

Construction and Deconstruction of Imagined Community—A Comparative Study of Daniel Defoe’s *Robinson Crusoe* and J. M. Coetzee’s *Foe* in Light of Nationalism

Wenju Han

School of English Studies, Shanghai International Studies University, Shanghai, China

Abstract—This paper makes a comparative study of Daniel Defoe’s *Robinson Crusoe* and J. M. Coetzee’s *Foe* in light of nationalism. *Robinson Crusoe* and *Foe* have been studied comparatively from the perspective of post-colonialism and postmodernism. But they haven’t been studied in light of nationalism. This paper argues that Defoe’s *Robinson Crusoe* contributed to form the nation of England as an imagined community, shaped “Englishness” and Euro-centrism, but J. M. Coetzee’s *Foe* deconstructed “Englishness” and Euro-centrism, aroused the national imagination of the Africans by rewriting it, so as to expose the fact that Euro-centrism was constructed by language, indict the Dutch and English colonial administration in South Africa and its profound and lasting hurt: the deprivation of the rights of speech, the destruction of their culture, and encourage the Africans to eliminate cultural inferiority and discrimination by creating new voice.

Index Terms—*Robinson Crusoe*, *Foe*, imagined community, nationalism, construction, deconstruction

I. INTRODUCTION

Daniel Defoe’s *Robinson Crusoe* is well-known both in England and all over the world. It’s one of the forerunners of the English realistic novel. By creating an enterprising English colonizer Robinson, who is the representative of the English bourgeoisie of the eighteenth century, who “was the dream of that era” (Xu, 2007, p.54), Defoe aroused the national imagination of the English people, established the national imagination of “Englishness” typical of Robinson, and contributed greatly to shaping Euro-centrism.

J. M. Coetzee’s *Foe* can be seen as a postmodernist and postcolonial rewriting of Daniel Defoe’s *Robinson Crusoe*. It’s a parody of *Robinson Crusoe*. *Robinson Crusoe* is about the experience of Robinson Crusoe—a castaway. And most parts of the novel are written in the form of diary. The first part of *Foe* is the experience of a female castaway—Susan Barton. The second part is written in the form of Susan Barton’s diaries to talk with the writer Mr. Foe about the telling of the story of Crusoe. In *Foe*, Coetzee kept the main characters in *Robinson Crusoe*, such as Crusoe (with a slight change from Crusoe to Cruso in *Foe*) and Friday, but added a female character—Susan Barton (who acted as the narrator) and Mr. Foe, also a writer in the novel. (In order to separate Robinson Crusoe in *Robinson Crusoe* from Cruso in *Foe*, Robinson Crusoe is called Robinson in this paper.) Foe is the original name of Daniel Defoe. “Defoe later added the aristocratic-sounding “De” to his name, and on occasion claimed descent from the family of De Beau Faux” (Wikipedia). By changing Defoe to Foe, Coetzee sent Defoe back to his original name, and thus deconstructed Defoe’s construction of his name, disclosed the truth that everything can be constructed by words to serve one’s respective purpose.

The purpose of J. M. Coetzee’s keeping the names of these characters is to deconstruct them. By subverting the hero Crusoe created by Defoe, J. M. Coetzee deconstructed Euro-centrism. Coetzee disclosed the fact that the Europeans’ superiority was not innate, but made up by the Europeans themselves, among whom the novelists like Daniel Defoe played an active part. And thus he deconstructed the imagining of the English people of their national spirit of being superior colonizers, and constructed the national imagination of Africa.

A lot of comparative studies had been done on *Robinson Crusoe* and *Foe* by scholars at abroad and at home. Some scholars studied *Foe* as a rewriting of *Robinson Crusoe* from the perspective of post-colonialism and postmodernism. Some scholars studied *Foe* as a revamping of the canonical novel *Robinson Crusoe* to “highlight their respective ideological and intellectual differences peculiar to the novelists’ own historical positionality” (Lu, 2007, p.30).

The previous researches have paved way for the interpretation of these two novels, but as far as the author of this paper knows, they haven’t touched on the two novels’ ideological role in arousing national imagination of each author’s country, so this paper attempts to analyze the construction of nation by these two novels with the concept of nation as imagined communities posed by Benedict Anderson.

Benedict Anderson (1991) defined nation as:

It is an imagined political community—and imagined as both inherently limited and sovereign. (p.6)

It is imagined because the members of even the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each lives the image of their communion. (p.6)

With his novel *Robinson Crusoe*, Daniel Defoe contributed to form the national imagination of the English people, and constructed “Englishness” (the national characteristics of England) embodied by Robinson, who represented reason, who was an omnipotent and strong-willed colonizer, and his process and ways to colonize is vividly described in great detail, to develop the English people’s entrepreneurial spirit to colonize other “inferior” nations and their people. In *Foe*, J. M. Coetzee depicted Crusoe as foolish, superstitious, uncertain, pessimistic, to deconstruct the Euro-centrism represented by Robinson. And by switching Friday from a Caribbean boy in *Robinson Crusoe* to a Negro in *Foe*, and depicting him as a black slave whose tongue has been cut by the slave-traders or his master Crusoe, Coetzee reminded the Africans of their history of being enslaved, colonized and silenced, and thus aroused the national imagination of the Africans as a community.

II. DANIEL DEFOE’S CONSTRUCTION OF THE NATIONAL IMAGINATION OF ENGLAND BY *ROBINSON CRUSOE*

According to Benedict Anderson (1991), “the novel and the newspaper” are “two forms of imagining which first flowered in Europe in the eighteenth century. For these forms provided the technical means for ‘representing’ the kind of imagined community that is the nation” (p.25).

Robinson Crusoe, which was published in 1719, and the eighteenth century marked the dawn of the age of nationalism, provided the technical means for the imagining of the nation of England, and shaped the national characteristics of England (Englishness). By writing in English, depicting an English-speaking hero and representing places and lifestyles in England, Daniel Defoe constructed the national imagination of the English people and shaped their national spirit, for he successfully portrayed an enterprising, strong-willed, lucky, optimistic, omnipotent, positive and rational English colonizer Robinson, who rolled up all the good qualities into one, who was the representative of the English bourgeoisie of the eighteenth century.

A. *The Role of Language in Constructing the Imagined Community of England*

The printing language played an important role in arousing the imagining of nation. An Englishman will never meet, or even know the names of more than a handful of his fellow country people in his daily life, but in the process of reading the novel, “they gradually became aware of the hundreds of thousands, even millions, of people in their particular language-field, and at the same time that only those hundreds of thousands, or millions, so belonged. These fellow-readers, to whom they were connected through print, formed, in their secular, particular, visible invisibility, the embryo of the nationally imagined community” (Anderson, 1991, p.44). The character Robinson in *Robinson Crusoe* speaks English, the language spoken and read by the English people. Those who spoke the same language would often identify themselves as the same community, so when the English people read the novel written in their language, and found that the hero’s mother tongue was also English, they would identify themselves with Robinson.

B. *The Role of Places in Constructing the Imagined Community of England*

At the beginning of *Robinson Crusoe*, we found that the hero Robinson’s hometown was located in the city of York, and one of his “elder brothers was lieutenant-colonel to an English regiment of foot in Flanders” (Defoe, 2010, p.1). The names of places such as “the city of York”, “Flanders”, pulled the English readers into a familiar landscape, some of them may even have been to the places, and the words “English regiment” would immediately arouse the national imagining of the “English” readers but not the readers from other countries.

Robinson’s introduction of his nation to Friday aroused the national imagination of the English readers, for he introduced the English people’s lifestyle, religion, manners in personal relationships and ways to make a living, which made the abstract idea of nation into a concrete one. “I described to him the country of Europe, and particularly England, which I came from; how we lived, how we worshiped God, how we behaved to one another, and how we traded in ships to all parts of the world” (Defoe, 2010, p.273). By reading Daniel Defoe’s *Robinson Crusoe*, the English readers can fuse the world inside the novel with the world outside, and easily form the imagined community. They can form a strong connection with other people in their country, and shape a sense of national identity as a nation of Christianity, did business all over the world as the way to make a living, and have superiority over other nations and have strong abilities to colonize other nations.

C. *The Portraying of Characters in Arousing the Imagination of National Characteristics (Englishness)*

1. The Embodiment of “Englishness”: Robinson Crusoe in *Robinson Crusoe*

By *Robinson Crusoe*, Daniel Defoe not only contributed to the formation of the national imagination of England, but also shaped “Englishness”—the connotation of the national characteristics of the English people. The English people would identify themselves and their compatriots with the civilized, strong-willed and superior colonizer Robinson, who stands for wisdom, reason, power and optimism. They would imagine their nation as superior, and other nations as inferior, people from other nations as barbarian cannibals to be tamed and ruled, other lands as places waiting to be colonized by the white English or Europeans.

Robinson showed the following characteristics, which helped to form the national characteristics of the English

people. He was adventurous and “satisfied with nothing but going to sea” (Defoe, 2010, p.1). He was well-educated (civilized), in command of knowledge and skill, and created a miracle on the desert island. He embodied reason advocated by the Enlightenment in dealing with the harsh conditions. When he found himself to be the only survivor of the shipwreck, he suffered from fear at first, but soon he attempted to cope with the hard conditions, managed to seek shelter and food. The next day, when he saw that the ship was lifted off in the night from the sand where she lay, he managed to reach the wrecked ship for some necessary things for his use such as food, drink, clothes, and tools to work with on shore, ammunition and arms. And he was lucky to find these things which could secure him and maintain his life temporarily.

And he was depicted as a strong-willed, God-like colonizer, which encouraged the English people to be colonizers of nature and other nations. There are totally twenty chapters in *Robinson Crusoe*, among which fourteen chapters are about Robinson’s colonization and civilization of the isolated island, the wild animals and the “barbarous” people. And the process and ways of colonization were described in great detail to instruct the English people to go abroad to conquer and rule the world.

Robinson colonized the primitive and passive nature. The island on which he landed was a primitive desert island, which was a virgin land waiting to be colonized. So he began to civilize it. He grew wheat to make bread by himself, and he also collected the fresh grapes in a pleasant valley to make raisin for the extra-nutrition. Robinson colonized the wild animals. He enclosed the wild goats for milk. And he lived on the meat of the wild animals.

Robinson colonized the “barbarous” people represented by Friday. He tamed Friday with gun, English and bible, which are the ways to colonize other peoples, i. e., conquest through force and culture.

At first, Robinson tamed Friday with force. He used his gun to kill a goat. Friday was frightened “because he did not see me (Robinson) put anything into the gun; but thought that there must be some wonderful fund of death and destruction in that thing, able to kill man, beast, bird, or anything near or far off” (Defoe, 2010, p.260). The mystery of the gun scared Friday greatly, he knelt down to Crusoe to pray him not to kill him, “and the astonishment this created in him was such as could not wear off for a long time; and I (Robinson) believe, if I would have let him, he would have worshipped me and my gun” (Defoe, 2010, p.260). He began to worship Robinson and his gun, and afterwards Friday dared not to rebel any longer. Therefore, with force, he scared Friday to be subject to him.

In addition to conquest by force of arms, “Defoe’s strategy to implement the European civilization on the desert island is to erase the language and religion of the ancient American civilization, and unify the history with his own civilization. In his novel, other civilizations suffered from loss of voice or absence” (Jian, 2003, p.47). Robinson colonized Friday with language. “Robinson disdained to ask Friday about his native language, but named him “Friday” compulsively, thus successfully subverted the language of the other, and destroyed the American civilization completely” (Jian, 2003, p.47). For the profit of him, Robinson taught Friday English. At last, Friday learned enough English to talk with Robinson. “Friday began to talk very well, and understand the names of almost everything I had occasion to call for, and of every place I had sent him to, and talked a great deal to me” (Defoe, 2010, p.262). And in the end Robinson succeeded in his colonization of Friday in language. Through language, Robinson destroyed Friday’s culture and replaced it with his.

As to religious colonization, Robinson negated Friday’s religion and thus erased his cultural identity. Robinson asked Friday about his religion and then told Friday that his religion was a cheat or even evil spirit. Robinson said: “the pretense of their old men going up the mountains to say O to their god Benamuckee was a cheat; and their bringing word from thence what he said was much more so; that if they met with any answer, or speak with any one there, it must be an evil spirit” (Defoe, 2010, p.267). After negating Friday’s original religion, he began to instruct the knowledge of the true God, and Friday finally became a Christian.

Robinson civilized Friday in lifestyle. He converted Friday from Cannibalism and changed his eating habits. He taught Friday to eat bread and drink milk, and the cannibal Friday who was fond of the flavor of human flesh liked it unexpectedly and “made signs that it was very good for him” (Defoe, 2010, p.253). Meanwhile, in order to help Friday get rid of the horrible and inhuman habit of eating human flesh, Robinson prepared the boiled goat meat and broth with salt for Friday. Not adjusting himself to the flavor of salt, Friday tried to accept it under Robinson’s guidance. And then he decided to offer Friday his barbecued goat flesh, which threw Friday into admiration to Robinson. After tasting the roasted goat flesh Robinson provided to him, Friday liked it very much, and Robinson described: “when he came to taste the flesh, he took so many ways to tell me how well he like it that I could not but understand him” (Defoe, 2010, p.261), so that Friday even swore that he would not eat man’s flesh any more.

Thus with armed force, language and religion, Friday was conquered completely. The education qualified Friday as a good servant and companion, but Robinson never imagined Friday as his compatriot, for:

The nation is imagined as limited because even the largest of them, encompassing perhaps a billion living human beings, has finite, if elastic boundaries, beyond which lie other nations. No nation imagines itself coterminous with mankind. The most messianic nationalists do not dream of a day when all the members of the human race will join their nation in the way that it was possible, in certain epochs, for, say, Christians to dream of a wholly Christian planet. (Anderson, 1991, p.7)

Because of the nation is imagined as limited, though Robinson taught Friday English and converted him to Christianity, he never imagined Friday as English people but only as a slave to him. Instead of introducing his name to

Friday, Robinson “taught him to say ‘master’; and then let him know that was to be my name” (Defoe, 2010, p.253). The English readers would identify themselves with the master Robinson, but exclude the slave Friday out of their compatriots.

2. The “Other” to reflect “Englishness”: Friday in *Robinson Crusoe*

In *Robinson Crusoe*, Friday was depicted as an ideal “other” to be colonized by Robinson, in the end he spoke Robinson’s language—English, converted to Robinson’s religion—Christianity and showed complete “subjection, servitude, and submission” to Robinson (Defoe, 2010, p.253). Defoe constructed Friday as a barbarous cannibal to justify Robinson’s civilizing of him and destroying of his culture. And Friday showed no defense of his language, religion and lifestyle—the markers of his cultural identity. Under Robinson’s instruction, he gave up his language, religion and lifestyle, converted to Christianity and became “a good Christian, a much better than I (Robinson)” (Defoe, 2010, p.271).

Even in appearance, Friday was Europeanized, “he had all the sweetness and softness of a European in his countenance” (Defoe, 2010, p.252). He was a Caribbean, “The color of his skin was not quite black. His face was round and plump; his nose small, not flat like the Negroes” (Defoe, 2010, p.252).

So at last Friday was erased of his cultural identity and became a slave body and soul. He showed all the manners of a slave as described in *Robinson Crusoe*:

when he espied me, he came running to me, laying himself down again upon the ground, with all the possible signs of a humble, thankful disposition, making a great many antic gestures to show it. At last he lays his head flat upon the ground, close to my foot, and sets my other foot upon his head, as he had done before; and after this, made all the signs to me of subjection, servitude, and submission imaginable, to let me know how he would serve me so long as he lived. (Defoe, 2010, p.252-253)

Defoe depicted Friday as an ideal “other” ready to be conquered, and showed complete submission to the conqueror in the end.

III. COETZEE’S DECONSTRUCTION OF THE IMAGINED “ENGLISHNESS” BY SUBVERTING THE CHARACTER ROBINSON CRUSOE

“Postmodernism ultimately manages to install and reinforce as much as undermine and subvert the conventions and presuppositions it appears to challenge” (Hutcheon, 1990, p.1-2). With postmodern devices, Coetzee negated and subverted the conventions and presuppositions of Euro-centrism by rewriting *Robinson Crusoe*, so Cruso in *Foe* became the antithesis of Robinson Crusoe in *Robinson Crusoe*. Cruso in *Foe* was depicted as old, impotent, foolish, superstitious, stubborn, uncertain and passive.

In *Foe*, Cruso is foolish and superstitious, which is a mockery on the reason of Robinson in *Robinson Crusoe*. In contrast to Robinson’s relying on himself and reason to solve problems, Cruso turned to some foolish superstition. “He put some few white petals and buds from the brambles that were at the time flowering on parts of the island in a little bag to make an offering to the god of the waves to cause the fish to run plentifully, or performing some other such superstitious observance” (Coetzee, 2010, p.31).

In telling his history, Cruso was inconsistent, uncertain, self-contradictory and self-undermining in his words. “The stories he told Susan were so various, and so hard to reconcile one with another, that Susan was more and more driven to conclude age and isolation had taken their toll on his memory, and he no longer knew for sure what was truth, what fancy” (Coetzee, 2010, p.12). As Susan narrated, “Thus one day he would say his father had been a wealthy merchant whose counting-house he had quit in search of adventure. But the next day he would tell me he had been a poor lad of no family who had shipped as a cabin-boy and been captured by the Moors...” (Coetzee, 2010, p.12)

He was no longer as reliable as Robinson in *Robinson Crusoe*, which deconstructed Robinson’s authority in narrating and colonizing.

When Cruso talked about why Friday’s tongue was cut. He told a variety of reasons. The truth could not be grasped.

Perhaps the slavers, who are Moors, hold the tongue to be a delicacy. Or perhaps they grew weary of listening to Friday’s wails of grief that went on day and night. Perhaps they wanted to prevent him from ever telling his story: who he was, where his home lay, how it came about that he was taken. Perhaps they cut out the tongue of every cannibal they took, as a punishment. How will we ever know the truth? (Coetzee, 2010, p.23)

Different from Defoe’s fabrication of Robinson’s colonial achievements on the desert island, Coetzee disclosed the fact that being alone too long on the desert island, Cruso became old on his island kingdom. With nobody telling him oppositional opinions, he became narrow-minded compared with those lived in the normal world. He grew passive and stubborn out of old age, and he had no desire to be saved and escape from the desert island. Susan found “it was a waste of breath to urge Cruso to save himself” (Coetzee, 2010, p.13).

In contrast to Robinson, Cruso showed little vitality. He had slovenly appearance and unpleasant behavior, “his great head of tawny hair and his beard that was never cut glowed in the dying light. He ground his teeth in his sleep because his teeth had decayed and he took food in his unwashed hands and gnawed at it on the left side where it hurt him less” (Coetzee, 2010, p.18). And he showed no sexual desire for Susan, which was also a sign of weakening.

To sum up, Cruso in *Foe* was depicted as old, foolish, superstitious, impotent, stubborn, passive and pessimistic, who became the complete antithesis of Robinson in *Robinson Crusoe*, in this way, J. M. Coetzee deconstructed the image of

Robinson in *Robinson Crusoe*, negated the national characteristics embodied by Robinson Crusoe such as reason, power, wisdom, optimism, and thus deconstructed the national characteristics of the English people, and their imagining of their nation as superior to other nations and people, and disclosed to the readers that Euro-centrism wasn't innate but fabricated by the Europeans like Daniel Defoe. So it can't hold water. And thus Coetzee subverted the convention and presupposition of Euro-centrism.

IV. COETZEE'S CONSTRUCTION OF THE NATIONAL IMAGINATION OF AFRICA BY REWRITING FRIDAY

By switching Friday from a Caribbean boy in *Robinson Crusoe* to a Negro in *Foe* and depicting him as a black slave whose tongue has been cut and who was castrated, Coetzee reminded the Africans of their history of being enslaved, colonized and silenced, and thus aroused the national imagination of the Africans as a community.

In *Foe*, Friday was a black African, as was described in the novel "He was black: a Negro with a head of fuzzy wool" (Coetzee, 2010, p.5). The detailed description of Friday's appearance as a Negro immediately plunged the African readers into a sense of identification. Friday became a representative of the African people, and he belonged to the collective body of readers of Africa, which easily arouse the imagining of the African people of their nation as a community.

Friday's loss of tongue symbolized the deprivation of the rights of speech of the black. So *Foe* is a ferocious indictment of the Dutch and English colonial administration in South Africa and its profound and lasting hurt. The deprivation of the rights of speech led to wide discrimination and further hurt. Friday's tongue was cut, which even caused Susan's unselfconscious and uncontrollable discrimination, "I caught myself flinching when he came near, or holding my breath so as not to have to smell him. Behind his back I wiped the utensils his hands had touched" (Coetzee, 2010, p.24). Susan, who was sympathetic to Friday out of the same position as the oppressed, who was excluded and oppressed as women, had the rights of speech in *Foe*, so she symbolized the white in South Africa after gaining independence from the British Commonwealth of Nations. The black in South Africa represented by Friday was subjected to double oppression and discrimination. Friday's loss of speech symbolizes the deprivation of the rights of speech of the black in South Africa, which in turn caused their being discriminated by the colonizers as well as by the white in South Africa. His silence also has some relationships with the South African context where the novel was written. Owing to apartheid, the black people have no rights of speech, and they are forced to keep silent all the time. The white people who have discourse power ignore the identities and demands of the black people.

Friday was castrated, which was a metaphor of the destruction of the African culture. In *Foe*, Coetzee revealed that Africa was distorted and ambiguous. When Susan found an Indiaman to send Friday to Africa, the mate of the ship told her that "Africa is a great place, madam, greater than I can tell you" (Coetzee, 2010, p.109). But the master of the Indiaman told her that "One half of Africa is desert and the rest a stinking fever-ridden forest" (Coetzee, 2010, p.110). As to what Africa is really like, even Susan had no idea. The telling of the story of Africa was left to Friday, but he lost the power of discourse. So the essence of African culture was castrated by the colonizers.

By switching Friday to a black slave whose tongue had been cut and who was castrated in *Foe*, Coetzee aroused the imagining of the Africans of their nation as a community, and attempted to make the Africans to be aware of the postcolonial impact left by the white European colonizers, break the silence and voice their opinions, so as to eliminate the discrimination.

V. CONCLUSION

Novels provided the technical means to represent nation—the imagined community. The popular realistic novel *Robinson Crusoe* was written in English, the places in England appeared in the novel, and the hero Robinson was an ideal Englishman, which aroused the imagining of the nation of England and shaped its national characteristics—"Englishness". Defoe successfully portrayed a rational, enterprising, strong-willed, lucky, optimistic, omnipotent and positive English colonizer Robinson, who rolled up all the good qualities into one, who provided the model of the imagining of the national characteristics of the English people. By reading the novel, the English would imagine their nation as a community; they would identify themselves with Robinson Crusoe and imagine themselves to be people as ideal as Robinson and imagine their nation to be superior to other nations, and form Euro-centrism.

With his novel *Foe*, J. M. Coetzee deconstructed the image of Robinson Crusoe, so Cruso in *Foe* became the complete antithesis of Crusoe in *Robinson Crusoe*. Cruso in *Foe* was depicted as old, foolish, superstitious, impotent, stubborn, uncertain, skeptical, passive and pessimistic. Coetzee subverted the image of Crusoe in *Robinson Crusoe*, negated the national characteristics embodied by Crusoe, revised the myth created by Defoe, and deconstructed the imagining of the English people of their nation to be superior to other nations, and broke the Euro-centrism, and disclosed to the readers that Euro-centrism wasn't innate but fabricated by the Europeans like Daniel Defoe.

And by switching Friday from the Caribbean boy in *Robinson Crusoe* to a Negro in *Foe*, and adding the depiction of Africa, Coetzee aroused the Africans' imagination of the nation of Africa as a community. That Friday's tongue was cut exposed the fact that the black in South Africa was deprived of the rights of speech. And Friday's being castrated symbolized the distortion and destruction of the African culture by the colonizers. All these reminded the Africans of their history of being colonized, silenced and distorted, the African readers would identify themselves with Friday and

fuse the interior of the novel with the exterior world. Therefore, with the novel *Foe*, Coetzee helped to construct the imagining of the nation of Africa, and indicted the colonial administration in Africa and its profound and lasting hurt: the deprivation of the rights of speech, oppression, destruction of African culture, so as to unite the Africans to reflect on the impact of the colonial administration, create their own voice in the world and tell their true history.

REFERENCES

- [1] Anderson, B. (1991). *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso.
- [2] Bhabha, H. K. (1994). *The Location of Culture*. London: Routledge.
- [3] Coetzee, J. M. (2010). *Foe*. London: Penguin Books.
- [4] Defoe, D. (2010). *Robinson Crusoe*. 1719. Beijing: Central Compilation & Translation Press.
- [5] Duan Feng & Lu Li'an. (2004). *Foe: A Deconstructive Pastiche of Defoe's Novels*. *Contemporary Foreign Literature*, 4, 48–54
- [6] Hulme, P. (1986). *Colonial Encounters: Europe and the Native Caribbean, 1492–1797*. London: Methuen.
- [7] Hutcheon, L. (1990). *The Politics of Postmodernism*. New York: Routledge.
- [8] Jian Changhuai. (2003). *Robinson Crusoe and the Patriarchal Empire*. *Foreign Literature Studies*, 6, 46–51.
- [9] Lu Li'an. (2007). *Revamping Canonical Novel: The Case of Robinson Crusoe*. *English and American Literary Studies*, 1, 25–48.
- [10] McInnelly, B. C. (2003). *Expanding empires, expanding selves: colonialism, the novel, and Robinson Crusoe*. *Studies in the Novel*, 35, 1–21.
- [11] Memmi, A. (1965). *The Colonizer and the Colonized*. New York: Orion Press.
- [12] Said, E. W. (1993). *Culture and Imperialism*. New York: Knopf.
- [13] Wikipedia. Web Transcription Tool. https://en.wikipedia.org/wiki/Daniel_Defoe (accessed 1/8/2017).
- [14] Xu Xiaoqin. (2007). *Robinson Crusoe: the Classical Narrative Text of Colonialism in the 18th Century*. *The World Literature Criticism*, 1, 51–54.



Wenju Han was born in Lanzhou, China, in 1986. In 2009, Wenju Han obtained her master's degree in the field of English Language and Literature in Northwest Normal University in Lanzhou, China.

At present, she is a PhD candidate majored in English Language and Literature in Shanghai International Studies University in Shanghai, China.

In the past, she was a lecturer in Foreign Languages Department, Gansu Normal University for Nationalities, China. She has conducted one research project funded by Gansu province in China: *An Investigation of the Present Situation of the Boarding Schools in the Rural Minority Areas and Corresponding Countermeasures—Taking Gannan Tibetan Autonomous Region as an Example*. She has published ten articles, such as *The Art of Parody in Salman Rushdie's Midnight's Children* (Taiyuan: Journal of Taiyuan Urban Vocational College, 2009), *An Analysis of Robert Frost's Two Witches from the Feminist Approach* (Mianyang: Journal of Mianyang Normal University, 2009), *The Effectiveness of Grammar-translation Method in the Teaching of British and American Literature* (Lanzhou: Journal of Gansu Normal Colleges, 2011). Her major field of study mainly involves English language and literature and education.