Goods out of my House… he had afterwards been so compassionate as to give me Leave to live Rent-free in the House a whole Year.
>
> But now he put on the Face, not of a Man of Compassion only, but of a Man of Friendship and Kindness, and this was so unexpected, that it was surprising… (26)

The sincerity of the landlord in helping Roxana proves quite questionable. He does not help her when she has the children to cater for; instead, he disregards their cry and treats their mother harshly. His hardened heart, which remains untouched by the cry of the little ones, is here softened by the plea of a young but destitute woman. His new found interest in her circumstances after she is separated from her children is therefore full of ulterior motives. Defoe here paradoxically paints a true picture of how the society contributes to the wickedness and evil that is now prevalent in it. The landlord uses his initial maltreatment of Roxana and her children to get rid of the children as well as break any resistance she might have left in her against him. After achieving this aim, he becomes so empathic towards her. He supplies her store with food items aside putting her untidy garden in order (29). He eventually returns all her goods that he seized for rent and 'order'd… a Supply of Household-Goods for the furnishing of the House' all the more. He later reveals his reason for the additional furnishing:

> …the House being well furnish'd, you shall Let it out to Lodgings, for the Summer Gentry, *says he*, by which you will easily get a good comfortable Subsistance, especially seeing you shall pay me no Rent for two Years, nor after neither, unless you can afford it.
>
> (32)

This later plan and seeming kindness of the landlord also has its purpose. The implication is that should Roxana keep a summer house for the gentry as proposed by him, it would be a way to keep the children permanently out of the way. The presence of the little ones is bound to pose a problem or generate awkward situation in such a setting. The business is therefore better run in

the absence of the children. The idea is probably a reasonable way through which he intends to keep the little ones away as Roxana might want to have them back now that she is in better circumstances.

Typical of Defoe's narratives, nemesis however catches up with him. His secret marriage with Roxana lasts for five years. He also has Amy as a bed-mate in-between his illegal affairs with her mistress. The seemingly happy union comes to drastic end when he 'was set upon in open Day…robb'd…stabb'd…with a sword, so that he died immediately' (53). At the news of his death, Roxana, with the help of Amy, quickly carries off a good part of his property and jewels (56). She is as such better off at his death than when she first meets him.

The death of the jeweler clears the coast for Roxana to live as a free woman again. She is no longer destitute as before. She nevertheless yields to her insatiable desires and chooses 'to play the whore' again. The next man to come her way is a wealthy Prince. This new suitor happens to be a reputable customer to 'her late husband' the jeweler. He actually meets with his death while he is on one of his business trips to deliver 'a great Quantity of Diamonds of inestimable Value' to the Prince (56).

Defoe gives a comparative hint of the marital status of the late jeweler and the Prince. According to the narrative, the jeweler is made discontented by his wife who refuses 'to do the Duty of her Office as a Wife to him… but as for the Prince… he had a fine and extraordinary Lady, or Princess…' (70). The Prince here does not have the privilege of excusing his marital infidelity like the jeweler or Roxana's first husband who could not maintain his business and home. Through Roxana's story, Defoe sheds more light on the state of the Prince's marriage to show that he is discontented only because he chooses to be so. According to her:

> …My Prince was a Man of vast Fortune…. He had a Princess, a Wife, with whom he had liv'd several Years, and a Woman… the most valuable of her Sex; of Birth equal to him, if not superior, and of Fortune proportionable; but in Beauty, Wit, and a thousand good Qualities, superiour not to most Women, but even to all her Sex; and as to her Virtue, the Character, which was most justly her due, was that of, not only the best of Princesses, but even the best of Women.

> They lived in the utmost Harmony, as with such a Princess it was impossible to be otherwise; but yet the Princess was not insensible that her Lord had his *Foibless*…. (107)

Unlike the jeweler, the Prince has no excuse for his excesses. His 'foibless' thus provides satisfaction for his ignoble mistresses. This is carried out at the expense of the peace and stability of his matrimonial home.

In addition, he adds to the population of the so called children of shame that grow up to be social miscreants in the society. These children are reputed to grow up and cause trouble which the free-born children try to combat often with little or no success in their respective communities. They remain ill-reformed in most cases and end up in worse situation than their wicked parent, either as inmates in Newgate prison or as transported criminals to the plantations at Virginia.

The Princes' excesses and infidelity eventually leads to the ruin of his marriage and home. His unhappy Princess becomes dangerously sick with grief and eventually dies. Her death brings him back to his senses as a result of which he chooses to part ways with Roxana. His many excesses costs him the life of 'so truly kind a wife, that she never gave him any uneasiness… except so much as… bearing the affront of it with such patience, and such profound respect for him, as was in itself enough to have reform'd him' (108). The Prince's remorse however wears off with the passage of time and he tries to re-establish the immoral relationship he used to have with Roxana.

Nemesis nevertheless catches up with him at this point. He is involved in an accident with a wild boar in one of his hunting adventures (236). His recovery from the attack is partial, hence, he becomes 'truly penitent' for the rest of his life which he thereafter spends among the Priests (237).

Other men that engage Roxana in much similar wickedness are virtually men of substance and great reputation. They are either noble men of the royal court, statesmen of high-ranks or reputable business men of great wealth. Roxana has one or two children for each of these men, and all these children are transferred into the eternal care of the so called midwives or nurses without the slightest feelings of remorse from her or the men who happens to be their fathers. Like the Prince, these men hardly cast as much as a glance on these children when they are born.

They are more eager to see the midwives take the 'burdens off their hands'. The King, in the narrative, is not left out of this indiscriminate activity. He also keeps several mistresses. Roxana exclaims about his excesses that '…if the Sovereign gave himself a Loose, it cou'd not be expected the rest of the Court shou'd be all Saints' (173). Defoe here mocks the English nobilities who ought to set good examples for the people but are, unfortunately, not better than their subjects. He indirectly criticises the activities of the English law-makers. They make laws which they break in the secrecy of their closets yet they go ahead and punish the poor offenders. This part of the narrative is used by Defoe to address the state of hypocrisy of the English aristocracy.

Roxana is therefore successful in her wicked acts due to the support she receives from the likes of these discontented men that happens to be a part of the English aristocracy. More so, she is used by these men to serve their personal selfish aims and evil ends. Her gross obsession for wealth and quest for gentility is here renegotiated by the society on the background of communal despotism. The society deliberately keeps her likes in a state of dissatisfaction in order to prey on them or use them to fulfill their own personal goals. They are made helpless and dependant on those who are actually deriving one form of benefit or pleasure from their miserable circumstances. Both Roxana and the other members of the society are therefore destitute of virtue when they join hands to embrace vice.

Defoe addresses a similar situation in Moll Flanders. The people that make up Moll's social circle are not better off than her. Though her sins appear grievous and conspicuous, this does not make the others to be less of a criminal than she is. She is able to carry out most of her wicked acts because she is given the right hand of fellowship by other members of the society. This makes her task easier to perform.

Defoe presents the English society of his heroines' existence as one that is self-contradictory. Their social norms and laws are established by the same group of people whose lifestyles works contrary to the rules which they enforce on the masses. This system of hypocrisy leaves indelible scars on the progress of the entire society. The aftermath of having law-makers that lives to break the law further heightens the people's state of confusion. Inadvertently, the society continues to teem with recalcitrant citizens. This means that the English aristocracy and rulers

are not better than the criminals they bring to face the law. The likes of Roxana and Moll are simply paraded as scapegoats because they belong to the less privileged part of the society.

Defoe ironically illustrates the confusion of the English society and the hypocrisy of the law through the event of Moll's arrest at Covent Garden. Moll dresses in a widow's apparel as a form of disguise necessary for her type of trade (theft). She is thus set for the day's business as usual. As fate will have it, she happens to stroll along a street where some 'artists of likemind had… put a trick upon a Shop-keeper, and being pursued, some of them fled one way, and some another' (187). The unfortunate part of the story, however, is that one of them is also dressed up like a widow. The mob therefore gathered around Moll on sighting her. They call in the constable to arrest her. With much mastery of her trade and circumstances, she pretends to be angry at the way the constable and the shop-keeper's servant addresses and ill-used her respectively. She also calls on a porter to take note of how she is being used wrongly so that he might serve as a witness before the judge. He judges through Moll's reaction that she is not the thief and is liable to file a case against him for the initial harsh treatment he gives her. The pompous constable begins to act otherwise at this turn of event. The paradox of Defoe's exposition in this event is that the constable is actually charged to arrest a notorious thief but he is handicapped to do so as a result of lack of evidence. The story also changes and the widespread rumour is that:

> …a Mercer had stop'd a Gentlewoman instead of a Thief, and had afterwards taken the Thief, and now the Gentlewoman had taken the Mercer, and was carrying him before the Justice; this pleased the People strangely, and made the Crowd encrease, and they cry'd out as they went, which is the Rogue? which is the Mercer? and especially the Women; then when they saw him they cryed out, *that's he, that's he*; and every now and then came a good dab of Dirt at him; and thus we march'd a good while… (191)

In this episode and the event that follows, the constable actually arrests a notorious thief whom the law discharges and acquits for her smartness. If Moll had not taken a firm hold of the situation, this unfortunate event would have exposed her as the popular Moll Flanders instead of a widow. In a dramatic interchange of roles, the merchant becomes the sacrificial lamb that bears her guilt. He is taken before the judge as a rogue while Moll, the real rogue, is presented to him

as an innocent gentlewoman. The society, in its ignorance, hereby applauds the guilty and molests the innocent. This is typical of the situation between the English aristocracy and the poor masses. The rulers are not in any wise more innocent of the crimes for which the convict the masses. As a matter of fact, they are worse criminals like the Prince and the jeweler.

Apart from the English aristocracy, Defoe extends this argument to include commoners in Moll Flanders. He explicitly illustrates this through Moll's Lancashire friend and her so called brother. Moll returns to London with very little cash to live on after her disastrous marriage to a Virginian planter who turns out to be her blood-brother. She takes residence in a place where 'a North Country Woman that went for a Gentlewoman' also lodges (101). The two women gradually becomes friend. In the course of their friendship, the Lancashire woman succeeds in persuading her to accompany her to Lancashire. Her bait is that she shall 'match-make' Moll with her well-to-do brother. She describes her brother as a Gentleman of considerable estate and great worth in Ireland.

Moll instantly falls for this bait. She travels to Lancashire with her, and within a short period of time, her friend successfully carries out her 'match-making' plans. She gets married to the brother who appears to be even wealthier than all that his sister has told her. She however gets to know the truth after the wedding ceremony. The Lancashire woman wrongly assumes that Moll is a rich widow with great fortune but simply chooses to live a low-key life. She therefore strikes a bargain with her brother to fetch him a good dowry through the marriage. He, in turn, would give her an agreed sum of money for the transaction. He also borrows large sum of money which he lavishes on Moll in order to create the right impression and live up to the status of a man of great estate as described by the sister. More so, the Lancashire friend and her brother are actually ex-lovers (115).

The two ex-lovers, in this episode, conspire to dupe an innocent widow of her wealth. The case however turns out against their expectation and they have the equally wicked Moll at their disposal. Defoe uses this event to demonstrate his view of the natural cycle through which crime permeates the English society. He insinuates that if one is not a criminal, the tendency is that a criminal is bound to be at ones heels. The rate at which crime is carried out in the society is therefore an indicator of the level of corruption among the human race.

5.6 Daniel Defoe: reinvestigating procreation

> The Whore sculks about in Lodgings; is visited in the dark; disown'd upon all Occasions, before God and Man; is maintain'd indeed, for a time; but is certainly condemn'd to be abandoned at last, and left to the Miseries of Fate, and her own just Disaster: If she has any Children, her Endeavour is to get rid of them, and not maintain them; and if she lives, she is certain to see them all hate her, and be asham'd of her… (Roxana: 132)

Through his phantasy, Defoe redefines the role of children and the whole process of procreation as major hindrances to the goal of raising ones social status. He does not only portray the human desire to get rid of children as a way of life that is peculiar to 'the whore' alone, rather, all his protagonists are saddled with this inhuman task. As a result of this, all of Defoe's heroes do not have children till the tail-end of their stories when they have fulfilled their primary aims of acquiring wealth. The absence of children characters in these narratives can be ascribe to Defoe's deliberate intentions of keeping his heroes focused in the single goal of the pursuit of wealth. This is to say that children, rather than promote the subject matter, will invariably serve as spokes in the wheel of his protagonists' progress. The case is however slightly different for his heroines. Both women confess to having a handful of children in the course of their narrations. It is nevertheless important to note that having these children is not an end in itself but a means through which these heroines satisfied their lust for material and financial gains. Children characters therefore featured in the stories of his heroines as a result of their roles in helping these women to achieve the aims of preying on their victims, or otherwise have an excuse for their criminal activities.

Roxana has a total of eight (8) living children and three (3) that died at infancy. The first five (5) are the product of her first marriage to the brewer. She thereafter has two (2) for her second husband, the jeweler/landlord. Only one however survives of the two. The next group of three (3) are from her act of infidelity with the Prince. Only one out of the three also survives. The last child is a product of her wicked relationship with her merchant friend who ends up being her third husband.

The presence of all these children in her affairs as their mother is however short-lived. She gets rid of them one way or the other almost as soon as they are born. This is done with the consent of

the men who happen to be their father, or at their proposal. The two parties use this measure to cover-up their evil tracks.

She gets rid of the first set of five children that are the products of her first marriage through the maid Amy. Amy packs the children off to the house of their aunt 'and bade the eldest, as soon as the door was open, run in and the rest after her' (19). In this manner, Roxana sets herself free from the burden of having the children to cater for. At this point, she begins to live as a free-woman with the jeweler/ landlord.

Her relationship with the landlord is 'blessed' with two children as mentioned earlier in this chapter. The first child, a girl, dies at about six weeks old. The next one turns out to be a boy that survives. The role of this child in the story however comes to an abrupt end as soon as his birth is celebrated. He is not mentioned again in the story, not even in the jeweler's (his father) will which he presents to Roxana as a proof of his undying love for her.

Prior to this, Amy also has a child for the jeweler when she plays the role of the biblical Bilhah to her mistress. Roxana makes all the necessary arrangement for the birth of the baby which turns out to be a girl. She sends Amy to a place which she has provided for the occasion. After the birth of the baby, the story is that 'Amy came again in about half a year, to live with her old Mistress' (48). The baby is however no longer mentioned throughout the narrative.

All the other children Roxana has suffer from similar fates in the story. Her only surviving son which she has for the Prince happens to be the luckiest of all these children. His father, by virtue of his royal status, provides him with 'a settled allowance, by an assignment of annual Rent, upon the bank of Lyons, which was sufficient for bringing him handsomely, tho' privately, up in the world' (80). Roxana seems to be keener on giving an account of the luxurious treatment she receives during the process of her lying-ins than she is in telling her readers about the joy of having the children. It can however be deduced from the story that these children ends up in the home of the midwives or nurses that are paid for such duties.

Ambition makes Roxana to severe her connection and all forms of relationship with the eight surviving children that she has in the story. The demeaning nature of her trade as a whore also makes this separation obligatory.

Moll's children share a similar fate with Roxana's. She has a total of twelve (12) children out of which four (4) die at birth. The eight that survive are taken off their mother's hand in one way or the other. The first two children are products of her first marriage to Robin. This union should have been her dream opportunity to settle down into a life of gentility, but for the ill-fated relationship which she has with Robin's elder brother, Robert. Her eventual marriage to Robin ends abruptly after five (5) years at the death of her husband. She is turned out of the family by her in-laws. As for her children, she explains that the 'two children were indeed taken happily off my hands by my husband's father and mother' (46). She is thereafter 'left loose to the World' at this turn of event (47).

Moll, like Roxana, is also inclined towards keeping illegal relationships with men of substance. She confesses in the narrative that she loves the company of 'men of mirth and wit, men of gallantry and figure, and was often entertain'd with such' after Robin's death. This accounts for why she sees her separation from her two children as a thing of joy. She is able to enter into the company of such people with whom she lives a wild life without any restrain which the presence of the children would have imposed on her.

Moll's second marriage is to a draper. The union is however unfruitful because the only child she has in the course of the relationship dies at birth. The marriage also ends abruptly when the draper runs away in an attempt to avoid being arrested for bankruptcy. Her third attempt at marriage is with a prosperous planter who has his plantation farm in Virginia. Their marriage is blessed with three children out of which two survives. This seemingly happy union turns sour when she realises that her husband is actually her brother of the same mother. This happens to be her worst experience in her effort to raise a stable home. Things got to a lamentable state when she could no longer bear the reality of her situation. She leaves without her children since she is not in a position to provide for their daily needs. She returns to England after spending eight years in the unfortunate marriage at Virginia.

Her next marital adventure is with a man whose legal wife 'was distemper'd in her head, and was under the conduct of her own relations' (85). She serves as his mistress for six years, during which she 'brought him three children, but only the first of them liv'd' (94). The man eventually 'repents' of this secret affair after six years. He breaks up with her based on issues of conscience.

He also instructs her about their son in a letter that she should 'leave him where he is, or take him with you, as you please' (97). Moll claims that she becomes 'greatly perplex'd … yet when I consider'd the Danger of being one time or other left with him to keep without a Maintenance to support him, I then resolv'd to leave him where he was…' (97). Based on this argument, she resolves to leave her son with a 'wet-nurse' that 'tend and suckle it' at Hammersmith in London (92).

Moll nevertheless does not desist from adding more children of shame to the English community after these sad events. Her next relationship is with an Irish man called James. Unfortunately for her, her new husband happens to be a dupe who connives with his ex-lover to rob her of her fortune through a contract-marriage of convenience. Their plans falls through when they realised that she has nothing of great worth as they have erroneously assumed. The new couple chooses to part ways and tries their luck at a convenient marriage elsewhere.

Moll gets the shock of her life when she realises that she is pregnant as a result of the 'seven months ramble' (125). Her anxiety is further heightened when she receives the much-sort-after marriage proposal no sooner than the child is born. Without much fuss, she agrees to get a midwife that 'take the child off her hands for a small amount of money' (137). Moll is well pleased with the whole arrangement. She immediately writes to her new suitor who happens to be a banker of her acceptance of his proposal (138).

This wicked union is also blessed with two children. She 'liv'd with this Husband in the utmost Tranquility: he was a Quiet, Sensible, Sober Man, Virtuous, Modest, Sincere, and in his Business Diligent and Just' (146). Moll has fully settled down to this new and highly rewarding life when nemesis catches up with her. Few years into the marriage, her husband incurs a great loss in a business venture which he invested huge amount of money in. This disaster makes him to become 'Melancholy and Disconsolate, and from thence Lethargick, and died (147).

Moll is at this moment forty-eight (48) years old. She still grapples with the dilemma of taking care of herself and her children. She narrates the dismal circumstances under which she lives for two years after the event of the bankers' death. Her circumstances make her to yield to the temptation to steal. This does not solve her problem as she does not know what to do with the stolen good. She resolves to return to her governess, and the latter introduced her to a woman

who trains her to become an impudent thief (156). The story continues with her robbery adventures and the last two children she has are not mentioned again. They are left out of the story either by chance or a deliberate design of Defoe. Their roles in the story therefore end with the death of their father.

Defoe uses children-characters to perform three major functions in the stories of his heroines. Firstly, they serve as major objects through which the protagonists' state of destitution attains the required measure of credibility with which he intends to justify some of the criminal acts that they carry out. Secondly, they help to promote the illegal love-affairs between the women and their numerous male partners and lastly, they are used to create a sense of fulfillment for the women in the course of their wicked activities as whores.

Defoe deliberately saddles Roxana with five hungry children from her first marriage at the beginning of her story. This enables him to portray her as a woman in desperate need of help successfully. He strategically places the little ones around her as a burden that is too big for her to bear. He uses this incident to create a vivid picture of a helpless mother who finds it unbearable to watch her children starve to death. Five children is quite an alarming figure for Roxana as well as any other single mother. Roxana acknowledges this fact in the following excerpt from the story:

> …if I had but one Child, or two Children, I would have done my Endeavour to have work'd for them with my Needle… that I might get our Bread by my Labour; but to think of one single Woman not bred to Work, and at a loss where to get Employment, to get the Bread of five Children, that was not possible, some of my Children being too young too, and none of them big enough to help one another. (15)

She is confronted with the misery of how to fend for such a handful, more so, her wealthy background does not let her give the idea of learning a trade a second thought. She begins to sell off the household goods until her once handsomely furnished house becomes 'stripp'd, and naked' (17). With the situation at this deplorable state, she readily agrees to dispose the children by sending them to their father's relations, albeit cunningly.

All the other children she has in the story are also taken off her hand in one way or the other. This might be a probable measure Defoe takes to prevent them from partaking in the punishment of their wicked mother. Otherwise, he uses these frequent separations to take them out of the way for his protagonists to pursue their selfish ambitions. They are therefore eager to dispose of the young ones and as a result of which they become blind to the plight of these children.

The situation in Moll Flanders is the same as the one he presents to his readers in Roxana. Moll also does not apply herself to the practice of any trade while she is younger. As a result of this, she is always 'left in a dismal and disconsolate' state whenever her numerous illegal marital relationships suffer any form of set-back or break-up. Moll condition is worse off than Roxana's because she does not have the same privilege of a good background like the latter. Having been born at Newgate and raised by a poor nurse, she belongs to what Crusoe's father describes as the lower class of lower life. She only enjoys the benefit of raising her social status to the middle station as a result of her marriage to Robin. This as it may, she does not stand the chance of being mistress to such great men of great substance like Roxana. This accounts for why Moll is always left in very bad circumstances at the end of all her marital affairs. She does not make any substantial monetary or material gains from her whoring escapades. The end of each of these love relationship is, therefore, the beginning of another life of penury for her. This event makes it more difficult for her than it is for Roxana to keep any of the children with her. The best alternative is for her to leave the children with their father's relatives or give them over to the midwives/nurses.

In this way, Moll is able to avoid the burden of having the children on her shoulders. The role of these children in the story is, therefore, to heighten the mothers' state of distress. This enables Defoe to justify the events of 'putting them away'; however it is achieved, in the narratives.

Defoe also uses the children-characters to promote the illegal love affairs between his heroines and their 'suitors'. This explains why Moll describes the two children as 'the only reward' Robin's family gets 'for the unequal union' between her and her late husband. Moll is more or less a house-maid to the family. The younger son (Robin) finds her attractive and suitable to his taste of a wife. This leads to a family crisis but Robin is set on having her as his wife. She marries him eventually without a dowry or any inheritance which Robin's family can make

future reference to as his gain from the union. Her two children however fills up this gap as the only reward that she has to offer to the family.

In addition, Defoe uses the birth of the children-characters to create an atmosphere of legitimacy for his heroines in the course of their illegitimate love-affairs. This is the case in situations where some of the men are childless in their marriages with their legal wives. The birth of an 'illegitimate child' is celebrated, especially by the mothers, and regarded as a good turn of event. This, however, does not make the child 'a proper child'. It still remains as an 'Out-of-the-Way Off-spring' and has to undergo the required process of 'being kept in a manner that it is neither heard nor seen' (Roxana, pp 87). The Prince in Roxana's story suffers from this type of fate. His legal and royal wife, the Princess, happens to have three children but none of them lived. She thus remains childless until her death (109). The case of the merchant is quite similar to the Prince's. He is a widower who also suffers the loss of one of his children (141). Although the story does not mention the number of the surviving children that he has, his proposal of marriage to Roxana is borne out of good and proper intentions. This is evident in the event where he gets to know that Roxana is with a child by him. He then explains his motives for passing the night with her as 'an honest Resolution to make you (Roxana) my Wife' (156). Roxana however rejects his proposal. Having gotten used to living a wicked life, she is more inclined 'to be a whore, where she might have been an honest wife' (157). She prefers to have her child 'branded from its Cradle with a Mark of Infamy', an idea which the merchant finds quite loathsome and unreasonable (156). Roxana nevertheless tries to use the pregnancy as a just cause to remain with the merchant without having necessarily passed through the formalities of a legal marriage.

Some part of Moll's story follows a similar trend. The birth of the first two children she has for her third husband, the Virginian farmer, is a blessing to the union. The story changes after she is able to identify her husband as her blood-brother. Her next suitor is a merchant whose wife is 'distemper'd in her head' (85). The extravagant arrangement that is made for her lying-in shows the level of her joy at the coming of the baby. She also considers it as a form of legitimate claim as a wife on the merchant. She therefore justifies her relationship with him on the pretence that 'he had no Wife, that is to say, she was as no Wife to him, and so I was in no Danger that way' (93). She tries to generate a sense of emotional justification for herself based on the fact that she has bore him a child, and which is all that he may desire from a wife.

Children-characters are lastly used by Defoe to create a sense of fulfillment for his heroines in the course of their wicked whoring trade. More often than not, whenever they are pregnant, they usually announce their new state to their partners-in-crime with so much airs. Their actions are always suggestive of having defeated an opponent or rival. For instance, during Roxana's relationship with the jeweler, she narrates that 'the next Year I made him amends, and brought him a Son, to his great Satisfaction' (49). Her story here shows that the birth of her first surviving 'child of shame' comes with a sense of fulfillment for 'the couple', more so, when the event is preceded by the death of their first baby which happens to be a girl.

The situation is quite similar with the Prince. She announces her state of pregnancy with more ceremony than the former. She raises a lengthy conversation through which she drops a hint about the pregnancy. She thereafter tries to feign ignorance of her true state at the moment: 'then he began to importune me, to know if it was so; but I positively denied it so long, till at last, I was able to give him the Satisfaction of knowing it himself, by the Motion of the Child within me' (76). She thus attaches the pleasure that is better associated to the knowledge of having a first child by a newly wedded couple to the pregnancy of her eighth child, and by a third partner-in-crime.

Similar unnecessary ceremonies are associated with the birth of all the six children of shame she has in the story. The last child she has is by the merchant. The story of this event is one in which she actually goes too far. She raises her self-worth as an expectant mother too high when she attempts to use her state of being pregnant as a viable weapon with which she intends to incapacitate her merchant friend that happens to be the father of the unborn child. She tries to prevent him from leaving her despite the fact that she has rejected his marriage proposal. The merchant is resolved to either marry her and accept the fatherhood of the child, or leave her to do as she deems fit with herself and the child if she refuses to marry him. Roxana is however full of self-confidence at the knowledge of being pregnant. She therefore announces to him one morning that 'I fancy you can hardly find in your Heart to leave me now' (154). The resolute merchant expresses his regret at their circumstances as he tells her that 'it was in no-body's Power to hinder him going…' She responds with much pride with the words 'Yes, I told him, I could hinder him…and to put him out of his Pain, I told him I was with-Child' (155).

This episode shows that Defoe's heroine places much pride on her state of 'being with-child'. She believes that this is a state that confers enough power on her to detain the merchant and make him do as she pleases. She goes too far in this game as the merchant is quite different from most of the irresponsible men she has been with in the past. The merchant is more bent on building his business in Paris than giving in to the whims of a whore that is not even willing to settle down in marriage with him. To her disbelief, he eventually leaves for Paris without her.

The birth of the child brings new hopes to Roxana. She tries to use this event as bait for drawing the merchant back to her. Her strategy is to write and tell him about the delivery of their child. She however cleverly adds her intention of accepting the merchants long expressed and twice rejected marriage proposal in the letter (164).

The glamour with which all the men (with the exception of few ones like Roxana's merchant friend) respond to the women's announcement of being with-child also enhances the sense of fulfillment Defoe creates for his heroines. As a result of this, the women capitalise on the situation and use it as a license to acquire monetary and material wealth from their different suitors.

Children are invariably portrayed in the narratives as a means through which the women fulfill their selfish-ends or purse wicked ambitions. It can thus be logically deduced that Defoe's heroines subjected themselves to the meaninglessness of having many children that they would not cater for in the course of their trade as whores because of what they stand to gain in the process. This is well confirmed in the episode where Roxana begins to get worried at the thought of not having a child for the jeweler/ landlord. During one of her discussions with her maid, Amy retorts to what she says as follows, 'what, a'n't you with-Child yet?' Roxana answers in the negative that 'No, Amy… nor any Sign of it'. Amy thereafter exclaims that 'Law, Madam… what have you been doing? why you have been Marry'd a Year and a half, I warrant you, Master wou'd have got me with-Child twice in that time' (45).

This conversation underscores the importance of children to the realization of the women's ambition and dreams. The fact that these much sought for children are subsequently giving away equally shows that they are not the prize or ends which their mothers pursue. Instead, the monetary and material gifts which come along with the women's lying-in preparations are the

aim and priorities of their mothers. This is also heightened by the fact that the arrival of the children often enables the women to gain the men's full attention at the moment. For instance, Roxana recounts of her being with-child for the jeweler that 'my Gentleman was mightily pleased at it, and nothing could be kinder than he was in the Preparations he made for me, and for my Lying-in' (49). As for the Prince, he says that 'now it was absolutely necessary for me to quit the Confinement… and to take a House somewhere in the Country, in order for Health, as well as for Privacy, against my Lying-in… he provided a very convenient House… where I had very agreeable Lodgings, good Gardens, and all things very easie, to my Content' (76).

The role of children in this sense, therefore, is to enable Defoe's heroines achieve their ambition. It also helps them to promote the image of self-worth which is of great importance to their goals. This is besides the role of heightening the women's state of destitution which is better demonstrated in Moll Flanders.

CHAPTER SIX

FINDINGS AND CONCLUSION

Based on the theoretical model of phantasy as fiction, Freud makes some interesting discoveries about the creative writer. One of these is that the writer, just like a child at play, embarks on a self-assigned task of creating his/her ideal world out of the real world.Secondly, the creative writer, when engaged in the act of creative writing, resorts to giving life to repressed wishes in a manner akin to the mental activities of a daydreamer. Conceived images, places and events which feature in the literary work are thus symptoms of something deeper than a mere story. Culler, as discussed earlier in the first chapter of this study,proposes that this supposedly non-textual but deeper entity is the psychic life of the author. This is what brings about the general classification of Defoe's novels as self-reflexive constructs.

As observed earlier in the second chapter of this study,Earle describes the fictional world of Defoe and the creation of his criminal protagonists as direct replicas of his life as an adventurer, a tradesman, quaker, high-churchman and sailor to mention a few. Through the lives of Crusoe, Avery, Singleton, Moll, Jack and Roxana, the authorial socio-economic self of Defoe is reenacted. They therefore demonstrate similar authorial traits of identity crisis, avarice and the quest for gentility in the selected novels. Their adventures across Restoration England which forms the fictional setting of all the novels is described by Novak as the same grounds Defoe treads and grows up to know as home. The alleys, dark streets and arrangement of the rows of shop where the protagonists carry out their assigned fictional tasks are exact parallels of the environment where he married Mary, carried out his business activities, engages others in political debates and lots more. All of Defoe's prowess as a realist hereby rests on his ability to paint the picture of the Restoration environ in his novels just as it obtains in the physical as at the time he was growing up. Besides this, the integration of providence as a means of vindicating his criminal protagonists erodes further interpretations of the texts as anything close to fictional realism but fantasy.

6.1 Findings

The study has considered six of Defoe's novels as self-reflexive constructs borne out of authorial phantasies for an ideal world which he finds quite unattainable in reality. Marsh's speculation on Defoe's desire to be a gentleman, with subsequentexplanations on the reason behind changing his name from 'Foe' to 'Defoe' is aptly demonstrated by all his protagonists. In a more Freudian term, Crusoe, Avery, Singleton, Moll, Jack and Roxana are fictive characters through whom Defoe's past is synchronised with the present in order to fulfill the desires of an unknown future. The psychological implication of this authorial wish is reflected in Crusoe when he dropped his last name Kreutznaer and adopts the more English-like Crusoe. The deliberate change of name here, without any strong reason attached to it, goes beyond such notion of family preference as Crusoe would have his readers believe. More than this, it is a psychological proof of attempts by Defoe's to depart from an unpleasant past in order to reach out towards fulfillment of a dream wish, which is, a new identity.

Similar events run through the other novels. In *The King of Pirates,* Defoe's hero, Avery testifies of having a great distaste for his childhood years. He refers to this time as the most worthless time of his life. The fictive decision to spare his reader the trouble of reading through the story of an altogether barren childhood account is one of Defoe's tricks of lunching his hero into a life of meaningful adulthood that is devoid of the authorial phobia he has for his childhood and what Novak describes as a strong patriarchal background. Symptoms of identity crisis which stems from Defoe's dissatisfactory disposition towards his family background, with the ensuing psychological implications in his novels is largely demonstrated by the inability of his protagonists to stick to a regular title or name in the novels. The direct implication is the protagonists' use of different names or rendering self-contradicting accounts of events that are related to their birth or childhood. In *Captain Singleton,* Defoe's hero claims on page two of the novel that his foster mother is not privy to know the name that he was given at birth. This however stands contrary to an earlier confession that his foster mother told him he was christened 'Bob Singleton, not Robert, but plain Bob' on the same page of the narrative. This dual tendency, when scrutinised under the opportunity afforded by Freud's psychoanalytic theory, are clear evidences of the writer's psychological turmoil to depart from a gloomy past.

Defoe's psychological apprehension for his past persists in *Moll Flanders*. The heroine vows that she has a 'true name' but she would rather not disclose it for security reasons. Known as Moll Flanders, Defoe however introduces her by name for the first time as Betty. Further on in the story, she introduces herself as Mrs. Flanders. This stands contrary to the fact that her late husband was Mr. Robbin, hence she is Mrs. Robbin by marriage. These contradictions, among others, are what Earle describes as Defoe's constant resort to dualism, or better still referred to as acts of narrative contrariness by Merret. From a more Freudian perspective, these contradictions are actually the 'symptoms' of the 'manifest content'. Freud identifies them as underlying contents of the writer's repressed wishes that eventually build up into what he terms the dream-story.This trend of narrative disparity therefore has its root in Defoe's primal personality.

The trend of psychological disparity whereby Defoe seeks to create a new identity devoid of all childhood experiences for himself persists in *Colonel Jack* and *Roxana*. In *Colonel Jack*, the fictive effect is fore grounded in the hero's illogical confession of not knowing his name besides the inability to recall if he was ever given a name at birth (123). This stands contrary to the preceding information he gives on the fourth page of the novel thus- 'My name was John'. Even at this stage, a typical Defoean contrariness sets in when John suddenly metamorphosed to Jack simply because the natives of Goodman's field where John grew up are generally fond of calling the Johns Jack. One is tempted at this point of the narration to question why the natives ever thought of christening their children John only to call them Jack. Is there any correlation between the two names which the reader is not aware of? Having gone through these narratives by Defoe, the probable answer is no! The incident is just one of Defoe's careless tendencies to betray himself as a victim of identity crisis.

Symptoms of identity crisis in Defoe also inspire him to create Roxana as a heroine who consciously chooses to lose touch with her background. She renounces her French heritage in preference for an English one. Her quest for secrecy makes her to conceal her name in the story. She nonetheless defeats this purpose when she was to later confess that her first daughter is christened Susan after her. With many of similar contrary episodes, dualism becomes an integral part of Defoe's fictive style. Defoe's authorial sovereignty is not just being enforced through this style as pointed out by Hollingshead, it gains a more Freudian interpretation as viable symptoms of the writer's repressed wishes.The psychological impact of the distaste literary critics like

Marsh opines that he nurses against his background here finds expression in his protagonists. Freud's discovery that everything is positioned in to bow to the hero (or heroine) as a fictive replica of the writer's true personality is well demonstrated in these novels. Through Defoe's resort to interstices; a haphazard narrative technique, dualism and/or outright narrative contrariness, it can be clearly deduced that he often succumb to the emotional will of presenting his stories in a manner akin to daydreams being had on the spur of the moment. In all, he successfully creates the picture of life has he wants it through his fantasies.

The desire for social acceptability gives rise to the protagonists' quest for gentility. This social status cannot be achieved, however, without separating themselves from their poor backgrounds besides having acquired a specific state of affluence. As a result of this, they engage in all manners of criminal acts in order to boost their economic status, consequent upon which they were able to attain their goals of being gentlemen and gentlewomen. They also practice other trades in order to boost their financial capacities. As replicas of Defoe, Crusoe trades in toys, gold, wild animal skins, bees-wax, Negro slaves and lots more. Avery settles in Persia as a merchant at the end of his piratical activities. Singleton equally takes up residence under disguise in London. He transacts business in spices and bales of silk material. Defoe's knowledge of trade is well demonstrated by his heroines as well. For her part, Moll Flanders stock of goods for sale varies from personal possessions to stolen items like plates, yards of curtain, jewelries and so on. Jack also starts his business life as a young thief. He, however, settles down in his latter life as a plantation farmer at Virginia and from where he exports huge quantities of cloth to West-India and Mexico as well as imports rum, molasses and the likes to his state of residence. Roxana, who appears to be the least enterprising among Defoe's protagonists, also demonstrates her share of his business knowledge. She sells most of her household goods while destitute. She also keeps a 'hive' of business men for company like the jeweler and the Dutch merchant who happens to be her second and last husbands respectively.

Defoe's prior knowledge of trade in various goods here feeds his imagination. It is from this that he draws ideas for the bulk of trading activities which he incorporates in the plot of his fiction. His incentive to try his hands in anything that may yield a profit is naturally demonstrated by his protagonists. In the light of this, they also exhibit the tendency to exclude ethical considerations

while operating in the sphere of economics. This Defoean attribute explains why critics like Furbank tag them as criminal characters rather than heroes and heroines.

The quest for gentility runs through all of the selected novels as a strong indication of its gnawing presence in Defoe and its subsequent domination of his fantasies. All the characters, at one point or the other in the narration confess that their goal is to attain to states of gentility. To raise their social status however, their economic status must equally undergo some radical changes, hence the drive toward the pursuit of wealth. It is in this process that they are introduced into theft, prostitution and other vices. Defoe's heroes and heroines are a fraction of the total population of criminals that makes up his fictive world. The larger population of criminals actually consists of other characters in their immediate environment: men and women who appear quite harmless in their disposition but are actually perpetrators of evil.

Defoe also uses his narratives to serve a psychical purpose of preaching moral lessons to the reader. According to him, he claims through the voice of Moll that he writes the stories 'for the sake of the just Moral of every part of it, and for Instruction, Caution, Warnings and Improvement to every Reader' (Moll Flanders: 253). This claim, however, is one of Defoe's many claims on moral uprightness that is to later gives rise to Novak's question on what a morally bereft character like Defoe stands to teach others. Irrespective of his bad reputation, Defoe nevertheless has some cogent arguments in the novels on good morals.

The infusion of Defoe's egoist and erotic drives, gives rise to his desire to be a moralist besides being a gentleman. As a result of this, he started producing books on moral conduct long before he embarked on documenting his fantasies as fiction. His works on moral education are popularly referred to as conduct books, a literary 'genre' of the Restoration age. His first work in this regard, *The Family Instructor* is published four years before he turns to writing fiction. It is rather interesting to see that a man of such questionable character like him will ever settle to being a preacher of moral values. This trend towards self-contradiction can however be explained when addressed as a psychoanalytical phenomenon. According to Freud's theory, it can be described as a situation which develops as a result of the imbalance in the interplay between the three drives: the id, ego and superego. Freud posits that these three forces exist in states of conflict, one against the other in people to give rise to seemingly uncontrollable

divisions of the self-will. As a result of this, the egoistic will, which controls ambition, engages the erotic will, which controls desire, in a psychological battle. The egoistic will, which Freud identifies as a stronger masculine drive, displaces the erotic will. Hence, desire bows to ambition but it is never silenced completely. This accounts for the conflicting personalities of Defoe as a 'social offender' and builder at the same time.

One of the vital lessons he projects in the narratives is that man is bound to embark on a journey of self-destruction when issues related to personal ambition and its attendant desire of meeting ones daily needs are not properly managed. Personal ambition and the struggle for survival are snares through which he once built a bad reputation for himself. An instance which had been discussed earlier in the literature review is when he sold one and the same good to two customers. With other similar events of pillory experience and frequent imprisonments, he is known to be a source of shame to himself and family at large. His protagonists therefore serve an author-defined purpose of explaining the rationale behind his misdemeanors. To this end, intentions and qualifying circumstances forms an integral part of his entire world view.

He bases his judgment of his protagonists on this notion of intentions and qualifying circumstances. For instance, he addresses this personal ideology by using his heroines to show that a woman becomes vulnerable when she is in dire need of some basic necessities of life such as money, shelter and food. More than these, he also adds and gives priority to a good marital relationship above this existing list. At this moment of need, she becomes a prey in the hands of both men and others of the same sex. Virtually everyone around her at such times capitalises on her needs to satisfy their own selfish ends. Moll and Roxana therefore play easily into the baits of other dubious characters who either engage them as whores or in domestic abuse as wives. The moral instruction is thus for parents to educate and/or train the girl-child in a trade to secure their future through financial independence.

Defoe also uses the events in the lives of his protagonists to create awareness of the alarming rate at which evil permeates the present world of our existence. The restoration English community he presents to readers in his fiction, more or less, represents the world at large. He makes us realise that, either consciously or unconsciously, the greater population of the human society is

made up of people that are waiting for the slightest opportunity to do evil. As a result of this, the innocent ones do not necessarily need to take a risk before they get caught in its web.

A remarkable instance of such a situation is the fire-incident in *Moll Flanders*. An innocent maid hands over a large quantity of household valuables to Moll with the intention of saving it from the raging inferno. After this she rushes into the burning building to bring out whatever she can still save out of the fire. The situation however takes another turn as Moll walks off briskly with the goods. For Moll, she has simply gotten the reward for the day's business (which is stealing) on a platter of gold. The seemingly saved household valuables still end-up as lost at the end of the day. Also, the case of Singleton's kidnap by a stranger who pretends as if he wants to play with him in the garden while he is just a toddler is another good illustration of this event.

Defoe nevertheless shifts the blame for the crime committed from his criminal protagonists to the society. He identifies concerted social negligence and irresponsible disposition towards the plight of the less privileged as the cause of crime in the novels. Having experienced the trauma of poverty with its consequent lure into crime, his fantasies thus conjure images of the heroic self as an unwilling sinner, and this informs the difference between his type of criminal characters and those presented in the criminal biographies. At this point, they deviate from Faller's definition of criminals in the real sense of the word in his discussion in *Defoe and Crime*. Their penitent disposition and self-willed confessions stand in contrast to the forced confession of their counterparts in criminal biographies.

Defoe also uses these narratives to caution his readers about the dangers of over-ambitiousness. Through these works, he shows that personal ambition often portends equally great danger akin to the activities of criminals when it is not properly managed. Just as criminals pose dangers to others around them, he depicts through his protagonists how the quest for gentility and the ensuing avaricious tendencies culminates in over-ambitiousness and thereafter endangers the lives of its victim. This drive is presented in the stories as an internal enemy that gives those under its control an unreasonable sense of duty to obtain something or attain a particular status in order to be happy in life. Their sense of self-worth and happiness therefore becomes captive to the superego. Such people, irrespective of the positive events that may take place in their lives, continue to suffer from the illusion of being unfulfilled and unhappy until this ambition is

fulfilled. This explains the rationale behind his heroines' inability to settle down in marriage with responsible men. Instead, they choose to be whores to the rich men that are ready to spend much on them but cannot promise them a place in marriage. Likewise, his heroines find it difficult to be contented with their wealth. They therefore continued to amass wealth until they had more than is actually needful in a lifetime.

Through these narratives, Defoe makes it known that ambition often lays on man lots of self-imposed necessities which also bring along irreparable regrets later in life. Defoe therefore presents unchecked human ambition as destructive. He also uses the lives of his protagonists to show that obsessive drives are strong enough to weaken any form of human resolution which may pose as a hindrance to its being fulfilled. Over-ambitiousness is, as such, a psychological drive which cannot be subdued or overcome by measure of human resistance. The way out, however, is to deal with it before it becomes fully blown or grows to maturity.

Obsession, or over-ambitiousness, is not only a dangerous drive that leads to self-destruction. Defoe has been a victim of similar situation as that which he now presents in the lives of his protagonists. As a result of his past experience, he uses his fiction to illustrate how the society at large becomes the ultimate target of this human drive. He reveals in his fiction how the individual, after playing into the hands of ambition, ends up working against social norms and the set rules meant to promote law and order. At this point, the person under the influence of this drive becomes recalcitrant and unduly self-centered. These traits are seen in the events of Crusoe's disobedience and indifference to the law which forbids him, as well as other farmers, to trade in Negro slaves. One would expect that the frequent disasters and narrow escapes he has had on previous similar journeys on the sea is enough to make him desist from such dangerous adventures, more so, when his intentions are contrary to the law. He however goes ahead in pursuit of his dreams at the expense of twenty-eight years of his life and keeping the law.

Singleton, Avery, Jack, Moll and Roxana also prove to be a threat to the peace of their different communities of fictive existence. As thieves, they rob others of their belongings. This inadvertently brings sorrow to the person who suffers the loss. In addition to this, Jack, Moll and Roxana also contributed to the increase in the population of the children of shame that are notorious for disturbing the peace of the society through the practice of one criminal act or the

other. His two pirate-heroes prove to be even more dangerous to the society. They are thieves, murderers and a bigger source of threat to the English society of their fictive world. This accounts for why the English government bans them and refuses to grant their request of reinstatement into the English community.

Singleton's explains that his maxim as a pirate is:

> …That while we were sure the Wealth we sought was to be had without fighting, we had no Occasion to put our selves to the Necessity of fighting for that which would come upon easy Terms. (230)

This maxim is invariably a reflection of Defoe's psycheon how to be a successful pirate. It is an insight into his fantasies of practicing the cruising trade like his heroes, Captains Avery and Singleton. He once more put forward his favourite argument of casuistry in these narratives. Based on the casuist view, he does not deny the fact that piracy is a criminal act, instead, he proposes that the attendant evil associated with the act is actually insignificant in the light of his proposals in the novels; first, that pirates should not prey on their native men and secondly, that violence should not be used against the victims. With these conditions fulfilled, he suggests that the capital punishment mete out to offenders should be reviewed with a lesser penalty.Defoe, in these narratives, therefore presents a personal view of his dream-trade by giving much room to fantasy rather than what obtains in the real world of pirates operations. The sense of fulfillment he derives from these works is embodied in the power of phantasy.

The idea of making wealth at sea is one which cuts across all of Defoe's fiction, especially his pirate stories. This confirms his strong belief in sea-business as an exceptionally lucrative one. Going by the events narrated in his piratical tales, he demonstrates his belief in this activity as a business which yields much profit within a short period of time of his fancy. The sea, from his perception, is therefore a gold-mine. Its riches can be equally gotten by daring the consequences and taking the risk. In respect of this, Defoe trades in sea animals as recorded in his biographies. He also goes the extra mile to buy a diving-engine with which he intends to acquire treasures from the very depths of the sea and a ship later in life. These efforts Defoe puts into his business activities are borne out of his psychological disposition towards the sea and the wealth it affords. In line with this, his heroes also take to the sea as a measure of building their economic strength

within a short time. His two piratical heroes, Avery and Singleton, are thus able to raise their fortunes as successful pirates in the golden age of piracy when the crime is dreaded and severely punished by the law.

Defoe's approval of piracy in his works is actually a symptom of getting engaged in it. The economic and material gains which the trade affords are highly enticing for him to ignore. This accounts for his use of the mild appellation 'sea-business' for such a dreaded crime as piracy. Form his money-oriented perception, piracy is rather a means by which he can easily meet the financial demands of his dreams. He must have restrained himself from carrying out the trade as a result of the punishment which is mete out to those that are caught in it asides the numerous hazards and the social scandal which a man of his calibre would attract. In the face of these obstacles, he does not give up on his dreams completely. Constant repression and the subsequent continuous desire for fulfillment can therefore be identified as the underlying factor for creating Avery and Singleton. The end result is what he presents as the stories of his heroes. Defoe thus gratifies his suppressed wishes in the narratives by granting Avery and Singleton unusual success in all their escapades. In addition to this, he directly imposes on their affairs to protect them from the hazards of the trade as well as the punishment of the law through his problem creating and problem-solving style. Novak thus describes his creative effort in putting the piratical tales together as a betrayal of his divided ego. While many literary critics find his moral stance both in life and in his works quite questionable, the truth however remains that his novels are rich in moral instructions. Different episodes in the novels reveal Defoe's perception of crime; an indecent act perpetrated by all. The world of crime he projects in his works, therefore, goes beyond something posed by imagination. They are actually the realities of his existence which he experiences in the course of making himself likeable. Murfin attributes such human desires to the operations of the superego, and like most egotists, Novak rightly observes that he is motivated by passion and self-interest rather than reason.

Defoe also gives a philosophical insight into the operations of the Newgate prison and the overall effect which it had on him. Parallels to the true Newgate prison where he is kept secluded from the world in his novels are the fictional Newgate prison, Crusoe's uninhabited island and the life of slavery Jack experiences at the Virginian plantation. In his treatment of the notion of self redemption as one of the lessons embedded in his narratives, he uses the prison or other such

secluded settings as metaphors for deliverance in his fiction. As illustrated in *Moll* Flanders, Newgate prison brings about a radical change in the life of Moll. He depicts the prison as a physical barrier which separates an offender from other members of the society. He however uses it to serve a greater end in *Moll Flanders*. In this narrative, the prison does not only separate Moll from the society, it also serves as a purgatory where she finds a new life after repenting from the old one. While in the prison, she is separated from the society that has contributed in no small measure to her wicked lifestyle. She is thus free from the influence of people and the distractions of materialism. Moll is able to reflect on her life and see it for what it is: a pursuit after vanity. She repents of all her sins without the intimidating taunt of her friends. She successfully pulls herself out of the pit of obsession and avarice which the society introduced to her. This accounts for the reason why Moll leaves the prison as a changed person.

As a physical barrier, the Newgate terminates the relationship between her and the people that urges her to carry out the criminal acts she is well known for. By implication, this means that the source of her power and initiative to commit crime has been destroyed, hence the ability to become truly penitent. She is thereafter empowered to continue in her resolution to live a decent life.

The Newgate prison is a direct equivalence for Crusoe's Island and the life of slavery Jack experiences on the Virginian plantation in both *Robinson Crusoe* and *Colonel Jack*. These peculiar places serve Defoe's ends as purgatories for the souls of the unrepentant sinners: Moll, Crusoe and Jack. Its power to separate the sinner from the world and all the luxury thereof helps to open the eyes of the 'inmates' to the true state of material wealth. All previous efforts at raising their social status are better seen for what it is- vanity. Their minds are therefore easily drawn back to God and his will while in this state.

A contemporary equivalence for these reformatory centre exist in the form of spiritual structures such as churches, mosques, shrines and the more recent camp-grounds that are solely dedicated to spiritual functions. These places serve as sacred grounds where people gather for certain period of time to meditate, pray or perform other spiritual rites which they consider as being obligatory to their general well-being. The solemn moments of reflection, during which the participants go into near or absolute seclusion from mankind, is often regarded as sacred

moments because of the general belief that it brings about spiritual purging of the individual in order to hasten experiences of divine intervention for miraculous encounters or the manifestation of the unusual in the lives of the participants. Like the Newgate and Crusoe's lonely island, it is believed that those who visit these spiritual sites are reformed besides the financial, material, health and other related blessings which they stand to gain from these visits.

Defoe thus uses the Newgate prison, Crusoe's lonely island and the Virginian plantation to bring about a special experience of cure and healing to the souls of his three protagonists. This is followed by a complete change to their economic status and previous state of destitution or restlessness. Like Moll's mother, they are purged of all their excesses and transformed by the prison or isolation experience. The Newgate prison, Crusoe's Island and the life of slavery Jack experiences on the Virginian plantation therefore stands as a 'Dafoean' antidote for crime. Moll returns to the state of honesty, innocence and naivety (now spiritual) at which the reader first encounters her at the beginning of the story. She is ready to fulfill her childhood-promise to work with her hands and raise her social status to that of an honest gentlewoman. Crusoe and Jack also come to a state of awareness of God's mercy and love to them. They become more conscious of the evils which attends their past lives and for which they find themselves in their present state of suffering. They give up on their old ways of life to embrace truth and integrity. These two heroes also succeed in raising their social status to that of noble gentlemen.

Unlike Moll, Roxana does not pass through the purgatory Newgate experience. The adulterous life she lives is not an offence punishable by the law as is the case with Moll who is a thief. More so, Amy's murder of her daughter is not exposed to public knowledge. The opportunity for repentance, which Moll has, is therefore not available to her. She is not exposed to the corrective measures that Newgate has to offer. Instead, her maid and the other members of the society who serves as her major source of motivation in living an abominable life continue to fasten themselves unto her like leeches. She does not have the same privilege of being separated from them to retrace her steps like Moll. She therefore continues in her evil ways as a result of the consistent support she gets from other members of her immediate environment. The absence of the likes of Amy, Moll's governess, the midwives/nurses, the discontented men and such other members of the society would have made these stories absolutely different tales from what they are.

In all, the fact that Defoe suffers emotional imbalance over the reality of who he is and who he desires to be easily finds expression in his works. This is evident in the way he portrays his protagonists. As a result of this, a notorious character like Avery therefore assumes a nature which is completely alien to that of the role of a pirate which he assumes in the story. As a pirate, it is expected that he would be fierce and irrational in his dealings. However, the opposite is the case. He is highly benevolent and full of sympathy towards everyone that crosses his path: his victims, crew and fellow English-men alike.

The desire to make much wealth in order to 'save England', a feat Novak explains that Defoe believes that he could achieve, accounts for his superfluous business activities. His protagonists follow a similar trend in their illegal means of the pursuit of wealth and subsequent philanthropic acts. They also strive to rise quickly by enterprise and make themselves famous in undertakings which are out of the common road. It is to this end that Crusoe needs to disobey his father and go to sea.

Theft and deception are the major vices which these characters employ in order to boost their economic strength. This is very much like Defoe who is quite notorious for his shoddy dealings. His personality and that of his protagonists, as English tradesmen and women is aptly summed up in Crusoe's appraisal of himself- 'for me to do wrong that never did right'. His efforts at economic self-empowerment often end in bankruptcy and public scandals. Consequently, he makes repeated journeys to the Newgate prison just as often as he is locked up for his seditious and libelous publications. The pictures of his Newgate experiences are therefore not farfetched in his fiction. He re-echoes the sense of loneliness he undergoes in *Robinson Crusoe* through his hero's dismay at living alone on an uninhabited island. Crusoe's lonely island is thus a metaphoric representation of the Newgate prison.

Defoe's psychic notion of imprisonment is portrayed in *The King of Pirates* and *Captain Singleton* when the heroes begin to loath living on the sea and crave for a more settled family life. They became restless for the want of liberty and relationship with the English people of their native lands. This typically dual or contrary view of the Newgate as an undesirable place is best expressed by Defoe in *Moll Flanders*. Moll speaks his mind directly by describing the prison as a horrid place, the mention of which makes her blood to chill (212). The image of Newgate also

features in Colonel Jack in the form of the Ash-hole which is a part of the Glass-house. This is where Jack and other boys like himself reside among the ashes. The place offers no comfort to the boys, the reason why Jack is glad to leave as soon as he is able to raise some money to rent an apartment. These protagonists, like Defoe, are able to overcome the hurdles posed by their various 'Newgate experiences' to achieve the set goals of raising their status above the lower and middle stations of life. He therefore addresses the idea of the Newgate as a metaphor for self-improvement in his works of fiction.

The psychoanalytical realities of Defoe's creative prowess border on the dominating effect of the ego and superego over the id. In other words, the id drive, which fosters desire, brings about the goal to become a gentleman. Contrary to the rise of this desire, however, is the opposition posed by the combined force of the ego and the superego as explained by Freud in their mode of operation. The later drives oblige him to forego his dreams as a result of a physical, rather than a mental commitment to such communal bonds like his family, religious body, the political group to which he pledges his allegiance and the likes. From a Freudian perspective, it can be rightly deduced that he nevertheless finds it impossible to come to terms with this sacrificial type of life going by Freud's assertion that such contradictions are usually the aftermath of moments of conflict between the physiological and the psychological states of human existence. Hence, Defoe feigns physical acceptance of his socio-economic status, but this is actually greeted by intense psychological disapprovals. His novels, like censored materials, hereby prove to be the only avenue to fulfill his initial desire to be a gentleman. As parts of his past experiences, his criminal protagonists attest to having family backgrounds which they do not want to identify with. They move on from this stage to operate in his present life when they begin to make moves towards self-improvements. However they raise their social status, Defoe, through authorial sovereignty, ensures that they achieve their goals. In this state, they connect his past with the present and the future like daydream or the acts of the child at play. While Crusoe, Avery and Singleton are characters through whom he presents his travel experiences, Jack, Moll and Roxana projects the family or domestic side. His novels are above all a depiction of his ideal world.

6.2 Conclusion

> …hence, I became convinced that some of the ambiguities in his life would never become clear unless his life is viewed in the context of his writings. (16)

Sigmund Freud's model of 'phantasy as fiction' promotes the argument which makes it possible to infer that the personality of Defoe can be concisely predicted based on who his protagonists are as well as what they do. In one way or the other, he had first exhibited both the good and bad attributes associated with his protagonists. What they are made of are clever inventions of Defoe in which he takes great measures of pride. He pours his life into his characters in order to fulfill the nudging desires which external factors like societal norms compel him to repress. His protagonists thereafter echo these desires beyond the boundary of his native land.

Beyond the success of his biographers, Defoe's heroes and heroines, give a more vivid picture of who he is. Through the fictional element of characterization, his aspirations gain the required expression for gaining fulfillment. Crusoe and the others live in their different fictive worlds as replicas of Defoe as he may be encountered in the different phases of his life.

His horrid experiences at the Newgate prison, due to frequent cases of bankruptcy, virtually left indelible scars in his mind. The way in which he treated the idea of destitution shows that the frequent visits to Newgate invariably had negative impact on his perception of the opposing forces of wealth and poverty. The reactions of his protagonists, when faced by either of the two situations, are proof that he associates wealth with life and poverty with death. He therefore uses their stories to express this ideological belief. Indirectly, Defoe seeks to excuse his indecent monetary dealings by drawing readers' sympathy to the agonies of being a destitute. He achieves this aim by giving elaborate and vivid pictures of the protagonists' sufferings, especially at the early stages of their lives when they were quite innocent.

Critics describe Defoe's fiction as criminal novels based on the vast sense of freedom which he makes available to his protagonists to perpetrate crime. As observed in this study, his aim is not to present or represent the absurdity or cruelty of the act as Furbank proposes was the case with other writers of criminal novels. Instead, crime in his fiction is portrayed as a necessity enforced

on the perpetrator by the society itself. The irresponsible attitude of relatives like spouses, parents, in-laws and so on constitutes the erring factor which compels his protagonists to engage in crime. The nonchalant disposition of the states nobility also culminates in the birth of the so called children of shame like Jack, and probably Moll, while the social menace of kidnappers reduced Singleton to a pauper. These events in the narratives decry the harm targeted against the victims' personality on the one hand and the society at large. Defoe here shifts the focus from the criminal to the society that makes them what they are.

Defoe consents that cases of faulty background, which culminates in identity crisis for the individual, will invariably create problems of greater magnitude for the entire human society, which he represents with the Restoration English society, in the near future. He reveals in the narratives that the vice of being irresponsible as parents, spouses, neighbours and the like, will birth greater vices of populating the world with miscreants who will end up seeking for survival by further eroding social values.

As portrayed in the narratives, the false sense of gentility that the Restoration English society, which happens to be a reflection of all human societies, enforces on its members by giving much accord to the wealthy is an underlying factor which promotes crime all over the world. The high esteem at which the society holds those at the upper station of life prompts the protagonists' who serve as replicas of their counterparts in realityto have an unhealthy craving and desire to acquire wealth, however they come by it. These characters, together with others in their fictive world and in reality, therefore, celebrate their misconducts whenever they add to their stock of riches through vice. This projection of crime differs completely from what obtains in criminal novels. Writers of the latter work use their works to portray the evils of crime rather than celebrate it. Their genius is directed at demonstrating how human intelligence often prevails to expose crime and punish the offenders accordingly. They thus downplay the notion of criminal-escape to foreground the reality of nemesis and retributive justice.

Contrary to this, Defoe shields his criminal protagonists from similar experiences. Instead, he grants them the mercy of God and his providence. The good and merciful God, rather than the ignorant society, thus becomes their judge. Based on this, while the other criminals in the criminal novels are given severe punishment, Defoe's criminals are exonerated through God's

mercy and providence. God's mercy vindicates them from the sins committed in the process of obtaining the wealth which providence makes accessible to them.

Defoe uses his works to present a natural appraisal of life. This accounts for the description of his fiction as being an embodiment of fictional reality by critics. His protagonists demonstrate fear as a natural human tendency which is triggered by the premonition of unfulfilled dreams as well as the tendency of being ostracized by other members of the Restoration English society. Their responses to this situation constitute the common trend of struggle for survival as it is being experienced by everyone in life. Besides the limiting factor posed by their different backgrounds, each character is also faced by other factors that works contrary to the pursuit of their goals.

Crusoe is confronted by parental disapproval at the early stage of his aspirations. He overcomes this only to experience greater opposition from nature via disastrous voyages at sea. In the case of his heroines, bad marriages turn them into destitute and helpless women. Avery and Singleton have the law at their heels, hence the resort to disguise when they are ready to settle down to a peaceful and prosperous life. As a result of this, they choose to settle in the distant land of Virginia, Brazil or Persia where they are not known. The inability to predict what the future holds, impending dangers foreseen in present circumstances, sickness, lack, threat of the law, societal disapproval and the likes are the major factors that triggers their fear. This factor provokes them to take steps that are not morally justifiable. Disobedience, theft, prostitution and deceit become their common route of escape out of their fears. Their consciences are however not free from the usual feelings of guilt that is to be experienced when one commits a crime. They therefore admit to their crimes more often than not with much sense of remorse. The feeling of remorse, however, does not last for long. This is because they easily allow their desires to override good judgment. As a result of this, they fall easily into previous sins to become willful sinners. Through series of arguments geared at self-justification, they stifle the voices of their consciences. One of the excuses they raise to justify their actions is the biblical verse which says 'Give me not poverty lest I steal'. This is a verse which Defoe often quotes as a measure towards justifying some of his immoral activities in his earlier works other than fiction. He therefore translates this into his narratives. He justifies stealing, as observed through his protagonists, as the aftermath of experiences of poverty.

Defoe's heroes and heroines however become truly penitent not until they have realised their goals and there is nothing left to be achieved. The fear of death, which dawns on them as they advance in age, here accounts for the truly penitent lives that they embrace in old age. Defoe uses this turn of events in the lives of his protagonists to foreground the natural human tendency towards living an adventurous life in one's youthful days as opposed to the more reserved life in one's old age. He also establishes through these events the tendency to embrace religion and its attendant attributes of repentance and restitution during this advanced stage of life. Moll and Roxana therefore live as prostitutes for a greater part of their youthful years. They only choose to settle down in marriage when they realise that age was beginning to tell on them and their rapturous beauty has begun to wane. Factors of age also take its toll on Crusoe, Jack and Singleton as they retreat into marriage as against the adventurous and wild life of their younger years. Irrationality thus paves way rationality, obsession for contentment, evil for good and a wandering inclination for a homely life. All of them, with the exception of Avery who is yet to conclude on his story at the end of his epistolary travelogue, eventually resort to settle down in marriage and quiet living.

Dualism in Defoe's fiction is observed in his style of plot development. The plots of his fiction attain climax through the events whereby he deliberately places his protagonists in difficult situations which makes them to trade morality for immorality as a form of resolution. His usual style of achieving this is the all time issue of faulty background that he equally faces in life. In the case of Roxana where this is not applicable, he however succeeds in this scheme by creating a situation which makes her once happy marriage to turn sour at the early stage of her life.

These background challenges are important factors which are necessary to trigger off the epic events of vice that are characteristic of the life of his protagonists. He raises them to the state of heroism through exposure to innumerable challenges which they set out to overcome. By his problem creating style, his protagonists are left as destitute and helpless members of the English community. Separation from their backgrounds is therefore integral to their growth. In respect of this, Crusoe wanders away from home in obstinate disobedience to his parent. Avery's childhood years turns out to be the most useless part of his existence, hence, the need to overlook it. Singleton is separated from his wealthy parent through the activity of child kidnappers at the age of two. Moll is born in the Newgate prison and almost immediately, her mother is transported as

a slave to the Virginian plantations. She is thereafter left to find her way through life as best as she can. Jack is a 'son of shame' and like Moll, he becomes homeless at a tender age. Roxana, who happens to be the most fortunate in this regard, has her own share of challenges at the early state of life through a bad marriage. The social reality of struggle for survival thus becomes the underlying factor for the realization of plot in all these narratives.

As Defoe initiates problem for his protagonists on the one hand, he also proffers the solution to these problems on the other hand. This constitutes a typical example of his numerous resorts to dualism in his fiction. The wicked activities of his protagonists are also cleverly balanced against other numerous charismatic ones. Dualism, as a fictive style which he adopts in all his works, therefore betrays his psychic tendencies to overrule social values in the face of adversity and in the seemingly morally upright English society of his days. The strong faith he professes to have in God, more so as a dissenter, is weakly justified in these narratives when his protagonists choose to be willful sinners. In this wise, they all acknowledge that God is holy and his creatures must forsake their sins in order to remain in a close fellowship with him. This is however contradicted when they all end up doing evil as prerequisites for living a fulfilled life in their latter years.

Dualism, narrative contrariness, problem-creating and problem-solving style, however one chooses to call it, is an essential part of all of these narratives which gives much insight into the real personality of Defoe. It portrays Defoe, as observed through the lives of his protagonists, as an addicted adventurer. Crusoe and the others are ambitious characters who are naturally inclined towards living adventurous lives. They have the single aim of becoming self-made heroes and heroines. In order to achieve this aim, they deliberately or accidentally separate themselves from the major social control-factor which is the family. They maintain a life devoid of parental influence, spousal dictates and demands, maternal and paternal responsibility and the likes. To achieve this, they leave their parents at tender ages, reject the idea of marriage or fail at it should they choose to embrace it. They only manage to end up in successful marriages later in the narratives when they have achieved their dreams and nothing is left to be achieved. They equally shelve their parental duty over their children by leaving the children in the care of their in-laws or the so called 'nurses', never to see them again. The only exception to this is the case of Roxana. She seeks out for the five children that she had in her first marriage in order to render

financial assistance to them, though in disguise. This benevolent step however ends up in the malevolent act of having a hand in the murder of her first daughter when the latter becomes so inquisitive as to unravel her benefactor's identity as her biological mother.

Through the use of characterisation, Defoe creates fictional personages that exhibits the dual nature of being selfish and selfless. This explains why Crusoe, who finds it difficult to obey his parent, is to later demand for obedience from his two slave characters, Xury and Friday, on the grounds that it is a Christian virtue. In like manner, Avery and Singleton are pirates who rob others and consequently make themselves a stench in the nostril of the law. They nevertheless resent the State's refusal to grant them pardons and integrate them into the English community as penitent pirates. Moll and Roxana equally decry dishonesty in the opposite sex, yet they use deception as baits with which they trap any man of their choice and subsequently gain the control over his purse. Characterization is, therefore, an element through which he creates his fictional personages as well as give an insight into his own true personality, albeit unconsciously. This fictive element, on the long run, exposes that part of his 'psychic life' which made him to attract much social disapproval in the course of pursuing his diverse ambitions.

Defoe's characters are therefore fictive representatives of the criminal community of the Restoration period, most of whom ended their lives at the end of the rope. Horrid criminal deaths are not only rampart at the time but mandatory as the ideal end for the accused persons. Defoe's resort not to submit his protagonists to such a nightmarish end is, by no means, an attempt to sabotage reality; rather it is a novelty measure of projecting God's Providence as a life philosophy to which he strictly adheres. He is known to use every opportunity to propagate the gospel of God's role and importance in the making of man. His fiction are just additional means to achieve this personal philosophy. This elevated role assumed by providence in his narratives therefore concurs with Safari's assertion that realism in literature requires that fate often plays a major role in the action (82). His criminals are real in their fears and the different paths they chose to take in an attempt to proffer solutions to their gnawing personal and social challenges. They never give up in their search and struggles towards an improved standard of living irrespective of the adverse situations. Lastly, they end up as heroes and heroines. They achieve their goals and are bold enough to relay their experiences through gradual reordering of mind and reframing of character.

The recurrent themes of identity crisis, avarice and quest for gentility in the narratives are fundamental issues that are better described as fictive motifs rather than themes. This is because they are not central ideas which Defoe seeks to discuss in his novels. On the contrary, they are projections of his problem-solving mentality while discussing the more probable theme of struggle for survival in his fiction. His protagonists thus follow the same course of crime in order to survive oppositions without giving up on ambition. The three motifs inherent in his fiction therefore serve as three major terminals that are necessary for the successful realization of the plots of these narratives.

Through the use of episodic and repeated plots, Defoe relates the incidences which culminate in the plight of his protagonists. The stories are introduced when they are separated from their families. The conflicts are instantly generated as they become destitute as a result of the separation. The reader first encounters Defoe's criminal protagonists as naïve and innocent children or young adults who are ignorant of the evil that prevails in their immediate society. He uses their adventurous lives to illustrate a universal trait of juvenile exuberance, a trait which he equally exhibits in large measures and as a result of which he choose to ride off in the Monmouth rebellion when his marriage was less than a year. With his mind set on the issue of his struggles for survival, he readily excuses his protagonists' follies and practice of vice with the use of elaborate explanations on how their survival depend on their wicked actions. Drawing on these circumstances in the narrative, he weakens the reader's ability to observe his criminal protagonists with disdain or even the slightest indifference. By virtue of their ordeals, he also presents their cases in such a way that attract the reader's sympathy. In the cases of Singleton, Moll, Jack and probably Avery who describes his childhood years as the most useless part of his life, the reader is confronted with innocent children whose country makes no provision of either housing or fending for those in their condition. They are therefore left to the care of the murderous mid-wives or better still as poor desolate children 'without Friends, without Cloaths, without Help or Helper in the World' (Moll: 7). Defoe here deflects the reader's judgment from a question of fornication, theft, dubiousness, and the likes to one of struggle for survival. Consequent on this, he tries to excuse similar acts of misdemeanor he practised as having originated as a result of his struggle-experiences towards survival. In his novels, he gives the reader a psychological shift from observing the criminal activities of his protagonists to the roles played by the Restoration English society in their development. The only friends and/or helpers

that are available to them in their states of destitution are others, children or adults that have learnt to survive in a harsh and unfriendly environment by stealing. The protagonists find themselves in the midst of these gangs as naturally as they have no say over their poor backgrounds. They end up as part of the criminal community because this is the only place where they are accepted.

Defoe thus uses these parts of his narratives to question the role of the Restoration English government in fending for its less privileged community. In *Colonel Jack* and *Moll Flanders* for example, he paints the picture of a weak system of operation put in place by the government via the charity homes where Jack and Moll spend their adolescent years. As depicted in the novels, the charity homes are presided over by poor widow women or nurses that are given monthly stipends or allowances which is barely enough to get sufficient loaves of bread for each child to have a bite per day. The situation is made worse by the fact that these children are not committed to learning any trade or given formal education. They therefore end up being left as destitute when the poor nurses die. Defoe portrays this event of the nurses' sudden deaths as a rampart occurrence in the Restoration society in the novels. The death of Jack and Moll's nurses, besides that of other children like Captain and Major, thus mark the beginning of their ordeals.

In addition, Defoe underscores the hypocritical nature of the English community by drawing a binary picture of changes in the social classes of his protagonists based on their financial and material status. Once they become wealthy, the English nobility are eager to associate with them irrespective of the sources of the wealth. To maintain their places within this social circle, the heroines become more promiscuous, dubious and daring. The men, on the other hand, engage in illegal transactions of either stolen goods as is the case of Avery and Singleton, or government prohibited goods as demonstrated by Jack.

Defoe succeeds in presenting these criminal protagonists as a fraction of a gang of robbers, prostitutes and law-breakers. The greater population of miscreants is the people who lend them a helping hand at one time or the other to achieve their sly goals as well as the state authorities that fail to put up an adequate system of maintenance through which it can cater for the needs of the less privileged. He emphasises through events in the novels that these protagonists are successful in their shoddy activities mainly because of the support given to them by other members of the

society. He as well reiterates in the narratives that an individual is tagged a criminal only because the law catches up with him or her in the course of carrying out an instruction, advise or acting out his or her role in a given assignment by some unidentified others. He therefore excuses the life of vice which he lives, and re-enacts in his protagonists, on the premise of accusing the government, parents, spouses, neighbours and other members of the Restoration English society for their insensitivity, actions and inactions which invariably made his criminal protagonists who they are.

As a novelist, Defoe admits that the sin committed as a result of necessity is still a sin, but as a casuist, he also argues that the necessity which gives rise to the sin should serve as sufficient grounds for tolerance and forgiveness on the part of the society, more so, when the society, through the emphasis it places on gentility, is a major factor which contributes to the peoples' struggles. As fictional personages of the authorial self, he depicts his criminal protagonists as unwilling sinners. This explains why the reader encounters them at a point when they have renounced their sins and choose to tell their stories as a measure of helping others to avoid making similar mistakes. Crucial to the argument of their survival, therefore, is the casuistic distinction between what they do and what they are. These thematic arguments on intentions and qualifying circumstances are however established values which Defoe chooses to live by. The practices of vice by these characters are ways of life that are familiar to him, and which he had often practiced. As a victim of vice, he therefore resorts to the opportunity provided by casuistry in his fiction to explain his actions, highlight his fears, excuse his failures and more importantly, blame the Restoration Englishsociety, which is a fictional representation of the entire human community, for the misdemeanors of criminals like himself. In essence, Defoe uses his novels as a self-reflexive mirror to capture the undulating history of troubles in his life.

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