

Representations of Space(s) in *Robinson Crusoe*

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Abstract

Limiting the perspective on the real-and-imagined binary in spatial analysis risks overlooking various important aspects of space. This article, following the concept of the thirdspace by Edward Soja, proposes and explores a different approach to analyzing the representation of space, its impacts, and the changes it goes through in the novel *Robinson Crusoe* by Daniel Defoe. It analyzes space from three broad perspectives suggested by Soja: lived, perceived, and conceived. Expanding the perspective in analyzing space from an all-inclusive angle, this article aims to uncover various factors and influences that construct the space of the island in *Robinson Crusoe*. Going beyond the real and imagined, this article addresses the perception of space, which is simultaneously both real and imagined, and beyond such binaries. The factors and influences that help Crusoe change the island space fundamentally, and in turn change his own personality and mindset stems from a diverse range of sources, including power and socio-economic dynamics of Crusoe's homeland, religion, his unpredictable and erratic nature, and domination and subjugation of the island, his search for a "smooth" space of freedom, the exercising of power, home, mortality, and the acceptance of his father. This article is an exploration of how these influences shape the space of the island, and how the space causes and reflects the changes in Crusoe.

Keywords: *Robinson Crusoe*, Spatial representation, Island Narrative, Thirdspace, Perceive-conceived-lived Space.

Introduction

The island setting in a narrative provides an excellent opportunity for the exploration of spatial phenomena and representations of the island space as it relies on "an explicitly topographical style of visual description" to portray the island. Such a setting also allows the encounter with "otherness," which in turn gives way to transformation and development (Tally, 2017, p. 204). In *Robinson Crusoe* by Daniel Defoe, the titular protagonist experiences such an otherness. This otherness can be described as an antithesis to his previous existence and state of being. It can be said that he had been running towards this otherness his entire social life. On the island, isolated from the rest of the world, Crusoe seems to be in a perfect position to recreate the ideal life for him on the island. Many of the changes to the island, and in Crusoe himself constructing that ideal life seems to be able to be studied through a spatial reading of the island. Crusoe also can be said to have altered the nature of that space of the island itself in the process. This paper aims to conduct a spatial reading of the narrative of *Robinson Crusoe*, focusing on the representations of the island space and the changes it goes through during Crusoe's stay on the island.

The Spatial Awareness of the Thirdspace

Breaking from the traditional real-and-imagined reductionism of space, Edward Soja proposes a new way of thinking about spatiality. In this approach, he expands the borders of the real and imagined spaces. Real space becomes Firstspace, dependent on the perspective and epistemology, based upon the "concrete materiality of spatial forms, on things that can be

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empirically mapped” and the imagined space becomes the Secondspace, “conceived in ideas about space” and dependent on the mental and cognitive representations of spatiality in the human mind (Soja, 1996, p. 10). However, Soja offers a third way of looking into it as well, Thirdspace. Drawing and expanding from Henry Lefebvre’s approach that Soja dubs as “thirding-as-Othering,” where Lefebvre offers a third option to break the binarism in spatial perspectives (Soja, 1996, p. 60), Soja offers Thirdspace as “an-Other” form of spatial awareness that builds upon the Firstspace and Secondspace, but “extends well beyond them in scope, substance, and meaning.” Soja also describes this spatial awareness as “real and imagined and more” (Soja, 1996, p. 9-10). The concept of Thirdspace thus, can also be defined as a holistic approach to understanding space. This holistic approach includes:

...subjectivity and objectivity, the abstract and the concrete, the real and the imagined, the knowable and the unimaginable, the repetitive and the differential, structure and agency, mind and body, consciousness and the unconscious, the disciplined and the transdisciplinary, everyday life and unending history (Soja, 1996, p. 56-57).

Soja’s approach to spatial analysis, thus, can include any and all explanation and interpretation of spatial phenomena. Thus, instead of only limiting the space in *Robinson Crusoe* with the binary of real and imagined, this approach perceives space as the re-combination and simultaneously real, imagined, and open to influence from other factors as well and brings into discussion many other perspectives into understanding the spaces and how Crusoe is influenced and in turn influences those spaces (Soja, 1996, p. 65). The broad perspectives used in this paper to analyze the space in the Island are the three spatialities: “perceived, conceived, and lived” (Soja, 1996, p. 68).

The Island as a Lived Space

The lived space, according to both Lefebvre and Soja, is “vitality filled with politics and ideology, with the real and the imagined intertwined, and with capitalism, racism, patriarchy, and other material spatial practices that concretize the social relations of production, reproduction, exploitation, domination, and subjection” (Soja, 1996, p. 68). According to Soja, these places are also “chosen places for struggle, liberation, emancipation” (Soja, 1996, p. 68). However, it is important to keep in mind that *Robinson Crusoe* portrays a British trader in an isolated, unclaimed island. The narrative is largely informed by the themes of colonization, and the “struggle, liberation, emancipation” may be required to be substituted by the terms: domination, exploitation, and subjection (Soja, 1996, p. 68).

According to J. G. Ballard, the foremost need for the castaway on the island “is the need to dominate the island, and transform its anonymous terrain into an extension of our minds” (as cited in Tally, 2017, p. 205). This is certainly the case in *Robinson Crusoe*. After having a foothold into the island space, Robinson is unsure whether or not the island is “inhabited or not inhabited,” and in “Danger of wild Beasts or not” (Defoe et al., 2020, p. 46). In order to remove the doubts and uncertainties about this island, Robinson finds a “very steep and high” mountain “not above a Mile from me” and travels “for discovery up to the top of that hill” (Defoe et al., 2020, p. 46). According to Richard Phillips, this is Crusoe’s way of “imaginatively mapping the island, filing its blank spaces with names.” For Davis this is Robinson’s way of cataloguing the natural wealth and possessions of the island as a “colonial adventurer,” making a note of the resources available to him (as cited in Tally, 2017, p. 205). Indeed, much of his subsequent actions can be interpreted as the subjugation of the island space. Robinson shoots and kills a great bird, not as food, but out of wonder (Defoe et al., 2020, p. 47). This could also be taken as Robinson positioning himself on the top of the existing hierarchy on the island. Further supporting this assumption is Crusoe killing any other predator that he comes across on this island, even those that does not pose any threat to

him. Crusoe casually mentions that he had killed a Wild Cat after his own cat returned with kittens (Defoe et al., 2020, p. 88).

Crusoe's domination of the island becomes clearer with his reflections on the island. At first, he is afraid to "lie down on the ground, not knowing but some wild Beast might devour me" (Defoe et al., 2020, p. 47). Later on, he found that "there was really no need for those fears" (Defoe et al., 2020, p. 47). His insecurity regarding the unknown dangers of the island can also be interpreted as his insecurity over any potential rivals to his dominion. However, this insecurity largely goes away with increasing control over the island. Crusoe's primary motivation behind the taming of the goats may be to "supply me when my powder and Shot should be all spent" (Defoe et al., 2020, p. 152). However, food and safety are part of his worries on the island, and this event makes him safe for the foreseeable future, and also helps save the powder and shot for violence in self-defense and offense, instead of wasting them on hunting. This can also be taken as his domination over the existing hierarchy of the island. By taming his prey, he elevates himself higher over any existing predators. By ensuring food security, and taking over the fauna of the island, he is now free from the competition of any other predator. He goes further in this way by cultivating crops on the island. He encloses the small piece of arable land he has, and has his dog guard it during the nights while he shoots at the animals that come to eat the corn (Defoe et al., 2020, p. 99-100). It should be noted that Crusoe refers to the animals that come to eat his crops as "Enemies" (Defoe et al., 2020, p. 99-100). Though Crusoe's primary motivation for cultivation and being protective of his cornstalks can be justified as concern over food security, it also enables him to largely rise beyond the role of a mere predator. Earlier, even though Crusoe could find edible and ripe grapes and limes on the island, they were difficult to procure, and storing them required significant effort (Defoe et al., 2020, p. 86). It is these steps for security and domination over the space of the island that makes him in retrospect think that his concerns over his safety against wild animals were unnecessary. Another action evident of his domination of the island is Crusoe teaching the parrot how to speak its own name, "POLL"— a name that Crusoe himself assigns to it. As Crusoe remarks, the parrot speaking "was the first Word I ever heard spoken in the Island by any Mouth but my own" (Defoe et al., 2020, p. 102).

This domination of the environment of the island holds strong parallels to his domination of the "savages" and "cannibals" later on. The sense of security that he cultivates is at once ruined when he sees "the Print of a Man's naked Foot on the Shore". He is very disturbed, as if he's seen as ghost (Defoe et al., 2020, p. 187). The print of man's foot without any shoes certainly indicates a native of the island, who belongs in this environment that he has taken over. This poses a serious challenge to his security on the island, and also his power and control over the island. However, Crusoe takes nearly the same approach in this case as in the one previously. He kills multiple of those "Savages," and saves their prisoner, whom he later names "Friday," after which he proceeds to accept Friday's submission as his slave (Defoe et al., 2020, p. 171-172). It can be argued that Crusoe alters "Friday's" nature completely after this. He has "Friday" "gather all the Skulls, Bones, Flesh, and whatever remain'd, and lay them together on a Heap, and make a great Fire upon it, and burn them all to Ashes" (Defoe et al., 2020, p. 175). When "Friday" has a desire to eat that human flesh, Crusoe lets him know that "I would kill him if he offer'd it" (Defoe et al., 2020, p. 175). Though his other orders do not have this threat of violence, it can be taken to be always implied, or at least possible. Moreover, depriving "Friday" of his normal diet makes him completely dependent on Crusoe, and in exchange for saving his life and allowing him to live, "Friday" becomes a slave to Crusoe. He is indeed relegated to a more outside quarters, with Crusoe inside, and safe from any rebellion and attack from him. Indeed, Crusoe builds his "two Fortifications",

reinforces his door, and in the night retracts his ladders at night, and creates a thatch roof with sticks and rice straw to protect himself from potential aggression from Friday (Defoe et al., 2020, p. 233). However, as with the “savage” animals, Crusoe finds out he had nothing to worry about “Friday” as well. Thus, Robinson is secure again in his dominion of the island from “savage” animals and humans.

Though Crusoe claims “to be left entirely destitute of all Comfort and Company” (Defoe et al., 2020, p. 42), he seems to be always with people. Moreover, he creates a dynamic where he is always at the top in terms of power. As Crusoe remarks of his time in the island:

Then to see how like a King I din’d too all alone, attended by my Servants, Poll, as if he had been my Favourite, was the only Person permitted to talk to me. My Dog who was now grown very old and crazy, and had found no Species to multiply his Kind upon, sat always at my Right Hand, and two Cats, one on one Side the Table, and one on the other, expecting now and then a Bit from my Hand, as a Mark of special Favour. (Defoe et al., 2020, p. 126)

According to Yi-Fu Tuan, the “concrete reality” of a place is subjective, and the role of human experience is vital in this subjectivity (as cited in Tally, 2017, p. 41). This concrete reality of a place “emerges via a “total” experience combining sensory perceptions and mental reflection” (as cited in Tally, 2017, p. 41). However, Tuan believes place is stable, bounded, familiar, an organized world of meaning and essentially a static concept (as cited in Tally, 2017, p. 41). Doreen Massey, meanwhile, argues that:

Places necessarily change over time they are not fixed environments but processes, “spatio-temporal events”; and Massey contends that a “global sense of place” entails grasping place in terms of its relations with what lies beyond it, as “a particular constellation of social relations, meeting and weaving together at a particular locus.” (as cited in Tally, 2017, p. 41)

Combining both these lines of thinking, it can be argued that the space of a place is the result of human perceptions and mental reflections, and that it constantly changes. These changes happen based on social relations, and other events. Thus, place can be said to be “open-ended in time and space” (as cited in Tally, 2017, p. 41). Robinson Crusoe’s domination of the island then fundamentally changes the space-time of the island. The specific changes in the space-time of the island are explored and discussed in the next chapter.

Perceived Space of the Island and the Homeland

Finding the Third space

According to Edward Said, imperialism and the culture associated with it functions with a primacy of geography and ideology about the control of the territory (as cited in Tally, 2020, p. 207). This ideology of control, stifling the heterogeneity of space, and the repressive power of state in general manifests in strict borders and controlled boundaries. The state also aims to organize the space rationally through the imposition of various measures (as cited in Tally, 2020, p. 207). For Crusoe, however, these boundaries may or may not be physically imposing, or restricting as he himself is from the British colonial society. Moreover, his own socio-economic is homogenous, as seen in his father’s speech about the middle station of life (Defoe et al., 2020, p. 5-8). Instead, the boundary that the state imposes on Crusoe is none other than this socio-economic boundary. In the three stations of life as described by Crusoe’s father, the state remains as the invisible stable center, as any attempt at social mobility seems to benefit the state primarily, and the individual after that. This is seen in the case of one of Crusoe’s brothers, who goes to fight a war in the interest of the British crown, only to die in a battle near Dunkirk (Defoe et al., 2020, p. 5). The state seems to have made the boundaries between social classes intentionally restrictive, and the state sponsored ways of social mobility seems only a scheme to benefit itself.

According to Westphal, this restrictive space that Crusoe lives in, in his city life, is the “striated space” (as cited in Tally, 2020, p. 207-208). It is a space characterized by sedentarism and restriction. It is worth reiterating that as a citizen of a colonial state entity, the boundaries are not physical, as they might’ve been for the colonized. The boundaries that exist, restricting movement in the socio-economic area, can be seen as imaginary. Similarly, the striation of the space through walls, enclosures, and roads is also non-physical, and perceived. This striated space is one of rigid power structures, with the state exercising its power across every area imaginable. In binary opposition to such space is the “smooth space”. It is a space of nomadic freedom, “bedounism”. This space has little to no boundaries, and is open to infinity (as cited in Tally, 2020, p. 207-208). Crusoe’s “meer wandring Inclination” (Defoe et al., 2020, p. 5) can be explained as merely a search for such freedom and opportunity for self-determination that such a space offers. Thus, it can be claimed that Crusoe goes looking for a smooth space.

In the island, however, it can be argued that Crusoe does not find the smooth space that he was looking for. Instead, it can be deemed as a “thirdspace,” as described by Edward Soja. This is as the space on the island is not one of complete, nomadic freedom as Crusoe might’ve hoped for. Instead, it had its own limitations, and own power dynamics, though it was uninhabited by humans. However, the concept of the “thirdspace”, as described by Edward Soja, is a radically open space without the limitation or restriction of a stable center. Such a space is opposed to constriction or establishing boundaries (as cited in Tally, 2020, p. 208). However, even though this space allows for a radical shift in the rigid control and power structure which Crusoe ran away from, Crusoe recreates one such power structure on the island with himself on top. As he remarks about his position on the island:

It would have made a Stoick smile to have seen, me and my little Family sit down to Dinner; there was my Majesty the Prince and Lord of the whole Island; I had the Lives of all my Subjects at my absolute Command. I could hang, draw, give Liberty, and take it away, and no Rebels among all my Subjects. (Defoe et al., 2020, p. 125)

This is backed by the critical reading of *Robinson Crusoe* as well, as according to one of the most astute Defoe Critic, Pat Rogers, the main subject of *Robinson Crusoe* is “a Caribbean nabob who makes a little England in remote surroundings” (as cited in Schonhorn, 1991, p. 141). Moreover, this monarchy that Crusoe establishes on the island reflect the true monarchies from the outside world as well, especially in their supposed divine right of rule, as Crusoe repeatedly points out to a Godly hand in governing his affairs and stay on the island, remarking that “What a Table was here spread for me in a Wilderness, where I saw nothing at first but to perish for Hunger” (Defoe et al., 2020, p. 125). According to Thomas Goddard, an absolute monarch is “he, who having receiv’d a just authority, executes the Laws of God and Nature without controul” (as cited in Daly, 1978, p. 243). If Crusoe went looking for freedom, nothing could be freer for him than an absolute monarchy over subjects who he clearly saw to be lesser. And even if that is not the case, and Crusoe went out looking for power which he did not have in his social life, he achieves that in his dominion and exploitation of the island and “Friday,” as discussed in the previous chapter. Thus, power and freedom for Crusoe co-exist in his “little Kingdom” on the island, of which he is the absolute monarch of. And so, the island could not have been a “smooth” space, as it already had a hierarchy and power dynamic without the existence of which Crusoe wouldn’t be able to place himself at the top. Moreover, even if the island ever were a “smooth” space, Crusoe transforms it into a “striated space,” where only he has freedom and power in their truest sense. Such an interpretation of his actions is in line with the actions of domination, exploitation, and subjection, as previously discussed in this paper.

Analyzed in this light, his fears of “savage” creatures and/or humans can be seen as his insecurity over his power and dominion over the island. Furthermore, his killing of the predatory bird and the wild cat, taming of the goats and sea fowls, making a well-defended and isolated home, and cultivating grains can be taken as Crusoe taking over and placing himself on top of the existing order on the island (Defoe et al., 2020, p. 46, 52, 67, 88, 95, 153). Thus, Crusoe creates “little Kingdom” on the island, in the image of the old one back at his home, only with him at the top.

The Island as the Anti-Place, Caves as the Anti-Anti-Place

According to Westphal, “Space turns into place when it gains definition and becomes meaningful” (as cited in Tally, 2020, p. 242). As caves “mirror the personal and communal places through which characters traverse and within which they dwell on the surface, but that never become their equivalents,” they can be called “anti-places”. Here, anti refers to “opposition, reversal, rivalry, and difference” (Tally, 2020, p. 150). However, the two books based on which such a conclusion about caves have been reached in the book, *Spatial Literary Studies Interdisciplinary Approaches to Space, Geography, and the Imagination* by Robert T. Tally Jr, Warren’s *The Cave* and McCarthy’s *Child of God*, did not include an island in their setting (Tally, 2020, p. 150). However, when incorporating such perception of a cave in *Robinson Crusoe*, some issues tend to emerge. More so than the caves on the island, the island itself follows the description of the “anti-place”. The island in *Robinson Crusoe* seems to exist in a separate dimension of space-time than the “old” world which Crusoe is from, so much so that it seems to be in binary opposition to the world life in back in England. Instead of a city landscape, the island is “un-inhabited, except by wild Beasts” (Defoe et al., 2020, p. 46). Moreover, Crusoe transforms, and is transformed by the island to what can be said to be a more primitive state of existence, that of a hunter-gatherer at first, after which he moves to cultivation and domestication of animals. Crusoe hunting the goats that he finds living on the island (Defoe et al., 2020, p. 137) and gathers limes and grapes (Defoe et al., 2020, p. 86) at first to sustain himself. Later on, he tames goats (Defoe et al., 2020, p. 97) and cultivates crops (Defoe et al., 2020, p. 68). Moreover, he also seems to be undergoing a rapid change, a near-reversal in terms of his attitude and beliefs. He earlier had a “wandering Inclination” and was generally ungrateful to his father and to God (Defoe et al., 2020, p. 8-10). However, after being on the island, he seemingly becomes much more level-headed, and faithful in the divine providence (Defoe et al., 2020, p. 82). He also becomes much more content in his current state, something previously unseen in his character (Defoe et al., 2020, p. 93). Furthermore, instead of the boundaries and restrictions found in his homeland, Crusoe is the highest authority and the only government on the island and is free to do however he sees fit (Defoe et al., 2020, p. 125). Thus, the island itself is a near-perfect “anti-place” of the place of his old life.

But if the island itself is the anti-place, then the question of nature of the caves found on the island still remains. In the *Spatial Literary Studies Interdisciplinary Approaches to Space, Geography, and the Imagination*, they are deemed to be anti-places. There are two caves found on the island. One of them is a cave on the plain at the side of a hill where he makes his home (Defoe et al., 2020, p. 51). In that cave he keeps the remaining utilities and materials of his “civilized” life, such as the gunpowder for his guns that he still possesses (Defoe et al., 2020, p. 53). He also makes “large Shelves of the Breadth of a Foot and Half one over another, all along one Side of my Cave, to lay all my Tools, Nails, and Iron-work” (Defoe et al., 2020, p. 59). He also feels safe and secure in his cave-home (Defoe et al., 2020, p. 51), which he further fortifies with a wall (Defoe et al., 2020, p. 66). This cave for him becomes a home on the island, whereas the rest of that space seems insecure to him due to the perceived threat of being “devour’d by wild Beasts, murther’d

by Savages...” (Defoe et al., 2020, p. 61). In this way, the home-cave becomes a sort of “anti-anti-place” in contrast to the island. The other cave is much more a hole in the ground, with an old, dying goat inside (Defoe et al., 2020, p. 150). It can be said that here Crusoe comes face to face with his own mortality, in the form of the old goat. As the goat died there, Crusoe had it buried inside the cave rather than take it out (Defoe et al., 2020, p. 152). He even goes as far as to compare his death on the island to that of the goat, saying “...even to the last Moment, till I had laid me down and dy’d, like the old Goat in the Cave” (Defoe et al., 2020, p. 152). Before finding the goat, he seems to care little about his eventual death, and an aura of immortality seemed to surround him in his activities throughout the island. Thus, the second cave too becomes an anti-anti-place for Crusoe, based on how it was perceived.

Conceived Space of the Island

A place is what an individual makes of it, the projection of the individual’s imagination. A place does not have a concrete and static identity. Rather, it is subjective, the product and projection of an individual’s imagination (Tally, 2017, p. 247). Since Crusoe’s perspective of the island keeps on changing, it can be said that the place itself changes. This change can be identified through Crusoe’s perception of the space-time of the island. From an insecure Crusoe dubbing the island as “the Island of Despair” (Defoe et al., 2020, p. 60) to him thinking it to be his “little Kingdom” (Defoe et al., 2020, p. 116), the island itself goes through significant changes.

The island’s surface can be broadly divided into roughly two different areas, flat plains and hills (Defoe et al., 2020, p. 51). This duality can be taken as the psychological manifestation of the mind of Crusoe. The flat plains represent Crusoe’s rational side, where he builds his stockade (Defoe et al., 2020, p. 51). There he is safe and in control. This part of the island is the most favorable, easy to access and to live in. On the other hand, the other side of the island, the hills and the vale, represent his rebellious, adventurous side (Defoe et al., 2020, p. 46). The island is abundant in natural richness. It can only be accessed through a difficult climb, as Crusoe accesses those rich fruits “a little on the Side of that delicious Vale.” There, Crusoe finds “Abundance of Cocoa Trees, Orange, and Lemmon, and Citron Trees” (Defoe et al., 2020, p. 85). However, these delicacies cannot be brought back reliably to his shelter, as he says:

...before I got thither, the Grapes were spoil’d; the Richness of the Fruits, and the Weight of the Juice having broken them, and bruised them, they were good for little or nothing; as to the Limes, they were good, but I could bring but a few. (Defoe et al., 2020, p. 86)

Furthermore, Crusoe is vulnerable there, as he finds “some wild Creatures” that “trode to Pieces, and dragg’d about, some here, some there, and Abundance eaten and devour’d” (Defoe et al., 2020, p. 86). The change in his psychology is clear. He does not rely on the fruits for food, in keeping with the adventurous spirit. Instead, he relies on himself to acquire his food through hunting and later on, cultivation. Thus, Crusoe starts to believe in divine providence, and prioritizes his rational mind.

In the beginning of the novel, Crusoe disregards his father’s advice to settle for the middle state of life (Defoe et al., 2020, p. 8). The cause of this, as Crusoe’s father says, is the “meer wandering Inclination” (Defoe et al., 2020, p. 5) which caused him to abandon and reject stability whenever he found himself settling in it. However, it is on the island that he conceives a new kind of middle station through the geography of the island. On the island, there are different spaces that can be interpreted as an extended metaphor for the stations in life; the “low moorish Ground near the Sea” of his first settlement being the lower station of life, with its destitute nature and unwholesomeness, as his father had told of the lower station (Defoe et al., 2020, p. 51). He abandons it soon after finding it not suitable. The “little Plain on the Side of a rising Hill” (Defoe

et al., 2020, p. 51) can be said to have been perceived by him as the middle station. On the island, Crusoe prioritizes safety and stability of this new middle station, as he remarks about the place:

whose Front towards this little Plain, was steep as a House-side, so that nothing could come down upon me from the Top; on the Side of this Rock there was a hollow Place worn a little way in like the Entrance or Door of a Cave, but there was not really any Cave or Way into the Rock at all. (Defoe et al., 2020, p. 51)

However, soon he finds out there the island is rich in potential animals he could hunt for sustenance. However, they are not on the side of the island which he had washed ashore and chosen to live. Crusoe remarks:

As soon as I came to the Sea Shore, I was surpriz'd to see that I had taken up my Lot on the worst Side of the Island; for here indeed the Shore was cover'd with innumerable Turtles, whereas on the other Side I had found but three in a Year and half. Here was also an infinite Number of Fowls, of many Kinds, some which I had seen, and some which I had not seen of earlier, and many of them very good Meat; but such as I knew not the Names of, except those call'd Penguins. (Defoe et al., 2020, p. 94)

This side of the island facing the sea can be deemed the upper state of life on the island for Crusoe, which was full of fowls and turtles and much more pleasant. However, Crusoe “had not the least Inclination to remove,” as he had grown much attached to his home in the middle state (Defoe et al., 2020, p. 94). This is another evidence of the changes in his personality. In fact, as Crusoe points out himself, he “had no Need to be ventrous; for I had no Want of Food” (Defoe et al., 2020, p. 93).

Conclusion

The island space represented in *Robinson Crusoe* does not seem to have a fixed construction. Rather, it changes as Crusoe lives on it and perceives and conceives it in various different ways. Different parts of the island and their features seem to hold different meanings to Crusoe, and even these meanings seem to change over time. The perception of space on the island is subjective and dynamic, and its representation in *Robinson Crusoe* is constantly altered based on a number of subjective factors.

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