

**J.M. COETZEE'S FOE AS REWRITING
OF ROBINSON CRUSOE: THE
PROBLEMS OF CANON AND
NARRATORIAL VOICE**

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**Yüksek Lisans Tezi
İngiliz Dili ve Edebiyatı Anabilim Dalı**

Danışman: Dr. Öğr. Üyesi Cansu Özmen

2018

**T.C.
TEKİRDAĞ NAMIK KEMAL ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI
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TEKİRDAĞ-2018

Her hakkı saklıdır

ÖZET

Bu çalışma, Nobel ödüllü Güney Afrikalı yazar John Maxwell Coetzee'nin sömürgecilik sonrası dönem romanı *Foe*'nun (1986), *Robinson Crusoe*'nun yeniden yazımı bir roman olması durumunu iki yönden inceler. Birincisi *Foe*'nun *Robinson Crusoe*'nun Batı'nın temel edebi eserlerinden birisi olma statüsünü kullanarak nasıl temel eserler arasına girmeye öykündüğünü, ve bunu sömürgecilik sonrası dönemin bir romanı olma özelliği dolayısıyla, yok sayılan ve sessiz bırakılan insanlara bir varolma olasılığı sağlamak üzere yaptığı gösterilir. İkinci olarak da romanın anlatıcısı olmak için birbiriyle yarışan birden fazla ses olduğu ve bunların romanda kullanılma amaçları gösterilmiştir.

Anahtar kelimeler: John Maxwell Coetzee, yeniden yazım, temel eser statüsü, çoğul anlatıcılar

ABSTRACT

This study analyses Nobel Prize-winning South African writer John Maxwell Coetzee's postcolonial period novel *Foe* (1986) as a rewriting of *Robinson Crusoe* from two focus points. Firstly, it shows how *Foe* attempts to gain canon status by using *Robinson Crusoe*'s status of being a member of the Western Canon. And it also shows that *Foe* as a postcolonial period novel seeks canon status in order to give the right to presence to people who were formerly ignored existence and silenced in colonialist novels. Secondly, it shows that there are multiple narratorial voices in the novel and the reason why they are present in the novel.

Key words: John Maxwell Coetzee, rewriting, canon status, multiple narratorial voices

ACKNOWLEDGEMENTS

First, I would like to thank my wife, Feride KARABAKIR, without whose help, support and encouragement I would not be able to complete this study and my little daughter İdil KARABAKIR.

I would like to express my gratitude to my supervisor Asst. Prof. Dr. Cansu Özge ÖZMEN for her endless patience and support, and giving me good direction.

I would like to express my deepest thanks to Assoc. Prof. Dr. Petru GOLBAN whose continuous encouragement and support helped me complete this study.

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INTRODUCTION

It is a truth that we are living in a world which is surrounded by all kinds of narratives from different media, creating, altering, and rewriting the world as we know it, a storyworld, or a convergence of both of them. Accordingly, narratives can be fictional or factual. The problem with narratives as Nünning points out is that:

narratives can also be abused as ideological and propagandistic devices, as means of fostering collective delusions, and as ‘weapons of mass destruction’. Narratology is thus not just indispensable for literary and cultural studies. On the contrary, anyone interested in what has been, and is, going on in the realms of finance, law and politics just cannot afford to ignore the study and theory of factual and fictional narratives. (2015, p. 105)

Therefore, narratology as a science of narration which “is a humanities discipline dedicated to the study of the logic, principles, and practises of narrative representation” (Meister, 2009, p. 329) is an imperative tool in the analysis of factual and fictional narrative texts. As a descriptive theory it doesn’t present knowledge about how to write narratives, but names common elements that are found in all narratives and it doesn’t make a distinction between factual narratives and fictional narratives per se. The elements of narrative that narratology offers can be used by disciplines other than literature since narratives are found in many places in people’s lives.

Narratives create individuals, societies, communities and nations, enemies and conflicts, as such whether they are fictional or factual they are tools of power, since even if a factual narration is taken into consideration the intermediary position of a narrator and the editing, sequencing of events in one way rather than another and inclusion or exclusion of some details puts the narrator in a position of power. Narratology as a discipline does not study the use of narratives as tools of power in

some contexts; however, it can be used by theories like feminism, and postcolonialism which aim to make visible the unequal structuring of power between people to expose the power relations in the texts.

In considering the situation of texts with respect to having a referent or not, on the one hand fictional narrative texts such as works of literature have no claim or necessity to having a referent in the real world; on the other hand, factual narrative texts claim to having a referent in the real world; therefore, they are expected to be received as a truth; however, the basic description that “a narrative text is a text in which a narrative agent tells a story” (Bal, 2009, p. 15) complicates and destabilizes a narrative; since both the storyworld of the fictional narrative text and the real world, the reference of the factual narrative text is created by and within the very act of narration irrespective of having a real world referent or a storyworld itself as a referent. Pseudo-factual narratives without a real world referent are used daily by advertisers and politicians alike to create imaginary human relations in the real world. As a result, whether it is a factual or fictional narrative, the question of who narrates a narrative confronts us as a very fundamental question since the position of the narrator is a very powerful one. Since the narrator has an intermediary position between the story proper and the discourse, the narrator can create, alter, rewrite or erase the storyworld “reality” or the reality that is experienced by us in the discourse. This is the situation of the colonized subjects and their representation in the colonialist novel which silenced them and put into their mouths the ideology of the colonizer in its generally monologic narration and/or misrepresented them as a feminized, barbaric, underdeveloped foil to the idealized/misrepresented colonizer.

This study progresses with two assumptions one of which is that colonialist novels like *Robinson Crusoe* (will be referred as *RC* from now on), although being fictional narrative texts are symbols of the worldview of their era, they represent the relation of individuals to one another as Puckett explains that “Bakhtin sees a given culture’s representative genres as concentrated expressions of how a culture thinks, of what it believes, and of how it structured its relations between individuals,

between social classes, and over the course of time.”(2016, p. 156) They also *create* the relation of individuals to one another as “Bakhtin understands different genres as not only reflecting but also playing a crucial formative role in the shaping of thought and, indeed, what it is even possible to think.” (Puckett, 2016, p. 157) Therefore the novel coming into existence in England at the beginning of the 18th century expressed the worldview of the rising mercantile class and also created their worldview at the same time and is a product of their ideology.

The other assumption is that narratology as a discipline that provides information about the elements and functioning of narratives can be used in connection with a critical theory like postcolonial criticism when analysing literary texts to expose the power relations that are represented or created in a given text and at the same time restore the dignity of the colonized.

These two assumptions are actually closely connected to one another since the capacity of a narrator to create, shape, reshape a storyworld and to create, represent, misrepresent, underrepresent or even silence and exclude certain characters is given special attention in postcolonial theory. In general terms, in postcolonial novels, which “write back” to the colonial centre by rewriting canonical colonialist novels, the narrator is not the colonizer as it used to be but the silenced or misrepresented colonized subject who has gained his/her voice. If Bakhtin’s previously mentioned idea that genres are expressions of a society’s ideology is used here again, then the postcolonial novel is the product of a new ideology, the ideology of the newly independent colonial subject that aims to repair the damaged image of the colonized and represent the history of colonization from their perspective. Since the novel is not a solidified genre but rather a genre that is always new, that is always developing it is open to appropriation by new voices; and though the novel is a Western genre it has the potential to be used by the marginalized colonized subject. Therefore, the postcolonial writers are mostly western educated former colonized people who reappropriated the novel to fit their worldview and made it an expression

of their society's ideology. They used the novel to write back to the centre and thus created the postcolonial novel.

In this study, J.M. Coetzee's novel *Foe* is analysed as a postcolonialist polyphonic response to the canonical monologic *RC*. The issues of how *Foe* questions the canonicity of *RC* through the use of parody, the reasons why *Foe* has multiple narratorial voices, multiple endings and why the novel tries to attain canon status by writing back to a colonialist canonical text are scrutinized. The concepts that narratology offers us are used to analyse the texts in a postcolonialist context to expose the tensions between two novels, between the different narrators, and also to bring into focus the diegetic and extradiegetic elements and characters that are differently characterized in the two novels.

1. THEORETICAL PRELIMINARIES

1.1 Narratology and Its Applicability to Fiction Analysis

As is mentioned in the introduction chapter, narratology empowers us with notions to analyse narrative texts. The terms which will be used in the following chapters when scrutinizing the novels, *RC* and *Foe*, are defined and explained here; therefore the list of terms comprises of the ones that are necessary for the confines of this study.

In *A Dictionary of Narratology* Prince defines the term *diegesis* as “the (fictional) world in which situations and events narrated occur.” (1987) If a fictional narrative is taken into consideration this is the storyworld of the narrative. And *diegetic level* is defined as “the level at which an existent, or act of recounting is situated with regard to a given diegesis. (Prince, 1987) There are different terms for narrators occupying different diegetic levels. A *diegetic narrator* is the one who is on the same level with the narrated world and an *extradiegetic narrator* is a narrator who is not part of the narrated world. When the position of the narrators as being a character or not in the stories they tell is considered, a *homodiegetic narrator* is a narrator who is a character in the story that s/he narrates and if that narrator/character is also the protagonist of the story s/he is called an *autodiegetic narrator*. If the narrator is not a character in the story s/he is relating, then s/he is called a *heterodiegetic narrator*. (Genette, 1980, p. 248)

After explaining different types of narrators, it is important to note that, especially in a fictional narrative, even if an autodiegetic narrator is adopted the narrator, the author and the implied author of a text are different entities. Bal offers her point about the difference of the author and the narrator as “[w]hen I discuss the narrative agent, or narrator, I mean the (linguistic, visual, cinematic) subject, a

function and not a person, which expresses itself in the language that constitutes the text.” (Bal, 2009, p. 15) Hence, the narrator is a text-based entity that is only present within the confines of the narration; however the author is part of the world as we know it, s/he is a real world entity whose relation to the text is basically as the creator or maker of it as a physical item. The *implied author* is also a text based entity which is defined as

“[t]he author’s second self, mask, or persona as reconstructed from the text; the implicit image of an author in the text, taken to be standing behind the scenes and to be responsible for its design and for the values and cultural norms it adheres to” (Prince, 1987)

Consequently, the implied author is the image that the real author creates for a particular text and which can be inferred from the text as a whole, not from a particular part of the text, since the implied author is an extradiegetic entity. The implied author is part of the text but it is not a part of the story. The implied author may have values that the real author sees fit for a particular text, but again these values are not necessarily the real author’s own. An author might have different implied authors for different texts.

At the other end of the narrative situation of a narrative text is the reader. Again a distinction should be made between the real reader who is part of the physical real world and *the implied reader* which is “the audience presupposed by a text; a real reader’s second self (shaped in accordance with the implied author’s values and cultural norms).” (Prince, 1987) Accordingly, the implied reader is the addressee of the implied author with whom it shares the same level of communication. The implied reader is the perfect counterpart for the implied author since it is the fitting reader for the worldview and values expressed by it, and also similar to the implied author, the implied reader is inferred from the text as a whole. The narratee is also a different entity from the real reader and the implied reader. *The*

narratee is “the one who is narrated to, as inscribed in the text. There is at least one narratee per narrative, located at the same diegetic level as the narrator addressing him or her.” (Prince, 1987) The narratee might be a character or not in the text.

A modified version of Schmid’s model of communication levels is shown here to help visualize the multi layered form of a fictional narrative. Some of the terminology that he used is changed to their equivalents which are used in this study.

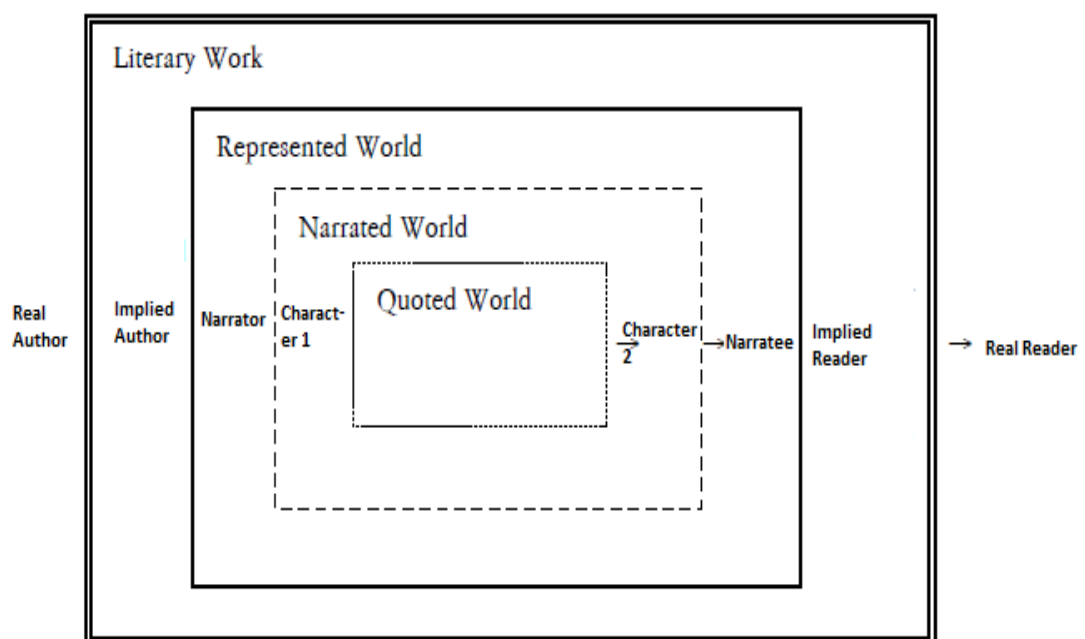


Figure 1. Schmid’s model of communication levels (2010, p. 35)

As can be seen, Schmid makes a distinction between three narrative levels:

The narrative work, which ... does not narrate but, *represents* a narration, encompasses a minimum of two levels of communication: *author communication* and *narrative communication*. To these two levels ... a third facultative level can be added: character communication. This is the case when a narrated character acts as a speaking or narrating entity. (2010, p. 34)

What this figure suggests is that represented world which contains narrated world and quoted world as well as the narrator, characters and the narratee are intradiegetic entities. Implied author and implied reader on the other hand are extradiegetic entities that are not part of the storyworld. Lastly, real author and real reader are extratextual entities who have no part in the text itself, but rather they are respectively the creator and the reader of the text in the real world.

Another suggestion that this layered structure of the model makes is that the entities on the lower levels are prone to be controlled by the entities on the higher levels. Therefore, when *authorial narrative situation* which is “a narrative situation characterized by the omniscience of a narrator who is not a participant in the situations and events recounted (Prince, 1987) is taken into consideration, it has higher authority than the narrator. And when the narrator is considered it has a higher degree of authority than the characters.

Narrative or narratorial voice which is an important term for this study because the relation between the voices in the novels will be scrutinized in their due chapter is defined as

the set of signs characterizing the narrator and, more generally, the narrating instance, and governing the relations between narrating and narrative text as well as between narrating and narrated ... [Voice] provides information about who “speaks,” who the narrator is, what the narrating instance consists of. (Prince, 1987)

Voice is used to designate the textual entity that speaks to an addressee at a given part of the text; this can be the whole narration or a part of the narration. *The point of view* is “the perceptual and conceptual position in terms of which the narrated situations and events are presented” (Prince, 1987) Voice presents us “who speaks” in a text and the point of view presents us “who sees” in a text. The voices in a novel can be in conflict with each other to be the centre of authority, to present their

perspective, to suppress and control each other. They can be at the same diegetic level or a different diegetic level. The presence of conflicting voices is also true in a monologic novel in which only one worldview, the author's or implied author's worldview reigns but which actually effectively hides the conflicts between the voices. Starting from the implied author, all the other layers namely the narrator and characters are the mouthpieces of the author. However, this monologic quality, silencing and misrepresenting the narratorial entities can be observed under close scrutiny by locating the inconsistencies in a work which are the result of representing a one sided worldview. The representation of Friday as a slave who is content with his situation or Xury who does not protest to being sold as a slave by Crusoe, though they were both slaves before being saved is an example of monologic discourse from *RC*.

In a polyphonic novel, the relation of voices to one another is completely different. Different worldviews of different narratological entities might be presented as is expected of them. Lodge describes the polyphonic novel as “[a] novel in which a variety of conflicting ideological positions are given a voice and set in play both between and within individual speaking subjects, without being placed and judged by an authoritative authorial voice” (1990, p. 86) Therefore, the polyphonic novel may present characters with their own worldviews as different from the authorial voice; this in turn causes the authority of the authorial voice to be questioned. As a result of breaching the authorial authority, the narrators in a polyphonic novel might be said to be writing their own discourse as different from the authorial narrative voice, so the novel writes itself. This questioning of authorial authority is actually not a complication but a normal outcome of the polyphonic novel, because as a democratic text it presents many voices that are in conflict including the authorial voice itself.

1.2 The Novel: A Universal Genre

The novel as a literary form emerged in Britain in the 18th century; however, it has a long list of predecessors such as ancient Greek and Latin epic (*Odyssey* and *Iliad*), ancient Latin novel (*The Golden Ass*), the mediaeval romance and the picaresque tradition. These forms had to undergo certain changes for English novel to materialize; firstly, the epic was always about past events; therefore it had no connection with the contemporary world. In contrast, the novel is contemporary and always has a connection with the contemporary world because it usually narrates events within or around the contemporary time setting of the reader. Also, the hero of the novel and the epic differ enormously. Lukacs states that “[t]he epic hero is, strictly speaking, never an individual. It is traditionally thought that one of the essential characteristics of the epic is the fact that its theme is not a personal destiny but the destiny of a community.” (2000, p. 192) Therefore, the epic had as its heroes, kings, princes, royalty or people important for the community like the warriors all of whom had the capacity to alter the fate of the community. However, the novel has as its protagonist the individual, this development was in lieu with the reigning ideology of the 18th century, the Enlightenment period, which claimed that “truth can be discovered by the individual also through his senses, and the individual experience is then a major test of truth.” (Golban, 2008, p. 61) The individual with his/her search for truth could now be the subject of literature. Lastly, as Golban suggests:

The main changes that occurred in the medieval romance making possible the rise in Spanish Renaissance of the novel writing tradition – of which the first type was picaresque – were the verse form replaced by the prose form, and the fantastic element replaced by the realistic element. (Golban, 2008, p. 60)

So when all these changes occurred, the novel came into being as a literary form of the modern era with verisimilitude and contemporaneity as the defining characteristics.

The novel is the newest genre as compared to the ancient genres which have clearly set formal and thematic traditions. It is part of the modern era as an ontological entity. Golban defines:

novel as a long, extended narrative consisting of many characters involved in a complex range of events that are organized by chronotope in narrative sequences. The realistic element is considered to represent the most important matter of reference to a text in prose as novel; it is actually the essence of the existence of the novel as a literary fact. (Golban, 2008, p. 59)

Many critics describe the novel as the only genre which is still in a state of development. Mikhail Bakhtin describes the novel as “the only developing genre. It is the only genre that was born and nourished in a new era of world history and therefore it is deeply akin to that era.” (2000, p. 322)

It is not a shortcoming of the novel that it is in a state of development but actually a defining characteristic of it. The novel continually renews itself as a result of being contemporary. The novel has no distance from us, it is always contemporary, and is in direct relation to the reality; therefore the social situation always affects the novel. Bakhtin suggests that:

the novel reflects more deeply, more essentially, more sensitively and rapidly, reality itself in the process of its unfolding. Only that which is itself developing can comprehend development as a process. ... it is after all, the only genre born of this new world and in total affinity with it.” (2000, p. 324)

The novel is also a polyglot entity as a product of the modern era, it has many voices voiced or silenced, represented or misrepresented. Bakhtin defines the multi-voiced nature of the novel as “[t]he novel can be defined as a diversity of social speech types (sometimes even diversity of languages) and a diversity of individual voices, artistically organized.” (2000, p. 340) That is to say as a work of art that uses realism the novel cannot but present marginalized characters in addition to the characters that are in the centre. However, that is the point of complication for the novel itself. As a literary product embedded in social situation, in order to be accepted by its contemporary society, the novel has to be in line with the reigning ideology or it will seem alien and risk being thrown into oblivion or being silenced itself; therefore the novel silences, erases, misrepresents or underrepresents certain characters. The presentation of characters is a matter of choice and selection on the part of the author; hence it is inevitable that a novel misrepresents its characters both positively and negatively which means that they can be idealized or belittled. This situation presents us with the problematic nature of the novel’s ‘realism’ and its historically determined nature. The semblance to reality of the novel with its realistic details makes it an item which can create the reality itself. Puckett also explains Bakhtin’s ideas about the novel’s alteration capacity as:

although we are as historical beings limited by what chronotopes are available to us at a given time (the Greeks had theirs, we have ours), Bakhtin imagines that, in some cases, ... some strong individuals not only can see the fact that their thinking is governed by these systems and see the degree to which the world is conditioned by historically specific configurations of time and space but somehow *rewrite* those rules, can intervene in the conceptual and ideological structure of the historical world at a given moment, and can, via literary form, remake the very potential of human life and human history (2016, p. 159)

As a result, the novel can both represent and make the reality itself. The similarity of the chronotope in the novel to the real world chronotope or verisimilitude makes

room for the alterations to the fictional reality to be appreciated and modelled in the real world reality; hence the novel changes the real world reality.

Novel from its inception as a new genre has been a Western tradition and served the needs of the white male middle-class European and supported their worldview. Julien suggests that “[t]he European novel ... has had a unique and dubious role as the very form through which Africa has been presented as the primitive “other” of modernity (2006, p.676) Novels written during the long period of colonization were part of that inclination; they supported the colonialist worldview with their misrepresentation of the non-Western as a backward, effeminate, marginal foil to the white male European. They transmitted biased ideas about the non-westerners using literature as a medium of communication and subjugation as well. The fictional accounts of the novels affected the real world; the misrepresentation of the subaltern influenced how the Westerner perceives the colonized subject and how the colonized subjects perceive themselves.

A distinction can be made between colonial –as the general term- and colonialist literature –as the more specific term- as Elleke Boehmer in *Colonial and Postcolonial Literature* suggests that:

Colonial literature, which is the more general term, will be taken to mean writing concerned with colonial perceptions and experience, written mainly by metropolitans, but also by creoles and indigenes, during colonial times. ... Even if it did not make direct reference to colonial matters, metropolitan writing—Dickens’s novels, for example, or Trollope’s travelogues—participated in organizing and reinforcing perceptions of Britain as a dominant world power. Writers contributed to the complex of attitudes that made imperialism seem part of the order of things. ... [C]olonialist literature in contrast was that which was specifically concerned with colonial expansion. On the whole it was literature written by and for colonizing Europeans about non-European lands dominated by them. It embodied the imperialists’ point of view. When we speak of the writing of empire it is this literature in particular that occupies attention. Colonialist literature was

informed by theories concerning the superiority of European culture and the rightness of empire. Its distinctive stereotyped language was geared to mediating the white man's relationship with colonized peoples. (2005, pp. 2-3)

Conrad's *Heart of Darkness* (1902), Rudyard Kipling's *Kim* (1901), and E. M. Forster's *A Passage to India* (1924) can be named as examples of colonialist fiction. They misrepresented the culture, way of living and beliefs of the colonized people. These novels' representation of the African "other" as a less "human", less rational, feminized being that is in need of a master created an illusory excuse for the colonization and middle-class European "modernization." Julien describes how modern was seen as:

The "modern" is thought to spring naturally from the various Western soils but must be imported into the non-West where culture and identity, rather than validating the modern nation, are thought to threaten and destabilize it. From where the third-world politician or intellectual stands, enlightenment would always seem to come from the outside (2006, p. 670)

Being modern was a problematic issue in itself for it propagated the Eurocentric ideas as universal and as a prescriptive tool which needed to be copied by the non-westerner; if they lacked the "universal" values they and their culture were regarded as less "human," irrational and savage.

Colonialist novels in general (mis)represented the subjugated people as content with their situation even though -obviously from a European perspective- they were backwards and suffering in their conditions or as foils to the Westerners' experience and also as unaware of their ignorance about the "universal" human values; hence a strong and even violent intervention was necessary for the "good" of the colonized people even if they were against it. Therefore, the use of force was legitimized as a means to turn the "savages" into "civilized" beings. The use of force

was in fact a way to oppress and suppress the colonized and make them feel inferior. The colonization of Africa was also justified with the ideas of Western philosophers one of whom is Hegel who described Africa as “the land of childhood”. The white man had to look after, take care of the African as a guardian of some kind. Colonialist novels both supported and sustained imperial ideology as cultural apparatuses in order to legitimize Western cultural hegemony of the subjugated people, their culture, and their economic exploitation. However, all these biased ideas as Edward Said suggests in his book *Orientalism* created “a textual universe by and large; the impact of the Orient was made through books and manuscripts.” (1979, p. 52) The image of the African subject as an inferior being was created through representations in newspapers, literature and even religious texts; therefore, these misrepresentations of the African were even accepted to be true by the colonized.

Achebe, son of a devout evangelical missionary, was raised up to look down upon his own people and their traditional culture: “when I was growing up I remember we tended to look down on the others. We were called in our language 'the people of the church.' . . . The others were called, with the conceit appropriate to followers of the true religion, the heathen or even 'the people of nothing'” (Abdelrahman, 2007, p. 179)

As Kenyan novelist Achebe’s situation exemplifies they were made to feel inferior to the Westerners and copied the Western ideas and values to seek admittance to the “high” culture of the colonizer. Postcolonialism as a literary reaction to colonialism produced counter-narratives to canonical Western texts on Africa in the form of rewritings to dismantle the hegemony of the West on Africa. The postcolonial authors attempted to repair the image of the African through this writing back to the centre.

Several critics of African literature have pointed out that one of the major reasons Chinua Achebe was inspired to become a writer was his desire to

counter the demeaning image of Africa that was portrayed in the English tradition of the novel. (Okafor, 1988, p.17)

Though Achebe was an African who was taught to side with the colonizer by adopting their culture, language and religion, he understood that the novel, as a form that stems from European modernity and the English language was not suited to the needs of the African and misrepresented them. Both of them had to have local colours, local traditions in them to be able to represent the real situation and experience of the colonized. As a result, Achebe knowing that the European novel was used to create false images of African people and degrade them both in the eyes of the Europeans and their own, fought back by reappropriating the novel with local colour to represent the Africa from their own perspective:

Here then is an adequate revolution for me to espouse-to help my society regain belief in itself and put away the complexes of the years of denigration and self-abasement.... For no thinking African can escape the pain of the wound in our soul.... I would be quite satisfied if my novels (especially the ones I set in the past) did no more than teach my readers that their past-with all its imperfections- was not one long night of savagery from which the first Europeans acting on God's behalf delivered them. (Achebe, 1965, pp.71-72 as cited in Lynn, 2017, p.23)

As a result, it can be said that Achebe saw the novel form as a tool to teach the African people about their past which was not actually as it had been represented in the Western texts, hence the African novel had a social role. And it is also important to note that Achebe's novel *Things Fall Apart* (1958) gained popularity both in Africa and the West since many African colonies were gaining self-control and people were ready to see the past in a new light from a different perspective.

1.3 Colonialism and Postcolonialism in Theory and Literary Practice

Colonialism as a historical fact changed the lives of about half the world population irreversibly. Though started in the 16th century by European nations, colonialism gained momentum in the 19th century and at its zenith “Europe held a grand total of roughly 85 per cent of the earth as colonies” (Said, 1994, p. 8) which was an unprecedented incident for the world, because the land mass of such a big portion of the world had not been under the control of different nations than the indigenous people before.

Imperialism and colonialism are two terms that are sometimes used interchangeably; however, there is a difference between their proper meanings. Imperialism is the ideology that one nation can control another nation through military, cultural, and economic domination and colonialism is the practical branch of imperialism where a nation settles or controls another territory.

Though colonialism used as an excuse the values of modernism, universal humanism and civilization, it was basically a business operation which was initially started by the merchants looking for profit and new markets for goods as John McLeod suggests:

The seizing of ‘foreign’ lands for government and settlement was in part motivated by the desire to create and control markets abroad for Western goods, as well as securing the natural resources and labour-power of different lands and peoples at the lowest possible cost. Colonialism was a lucrative commercial operation, bringing wealth and riches to Western nations through the economic exploitation of others. It was pursued for economic profit, rewards and riches. (2000, p.7)

According to *The Cambridge Introduction to Postcolonial Literatures in English* Colonialism is:

[t]he extension of a nation's power over territory beyond its borders by the establishment of either settler colonies and/or administrative control through which the indigenous populations are directly or indirectly ruled or displaced. Colonizers not only take control of the resources, trade and labour in the territories they occupy, but also generally impose, to varying degrees, cultural, religious and linguistic structures on the conquered population. (Innes, 2007, p. 234)

Therefore, although colonialism ended de jure, it still continues de facto to affect the lives of people from formerly colonized nations. The cultural, economic, religious remnants and social structures of the colonizers are still intact, because the colonized people were alienated to their old culture through the Western cultural hegemony. The colonies were to a high degree controlled by brute military force, and more efficiently by cultural colonization which was usually more effective yet needed almost no use of force. "Therefore, ... more than the power of the cannon, it is canonical knowledge that establishes the power of the colonizer 'I' over the colonized 'Other'" (Foucault, 1980, as cited in Kehinde, 2006, p. 98) Through cultural colonization the colonized people were forced to acquire the language, religion, customs and lifestyles of the colonizer; their own customs, religion and language was taught by the colonizer to be inferior and backwards and they acquired a feeling of inferiority towards their past, therefore their connection to their past ways of living, customs and language were usually lost almost irreversibly. As Kehinde notes "[b]y distorting the history and culture of Africa, the colonizer has created a new set of values for the African. Consequently, just as the subject fashioned by Orientalism, the African has equally become a creation of the West" (2006, p. 99). They viewed their past from the perspective of the colonizer. The culture of the colonized countries were inevitably changed as a result of their experience or coming into contact with European cultures, therefore no going back to their pure culture was possible after decolonization. Inescapably, the colonized

cultures are hybridized cultures consisting of both local culture and the “universal” culture of the European centre. They acquired the culture, language, religion and ways of living of the colonizer and then they started seeing themselves part of the colonizer’s culture; however, this was just an illusion on their part. Frantz Fanon in his book *Black Skin, White Masks* suggests that as a result of an acquired inferiority complex the black man sees himself and his culture as impure, backwards and barbaric, hence to escape from this impurity he “mimics” the worldview, behaviour, customs, language and religion of the colonizer. Therefore, the attempt of the colonizer to control and subjugate the colonized becomes successful since this inferiority complex towards the colonizers’ culture creates a barrier between the colonized and their culture. Everything that is connected with their own culture becomes abject including the colonial subjects themselves; therefore, the colonized distance themselves from their native culture and become a supporter of the colonizer’s ideology. (2008)

Edward Said in his *Orientalism* proposes that Western nations in order to justify their colonization, continually created false knowledge about the Orient and in turn this biased knowledge became scientific knowledge. He suggests that:

Orientalism can be discussed and analysed as the corporate institution for dealing with the Orient ... without examining the Orientalism as a discourse one cannot possibly understand the enormously systematic discipline by which European culture was able to manage –and even produce– the Orient politically, sociologically, militarily, ideologically, scientifically, and imaginatively during the post-Enlightenment period. (1979, p. 3)

The ideas that Said propose about Orient as a western product complements Fanon’s ideas. The Orient was produced by the Westerners not as a result of factual knowledge but as an illusion, and as a result the colonized subject erringly sees himself/herself inferior which in turn forces him/her to acquire the colonizer’s culture to be able to create a civilized identity. This erroneously created identity doesn’t make him/her a white; however, s/he only becomes a collaborator to the

colonizer and is seen as an uncivilized subject by the colonizer. Even if they have the behaviour, the culture of the white man they are still seen by the colonizer as people from the margin not “Europeans”. This is the harsh reality that the western educated colonial faces when s/he goes to the western motherland. S/he learns that the “universal” ideas that s/he was taught are only true for the colonizer but not for the colonized subject whether s/he has them or not.

The colonized countries gradually gained independence following the anti-colonial movements after WWII, but the political, social, economic and cultural remnants of the colonizer are still with them. The colonized are unable to go back to their past since the link is broken and they are hybridized. The images of colonized nations created verbally and with images presenting them as backwards and weak by the former colonizers are still intact and they are so deeply internalized by the colonized that they still continue to see themselves as weak and backwards. It is the aim of postcolonialism to counter that negative image of the colonized created by the Western texts and repair the image of the colonized both in their own view and also the whole world.

The term postcolonialism is defined in Cuddon’s *A Dictionary of Literary Terms and Literary Theory* as:

an interdisciplinary academic field devoted to the study of European colonialism and its impact on the society, culture, history and politics of the formerly colonized regions such as the African continent, the Caribbean, the Middle East, South-Asia and the Pacific. (2013, p. 550)

Postcolonialism started in the 1970s as a movement to counter the stories and histories of the colonizer subjugating the subaltern with biased and ignorant representations. Postcolonial criticism aims to re-examine the interaction between history and the colonialist novel since both as cultural apparatuses affect each other and create false knowledge about the subaltern thereby provide a sense of superiority

for the colonizer and a sense of inferiority for the colonized. Postcolonial writers have tried to free their nations from the preconceptions, misrepresentations and debasements by rewriting canonical Western texts and giving a voice to their own perspective. They tried to present what “really” happened, what was forcibly excluded and how the people of the colony were marginalized and silenced and how they were created as inferior subjects by the biased representations of the colonizer. They aimed to expose the power relations that were at work during the colonization period and in novels explicitly or implicitly colonialist. Postcolonial writing has opened a space for the underrepresented and misrepresented characters to tell their own stories and represent themselves, and also to rewrite the colonial history from their own perspective which is generally in stark contrast to the colonizers’ representation of them. The silent figure who cannot express himself/herself, and who is represented as a less than human character obtains the focal point in postcolonial literature and represents him/herself as a normal human being. The colonized subjects couldn’t go back to their pre-colonial past; however, postcolonial writers by “writing back” to the canonical Western texts tried to show the colonizers’ brutality and restore the dignity of the pre-colonial period to the colonized nations. The stark contrast that is usually seen between a colonial hypotext and its postcolonial hypertext revealed the falsity of the former in such a way that it negated the very presence of the hypotext.

2 THE NOVELS AS ARGUMENT

2.1 *Robinson Crusoe* and *Foe*: Tradition and Novelty

RC has been subjected to many different readings and rewritings. It has been read as an adventure novel, as the story of prodigal son who rebels his father but then returns as a good son, as a confessional memoir, as an allegory of colonialism in a micro-scale -with Crusoe as the able colonizer who recreates his “civilization” on the island and enslaves Friday- and as a moral novel exemplifying and teaching the middle class values and neoclassical ideas. Golban summarizes Ian Watt’s ideas about the rise of the novel as:

Ian P. Watt regards the main reason for the rise of the English novel in the eighteenth century to be the newly emerging middle-class, practical, rational, and materialistic, interested not in the metaphysical but in the concrete, curious about the self, individual psychology and the concrete world, and confident about the historical progress. Congenial to such a material interest would be the art of realism, emerging in the eighteenth century and becoming dominant as the trend called “Realism” and its realistic novels in the nineteenth century. (2016, p. 196)

RC has the realistic element which resulted in acceptance by the middle-class reader. The novel represents Crusoe, an individual, which is the result of the rising middle-class valuing the individual to a high degree. The origin of *RC* is a journalistic event, that of the mariner Alexander Selkirk who lived on an island alone and then returned to England, Defoe took it and “extended the journalistic event to provide a didactic message [about] ... middle-class values such as temperance, moderation, quietness”. (Golban, 2016, p. 202). Crusoe rebels his father and his middle-class ideas and is punished as a result; however, what he achieves on the island is to build a middle-class kingdom on the island through hard work using the neoclassical empirical and rationalistic ideas to survive. Therefore, the novel promotes the middle station in life

as the best for an individual, since Crusoe without any societal ties present, as an individual away from society recreates the middle-class English society on the island.

Edward Said describes *RC* as “[t]he prototypical modern realistic novel is *Robinson Crusoe*, and certainly not accidentally it is about a European who creates a fiefdom for himself on a distant, non-European island.” (1994, p. xii) Daniel Defoe’s novel *RC* is the epitome of colonialist novel. Therefore, as the first example of the English novel it has canonical status and this, in turn, makes it a work which other works are compared to; that canonical status is what makes *RC* a good target for Coetzee to challenge its colonialist ideology. *RC* created a new paradigm which is the island castaway story, so its originality and many imitations named “Robinsonades” gives it canonical status.

The novel starts with Crusoe leaving his middle-class family behind without their consent to pursue a life of adventure and success at sea. He is not content with the career opportunities that lie before him in England. It is important to note that Crusoe describes his father as a foreigner of Bremen and his surname originally as Kreutznaer. This is an allusion to the Germanic roots of the English; the ancestors of the English: Angles and Saxons left their continental homeland and migrated to the British Isles in the 5th century. Hence, in a sense this gives Crusoe the role of the original Englishman or the embodiment of adventurous English spirit and strengthens the canonical status of the novel. He is shipwrecked on his first voyage and is enslaved by the pirates. He escapes enslavement and goes to Brazil, starts a plantation there. However, the life of adventure at sea calls him again and he sets out on a slaving voyage during which he is shipwrecked again on an island without any other survivors. He builds civilization on the island through the help of the tools and equipment he gathers from the ship. Although he is cast away on an island alone and left to his own devices for quite a long period of time, with the help of what he can salvage from the sunken ship and his own resourcefulness, he excels at bringing civilization to both the island and Friday as well. At times of dire need Providence

rushes in to help Crusoe and it supports his heroic status, hence his capitalist and “civilizing” perspective looks natural and legitimate. Towards the last quarter of his life on the island, Crusoe saves a cannibal and names him Friday. He teaches him English and also to call him master. Friday’s depiction as a slave who is content with his lot is a biased perspective of the white male dominant worldview that seeks to subjectify the non-westerner. If it is to be expressed succinctly, Crusoe is the superhero of the individualistic capitalist white male myth. He is the “civilizing” force of the earth, an embodiment of Protestant ethics and a pragmatic hero.

Historical records, however, draw an utterly opposing picture to what *RC* tells us as a book which champions the white male myth of capitalism. The slaves were not saved like the misrepresented Friday; rather they were forcefully taken from their homelands in order to be made to work in plantations in the newly discovered Americas. The need for slaves was the result of rising capitalism; as the markets grew, the need for slaves grew as well. Sugar and tobacco and other goods which used to be expensive could now be produced in plantations cheaply and enjoyed by a wider number of people. The European countries grew richer as a result of these economic ventures. Shares and bonds of the privately owned Atlantic slave trade companies were bought and sold by people and this partly helped the rise of the bourgeoisie.

The white man and his “burden” to “civilize” the “barbarians” was nothing other than a business enterprise hiding itself under the shadow of “humane intentions”. However, it was the colonizers who had the power to suppress the colonized and to represent, misrepresent or silence what had really happened in a way that they saw proper for their intentions. Trouillot writing about the invisibility of slavery declares that “[s]lavery here is a ghost, both the past and a living presence; and the problem of historical representation is how to represent that ghost, something that is and yet is not.” (2015, p. 147) What is meant by Trouillot is the fact that the world is a Eurocentric place and since the experience of the colonized with all the brutality and inhumane conditions was not represented true to the facts in the

Western texts, they are regarded as non-existent. Their experience is an image in their minds like a ghost without a physical substantial body. They know it as a fact but no one else sees it other than them, hence the ghost metaphor is very convenient for this situation. That is what the postcolonial writer tries to achieve: making this ghost visible.

RC as a colonial fictional narrative presents the successful and resourceful character of Crusoe; however, the character of Crusoe that we meet in its hypertext *Foe* presents a starkly different Crusoe who is not idealized. The character of Crusoe in *Foe* is not the ideal colonizer saving the savage and helping him become a “civilized” human being rather he is the brutal colonizer who subjects Friday through the use of force. Friday’s tongue is cut but there is an ambiguity about who has done it, Crusoe blames the slavers but Susan at one point in the narrative implies that it might have been done by Crusoe. Therefore, as a result of muteness Friday lacks the means of communication with the others. This mutilation puts him into a subject position, he will never be able to say who his victimizer was or he will never be able to express himself in any way, he will always be defined by the others. His silence and the big darkness inside his mouth is actually not an attempt to give the colonized subject a chance to present his perspective but rather a symbol showing its impossibility. This is a powerful symbol, however, and directs the attention to the cause of impossibility and ironically creates a space to be filled by the colonized subject’s perspective.

Since in postmodern theory as Hutcheon maintains “history and fiction are discourses, that both constitute systems of signification by which we make sense of the past” (1988, p. 89) *Foe* is a postmodern historiographic metafiction that presents the problematizing relation of the narrator to the text. History and fiction are both human constructs and their separation is questioned in postmodern theory since they share many common characteristics. History is important in a postcolonial perspective because the colonizers wrote the history of the colonized people from their perspective by choosing to represent the positive features, and by silencing or

erasing the negative features of colonialism. As a result, fiction and history is not very different from each other. Foe presents the generally silenced female character's perspective by giving voice to Susan who wants to tell the history of the island true to fact; however, Mr Foe takes her story and changes it, erases her, and publishes the fictional narrative as a history. Therefore, *Foe* as a historical metafiction underlines the fact that the writer of fiction and history both have the power to represent, misrepresent, exclude, silence the events and characters and suggests that outside the official history of the centre, there is a multiplicity of histories by different parties.

J.M. Coetzee's *Foe* brings into focus the underrepresented and silenced but it seems impossible since it is impossible to represent a "ghost", what he tries to do as a white male writer himself is that he highlights the presence of this "ghost" which is not a ghost in reality and open a space for the colonized to represent themselves. The novel notes the presence of the colonized subject and their horrible experience. It is important that he doesn't speak for Friday, but he demonstrates that he is silenced. He focuses on the fictionality of the novel by suggesting many endings as if it was a draft; therefore bringing into focus the power of the authorial narrative voice on the text; the seeming omnipotence of the authorial voice is questioned with this multiplicity in the last chapter. It also subjects to scrutiny the common belief that the author has the power to change the reality into whatever shape he wishes to and this leads us to question the role of the author. Edward Said suggests that "if it is true that no production of knowledge in the human sciences can ever ignore or disclaim its author's involvement as a human subject in his own circumstances." (1979, p. 11) Therefore, writing is not detached from the context in which it is written, author as a subject in the world puts him/herself onto the page. The authorial voice has to be in agreement with the real world reality.

Foe is a postmodern and postcolonial novel which brings to our attention the ontologically unstable elements of narration in *RC* which is subjective, one sided, delusional, authoritarian; and it also emphasizes the problematic situation of representation which misrepresents and silences Friday and completely erases the

female narrator Susan. The novel takes us to the creation process of *RC* in their shared storyworld; it presents us the writing process of the novel with its silencing and misrepresenting certain details. The novel presents these unstable and problematic issues through the postmodern modes of parody and rewriting by presenting a self-reflexive narration that continually discloses its subjectivity and also all narratives. This metafictional quality of *Foe* as well as subverting the canonicity of *RC* questions the history of colonialism that surrounds the novel. The novel also aims to reach the position of canonicity by parodying a canonical novel *RC* in order to provide a space for the silenced, underrepresented colonial subject. As a postmodern novel, it offers no easy solution to the postcolonial underrepresented or misrepresented subject's representation problem since as a white male English speaking South African innately he has a dominant position towards the black Africans. However, in direct contrast to the realistic inclinations of *RC*, *Foe* offers alternative multiple realities by giving an alternative account of the island life in the first chapter of the novel and by offering multiple endings in the penultimate and last chapters of the book. This powerfully underscores the colonialist nature of *RC* as a historically and socially determined construct and as a personal, subjective perspective by a white male. These multiple realities indirectly implies a perspective of reality by Friday but this is only left to be a possibility, for on the one hand, the authorial narrative voice of *Foe* doesn't see himself capable of telling Friday's story as a white male. On the other hand, Friday is a "black hole" and he will always be the other because he cannot enter into the English language as a result of having his tongue cut by the colonizing oppressor whose identity is unknown as a result of Friday's muteness. This is the dilemma of the black African; s/he can enter into the lingual domain of the oppressor as much as the colonizer allows her/him to, but if his/her speech is not of any use s/he is silenced. Although his depiction as a silent figure on the island cannot find a solution to the position of Friday as an underrepresented colonial subject, it at least –as a forceful political message- shows that there is a problem about the colonial subject. There is a hollow, an empty space which should be filled by the colonized subject with his/her own narration about his/her situation but it seems like an unassailable problem; for one thing the colonial

subjects are silenced for quite a long time and also lack the necessary skills to represent themselves in the language of the oppressor.

Friday's tongue is physically cut but he also symbolically lacks a tongue for he has no means to be present in Crusoe's, Barton's, Foe's lingual domain. He probably has the means to communicate in his own language with his own people but since what he does seems alien and unintelligible to the Europeans, he can easily be deemed to be less human and dumb, hence his subservient position can be accepted to be quite 'natural'; however, Coetzee's novel creates an ambiguity about Friday's behaviour and muteness. Susan describes Friday's muteness as "he lost his tongue as a child" (p.108); however Crusoe had told her that Friday's tongue was cut by slave traders. She cannot learn how Friday's tongue was cut. Therefore, she feels herself free to describe his situation the way she likes. She goes on to say that "[h]e has lost his tongue, there is no language in which he can speak, not even his own"(Coetzee, 2010, p.108). He has lost connection with his people therefore, probably he was caught by the slave traders or Crusoe as a child and he has nowhere to go, no people to reunite with. He becomes a symbol for all the dislocated colonized people. It is not described in the novel whether his subservient stature is the result of years of brutal and inhuman treatment or his innate nature, therefore as a postmodern novel it gives us the questions but not the answers.

2.2 Characters and Their Thematization

2.2.1 Crusoe(e)

The characters of Crusoe in *RC* and Crusoe in *Foe* are represented in direct conflict to each other in many ways. This incompatibility causes a critical distance, a dialogue between the hypotext and the hypertext. Firstly, Crusoe is the autodiegetic narrator of *RC*; the novel is told in first-person by him. However, in *Foe* he is represented as a character, so he goes down a level in its hypertext. In *RC* he is a very pragmatic man, he brings gunpowder, tools and guns from the shipwreck and builds a micro civil society, but in *Foe* Crusoe is depicted as a man who is inefficient, because he brings nothing from the wreck. He keeps no journal and he has marks of hard toil on his body. He seems like a man who has suffered a lot and has lost his will to live. He clears the terraces of stones on the island with no apparent reason and when Susan asks about it he says that they are for the people who will come after them quite mysteriously. As a result, he is also a mysterious character. He dies on the ship when they are going back to England after being saved leaving Susan the only possessor of the island story.

2.2.2 Friday

The character and the appearance of Friday that is seen in *RC* and *Foe* are very different from each other. Firstly, in *RC* Friday's appearance is given a Europeanised semblance:

He was a comely handsome Fellow, perfectly well made; with straight strong Limbs, not too large; tall and well shap'd, and as I reckon, about twenty six Years of Age. He had a very good Countenance, not a fierce and surly Aspect; but seem'd to have something very manly in his Face, and yet he had all the Sweetness and Softness of an European in his Countenance too, especially when he smil'd. His Hair was long and black, not curl'd like

Wool; his Forehead very high, and large, and a great Vivacity and sparkling Sharpness in his Eyes. The Colour of his Skin was not quite black, but very tawny; and yet not of an ugly yellow nauseous tawny, as the Brasilians, and Virginians, and other Natives of America are; but of a bright kind of a dun olive Colour, that had in it something very agreeable; tho' not very easy to describe. His Face was round, and plump; his Nose small, not flat like the Negroes, a very good Mouth, thin Lips, and his fine Teeth well set, and white as Ivory.. (Defoe, 2007, p. 173)

This long physical description of Friday is full of details to make him as agreeable as possible to the implied reader, the reading public of the time that the novel was written. The autodiegetic narrator, Crusoe is in a dialogue with the implied reader trying to suppress their prejudices about a slave.

The novel presents Friday as a Europeanized slave physically, but also as mentally ready to serve the colonizer. Hence he is shown to be a happy slave who accepts Crusoe as a European master without a protest; actually he is represented to be quite willing to be Crusoe's slave.

[H]e 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 as long as he liv'd. (Defoe, 2007, p. 174)

The problematic situation in this description is that Crusoe and Friday are not in the same lingual domain in their first meeting here; therefore they are only able to communicate through acts. The acts that Crusoe understands as signs of subjection and servitude might very well be acts of appreciation for being saved by him. However, Crusoe interprets them from his perspective and sees Friday as a slave.

This Europeanized image of Friday is the fitting image for a colonialist novel, because he is not presented as a savage. As a result of the education Crusoe provides

him, he forgets his old culture; he learns English language and becomes a civilized slave which is the convenient image for the so-called humanistic, civilizing intentions of colonialism. This image provides the colonizers with the perfect excuse that these barbaric men and women are uncivilized and barbaric therefore they need help from the Europe and even if they might protest initially, in the end they will be civilized and happy about their situation, they will be saved by the colonizer. This is the nature of a monologic novel, the author makes characters in agreement with his ideology and makes them speak his own words, but the author of a polyphonic novel creates characters as individuals and lets them speak with their own words representing their worldview with respect to their position and status.

Accordingly, Friday's description in *Foe* is completely different:

He was black: a Negro with a head of fuzzy wool, naked save for a pair of rough drawers. I lifted myself and studied the flat face, the small dull eyes, the broad nose, the thick lips, the skin not black but a dark grey, dry as if coated with dust. (Coetzee, 2010, pp. 5-6)

Friday's description in *Foe* presents him not as a Europeanized slave but as an somewhat frightening Negro. He is the cliché African with hair like wool and a flat nose. He is short and doesn't look very smart. And far from being agreeable, he is a frightening figure for Susan who instantly equates his countenance to being a cannibal and imagines that she has come to the island of cannibals. She has imaginary fears about Friday, but he has no faculties to represent himself to Susan when they first meet on the island. When it comes to Friday's mentality, he is expected to represent himself with his own words in a polyphonic novel but he is an alien to the European and even if he tried to represent himself probably it wouldn't be understood as Susan says:

Could it be that somewhere within him he was laughing at my efforts to bring him nearer to a state of speech? ... Somewhere in the deepest recesses

of those black pupils was there a spark of mockery? I could not see it. But if it were there, would it not be an African spark, dark to my English eye? (Coetzee, 2010, p. 146)

Accordingly, Susan accepts that their different cultures and Friday's muteness make them unable to understand each other. Susan tries to understand and tell Friday's story all through the novel but it is without success. It becomes a burden to her because without representing Friday in her story it is not complete which degrades her authority over her own narration.

In the third chapter of the novel, the void created by Friday's silence becomes a powerful figure catching attention to his subjugation. This is a hole that needs to be filled. His mouth is described as a hole without a tongue, which is itself a symbol of language and speaking. Moreover, his being in the story but lacking speech or means of communication is in itself another hole. This situation directs the reader to question Friday's position and questions like "Who caused it?", "Why he is left without speech?" inevitably arise. This strategy used by Coetzee is more convenient and forceful than directly pointing at the party to blame for Friday's position in particular and colonized in general. "[S]ince the colonial powers frequently wrote about their civilizational Others (Africa, or the Orient) either officially or in the shape of individual novelists or poets," (Childs, 1997, p4) Coetzee doesn't just "write back to the empire" but rather shows that there is a hole, that there is a problem, that the colonized are represented by the colonizer not by the colonized themselves. Susan Barton describes the impossibility of Friday's story to be told as:

The story of Friday's tongue is a story unable to be told, or unable to be told by me. That is to say, many stories can be told of Friday's tongue, but the true story is buried within Friday, who is mute. The true story will not be heard till by art we have found a means of giving voice to Friday. (Coetzee, 2010, p. 118)

Therefore, though Susan tries hard to tell the island story and the loss of Friday's tongue, she very well knows that she cannot do it. She describes the cause of Friday's muteness as "[h]e has lost his tongue as a child, now he speaks only in gestures" (Coetzee, 2010, p.108) but she knows what Crusoe had told her about Friday previously, that the slavers had cut out his tongue (Coetzee, 2010, p. 23). There is a complete ambiguity as to what had really happened to Friday. And it is impossible to be known unless Friday can have the means to express how it had really happened.

Susan depicts "[t]he story of Friday, which is properly not a story but a puzzle or hole in the narrative (I picture it as a buttonhole, carefully cross-stitched around, but empty, waiting for the button)." (Coetzee, 2010, p. 121) The description of Friday's mouth as a carefully cross-stitched buttonhole is a strategic move employed by Coetzee to explain why he has left Friday mute rather than giving him speech. He demonstrates this as a carefully planned action that aims to give the silenced, marginalized, underrepresented colonized a space to represent themselves. This hole symbolizes the empty space left in the western texts by years of misrepresentation of the colonized. Hence, Coetzee by noting the presence of a hole that is waiting for a button indicates that the colonized has things to say and directs attention to it and prepares the world for their stories.

2.2.3 Susan Barton

Similar to the original story in which Crusoe is cast away on an island after his ship is wrecked because of a storm, Susan comes to the island as a result of a mutiny on the ship in which the captain is killed and put on a boat with her. The first lines of the novel start with her narration of her exhaustion and unexpected rescue by Friday. Then the narration of her story continues with the description of her origin and the mention of the mispronunciation of her name by the English. At that point,

the intertextuality between *Foe* and *RC* becomes obvious as the following quotations from two texts will demonstrate.

The first quotation is from *RC*:

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*, ... I was called *Robinson Kreutznaer*; but by the usual corruption of Words in *England*, we are now called, nay we call our selves, and write our Name *Crusoe* (Defoe, 2007, p.5)

And the second quotation is from *Foe*:

My name is Susan Barton, and I am a woman alone. My father was a Frenchman who fled to England to escape the persecutions in Flanders. His name was properly Berton, but, as happens, it became corrupted in the mouths of strangers. My mother was an Englishwoman. (Coetzee, 2010, p. 10)

And it seems like we have another example of robinsonade, but in the storyworld it becomes apparent that Susan's narrative takes place before *RC* and is actually the original source of it.

The novel *Foe* consists of four chapters and in the first three chapters the narratorial voice is owned by Susan Barton, the protagonist of the novel who tries to tell her own version of the island story. In the first part of *Foe*, it is very easy to unnotice/disregard the apostrophes at the beginning of each paragraph which signals that the narrator is communicating to someone other than the reader. The initial interest as to who this subject "I" is or fallacious belief that this subject "I" is the generic male narrator is pre-emptively met by the mentioning of "long hair" and "petticoat" on the first lines of the novel. It seems as if her narration reaches the reader without the controlling eye/check/control of an intermediary. It seems to be the real account of a woman who is cast away on an unwelcoming island. As she is the sole narratorial voice about life on the island, everything that she says is to be received as true because Cruso is dead and "it is [Susan] who [has] disposal of all

that Crusoe leaves behind, which is the story of his island.” (Coetzee, 2010, p. 45) And at the same time Friday is mute and there is no way to communicate with him. This is important because the homodiegetic narrator of this island castaway story is a woman and it seems that she has full control over the narration.

The first three chapters of the novel are about her endeavour to tell her island story as a woman narrator. However, her ambitions are frustrated by the male-dominated writing establishment. Susan as a figure from the margin, as a woman, and as a generally silenced human being cannot be so bold as to write her own story. Even before she brings into light her intent to tell her desert island story, such a thought puts her into doubts and hesitation as her first words “‘If I may be so bold, sir’” (Coetzee, 2010, p. 48) to Mr Foe suggest. Through Mr Foe’s help and editing her island story could be told which in turn will help her have a presence. She knows that her story will be of interest to readers so she utters “‘I am a figure of fortune, Mr Foe. I am the good fortune we are always hoping for.’” (Coetzee, 2010, p. 48) but she has come to know that, as this quotation suggests, that she has neither the discursive faculty to write her account properly nor the male-dominated society’s permission to do it herself. Therefore, she needs the intermediacy of Mr. Foe. He is a *man* of the writing trade with full rights to narrate a story that he sees fit, so Susan says:

‘I have set down the history of our time on the island as well as I can, and enclose it here with. It is a sorry, limping affair (the history, not the time itself) –“the next day.” Its refrain goes, “the next day ... the next day” – but you will know how to set it right. (Coetzee, 2010, p. 47)

Susan provides him with the story and Mr Foe turns it into *Robinson Crusoe* novel that we know. She takes her story to Mr Foe because he knows how to make a boring story interesting; he is the professional writer who has published a lot of different types of works. He is the tradesman who observes the growing reading public and capitalizes on it. Hence, we have Susan naming herself as “the good

fortune” because she will make Mr Foe earn a lot of money. However, a Susan character is missing in *RC*; she provides the raw story for Mr Foe and she is silenced, erased by him. She only has the life experience of living on the island but not the ability or power to tell her story; on the other hand Mr Foe without the life experience of living on the island makes Susan’s story his story since he has the means and power of storytelling at his hand. And according to male centred view, the proper narrative excludes a narration by a woman hence he erases her. This is quite important as it shows a metafictional quality; it exposes the writing process to us with the power struggles inherent in it.

Foe shows the discrepancy between the real and the “realistic”, between experience and narration, between the story and the discourse with the example of Susan.

2.3 Who is the Author? Who owns the Authorial Voice?

Robinson Crusoe is a colonialist novel and a well-established member of the Western Canon and J.M. Coetzee's novel *Foe* is a postcolonial counter-narrative to it. Postcolonial writing:

use[s] literature as a prime example of how colonial ideas are transmitted through writing, which often involves a re-reading of canonical Western texts in order to expose the biases operating in what is claimed to be universal humanism." (Cuddon, 2013, p. 551)

The reason why *Foe* attempts to rewrite the original plot of *RC* is that it is a postcolonial response, "writing back" to the original novel aiming to rewrite the colonial history of the marginalized, subaltern through their perspective. However, what Coetzee does is not only giving us the perspective of the colonized, he takes the reader to the time before *RC* was written and demonstrates how the silencing and misrepresentation was made. He identifies the presence of a gap, a hole in *RC* regarding the perspective of the subaltern and provides a space for them by presenting the silencing of both Susan and Friday in *RC*. Friday is silenced by misrepresentation and Susan is completely silenced by being erased from *RC*. *RC* worked as part of the imperial apparatus to justify the inferiority of the colonized through literature. Said writing about the role of narrative fiction suggests that:

[a] great deal of recent criticism has concentrated on narrative fiction, yet very little attention has been paid to its position in the history and world of empire. ... my basic point being that stories are at the heart of what explorers and novelists say about strange regions of the world; they also become the method colonized people use to assert their own identity and the existence of their own history. (1994, p. xii)

When it was first published *RC* was presented as a history. Hence a "factual" account of what had happened to Crusoe on the island. On the title page of *RC* the

phrase “written by Himself” instantly directs attention to the alleged fact that this piece of writing is a “real” account by Robinson Crusoe himself; however, the whole situation is destabilized because this is a man “who lived Eight and Twenty Years, all alone in an un-inhabited island.” (Defoe, 2007, p. 1) A man who lived in such a condition for such a long time presumably couldn’t have the capacity to write about his life and adventures, hence Daniel Defoe, the so-called editor of the novel as a man of the writing trade came to help, edited Crusoe’s text and “he does [the reader] a great service in the Publication” (Defoe, 2007, p. 3). The presence of an editor instantly brings to mind a complex set of questions like who owns the authority in the text, the narrative voice I of Robinson Crusoe or the authorial authority of Defoe? Who narrates the novel? How far does Defoe’s editing go? Did he make the ‘necessary’ changes to make the novel more plausible or acceptable to the reading public of the time it was written? Did he add or exclude any details to the story?

Coetzee’s novel *Foe* as a metafictional and postcolonial novel takes this ‘editing’ as its starting point. It questions the production phase of *RC* in particular and the novel form itself in general. It rewrites *RC* in such a way that it brings into focus the power that authorial authority confers upon the author. *Foe* presents the narrative situation of *RC* and subverts it, bringing to mind ontological and epistemological questions about authorship. When the narrating time in *Foe* is taken into consideration, Crusoe is dead and Friday is mute, as a result Susan is the only character to have the possession of the island story, she recounts her version of the story to Mr Foe and what he does is to make it an almost completely different story by changing the characters, the setting and erasing Susan completely from the discourse.

The contradictions between the two texts show how *RC* functioned as an instrument of power. The author has a variety of tools to make his/her work seem like an authentic and ‘real’ account. Defoe presents the novel as a “History of Fact” without “any Appearance of Fiction in it” (Defoe, 2007, p. 3). Verisimilitude is achieved through hiding the presence of an author and also by narrating so much

seemingly unimportant details that the story is easily accepted to be a realistic account. However, the author also has a variety of tools to silence, erase, and misrepresent certain characters that are on the margin according to white male ideology. The author in direct opposition to the reality can create fictional representations that seem to be realistic, but at the same time disempower certain characters in the storyworld; this in turn causes their real world equivalents to be disempowered in reality. Therefore, fictional disempowerment of the fictional characters in a novel translates into their being accepted as marginalized by the Westerners and also by the subjectified people themselves in the real world. This is the case of black African people in the colonial accounts of white male writers. This questioning of the authorial authority, however, undermines the very possibility of a single unbiased realistic fictional narrative, because every single narrative signals the possibility of other voices telling the same story from another perspective. This is in agreement to what Bakhtin suggests about language:

[L]anguage has been completely taken over, shot through with intentions and accents. For any individual consciousness living in it, language is not an abstract system of normative forms but rather a concrete heteroglot conception of the world... all words and forms are populated by intentions. (2000, p. 349)

Postcolonialism also rejects the idea that there is a single historiography; there is always a multiplicity of historiographies by different parties. Hence we have multiple narrative voices in *Foe* as opposed to the monologic narrative in *RC*. These narrative voices, however, are in a constant struggle striving to tell their own story in the limited space available in the novel. The use of multiple narrative voices in the novel is a subversion technique of the colonial canonical *RC* since it undermines the pretence to “reality” and canonicity of *RC* by showing us what had really happened on the island and during the writing of it in their shared storyworld. *Foe* challenges *RC* with its postcolonial agenda seeking to give voice and as a result presence to neglected, misrepresented and silenced characters; however, this challenge does not

affect *RC*'s place in the Canon rather strengthens it and also gives *Foe* a chance to enter the Canon. *Foe*, with its "borrowed" canonical status reverts back the colonialist agenda with its plot and discursive techniques and opens the way for a "not borrowed" canonical position. Harold Bloom in the preface section of his book *The Western Canon* when explaining the reason for his choice of twenty-six writers as canonical remarks:

... I have tried to confront greatness directly: to ask what makes the author and the works canonical. The answer, more often than not, has turned out to be strangeness, a mode of originality that either cannot be assimilated, or that so assimilates us that we cease to see it as strange. (1994, p. 3)

Therefore, *Foe*'s strangeness and originality in making us see original *RC* from a new perspective by showing us how it was "actually" written, and also its being highly metafictional makes it a possible candidate for canon status.

Innes describes the situation of the postcolonialist writers when they try to write their own perspective of a canonical work as:

At stake in many rewritings of canonical European texts is the question of authority and authenticity, linked to issues of representation and self-representation: the insider establishes the authority of his or her narrative and account of the culture over the outsider's version. What is deemed an inauthentic and incorrect reading of African, Australian, Indian or Caribbean history and culture is to be replaced and superseded by a new and authentic one. And thus Friday buries Crusoe, and Thursday's story is supplanted by Friday's. And yet, at the heart of many of these postcolonial narratives is the paradox that in the very act of offering a more authoritative, a more informed account of their history, they also fundamentally question all claims to authority and the power to represent others. (2010, p. 57)

As a result, when questioning the authority of the colonialist author, they also question their own authority. The postcolonialist problem of who can represent whom changes to become whether an authentic or correct representation is possible.

2.3.1 The Problem Of Canon

Canon is described as “a traditional body of texts deemed by the literary establishment to be authoritative in terms of literary merit and influence.” (Cuddon, 2013, p. 102)

In his critical essay “Tradition and Individual Talent” T.S. Eliot posits a dynamic view of the canon. He contends that:

[t]he existing order is complete before the new work arrives; for order to persist after the supervention of novelty, the *whole* existing order must be, if ever so slightly, altered; and so the relations, proportions, values of each work of art toward the whole are readjusted ... the past should be altered by the present as much as the present is directed by the past. (1975, p. 38-39)

Tradition continually takes new works into the canon and grows, and changes to allow the entry of new works. As a result, each new work slowly changes the whole canon which in turn lets the works of the past to have new meanings, but at the same time the canon sustains wholeness.

Harold Bloom in his book entitled “The Western Canon” maintains an elitist view of the canon. He proposes that “strangeness”, “originality” and “aesthetic strength” are the features that make a work canonical. “Canonical strangeness can exist without the shock of such audacity, but the tang of originality must always hover in an inaugural aspect of any work that incontestably wins the agon with tradition and joins the Canon.” (1994, p. 6) Therefore, a work enters a contest with the tradition to have a canonical status, whereas Eliot’s expressed a different view by

suggesting that a new work affects the appreciation of the works of the past and changes the canon and becomes part of it as a result. Eliot maintains that the tradition directs the new work and Bloom suggests that originality and distance from the tradition is the feature of canonical works.

Although Eliot and Bloom have different perspectives about canonicity, both of their ideas are applicable to *Foe*, also Bloom puts *Foe* among the works that he thinks will be regarded as a canonical work. If Eliot's view is applied, as a postcolonial novel it alters the reception of the works of the past and finds a place for itself among the canon, but the canon status of *RC* remains intact, hence the canon sustains its wholeness. If Blooms ideas are applied, the strangeness and originality of *Foe* as a result of rewriting *RC* by presenting another perspective to the original story makes it challenge a canonical work and enter the canon.

RC recounts the adventures of white male Crusoe which has become part of the popular culture with the paradigm – the island castaway story- it created in literature. *RC* has been named a part of the canon of English literature since it created this paradigm and has continued to be popular for successive generations of people. Consequently, it is named among the canonical works of English literature. However, Bakhtin observes that “of critical importance here is the fact that the novel has no canon of its own, as do other genres; only individual examples of the novel are historically active, not a generic canon as such” (2000, p. 321) What he suggests is that the canon status is changeable, there can be different canonical works for different historical periods since the novel is always new. And he also suggests that there is no single canonical work that can be a model for novels in all historical periods. The novel changes and so does its canonical examples in different historical periods. As a result, *RC* can be named a colonialist canonical novel and *Foe* can be named a postcolonialist canonical novel as a result of their creation at different historical periods.

The reason why Coetzee seeks canon status is obvious given the fact that it is a postcolonial novel. He wants to give marginalized/silenced people a chance to speak and make readers aware of their presence and their terrible experience. Can Coetzee be the champion for the colonized, the marginalized, the underrepresented, and the silenced people by writing *Foe*? However, another question instantly arises does he own his own authority? Since Coetzee's *Foe* is a revision/reworking of Daniel Defoe's canonical novel *RC*, it is evident that he tries to achieve a sense of authority from the beginning by referring to this work. It seems that he borrows authority from *RC*. Can we say that he defies or undervalues the Canon? The answer is obviously no. What is done is in fact that he seeks canonicity by referring to a canonical work as a writer.

In order to be able to take his place in the canon he has to make changes to it, he has to overcome *RC*. He attempts to do it by bringing into light the inner workings of the production of the novel, and power struggles that were present at the time of its composition. This makes *Foe* a respectable companion to the original novel from a postcolonial viewpoint. In addition, Coetzee brings *RC* to closer proximity to the modern reader with *Foe* to have them read it in a new light with a critical perspective. This strategy of bringing closer what is at a distance seems in agreement to what Bakhtin suggests when comparing the epic and the novel:

It is precisely laughter that destroys the epic, and in general destroys any hierarchical (distancing and valorized) distance. As a distanced image a subject cannot be comical; to be made comical, it must be brought close. Laughter has the remarkable power of making an object come up close, of drawing it into a zone of crude contact where one can finger it familiarly on all sides, turn it upside down, inside out, peer at it from above and below, break open its external shell, look into its center, doubt it, take it apart, dismember it, lay it bare and expose it, examine it freely and experiment with it. (2000, p. 328)

Foe allows a critical distance to be assumed towards its hypotext, it demystifies the canonical work and questions the very canonicity of it by exposing it for analysis. It attempts to destroy the entirety of *RC* by degrading it into the position of comical; it is shown to be monologic since it only represents the white male worldview and silences the others or misrepresents them according to this worldview. *Foe* presents many voices and is seen as a more authentic representation. Hence, since the canon status of *RC* becomes the subject of questioning, *Foe* can take its place as a postcolonial canonical novel. However, paradoxically being the subject of rewriting strengthens the status of *RC* as a canonical work, since the idea of rewriting it brings with it the fact that it still affects the world. There would be no reason to rewrite it if it didn't have a place in the contemporary world. In addition, rewriting carries its original with itself and as such *RC* is the work which *Foe* tries to reach and overcome but which becomes inaccessible as a result of them.

2.3.2 Parody

The term *parody* is defined in Cuddon's *A Dictionary of Literary Terms and Literary Theory* as:

The imitative use of the words, style, attitude, tone and ideas of an author in such a way as to make them ridiculous... As a branch of satire (q.v.) its purpose may be corrective as well as derisive. (2013, p. 514)

As the definition demonstrates, parody as a narrative mode has a number of motivations for its application in a literary text; namely mocking, criticizing, challenging, undermining, and erasing. Bakhtin suggests that "... the novel gets on poorly with other genres ... The novel parodies other genres (precisely in their role as genres); it exposes the conventionality of their forms and their language." (2000, p. 322) For instance; *Don Quixote* as one of the progenitors of the novel in the mainland Europe is a parody of the romance tradition and challenges it by showing

that the fantastic element it contains is nonsensical and is not useful for the individual or the real world on thematic level.

When defining the certain characteristics of the novel, Bakhtin also observes that:

[p]arodic stylizations of canonized genres and styles occupy an essential place in the novel. ... it is a characteristic that the novel does not permit any individual manifestations of itself to stabilize. Throughout its entire history there is a consistent parodying or travesty of dominant or fashionable novels that attempt to become models for the genre. (2000, p. 323)

For example, *Tristram Shandy* shows the impossibility of a realistic account of history. Life is always way ahead of the narrative process since the narrated time and narrating time are impossible to catch one another and this novel undermines the realistic novel's inclination to be a real account of events by showing its impossibility. Therefore parody as a technique is both subversive and demystifying it lays bare the foundations of the text(s) it is parodying. By exposing the power relations and the aims of a given text, parody erases the very existence of an original text or subverts its aims; therefore, the original text cannot be read and received as it used to be in the past. It becomes open to scrutiny and its authority is breached. Consequently, the novel lacks a strong canon as a result of its canonical examples being parodied by the following novels. This is the direct consequence of the socio-historical nature and the contemporaneity of the novel. In 18th century when *RC* was published slavery and colonies and their control by the British was an engaging subject for the reading public and Friday's silencing or more properly talking with the words and ideology of the colonizer could readily be overlooked or accepted to be possible. However, as Bakhtin maintains that the novel always has a connection with the contemporary world (2000, p. 324) in the postcolonial era this silencing cannot be overlooked hence there is a novel, *Foe*, challenging *RC's* status as a canonical work.

Foe as a postmodern and postcolonial novel parodies *RC* and challenges its canonical status since it is a characteristic of the novel to parody its dominant predecessors. The mode of parody is a focal/important point in postcolonial novels and *Foe* successfully adopts it. The use of parody creates a dialogue between *Foe* and *RC* with critical distance. The novel uses it to challenge *RC* – a member of the canon- to take a place among the canonical works; and also undermines it by laying bare the reality that it is just an instance of a perspective loaded with colonialist ideas among a multitude of possibilities or that it is an artifice which doesn't have any connection with reality although it is a realistic novel.

While exposing *RC* as a colonialist work of fiction, *Foe* puts into question the reliability of the whole domain of literature as well as its own. Hence, it requires an active participation from the reader. Lastly, *Foe* erases the very presence of *RC* in the intertextual extended reality that is created between them by showing the unreliability of *RC*'s account of what happened on the island by presenting an alternative 'reality'. This alternative 'reality' is that Susan Barton's story is in fact silenced by erasing her narration and that Friday is silenced by an unknown someone cutting his tongue. In *RC*, Susan Barton character is missing completely and Friday, though he has his tongue, speaks the words put into his mouth by the colonizer. He is a "happy slave" who looks up to Crusoe with complete submission and he never complains about his situation, he is completely pacified. In *Foe* in addition to Susan and Friday there is the mysterious character of Mr Foe who is the actual writer/editor of *RC*. Mr Foe is depicted as a character during his production of *RC*, but we learn that he gets the story for *RC* from Susan Barton who describes what Mr Foe is doing as "what art is there to hearing confessions? – the spider has as much art, that watches and waits." (Coetzee, 2010, p.48) She shows him as a sinister being that devours other people's lives to create stories and make their stories his own stories.

And also she summarizes the life of writing of Mr Foe as:

‘Your papers are kept in a chest beside the table. The story of Crusoe’s island will go there page by page as you write it, to lie with a heap of other papers: census of the beggars of London, bills of mortality from the time of the great plague, accounts of travel in the border country, reports of strange and surprising apparitions, ... a memorial of the life and opinions of Dickory Cronke; also books of voyages to the New World, memoirs of captivity among the Moors ... confessions of notorious lawbreakers, and a multitude of castaway narratives, most of them, I would guess, riddled with lies. (Coetzee, 2010, p.50)

By listing the items of Mr Foe’s prolific writing career, it seems that Susan is exposing the progenitor writings of *RC* in Defoe’s oeuvre and also casts doubt on his biographies, travel writing and newspaper reports as “riddled with lies.” Therefore, Susan subverts the role of Mr Foe as a writer. Although they contain the element of verisimilitude with their minute details, the narrations that he creates are actually lies. In the novel Susan suggests that he wrote them without leaving his room by listening to people like her, reading news stories and turning them into his histories. Golban writing about the origins of *RC* proposes that:

[c]oncerning its origin, the writing of the novel is related to journalism, where a journalistic event is extended. However, Defoe made no conscious attempts to write a novel, to argue for a process of fictionalization, and rejected any possibility of the text to be a piece of imaginative writing claiming faithfulness to fact. (Golban, 2016, p. 202)

Sanders proposes a similar idea about the origin of Defoe’s novels and that he was not writing the novel consciously:

His prose fiction, produced in his late middle age, sprang from an experimental involvement in other literary forms, most notably the polemic pamphlet, the biography, the history and, latterly, the travel book. His novels included elements of all of these forms. Nor was he the only begetter of a

form which it is now recognized had a long succession of both male and female progenitors. He may, in *Robinson Crusoe* (probably his 412th work), have perfected an impression of realism by adapting Puritan self-confession narratives to suit the mode of a fictional moral tract, but he would in no sense have seen that he was pioneering a new art form. ... Defoe was merely mastering and exploiting a literary form of various and uncertain origins. (1999, p. 303)

As a result while *Foe* exposes the origins of *RC* through parody, it also casts doubt about whole domain of the novel, and the representability of the reality.

2.3.3 The Problem Of Narratorial Voice and Point of View

J. M. Coetzee's novel *Foe* has a complex structure as to the question who is the proprietor of narratorial voice. There are many narratorial voices at different narrative levels throughout the novel trying to subjugate, control and repress one another in order to remain in the limelight and present their own perspective and also have authority over the text itself. However, this multiplicity of narratorial voices both diegetic and extradiegetic undermines the possibility of a reliable source of information about the island story. The uniqueness of *Foe* as a polyphonic novel is that it presents all these voices without making any of them central, the voices offer their perspective without being conferred any kind of authority. *Foe*, in addition to casting doubt about the original story itself by showing its misrepresentation and exclusion of the characters and even the island setting itself, through the presentation of conflicting accounts from its different narratorial voices inside its own textual domain invites a critical distance to be assumed towards itself. It shows the discord between the story and the discourse. The novel presents us the complex power relations that are at work between these narratorial voices. The uniqueness of the novel stems from the fact that the implied author of the novel puts its authorial narratorial voice into this power struggle by being a character in the last part of the novel and by writing two different endings that are similar but actually quite different. Therefore, it questions the power of the author –the entity that has

authority- to alter, choose, and create the reality itself in a way that s/he sees fit. Coetzee when talking about the breach of the authorial intent by the characters suggests that “the stories we write sometimes begin to write themselves, after which their truth or falsehood is out of our hands and declarations of authorial intent carry no weight.” (Coetzee, 2004b, as cited in Szczurek, 2009, p. 36) What this quotation demonstrates is that the ideas that Coetzee mentions here are put into practice in *Foe*.

David Atwell in his book *J.M. Coetzee: South Africa and the Politics of Writing* tells us that “[he] read *Foe* with this question in mind: How does Coetzee define the limits of whatever textual authority he is able to achieve?” (1993, p. 103). Therefore, as Atwell suggests we are at some points overwhelmed by the multiplicity of narratorial voices and cannot help but think if Coetzee’s textual authority is breached by the narratorial voices he has created himself. However, quite obviously, as *Foe* is a postcolonial novel Coetzee uses this strategy in order to give a voice to underrepresented and silenced characters of Susan Barton and Friday and expose how they were silenced by Mr Foe because of the fact that they were not useful or rather convenient for his agenda. *Foe* presents us the the inner working of the storytelling process. There is an inescapable fact that there is a gap between the story itself and the discourse an outcome which is the result of narrating. Storytelling rather than showing us an “actual story” of what happened is in fact a matter of choosing and adding what is useful or necessary for a certain end for the real author, since as Said suggests “no production of knowledge in the human sciences can ever ignore or disclaim its author’s involvement as a human subject in his own circumstances” (1979, p. 11). Therefore, there are numerous factors that determine the production of a novel, like the society and time in which it is written. An author writing for the west at or around the time when the colonization was beginning had no other option than writing about the supremacy, civilizing force of the colonizer in comparison to the colonized; what the colonized lacked the west should have had it. However; these are not objective facts as Said puts forward “European culture gained in strength and identity by setting itself off against the Orient as a sort of surrogate and even underground self.”(1979, p. 3). Hence; while the colonialist author creates

the colonized as the powerless, feminized, obedient figure who looks up to the colonizer as the ideal human being, the colonialist author at the same time creates an imaginary European culture that dominates as the powerful, able, “civilizing” force of the earth. That is the reason for the discrepancy between the characters and the story in *RC* and *Foe*. *RC* does not narrate what might have happened, but rather what would have been proper for a colonialist worldview and *Foe* as a postcolonialist response to it uncovers what might have happened during the production phase of *RC* and what might have happened in the “real story” by presenting multiple viewpoints and problematizing the narration in their shared diegetic universe.

In addition to multiple narratorial voices *Foe* adopts multiple point of views that present the same event from different perspectives which add to the destabilizing of narration in *RC* and *Foe* as well. In the first three chapters of the novel we have the autodiegetic narratorial voice of Susan from a first person internal point of view. In the last chapter of the novel we have the authorial voice assuming a first person point of view as an observer.

2.3.4 Narrative Situation in Both Novels

As Fig. 2 below demonstrates, the narrative situation in *RC* is completely authoritative. The narrative space owned by a character is open to control, misrepresentation and silencing by the narrative space(s) that surround it. The autodiegetic narrator, Crusoe, completely surrounds Friday’s narrative space. Therefore, whatever he tells us about Friday and whatever he makes Friday speak becomes the truth about Friday, he becomes whatever Crusoe makes him. However, a close reading of the text presents some kind of contradiction like the situation of Friday who is represented as being happy about being a slave and serving Crusoe. His servitude is shown to be “natural” towards a European “master.”

The title page of *RC* contains the phrase “written by himself”; therefore the novel presents itself as a “history” rather than a “fictional narrative.” The author and

the narrator are given the semblance of being the same person and the pretension of the novel to being “real” is strengthened.

The extradiegetic ‘editor’ of *RC*, Daniel Defoe, is non-existent on the surface level of the narration in the novel; however, when we look at the deep structure of the narration he is the creator not the editor of the autodiegetic narration of Robinson Crusoe. When we look at *Foe*, Defoe becomes a character in it with his real name Foe, which was his name before he assumed Defoe. He becomes part of the diegetic level and therefore goes down a level in *Foe* and becomes part of the storyworld. As a result, he is more openly recognizable and his actions and his communication with other characters are open to scrutiny. He is no more behind a curtain, orchestrating the narration, rather everything that he does during the production of *RC* like silencing, misrepresenting or completely altering the storyworld reality is exposed.

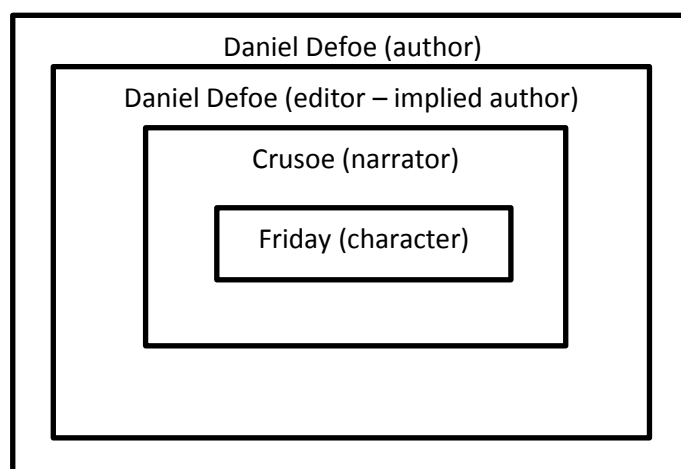


Figure 2 Showing the narrative situation in *RC*

As compared to the monologic *RC*, *Foe* is a polyphonic novel. As Figure 3 shows there is a complexity in the narrative situation if compared to the relatively simpler narrative situation of *RC*. *Foe* enters and challenges the diegetic universe of *RC* by rewriting the story from a female perspective, making Daniel Defoe and Crusoe a character and giving Friday and Crusoe completely different attributes than in the original novel. Susan being the predominant narrative voice for the first three

chapters of the novel, has the power to narrate the situation of the characters of Cruso, Friday and Mr Foe who are at a lower narrative level than her.

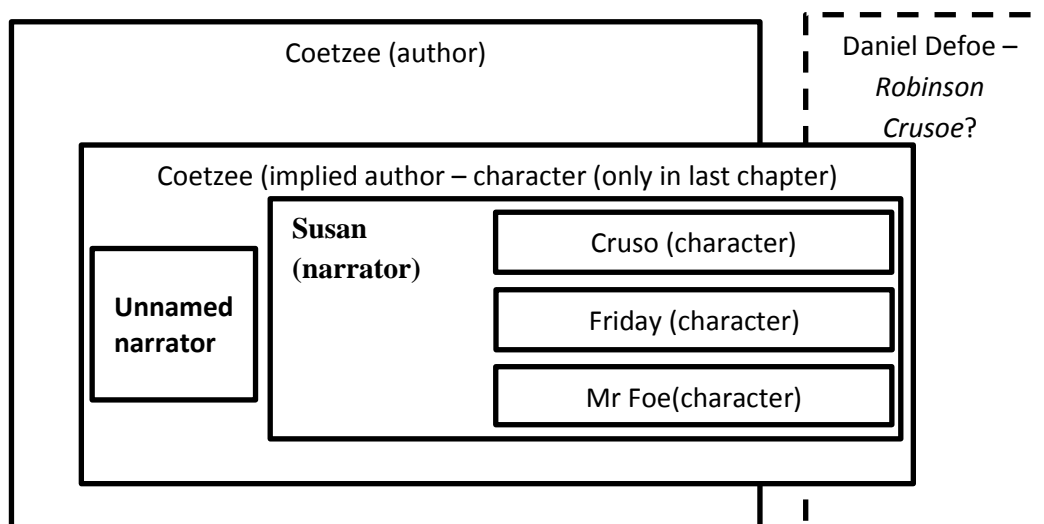


Figure 3. Showing the narrative situation in *Foe*

Another point of complexity in the narrative situation in the novel is the fact that although Susan is the narrator in the first three chapters, it is later understood that rather than telling her story to an implied reader, the addressee of her letters in the first two chapters is actually Mr Foe. We only have Susan's narration directed at an extradiegetic implied reader in chapter 3. When she says to Mr Foe that:

‘when I was writing those letters that were never read by you, and were later not sent, and at last not even written down, I continued to trust in my own authorship ... Why do I speak, to whom do I speak, when there is no need to speak? ... Nothing is left to me but doubt. I am doubt itself. Who is speaking to me? Am I a phantom too? To what order do I belong? And you: who are you?’ (Coetzee, 2010, p. 133)

she questions her own authority and competence as a narrator. In a metafictional move she momentarily goes up a narrative level and question the presence of an implied author who controls her. Therefore, narrative levels in *Foe* are quite unstable.

In the last chapter of the novel the narrator is the authorial narrative voice using the subject “I” so there is an autodiegetic narrator. This narrator as also a character enters Mr Foe’s house and finds Friday. The account of this narrator again destabilizes Susan’s accounts on the previous chapters by demonstrating that there “is a scar like a necklace, left by a rope or chain” (Coetzee, 2010, p.155) so Susan’s account becomes questionable since she never mentions the presence of a chain or rope around Friday’s neck. And then the narrator finds a script on Mr Foe’s desk and it starts with the words “Dear Mr Foe, At last I could row no further.” (Coetzee, 2010, p. 155) It starts with similar words to Susan’s narration about the island, but this narration mentions the presence of dead Susan Barton and the captain in the shipwreck, so it becomes obvious that this is a different narrator from Susan. The narrator also finds Friday with a chain around his neck in the same room with Susan and the captain in the wreck and a possibility that Susan might be a slave owner is suggested. As a result the novel ends by destabilizing its own diegetic universe and making the domain of all literature questionable by suggesting the possible unreliability of all narratives.

The first person narration of the authorial voice wandering in Mr Foe’s house presents what it observes. It suggests that a very long time has passed between the first three chapters and the last chapter since Mr Foe’s house is full of dust to the point that breathing is almost impossible and everything inside the house including Mr Foe and Susan’s dead bodies are disintegrating but Friday can make some sounds. It is like the authorial voice is making an imaginary visit to Mr Foe’s house after 250 years, and showing symbolically the disintegration of the Empire, and restating implicitly its aim to give voice or rather opening up a space for the colonized people to represent themselves. The authorial voice at the same time by describing the sound of Friday as faint accepts that it is not an easy task for the colonized to represent themselves.

CONCLUSION

Coetzee is one of the most important writers of our time having been awarded the Nobel Prize in 2003, the Booker Prize and many other important literary prizes. Coetzee as a white male South African of the Dutch descent had a seemingly superior position during the horrific Apartheid regime which was a system of racial segregation and discrimination that put the black majority at a disadvantaged position as a state policy between the years 1948 – 1994. He was openly against the Apartheid regime, and he couldn't be silent about the inhumane treatment of the South African black population in particular and the terrible experience of all the colonized people in general; therefore it mustn't be a coincidence that he started writing *Foe* in 1984 when a state of emergency was declared against the growing number of conflicts between the white government and the disempowered black majority. However, Coetzee as a South African writer is continually in a state of imprisonment that stems from not being able to directly confront the oppressor. He chooses to confront them - in particular the state censors in the Apartheid South African regime and in general the colonizers- in the allegorical domain to find a way to speak. *Foe* as a postcolonial novel questions the power struggle between the metropolitan centre and the marginal, between the powerful and the weak; and the position of authorship is not an exception. The author has to take into consideration the politics and tread carefully to be able to tell a story. Coetzee in his writing notebook about *Foe* gives us glimpses into the author's struggle:

I am going to struggle every now and again in this text to come to the surface and breathe again, look around me, know where I am; but the language that looks so clean and simple is in fact as turgid and heavy as the sea; this is going to be a story about drowning, a continual drowning without a death (it is on the left-hand page that the meanings can release themselves, that I draw breath, that I can think). (1983, as cited in Attwell, 2015, p. 128)

The writing process contains many struggles one of which is political situation and Coetzee as a South African author writing during the Apartheid period couldn't help but write about all kinds of oppression allegorically; the oppressor could only be seen during the periods when he "breathed" between "continual drowning", which signifies the despotic political climate of South Africa at the time.

It can be said that *Foe* as well as being a novel about telling one's story is also a novel about silence and inability to express oneself. The author tries to come to the surface, be visible and take control of his novel, but that is partly possible and only through hard effort. The novel writes itself in a sense, because the writing process is a kind of dialogue with the outside world and the author has to silence himself at some points. Hence, the real author's textual appropriation -the implied author- is invisible for most of the novel but exerts itself in the last part of the novel. What it does is to present multiple endings which partly weaken the authorial authority. *Foe* as a metafictional novel takes this metafictionality to a new level by presenting the process of its coming into existence, in addition to Susan's and Mr Foe's creative processes. Attwell when describing the creative process of Coetzee announces that "this process involves revision and more revision – by hand on manuscripts, by hand on typescripts, and by retyping. Twelve, thirteen, fourteen versions of a work are not unusual" (2015, p.xx) As a result, this can be said to be signifying the status of *Foe* as an unfinished novel. *Foe*, as well as presenting Friday's silence as a powerful political message about the colonized people, by presenting itself as an unfinished novel gives another powerful political message which is that the author is not free to tell whatever story s/he wishes, that there are certain barriers that keep him or her like the political and social climate in which a work is produced; therefore the novel is in a sense a warning to the reader to be careful about the texts in general and always be at a critical distance towards them. Another attribute of the novel is the refusal of Coetzee to seeing novels in general as figures of authority by using multiple narratorial voices that weaken its authority and also draft like last chapter of the novel.

Rewriting is an internal part of the novel as a continually developing genre and therefore *Foe* as a rewriting of *Robinson Crusoe* is an example of the next step in the development or historically determined nature of the novel. As an ever developing entity, the novel genre calls for a rewriting of its canonical examples to be able to continue its status in the new socio-historical period. If *Robinson Crusoe* is taken into consideration, in our contemporary world it no longer represents or creates the real world reality; however, the fact that it represented and created the real world reality at the time it was written allows it to sustain its canonical status as part of the tradition. It becomes like an artefact from the past and the work of rewriting is to bring it to contemporary world to study, and analyse it. Rewriting creates a text that summarizes the cultural, historical, social and ideological context in which it was composed and the original work's presence or formal realism is questioned as a result. This questioning done by rewriting affects the original work and the rewritten work takes its place among the canon and affects the interpretation of the works of the past.

Postcolonial African novels have been used by the postcolonial African writers to criticize the misrepresented image of the colonized people and to dismantle the hegemony of the culture, ideology, religion, history of the colonizer. They usually achieved this by rewriting canonical novels. The strategy of rewriting became a tool to fix the false image of their nation and to represent their pre-colonial past as different from the misrepresentation and silencing of the colonizer. *Foe* as a postcolonial rewriting of *RC* uses the strategy of rewriting to give voice to the silenced woman narrator, Susan, and to the misrepresented Friday character. *Foe* narrates the time when *RC* was being composed and presents Susan as the original source of *RC*'s story and presents Friday as the victim of colonization with a mutilated tongue. Susan gains her voice through her representation in *Foe*; however, Friday as a result of being mute does not have a voice of his own, but the marks of violence on his body speaks about the horrible experience of colonization and subverts the perspective of the colonizer and opens up a space for the colonized to represent their view on the colonized past. In addition, having a metafictional quality

Foe demonstrates the creation process of a text with all the power struggles in it and therefore affects the way the works of the past and possibly the future will be read. This is the “strangeness” and “originality” (Bloom, 1994, p.3) of *Foe* that makes it a canonical work.

The postcolonial novel with its aim to free the colonized people seems successful in its aspiration from a cultural perspective. The subaltern can now represent themselves and make their voices heard by the people of the centre and the periphery. However, through economic and political means the former colonies are mostly still under the control of the colonizers in a new form. However, the postcolonial novel becomes a symbol for the presence of other silenced stories in the world and helps them enter into dialogue with the predominant voice.

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