

Distance between the Two Selves:
A Stylistic Analysis of the Narrative Techniques
for Representing Consciousness in *Robinson Crusoe*

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Daniel Defoe's *Robinson Crusoe* (1719) is generally considered to be the pioneering first English novel, in which "an illusion of the real" (Novak 2000: 248) is created not only on a social, economic and political level but also on a psychological level. This thesis aims to demonstrate that the varied forms of speech and thought representation (STR) are used as a narrative technique for representing consciousness so as to create an illusion of the psychological realities of an individual in *Robinson Crusoe*. Critics have not adequately treated Defoe's handling of STR as a narrative technique for representing consciousness. However, Defoe uses varied STR forms and manipulates syntactic, deictic and expressive elements in depicting "subtleties within [the] consciousness" (Bray 2003: 20) of his characters. In fact, free indirect thought (FIT), one of the central techniques for representing consciousness, is frequently used to represent inner states of the protagonist in *Robinson Crusoe*.

Point of view is one of the important notions in understanding the psychology of the characters. It has two functions in narratology: "to transmit something in words" for a narrator and "to experience, to perceive, to know... what is happening" for a character (Stanzel 1984: 9). *Robinson Crusoe* is written in the first-person narrative style. Since the person who narrates and the one who experiences are both recognised as the same "I" in the first-person narrative, we need to divide the two I's between the narrating self and the experiencing self. This thesis presents a narratological-stylistic analysis of the psychological oscillation between the two selves in terms of point of view, and provides linguistic evidence of blended points of view. STR categories are connected with each other, and thus the narrating self can use syntactic, deictic and expressive elements belonging to the experiencing self in any categories of STR, which creates the blended points of view of the narrating and experiencing selves. Blended points of view are, for example, indicated by marked linguistic phenomena (the PAST + NOW construction, the past progressive, epistemic and evaluative expressions etc.). The use of tense in

STR is also important in understanding the inner states of the temporarily conflicting selves.

Through close analysis of the representations of consciousness, we can understand the degree of empathy, the connection in the mind between the present and past selves, and the method and process of reflecting the past, which in turn shows that Defoe succeeds in depicting the psychological realities of his characters.