

REPRESENTATIONS OF FAMILIAL TRANSGRESSIONS AND
MORAL INJURY IN THE NOVELS OF DANIEL DEFOE

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ABSTRACT

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Daniel Defoe's novels have long been studied as eighteenth-century novels of religious morality. These novels have frequently been seen as stories of sins, exploring the courses taken by the narrator-protagonists to repent and find physical and spiritual deliverance after being punished. Unlike these studies, this dissertation uses a recent theoretical framework in literary trauma studies to look at seven of Defoe's novels as first-person retrospective narrations of transgressions regarding familial obligations and to analyze the construction of fictional moral injury through stylistic techniques in the narrative. To do so, it uses Pederson's moral injury model to investigate filial, parental, and matrimonial transgressions and their ensuing moral injury. Three key arguments drive this research. Firstly, the theme of moral injury is not limited to recent narrative fiction, or to narrowly-defined trauma fiction. Secondly, a detailed analysis of these novels reveals that not every act of transgression causes moral injury because transgressors' personal moral values and abilities to contextualize these actions are principal factors in producing moral injury. Finally, the themes of literary texts (such as Defoe's recurring theme of transgressions and moral injury) can impact the form and style of that text (here

in the case of temporal distortions, often supported by certain literary tropes). As a result of its thematic and textual analysis, this dissertation supports its arguments and reveals how the narrative structures in Defoe's novels are manipulated to represent these narrators' senses of shame and guilt and their ways of working through these feelings.

Keywords: Daniel Defoe, eighteenth-century novel, moral injury, shame and guilt, temporality

ÖZ

DANIEL DEFOE ROMANLARINDAKİ AİLEVİ İHLAL VE AHLAKI ZARAR UNSURUNUN TEMSİLLERİ

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Daniel Defoe'nun kaleme aldığı romanlar, uzun yıllar boyunca on sekizinci yüzyılın din ahlakı romanları olarak incelenmiştir. Geleneksel çalışmalar, bu romanları günah hikâyeleri olarak görmekte ve anlatıcıların, günahları nedeniyle cezalandırıldıktan sonra tövbe edip fiziksel ve ruhsal kurtuluşa ulaşmak için izledikleri yolları araştırmaktadır. Bu araştırmalardan farklı olarak, bu tez, Defoenun yedi romanına ailevi yükümlülüklerle ilişkin ihlal eylemlerinin geriye dönük birinci şahıs incelemesi olarak bakmak ve anlatıdaki zamansal ve üslupsal teknikler aracılığıyla kurgusal ahlaki yaralanmanın inşasını analiz etmek için edebî travma araştırmalarına yeni bir teorik çerçeve kullanır. Bu tez, Defoenun seçilmiş romanlarındaki temalar olarak evlat, ebeveyn ve evlilik ihlalleri ve bunların sonuçlarını araştırmak için Pedersonun ahlaki zarar modelini kullanmaktadır. Bu araştırmayı üç temel argüman yönlendirmektedir. İlk olarak, ahlaki zarar temasının kurmaca anlatıların kurgusunda sıklıkla ortaya çıktığını veya dar bir biçimde tanımlanmış travma kurgusu ile sınırlı olmadığını iddia ediyor. İkinci olarak, romanların analizi, her ihlal eyleminin bir ahlaki zarar hissi yaratmadığını çünkü kişisel ahlaki değerlerin ve bu değerleri ihlal edenlerin bu eylemleri

bağlamsallaştırma yeteneklerinin ahlaki zararın oluşmasında önemli rol oynadığı vurgulanmaktadır. Son olarak, edebi bir metnin temasının (örneğin Defoe'nun yinelenen ihlaller ve ahlaki zarar yaralanma teması) o metnin biçimi ve üslubu etkileyebilir (burada zamansal çarpıtmalar söz konusu olduğunda, genellikle belirli edebi mecazlarla desteklenir). Tematik ve metinsel analizinin bir sonucu olarak, bu tez, Defoe'nun romanlarında, anlatıcı-kahramanların utanç ve suçluluk duygusunu ve söz konusu duygularla başa çıkma yollarını temsil etmek adına zamansal yapıları doğrudan veya dolaylı olarak ustaca manipüle ettiğini savunmaktadır.

Anahtar Kelimeler: Daniel Defoe, on sekizinci yüzyıl romanı, ahlaki zarar, suç, utanç, suçluluk, anlatı kurgusunda kullanılan zamansal teknikler.

To Health

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LIST OF ABBREVIATIONS

<i>FI</i>	<i>The Family Instructor</i> (1715)
<i>RC</i>	<i>The Life and Strange Surprizing Adventures of Robinson Crusoe</i> (1719)
<i>FARC</i>	<i>The Farther Adventures of Robinson Crusoe</i> (1719)
<i>SRRC</i>	<i>Serious Reflections during the Life and Surprising Adventures of</i> <i>Robinson Crusoe</i> (1720)
<i>MC</i>	<i>Memoirs of a Cavalier</i> (1720)
<i>CS</i>	<i>Captain Singleton</i> (1720)
<i>MF</i>	<i>The Fortunes and Misfortunes of the Famous Moll Flanders</i> (1722)
<i>JPY</i>	<i>A Journal of the Plague Year</i> (1722)
<i>CJ</i>	<i>Colonel Jack</i> (1722)
<i>FM</i>	<i>The Fortunate Mistress</i> (1724)
<i>NVRW</i>	<i>A New Voyage Round the World</i> (1725)
<i>CL</i>	<i>Conjugal Lewdness: Or, Matrimonial Whoredom; A Treatise</i> <i>Concerning the Use and Abuse of the Marriage Bed</i> (1727)

CHAPTER 1

INTRODUCTION

This chapter begins by introducing the aim of the study and then moves on to the theoretical aspects of this research, which relate to Pederson's moral injury model. To contextualize and elaborate on this model, it briefly reviews trauma theory, perpetrator trauma, trauma fiction, the moral injury model in general, and Pederson's moral injury model in literature in particular. It also includes a brief literature review on sin, repentance, and deliverance in Defoe's novels and a brief discussion of religious melancholy, shame, and guilt in Defoe's time. By drawing attention to the connections between the model of moral injury from the twenty-first century and the conceptions of shame and guilt from the seventeenth and eighteenth centuries, it explains how examining the literary representation of moral injury caused by familial transgressions enables a new interpretation of morality and distress in Defoe's novels. Finally, this chapter concludes with a description of the methods used in this dissertation.

1.1. The Aim of the Study

This dissertation seeks to look at familial (filial, parental, and matrimonial) transgressions and their ramifications in Defoe's novels where these themes are explored (i.e., *Robinson Crusoe* (1719), *The Farther Adventures of Robinson Crusoe* (1719), *Serious Reflections during the Life and Surprising Adventures of Robinson Crusoe* (1720), *Memoirs of a Cavalier* (1720), *The Fortunes and Misfortunes of the Famous Moll Flanders* (1722), *Colonel Jack* (1722), and *The Fortunate Mistress* (1724)) in the light of Pederson's moral injury model, a sub-category of literary trauma studies. It carries out this goal by examining familial transgressions, their ensuing moral injury, its evoked emotions (shame and guilt), its symptoms (anger, isolation, poor self-treatment, and demoralization), and its

representation through temporal distortions (repetition, return, recurrence, and concurrence) in literary texts. Based on Pederson's practices of understanding moral injury in a clinical and literary context, three essential arguments underpin this research. Firstly, the theme of moral injury is frequently present in fictional narratives, perhaps especially in first-person narratives, and it is not limited to the novels written in the past few decades. Secondly, not every act of transgression inevitably results in the perpetrator developing a sense of moral injury because personal moral codes and the transgressors' potential to contextualize these actions are decisive variables in its development. In the third place, the research argues that the traumatic experience of moral injury as the theme of a literary text does have an impact on that text's form and style.

Based on these arguments, this research contends that Defoe experiments with familial transgressions and their ensuing moral injury in his novels in such a manner that he establishes a dialectical discourse between these novels. By placing his narrators from different backgrounds in similar situations, he demonstrates how each narrator's background shapes his or her personal moral codes, how these personal moral codes may or may not result in moral injury, and how each narrator works through this moral injury. Most importantly, at the formal level, these novels show how moral injury manifests itself in narrative structure and techniques. As a result, this dissertation asserts that, thematically, gender and class can play a significant role in defining narrators' moral codes, which, in turn, affects the presence or absence of moral injury and narrators' ability to work through their feelings of shame and/or guilt. Structurally, it also claims that temporal distortions, such as repetition, return, recurrence, and concurrence, are present in Defoe's novels (indeed, they have been placed there in abundance) precisely in order to emphasize the effects of moral injury on narrators and texts, to create a sense of hauntedness, and to foreground the psychological effects of moral injury, not just on the narrators but also on the narratives.

As a result, the goal of this dissertation is to understand better the concept of familial transgression and its ensuing moral injury in Defoe's novels. To do so, this

dissertation critically analyzes the effects of personal moral values on the development of moral injury in Defoe's narrators. To analyze these effects, it also applies a theoretical framework based on Pederson's moral injury model in literature and based on trauma fiction's structural devices that highlight traumatic experiences in a literary text. To do so, this study uses an eclectic approach derived from trauma theory, the moral injury model, and narratology to investigate filial, parental, and matrimonial transgressions in these novels. With such an already ambitious focus, the thesis does not address philosophical and psychological studies of shame and guilt, PTSD and victimization in literary trauma theory, nor does it digress into discussions of religious instructions in Christian theology. The analyses in this study do, however, refer to understandings of shame and guilt in moral psychology, symptoms of PTSD and its coping mechanisms, and the role of religious instructions, specifically as related to the Ten Commandments, insofar as these fields elaborate on the narrators' feelings of shame and guilt and their representations in these novels.

1.2. The Moral Injury Model in the Twenty-First Century

Joshua Pederson's moral injury model – a sub-category of literary trauma theory – focuses on perpetrators' traumatic experiences in literary texts. Before explaining Pederson's model and its association with literary trauma theory, it is necessary to have a brief overview of the genealogy of the term "trauma" and clinical trauma theory to understand better how and why this model emerged in the twenty-first century. Until the late nineteenth century, trauma as a concept was defined physiologically rather than emotionally or psychologically.¹ It was during the late nineteenth century that its meaning shifted from only referring to a physical wound to also referring to a psychic wound.² Now, its meaning more often "circle[s]

¹ For more information on the origin of the concept of trauma, see Blankaart ("Troma" 203); Buelens et al., "Introductoin" (xi); and Kurtz, "Introduction" (1).

² According to the *OED*, William James's *Psychological Review* (1894) and *Popular Science Monthly* (1895) were the first texts to refer to *trauma* as "psychic injury." James states that "Certain reminiscences of the shock fall into the subliminal consciousness, where they can only be discovered in 'hypnoid' states. If left there, they act as permanent 'psychic traumata,' thorns in the spirit, so to

around metaphors of psychic scars and mental wounds," associated with the modern world and with a nation's past (Luckhurst 3).

Like the concept of trauma, the genealogy of clinical trauma theory also goes back to the late nineteenth century.³ The history of trauma theory, starting from the late nineteenth century, has been divided into three main periods. The late eighteenth and early nineteenth centuries witnessed the development of the first theories of trauma manifested in railway spine, war neurosis, traumatic neurosis, traumatic hysteria, shell shock, and nervous shock, all originating in psychoanalysis and the concerns of modernity (Sütterlin 11-15).⁴ After some "episodic amnesia" in the history of trauma theory, the official recognition of PTSD in 1980 by American Psychiatric Association (APA) marked the advent of modern-day trauma studies (J.L. Herman 7).⁵ It was in the mid-1990s that scholars, such as Cathy Caruth, Shoshana Felman, Geoffrey Hartman, and Dori Laub, introduced trauma as a theme or parameter of analysis into studies of art and particularly into literature and literary criticism, following interest in Holocaust narratives and the literary theory of deconstruction (Sütterlin 18-21).⁶

speak; [...] a morbid nervous condition" is also called a "psychical trauma" (*Popular Science Monthly*, qtd. in "trauma, n." *OED*).

³ For more information on the history of trauma theory, see Davis and Meretoja (2-4) and Sütterlin (11-22). It is even suggested that the genealogy of clinical trauma theory can go back to the late 1700s. However, the history of trauma during the 1700s has not been closely investigated (Sütterlin 15).

⁴ For more information on the history of trauma theory in the late eighteenth and nineteenth centuries, see Barnaby, "The Psychoanalytic Origins of Literary Trauma Studies" (2018); Kurtz, "Introduction" (2018); Luckhurst, *The Trauma Question* (2013); Steffens, "Modernity as the Cultural Crucible of Trauma" (2018).

⁵ For more information on the history of trauma theory in the 1980s, see Diedrich, "PTSD: A New Trauma Paradigm" (2018); Kurtz, "Introduction" (2018); Sütterlin, "History of Trauma Theory" (2020).

⁶ For more information on the history of trauma theory in literature after the 1990s, see Buelens et al., "Introduction" (2013); Nadal and Calvo, "Trauma and Literary Representation: An Introduction" (2014); Pederson, *Sin Sick* (2021); Whitehead, *Trauma and Memory Studies* (2011).

Traumatic experiences and PTSD were initially recognized in clinical psychology as psychologically disturbing experiences of victims, resulting from the atrocities of war and genocide (e.g., the Vietnam War, the Holocaust, and the World Wars). However, critics of this early definition of PTSD have advocated for expanding its definition to encompass symptoms caused by a wider range of atrocities (e.g., sexual, physical, and emotional abuse) and even those caused by natural disasters.⁷ Some of these criticisms are summarized by Davis and Meretoja in their introduction to *The Routledge Companion to Literature and Trauma* (2020).⁸ Among these criticisms, the most relevant to this dissertation is the criticism of trauma studies for having "a blind spot" for perpetrator trauma (Pederson, *Sin* 7).⁹

"Perpetrator trauma," or "perpetrator PTSD," has itself been a challenging concept, for there have been mixed receptions to including this type of trauma in trauma studies (Pederson, *Sin* 12). Some scholars have strongly opposed its inclusion, even,

⁷ Although the advocates and activists for Vietnam veterans' mental health had an essential role in "the introduction of PTSD in the *DSM-III*, the feminist activists and critics who lobbied "on behalf of sexual assault victims" expanded the definition of trauma and PTSD to include more groups in trauma studies (Sütterlin 17).

⁸ Davis and Meretoja summarized some of these criticisms of trauma studies as follows (4-5): concentrating on "a naively literal view of trauma's psychic imprint" at the expense of ignoring other theories and equating individual trauma with collective trauma (see Kansteiner, "Genealogy of a Category Mistake" (2004); LaCapra, *Writing History, Writing Trauma* (2014) and *History in Transit* (2018); Leys, *Trauma: A Genealogy* (2000); Rothe, *Popular Trauma Culture* (2011)); "attending primarily to the impasse of the individual psyche" at the expense of "neglecting the social field" (see Alexander, *Trauma: A Social Theory* (2015); Kaplan, *Trauma Culture* (2005)); neglecting the trauma of marginalized groups, such as women and ethnic groups (see Brown, "Not Outside the Range" (1995); Buelens et al., *The Future of Trauma Theory* (2014); J. Herman, *Trauma and Recovery* (2015); Rothberg, *Multidirectional Memory* (2009)); debasing the efforts of those trying to tell their stories and ignoring "the possibilities of empathic sharing across a wide range of aesthetic forms" (see Balaev, *Contemporary Approaches in Literary Trauma Theory* (2014); Bennett and Kennedy, "Introduction" (2003); Mandel, *Against the Unspeakable* (2006); Marquart, *On the Defensive* (2015); Trezise, *Witnessing Witnessing* (2014)); promoting "a victim culture" and profiting from others' pains (see Farrell, *Post-traumatic Culture* (1998); Kaplan, *Trauma Culture* (2005); Luckhurst, *The Trauma Question* (2013); Rothe, *Popular Trauma Culture* (2011)); obsessing over the symptoms of traumatic experience and neglecting the recovery process (see LaCapra, *Writing History, Writing Trauma* (2014)); "homogenizing diverse experiences" (see Fassin and Rechtman, *The Empire of Trauma* (2009)); and overvaluing "traumatic aspects of the past" (see Rigney, *Remembering Hope* (2018)).

⁹ For more information, see Meretoja, *The Ethics of Storytelling* (2018); Rothberg, *The Implicated Subject* (2019); Sanyal, *Memory and Complicity* (2015).

in some cases, avoiding acknowledging the possibility of perpetrators experiencing trauma.¹⁰ The reason for excluding them from trauma studies is that "[t]rauma is not merely a psychological disorder; it is a moral category that identifies its subject as a person who merits empathy and deserves to be heard," and many find it impossible to empathize, in any way, with perpetrators (Mohamed 1173). On that account, giving voice to them and even representing perpetrators as ordinary people may lead to portraying them as normal humans, not monsters, which has been seen as somehow silencing victims, or undermining the victims' trauma. Even worse, it is thought that the portrayal of perpetrators as also experiencing trauma may lead to readers empathizing with them. Another vindication for this exclusivity is that some believe there is no need to represent and understand them since it "will lead to forgiveness, and forgiveness will lead to amnesia, and amnesia will lead to recurrence" (1210). Based on these presumptions, it is even suggested that the perpetrator's story (i.e., particularly the killer's story) "somehow needs to be mediated or 'translated', that is, 'voiced' by another narrative instance" (Spiessens 317). The only exception that some scholars have made is "only when [these perpetrators] can be viewed also as victims, such as child soldiers and individuals who commit crimes under duress" (Mohamed 1167).

Other scholars, however, have advocated for including perpetrator trauma in clinical and literary trauma studies.¹¹ In "Of Monsters and Men," Mohamed

¹⁰ For those scholars opposing the inclusion of perpetrator trauma in trauma studies, see Di Prete, "Don DeLillo's *The 'Body Artist'*" (2005); Hesford, "Reading Rape Stories" (1999); Leys, *Trauma: A Genealogy* (2000); A. Novak, "Who Speaks? Who Listens?" (2008); Sicher, "Tancred's Wound" (2006).

¹¹ For those scholars acknowledging the possibility of perpetrator trauma and advocating for studying such trauma, see Browning, *Collected Memories* (2004); Caruth, *Unclaimed Experience* (1996); Crisford et al., "Offence-Related Posttraumatic Stress Disorder (PTSD)" (2008); Gibbs, *Contemporary American Trauma Narratives* (2014); Green, *Defining Trauma* (1990); Grossman, *On Combat* (2012) and *On Killing* (2014); LaCapra, *History and Memory After Auschwitz* (2018), *History in Transit* (2018), and *Writing History, Writing Trauma* (2014); Laufer et al., *Symptom Patterns Associated with Posttraumatic Stress Disorder Among Vietnam Veterans Exposed to War Trauma* (1985); MacNair, *Perpetration-Induced Traumatic Stress* (2002); Mohamed, "Of Monsters and Men" (2015); Morag, *Waltzing With Bashir* (2013); Papanastassiou et al., "Post-Traumatic Stress Disorder in Mentally Ill Perpetrators of Homicide" (2004); Rogers, et al., "Behavioral Treatment of PTSD in a Perpetrator of Manslaughter" (2000); Schaal et al., *Mental Health 15 Years After the Killings in Rwanda* (2012); Sindicich, et al., "Offenders as Victims" (2014); Staub,

criticizes trauma studies for having been exclusively associated with victims, limiting the experience of and the representation of trauma almost exclusively to victims in both clinical and literary trauma studies since their emergence in the 1980s (1157). This exclusivity manifests itself in how scholars have focused only on victims' trauma, ignored perpetrators as witnesses in reference to trauma, and disregarded their experiences as traumatic. Focusing entirely on victims' trauma has created a gap in both clinical and literary trauma studies and generally represented perpetrators "as cartoonish monsters" rather than ordinary people (1157). To remedy this gap, Mohamed "proposes a counternarrative of trauma – one that recognizes trauma as a neutral, human trait, divorced from morality, and not incompatible with choice and agency"; she also argues that this counternarrative trauma should expose perpetrators' "ordinariness and humanity" rather than their monstrosity (1157-1158). Opposing the justifications based on morality and ethics for ignoring perpetrator trauma, she attests that representing this type of trauma provides the opportunity to learn about perpetrators. It also reminds us that these perpetrators are just ordinary people, and ordinary people are capable of committing atrocities of any form. This implication seems unsettling for us when we see perpetrators just like ourselves, a revelation that means we could simply commit the same atrocities if we were in the same situation.

Still, there is a third group of scholars who agree with including perpetrator trauma in trauma studies but propose new concepts (e.g., PITS¹² and moral injury¹³) as sub-categories of trauma studies or PTSD in order to distance perpetrator trauma from victim trauma in PTSD in response to the issue of false equivalence, as stated above.

Reconciliation After Genocide, Mass Killing, or Intractable Conflict (2006); Tick, *Warrior's Return* (2014); Taberner and Berger, *Germans as Victims in the Literary Fiction of the Berlin Republic* (2009); Vice, "Exploring the Fictions of Perpetrator Suffering" (2014).

¹² For more explanation on PITS, see Rachel M. MacNair's *Perpetration-Induced Traumatic Stress: The Psychological Consequences of Killing* (2002).

¹³ Psychologists, such as Jonathan Shay and Brett Litz et al., proposed the new concept of moral injury in trauma studies; Joshua Pederson introduced this new concept to literary studies in "Moral Injury in Literature" (2020) and *Sin Sick: Moral Injury in War and Literature* (2021).

Studying this type of trauma requires focusing on feelings of shame and guilt. The PTSD model by itself cannot be sufficient to examine it. First, PTSD models have generally ignored or dismissed feelings of shame and guilt. For example, *DSM-III-R* included "survival guilt" as one of the symptoms of PTSD merely because a sense of guilt was dominant in the cases of Vietnam veterans; *DSM-IV*, however, dropped it from the list because the feeling of guilt is not necessarily a symptom of PTSD (MacNair 8). Recent PTSD models, on the other hand, "acknowledge potential feelings of shame and guilt," but they have a peculiar approach toward them (Molendijk 20). In PTSD, shame and guilt are considered symptoms of trauma rather than its sources; moreover, they are labeled "distorted cognitions," implying that they can be easily dismissed in diagnosing PTSD (20). The second problem is that the PTSD model is "divorced from morality" (Mohamed 1157). Morality and moral codes are crucial to the study of perpetrator shame and guilt, and they cannot, therefore, be eliminated from definitions and studies of perpetrator trauma. As a result, a new model and terminology are required to study perpetrator trauma.

To rectify this problem with PTSD and trauma studies, Pederson proposes the consideration of moral injury instead of PTSD when studying literary representations of perpetrator trauma. He contends that the moral injury model would fill a gap in the studies of perpetrators' psychic pain in literary texts "while preserving – even strengthening – the link between trauma and victimhood" ("Moral Injury" 45). Although moral injury in trauma and literary trauma studies is a new, twenty-first-century concept used for psychic pain caused by doing or witnessing wrong, "moral injury and its antecedents have a long if unacknowledged literary history" (*Sin* 7). According to Pederson, this psychic pain has always been present in literature, for instance in the *Mahabharata*, the works of Shakespeare, and the novels of Toni Morrison. Nevertheless, he argues, this continuity does not suggest that the psychic pain experienced by Cain or Hetty from *Adam Bede* can be equated with the psychic pain experienced by an Iraq War veteran. Actually, he "see[s] the pain of the biblical character and Eliot's heroine as tremors that anticipate the bursting forth of the moral injury concept in the last few decades" (23).

Before elaborating on Pederson's model, it is important to have a brief overview of moral injury, shame, and guilt. In psychology, the concept of moral injury was coined and developed by Jonathan Shay in the 1990s and was later elaborated by Litz et al. in the 2000s. As with PTSD's early dependence on American studies of Vietnam veterans, a significant part of research on moral injury "comes out of the military setting" (Pederson, *Sin* 7). The possibility of suffering from psychic pain in this setting is higher if service members participate in or witness the killing. The problem with using PTSD in these situations was that the PTSD model considered these service members as victims not perpetrators; therefore, "service members who break their moral codes (or stand by as another does the same) exhibit symptoms that don't always fit existing psychological diagnoses" (15). Although this new model originally started with military settings and psychology, it has soon expanded into other fields, such as theology, philosophy, political philosophy, and gender studies.¹⁴ Pederson aims to expand this research into literature to provide an opportunity to have a better understanding of literary texts representing perpetrators' psychic pain. In doing so, he does not restrict the application of this model to contemporary literary texts. He actually suggests we "dive back into the literary past in search of depictions of [moral injury] and its antecedents" (27), a suggestion brought to a degree of fruition in this dissertation.

So, what does moral injury mean in this new model? For Shay, moral injury is a model to study trauma in individuals who betray a moral code "in a high stakes situation," specifically in a military setting ("Moral Injury" 183). Shay's definition is narrow and exclusive. For him, transgression is about an authority figure in the military who "violates service members' own ideals, ethics, or attachments" (184). By undermining "what's right," this figure "inflicts manifold injuries on his men" (*Achilles* 6). I used Litz et al.'s definition to broaden the scope of this model beyond the military and define it as "the lasting psychological, biological, spiritual, behavioral, and social impact of perpetrating, failing to prevent, or bearing witness

¹⁴ For more information on the development of moral injury research in different fields, see Bernstein, *Torture and Dignity* (2015); Brock and Lettini, *Exploring Moral Injury in Sacred Texts* (2017) and *Soul Repair* (2012); Sherman, *Afterwar* (2015).

to acts that transgress deeply held moral beliefs and expectations" (697). Their model presents three categories of the development of moral injury in a perpetrator: potential traumatic events, agency, and evoked emotions. While PTSD results from "actual or threatened death or serious injury" (*DSM-IV* 424), moral injury results from "acts that transgress deeply held moral beliefs and expectations" (Litz et al. 700). They also talk about three forms of agency in breaching moral codes: those who directly commit acts of perpetration, those who fail "to prevent serious unethical behavior," and those who witness such behavior (700). They also acknowledge that moral injury differs from PTSD in terms of evoked emotions. While PTSD evokes feelings of fear, horror, and helplessness, moral injury evokes feelings of guilt, shame, and anger (698).

In studying moral injury, it is essential to note that this model has to take cognizance of the fact that "[m]orality is not a unitary, harmonious system of values, but a totality of multiple, potentially competing values" (Molendijk 1). Litz et al. define moral codes

as the personal and shared familial, cultural, societal, and legal rules for social behavior, either tacit or explicit. Morals are fundamental assumptions about how things should work and how one should behave in the world. (699)

If individuals transgress from any of the moral codes that they believe in and if they cannot assimilate their transgressive acts "within existing self- and relational-schemas, they will experience guilt, shame, and anxiety about potential dire personal consequences (e.g., ostracization)" (698). In other words, "potentially morally injurious events"¹⁵ can occur when an individual defies "widely held social norms or more specific individual creeds" or "when the very structure of the morality seems to be under assault" (Pederson, *Sin* 44-45).

Although shame and guilt are the primary evoked emotions in moral injury, for the study of perpetrator trauma the moral injury model is a better approach than more

¹⁵ To differentiate between moral injury, which is about the injurious aftereffect of breaching morality, and the events, which is the act of breaching morality, causing moral injury, Farnsworth et al. call such events "morally injurious events" (MIEs) and Litz et al., call them "potentially morally injurious events" (PMIEs).

general research on shame and guilt because of the following arguments. Firstly, moral pain results from an act of perpetration. Next, personal moral codes, in addition to other moral values, play a significant role in developing feelings of shame and guilt. In the third place, an act of perpetration does not necessarily result in moral injury. Finally, the development of moral injury depends on the individual's ability "to contextualize a wrong" (Pederson, *Sin* 17).¹⁶ Therefore, perpetrators of similar transgressive acts may have different reactions to those acts simply because they have different personal moral codes – even if they are brought up within the same society or family – and because they have different levels of ability to contextualize their transgressions. Nevertheless, moral injury is not claimed to be an entirely "subjective category"; some transgressive acts are mainly considered morally injurious: prime among these is murder, no matter what the individual's personal values are. Other factors, such as the "severity or duration" of transgression, can also create different results regarding the development of moral injury (47).

Regarding evoked emotions, feelings of shame and guilt should not be considered symptoms of moral injury, although they are feelings related to it. The symptoms of moral injury are anger, social isolation, poor self-treatment, and demoralization, which are themselves, in fact, the direct impacts of feeling shame and/or guilt (Pederson, "Moral Injury" 46-48 and *Sin* 48-66). As shown, then, the moral injury model is a very useful approach to transgressions in Defoe's novels, providing many appropriate analytic tools and perspectives because it is inclusive in terms of moral codes, focused in terms of potentially morally injurious events, flexible in terms of developing moral injury, and committed to the psychological ramifications of moral injury. Since shame and guilt are prerequisites of moral injury and its symptoms, although not necessarily leading to it, it is important to elaborate on these feelings, especially because (as, in fact, illustrated in Defoe's narratives) guilt does not necessarily lead to moral injury, but shame generally does, making it crucial to

¹⁶ This ability to contextualize a wrong is similar to what Starr refers to as casuistry in *Defoe and Casuistry* (1971).

differentiate between these two feelings. To define and differentiate between shame and guilt, I will use Scheff and Garvey's explanations.

Guilt, according to Scheff,

is about what one did, [...] involves feeling that the ego is strong and intact[, meaning] one is powerful enough to injure the other, and one is also powerful enough to make amends, [...] and it] is a highly individualist emotion, reaffirming the centrality of the isolated person. (92)

This sense of empowerment in guilt, Garvey maintains, comes from the distance the individual creates "between the self and its wrongful act" and from the individual's "active and engaged" role "in an effort to repair the damage the offence has caused" (766). Thus, guilt leads to the feeling of being "in control of an action or a trait" (Teroni and Deonna 731).¹⁷ That is to say, the individual feels responsible for the wrongdoing, which is tied to the violation of "prohibitions imposed by the superego" (727). Guilt also works like a "personal deterrent, policing agent and judicial mechanism" (Nash and Kilday 6). It is also "the emotion of internal sanction" (Teroni and Deonna 726).¹⁸ Other features of guilt are showing empathy, not anger, towards others, and making amends and reparation (Teroni and Bruun 225-230).

Shame, on the other hand, "is about the self, what one *is*"; it "is a social emotion, reaffirming the emotional interdependency of persons" (Scheff 92), and it leads to the feelings of passivity, helplessness, and rage (Garvey 766). It is about "an *intrapersonal* evaluation," and it can be intensified by "social contexts" (Teroni and Bruun 240). The shamed individuals feel that their transgressive acts threaten their reputation, privacy, prestige, and/or honor because "other people's judgments and criticisms" are very important in perceiving the self (Teroni and Deonna 726, 730; Nash and Kilday 3). So, "shame is associated with self-oriented distress" or "self-directed contempt" and "motivates anger at others and aggressive behavior" (Teroni

¹⁷ For more information on how guilt works, see Nash and Kilday 6 and Teroni and Bruun 230.

¹⁸ One type of guilt relevant to Defoe's novels is religious guilt, in which "one is guilty for having committed a sin, that is, for having flouted a divine command" (Teroni and Deonna 734).

and Bruun 226, 242). However, to feel shame, people do not need the other or an audience to be present physically in order to judge and criticize them; an imaginary audience is enough (Teroni and Deonna 729; Thomason 20).

Individuals experiencing shame may actually have no control over their transgressive acts or feelings caused by those acts since shame is "commonly elicited by circumstances" (Teroni and Bruun 230). This lack of control, in turn, creates "tension between [their] *self-conception* and *identity*," and these "shameful moment[s]" may even become "the defining feature of who" these individuals are (Thomason 87-88). At these moments, they realize that they have the capability to do what they never thought they would do (116). They also realize that both their lack of control and "external social pressures" point to their dependency on others, real or metaphorical. The result of these realizations is the development of psychological symptoms like concealment, dissociation, withdrawal, anger, violence, externalization of blame, time distortion, and rumination (Teroni and Bruun 245).¹⁹ Among these symptoms, concealment, violence, and time distortions are of particular interest in this dissertation. Shame may be accompanied by a particular type of hauntedness, whereby it is felt "that others will never be able to look past that aspect of [the self] that causes [their] shame and so will never see [the self] as [they] want to be seen" (Thomason 104). In order to take control of and get over the feeling of shame, sufferers of this emotion may feel the need to commit "to living up to the value in the future" (23). In order to "protect [their] self-respect," they may also sense a need to ask "others to reconsider their judgments" (101) or they may feel a need to "try to hide, to cover [themselves] from sight or [. . . to] hide the thing that causes [their] shame" (118).

So, these individuals need to change their ways or ask others to change their ways; however, it is not always this simple. Sometimes, people add to their already present shame by committing further transgressions, especially in the forms of violence and

¹⁹ For more information on the psychological symptoms of shame, see Nash and Kilday, *Cultures of Shame* (2010); Teroni and Bruun, "Shame, Guilt and Morality" (2011); Teroni and Deonna, "Differentiating Shame from Guilt" (2008).

anger. Thomason explains that the reason behind such violence, "shame's darkest feature," is "humiliation," which also originates from narcissism and "a grandiose or distorted self-image" (51, 57). Violence is actually "a defense mechanism geared at protecting a maladaptive self-image" (Deonna et al. 161) since it "mobilizes the impaired self, while at the same time sparing the self from further condemnation" (Tangney et al. 673). They protect themselves and their self-image by "diminish[ing] the intensity of shame and replac[ing] it as far as possible with its opposite, pride, thus preventing the individual from being overwhelmed by the feeling of shame" (Gilligan 111). Moreover, with the psychological symptoms of shame arising from loss of control, a violent reaction can ensue or at least attempt dominance and agency and be proof to others of the individuals' strength and adequacy (Thomason 63-64).

The moral injury model is directly related to unresolved guilt, shame, and its consequent violent behavior, and it shows a connection between the psychological symptoms resulting from shame and those coming from moral injury. As mentioned above, Pederson categorizes these symptoms into four clusters: anger, social isolation, poor treatment of the self, and demoralization. However, the presence or absence, types, and intensity of these symptoms may vary from one person to another. Anger is the direct result of shame and can push perpetrators towards complete social isolation ("Moral Injury" 46). There are two reasons for such isolation. First, perpetrators can lose faith and "trust in others and in social/cultural contracts" (Drescher et al. 9). Second, the community may tend "to distance itself from perceived criminals" and shun them "in the light of the moral violation" (Pederson, "Moral Injury" 46 and *Sin* 49; Litz et al. 699). This shunning makes it difficult for them to seek support from others and their community, and, as a consequence, they may develop "toxic interpersonal difficulties" as well as "decreased empathy for others" (Litz et al. 699). In other words, acts of perpetration can damage perpetrators' characters and change "their ideals, ambitions, and attachments" (Shay, "Moral Injury" 186). All these problems, in turn, reinforce "social hiding behaviors" (Farnsworth et al. 251) or "elevate despair, suicidality, and interpersonal violence" (Shay 182-183).

Just as moral injury may lead to "indifference to social connections," so it may lead to "indifference to life and death" (Sherman 11) because of "the collapse of meaning and the loss of a will to live" (Brock and Lettini 80). This brings us to the third cluster of symptoms which can be "poor treatment of the self" in the forms of "poor self-care, self-handicapping, self-harm, and even suicide" (Pederson, "Moral Injury" 46 and *Sin* 50-51). Eventually, all these symptoms, especially this third cluster, lead to demoralization, which refers to "increasingly negative feelings about the moral value of self and world" ("Moral Injury" 47 and *Sin* 52). Those who suffer from moral injury see themselves, not their acts of perpetration, "as bad, evil, or morally degraded" and the outside world "as irretrievably unethical" ("Moral Injury" 47 and *Sin* 52). The result can be "increasing skepticism about spirituality or the promise of religion," which inevitably "may affect either the believer or the God in whom he or she believes" and may make them "feel that they have let God down; others believe God has let them down" (*Sin* 53). Any form of self-isolation and demoralization is problematic because "support and recognition by peers is an essential ingredient of recovery from moral injury"; it is not possible to recover from this pain without any social support and connection (Shay, "Moral Injury" 189).

How can literary trauma theory, in general, and the moral injury model, in particular, be helpful in studying perpetrator psychic pain in literary texts? Literary trauma theory, according to Geoffrey Hartman, has emerged to study "the relationship of words and trauma" and contribute to reading and understanding of a psychic wound or pain in literary texts, especially in trauma fiction (537). There are several ways to narrate traumatic situations, but Pederson concludes that literature is an important vehicle through which a victim can recount the struggles of representing his/her "painful experiences" ("Speak" 350) and, as we have seen in very many fictional texts, it can be a way of exploring the various phenomena of psychic pain imaginatively, too. Following Hartman, Pederson suggests that literature "might provide new insights into the nature and function of the psychic pains that hurt us most deeply," in the form of moral injury, which particularly becomes present in the novel (*Sin* 23-24). Regarding the impact of moral injury on

literary texts' themes and structures, he also maintains that moral injury, like PTSD, "shapes both individuals' conduct and their worldview – their works *and* their words," and, as a result, "shapes not only the substance but also the style of literature" (8, 68). To study this impact, he considers three assumptions. Firstly, the themes of moral injury are not restricted to novels written after the 1990s but "are present in a surprising array of world literary works"; secondly, committing or witnessing a transgressive act does not necessarily result in developing moral injury in perpetrator characters; and thirdly, these themes inflect literary texts by shaping or misshaping their "form and style" (24).

Pederson's introduction of moral injury to literature, although a later occurrence, lies almost parallel to the introduction of clinical trauma and PTSD to literature, which resulted in the emergence of literary trauma theory and trauma fiction in the 1980s. Ever since its emergence, clinical trauma theory has witnessed a dynamic development in different fields, particularly in the literary world where it influenced literary and cultural products and theory by laying great emphasis on traumatic situations, their unexpected and long-lasting impacts resulting in the transformation of traumatized characters, and new explorations into the ways each character reacts to these situations. Moreover, trauma fiction is a means to simultaneously perform (create or fictionally initiate) and narrate traumatic experiences (Elliott 181), providing the possibility of describing traumatic memory, although such memory (fictional or fictionalized) characteristically avoids assimilation "into the textual fabric" (Ganteau and Onega 10). To perform and represent such experiences, trauma fiction manipulates thematic and structural elements in the narrative (Outka 3).

Regarding the presentation of traumatic experiences in literary texts, Cathy Caruth claims that real-life traumatic experiences cannot be normally processed by the mind and can be entirely forgotten, and this is something that may have its textual reflexes within the fictionally created trauma experiences, too.²⁰ Even if these

²⁰ For more information on Caruth's theory of amnesia and unspeakability/unrepresentability in trauma fiction, see *Trauma: Explorations in Memory* (1995) and *Unclaimed Experience* (1996).

memories return or are remembered, they are generally nonverbal (i.e., in the real world a narrator cannot describe them through words, and this may be reflected with fictional narrators), meaning amnesia and unspeakability/unrepresentability are two basic elements of trauma fiction. Whitehead also states that trauma fiction presents overwhelming experiences and events that are by definition "cannot be contained by memory but always and necessarily leaks into the future" (16). Sometimes, these traumatic experiences cannot be narrated, particularly in the form of the first-person point of view in a novel, showing trauma's resistance to representation and language. However, this unrepresentability can be displayed through indirection and connotative use of language and form, for instance embodied in literary tropes proposed in the moral injury model in literature. These tropes allow the readers to understand that sense of hauntedness without directly representing it in the narrative. Another dynamic aspect of literary trauma theory is the shifts in the focus of trauma fiction from "what is remembered of the past" to "how and why it is remembered" depending on the period's dominant politics, ethics, and aesthetics (3).²¹ Structurally, the narrative devices representing traumatic experiences in trauma fiction are fragmentation, unrepresentability, aporia, compulsive retelling, narrative rupture, resistance to closure, and temporal dislocation. Thematically, the features representing traumatic experience in literary narratives have been identified as failed relationships, mental breakdown, frozen affect, nightmares, paralysis, the sense of something missing, and dissociation.²²

The ways "trauma inflects texts" are not exactly the same as the ways moral injury "inflects texts" (Pederson, *Sin* 28), however. For instance, PTSD in literature is

²¹ Whitehead argues the best narrative technique for trauma fiction can be reflected through postmodern and postcolonial fiction in terms of the devices and styles of narration (81). This argument limits trauma fiction to the last few decades and prevents its expansion to other literary periods. Bennett and Kennedy, Luckhurst, and Craps challenge the idea that only modernist techniques such as anti-narration and fragmentation are able to create a world similar to the one created by the psychic experience of trauma, a feature that often leads to scholars' almost exclusive focus on non-linear modernist and postmodernist texts written by Western authors.

²² For more information on narrative techniques and themes in trauma fiction, see Andermahr (15), McNally (105-106, 113), Schiraldi (24), and Whitehead, *Trauma Fiction* (15).

understood as being represented through textual lacunae, gaps, narrative breaks, absence, and silence. This long-held idea is rejected by both McNally and Pederson because they believe that "traumatic amnesia is a myth, and while victims may choose not to speak of their traumas, there is little evidence that they cannot" (Pederson, "Speak" 334). Because "traumatic memories are both memorable and speakable," the text and the details provided by it must be more informative than its gaps (at least with respect to trauma), so Pederson suggests that the focus in literary trauma theory should be on the text itself and not gaps ("Speak" 338-9). The focus of literary trauma theory should also be on "evidence of augmented narrative detail" because trauma does not hinder memory but actually enhances it, so these memories "are potentially more detailed and more powerful than normal ones" because stress strengthens memory rather than impairing it (339). In introducing his moral injury model, he argues that critics should accept

the possibility that authors may record trauma with excessive detail and vibrant intensity. Indeed, we may need more words—not fewer—to accurately represent its effects in text. Thus, readers looking for representations of trauma may turn not to textual absence but to textual overflow, to event descriptions replete with detail. (339)

This suggestion exactly echoes what Pederson later suggests for the textual representation of moral injury, represented through literary tropes, such as "hyperbole, sublimity, and 'signs of solitude,'" to show its excess because "moral injury is frequently excessive" (*Sin* 29-30).²³

Accordingly, these specific tropes use and represent excess to highlight moral injury in literary texts. One excessive aspect of representing moral injury in literary texts is that evil may be made to be "superabundant, hyperpresent, and inescapable" (Pederson, *Sin* 68). Most importantly, morally injured characters see themselves, rather than their transgression, as evil (69). Another manifestation of excess is in the "overflow of speech," or "saying everything" because there is a direct association between "[s]aying and knowing" and between saying and having

²³ The main focus of this dissertation is on the temporal representation of moral injury in Defoe's novels, and Pederson's *Sin Sick* was published in the Summer of 2021. Thus, his suggested literary tropes are beyond the scope of this dissertation; however, there are a few references in the analytical chapters, mostly in *RC* and *FARC*, to these literary tropes.

control (70-71). In saying everything, they try to know the self once more and hope to drive "out the unknown" (71). Morally injured characters use hyperbole in their narration to underscore their struggles in "hold[ing] in the enormity of the individual's experience of sin" (77). Using hyperbole, the author attempts "to show how sin feels excessively severe, expansive, long, or effective" (77). Sublimity, as another trope represented through imagery, depicts a terrifying world that "begins to take on a more and more menacing cast. It seems as if nature itself turns on the person with" moral injury (81). Another implication is "that human sin spoils the loveliness and harmony of nature and turns a heaven into an inferno" (85). Eventually, it highlights their demoralization, echoing the idea that "an ominous, threatening world is a fit place for ominous, threatening people" (86). Stylistic devices that "either reflects or predict characters' actual" isolation in literary texts can be in the form of "visual symbols of separation," "a drift from plural to singular," or "over-reliance on the first person" (88).

Among the literary tropes representing psychic pain that Pederson mentions in his latest writing in *Sin Sick* (2021), he does not include temporal distortions, which he had suggested in his 2014 article, as a literary device to analyze trauma fiction. So, in this dissertation, I bring these two works by Pederson together in order to investigate temporal distortions and literary tropes of hyperbole, sublimity, and signs of solitude in Defoe's novels. About temporal distortion, he suggests that the focus should be "on depictions of experiences that are temporally, physically, or ontologically distorted" ("Speak" 339). These distortions do not "change the substance of the memory but instead its affect"; for example, "[t]ime may feel as if it's slowing down. Spaces may loom. The world may feel unreal, or the victim may slip outside his or her own body" (339). Some of these affects include "evocations of confusion, shifts in place and time, out-of-body experiences, and a general sense of unreality" (340). Although he does not claim in *Sin Sick* (2021) that only three literary tropes may represent the psychic pain of perpetrators, I suggest that temporal distortion from his 2014 article can also be included in a list of predominant literary tropes in studying moral injury in literature, as it can be used to represent moral injury in a literary text. To do so, I suggest focusing on

repetitions, returns, concurrences, and recurrences, some of which are suggested by Brooks. These techniques can be analyzed through analepsis, prolepsis, duration, and frequency, suggested in narratology, to study temporal representations of moral injury in a literary text.

1.3. Transgression and Moral Injury in Defoe's Novels

Before moving on to a general introduction to shame and guilt in Defoe's time, it is necessary to briefly explore the topics of religion, morality, and transgression, as well as the modern criticism of these topics in Defoe's novels. The purpose of this brief survey is to place this dissertation within the context of critical studies on Defoe, particularly focusing on familial transgressions.

Three centuries of Defoe studies have proven that "[n]o critical approach can encompass so big, elusive, and protean an author as Defoe" as "[t]here are probably more tenable approaches to Defoe than there are available Defoe critics" and as each approach *per se* seems insufficient to study Defoe's novels (Cope 151). Or, as Watt argues, "Defoe wrote too much, and raises too many critical problems to be dealt with compendiously" ("*Early Masters*" 133). For example, *RC* has been studied in terms of penitentiary mentality, gynocriticism, adventure and travel stories, redemption narrative, providence narrative, political rhetoric, colonialism, capitalism and individualism, to just mention a few approaches.²⁴ This diversity and insufficiency of approaches in studying Defoe, particularly *RC*, "might be called the 'Defoe problem,' which is the problem of an author who is simply too big and diverse for any literary approach, theoretical or otherwise" (Cope 153). Adding another perspective to this diverse scholarship, this dissertation examines

²⁴ For more information on these approaches, see Rüdiger Ahrens, "The Political Pamphlet, 1660-1714" (1991); John Bender, *Imagining the Penitentiary* (1989); Timothy C. Blackburn, "Friday's Religion" (1985); J. Alan Downie, "Defoe, Imperialism, and the Travel Books Reconsidered" (1983); Robert A. Erickson, "Starting Over with Robinson Crusoe" (1982); J. Paul Hunter, "Novels and 'the Novel'" (1988) and *The Reluctant Pilgrim* (1966); Manuel Schonhorn, "Defoe, the Language of Politics, and the Past" (1982); GA Starr, *Defoe and Spiritual Autobiography* (1965); Ian Watt, *The Rise of the Novel* (1957).

transgressions in familial obligations and their potential, subsequent moral injury in Defoe's novels.

This part of the thesis concentrates solely on the scholarship related to morality and religion. Sönmez ideally sums up most of Defoe's novels as

sophisticated, extended and elaborated moral tales, most of them depicting wrong-doing, suffering, repentance, back-sliding, repeated repentance, and a degree of moral or spiritual growth. (12)

To this summary, I add that there is sometimes regression or complete failure in moral and spiritual growth. It is generally acknowledged in modern studies of Defoe's novels that these novels "present themselves as, or at least include, moral messages" in the form of "moral and religious confessionals" and "the first-person bildungsroman" (7). Furthermore, "a moralising stance is fairly typical of eighteenth century publications, even in scurrilous pamphleteering, and there is no doubting the moral elements of Defoe's rhetoric in most of his writings" (7). However, the study of morality and moral injury in Defoe's novels cannot, and should not, focus only on the religious ramifications of sin, while it can and should incorporate eighteenth-century understandings of these ramifications within its broader analyses and discussions. To provide a brief survey of three centuries of scholarship on morality in these novels, I show how some of the so-called editors within these novels underscore morality and moral lessons and what some modern scholars have said about morality in these novels.

In the prefaces to his novels, Defoe prepares his readers through the personae of editors for adventures in morality (and thus distressing episodes) by instructing readers through the representation of transgressor narrators and by paying special attention to religious instructions. Regarding morality and religious instruction, in the Preface to *RC*, the editor informs the readers,

The Story is told with [...] a religious Application of Events to the Uses to which wise Men always apply them (viz.) to the Instruction of others by this Example, and to justify and honour the Wisdom of Providence in all the variety of our Circumstances. (55)

In *SRRC*'s Preface, Crusoe as the editor writes, "The fable is always made for the moral, not the moral for the fable" (51). In *MF*, about his purpose in representing a wicked person's story, the so-called editor writes,

it is to be hop'd that such Readers will be much more pleas'd with the Moral, than the Fable; with the Application, than with the Relation, and with the End of the Writer, than with the Life of the Person written of. (24)

In *FM*, the editor also says that the objective of the story is to educate and "to expose" crime; "*if the reader makes a wrong Use of the Figures, the Wickedness is his own*" (22). These statements from these fictional editors prove the avowed "primacy of moral over matter" in Defoe's novels (Watt, "Robinson Crusoe" 164), or these editors may simply attempt to legitimize all of these volume's 'scurrilous contents by such claims.

Not all narrators are introduced as transgressors in the titles and prefaces of Defoe's novels. There are no references to the transgressive acts of Crusoe or of the Cavalier in either the titles or the Prefaces of *RC*, *FARC*, *SRRC*, and *MC*. Unlike these, Moll's transgressions (i.e., whoredom, incest, and theft) are listed in the subtitle:

Who was Born in NEWGATE, and during a Life of continu'd Variety for Threescore Years, besides her Childhood, was Twelve Year a *Whore*, five times a *Wife* (whereof once to her own Brother) Twelve Year a *Thief*, Eight Year a Transported *Felon* in *Virginia*, at last grew *Rich*, liv'd *Honest*, and died a *Penitent*

In the Preface, she is also called "the Off-spring of Debauchery and Vice" (23). Captain Singleton is introduced as a pirate and Colonel Jack as a thief in the titles given to their narratives. Finally, *FM* introduces Roxana as a mistress in the title, *THE Fortunate Mistress*, and as a wicked creature in the Preface (21). Regardless of whether these narrators are introduced as transgressors or not, each editor makes it a point to notify readers that each novel has a "moral design" in order to "contribute to the moral improvement of the reader" (K. Seidel, "Surprised" 186).

To develop the narrators and moral design in his novels, Defoe deploys a broad spectrum of roles from distressed victims to distressed transgressors.²⁵ Either way, somewhere in these narratives, there will be prime chances for narrating characters to experience distress, and especially moral injury, as a result of committing acts of transgression. None of his characters, even Crusoe and the Cavalier who are not introduced as transgressors in the titles or the Prefaces, is merely a victim. These acts of transgression are related to immoral acts or, more especially, sins, both venial and mortal, ranging from simple disobedience to abandonment, adultery, theft, or murder. Defoe explores the ramifications of such moral infringements and tests his narrators' beliefs in relation to God and God's Commandments, as well as God's judgment on their acts in different distressing situations in these novels. These narrators are placed in terror of God's wrath when they realize they have committed mortal sins, and they are not immune to "the deeper stings of pain" and moral injury as "it is the essence of Defoe's fictional world that its pains, like its pleasures, are as solid as those of the real world" (McKillop, "Daniel Defoe" 95). The most common transgressive acts resulting in moral injury in these novels are the sins of disobeying parents as in breaking the Fifth Commandment (*RC*), abandoning one's family (*RC*, *FARC*, *MF*, and *FM*), committing murder as in breaking the Sixth Commandment (*RC*, *FARC*, *MC*, *CS*, and *FM*), committing adultery as in breaking the Seventh Commandment (*MF*, *CJ*, and *FM*), and/or committing theft as in breaking the Eighth Commandment (*CS*, *MF*, and *CJ*).

These narrators may feel a strong sense of responsibility for these acts and develop feelings of shame and guilt, making transgression and moral injury integral parts of these novels. Sometimes, the entire plot is built on and/or initiated by an act of transgression. In *RC*, for instance, it is not possible to ignore Crusoe's disobedience to his father, which Crusoe believes to be the source of his distresses, without creating a serious gap in studying distress. By today's less biblical standards, disobedience and abandonment may not always appear to be such serious acts of

²⁵ The reason for using "transgressor" instead of "perpetrator" is that studying distress in Defoe's narrators as perpetrators may prompt the criticism of false equivalence from those who challenge using the concept of "perpetrator" for such characters.

perpetration, and Crusoe's disobedience and other individual acts of perpetration in Defoe's novels may not be equal to modern traumatic experiences in scale or horror; yet, for all their less widespread effects, they do involve defying firmly held and reinforced moral values, and until recently to disobey parents was recognized as a mortal sin; it was also a grave moral failing in terms of the social norms of the seventeenth and eighteenth centuries.²⁶

Defoe also shows how characters from different backgrounds react differently to somewhat similar transgressive acts. To do so, he examines whether or not his main characters embrace the way of the Bible and follow the Commandments; whether or not these characters think of disobeying the Commandments as punishable acts; whether or not they regard these punishments as distressing experiences; and whether or not these experiences have long-term effects on them. This religious aspect of Defoe's narrative fiction provides an opportunity to study the role of religious beliefs, along with social norms, in exacerbating distressing experiences, where the perpetration involves infractions of such beliefs or norms, because of the increased feelings of shame and guilt that (devout) believers may feel. Therefore, the concept of moral injury as a form of trauma-like distress is essential if we are to understand the repercussions of transgressions against personal moral (and religious) codes. Of course, narrators' moral codes are not limited to Christian dogma and can also be based on other social or personal moral codes, something that has been generally neglected in studying morality and religion in Defoe's novels.²⁷

Morality and religion have always been essential aspects of reading Defoe's novels, and even if some scholars have not considered them as the main focus of their

²⁶ For the studies of religious and natural laws in Defoe's novels, see Novak, *Defoe and the Nature of Man* (1963), Starr, *Defoe and Spiritual Autobiography* (1965), and Hunter, *The Reluctant Pilgrim* (1966).

²⁷ The idea of personal moral code has been discussed briefly or in another capacity by Watt's idea of "individualist spiritual pattern" (*Rise* 75) by McKillop's idea of "autonomous individual" ("*Rise*"), and by Orr's idea of Crusoe's failure in creating "consistent moral system" throughout Crusoe trilogy (7).

research, they have never denied their presence in Defoe's novels. For example, McKillop discussed "the illustration of moral and religious truth" is a larger end to Defoe's writing ("Daniel Defoe" 13, 22), and Watt argues that McKillop sees Defoe's writing in relation to providence literature, to the "life and errors" type of narrative, and to "[c]autious religious exempla" ("*Early Masters*" 133). Without denying the major role that Protestantism plays in Defoe's novels and their reliance on providence literature and "autobiographical memoir which was the most immediate and widespread literary expression of the introspective tendency of Puritanism in general," Watt mainly focused on "individualism in Puritan psychology," or in a personal type of religion, where the individual focuses on his own salvation and on secularization ("*Robinson Crusoe*" 162, 171 and *Rise* 75).

The first scholar to do a thorough analysis "of the moral and philosophical basis of Defoe's fiction" is Novak (Moore, "*Defoe*" 795). For Novak, Defoe's novels are "essentially aesthetic and moral texts" but should be "judged at what Defoe once called the 'Bar of Nature,'" which is based on "Puritan tradition" and "the rationalism of his day" (*Daniel Defoe* 619; *Defoe* 13, 65). He also suggests the pattern of "necessity-crime-restitution" for studying Defoe's novels which, he claims, mainly rely "on natural morality rather than religious morality" (*Defoe* 73, 144).

Unlike Novak, who includes rationalism and natural law along with religion, Starr, in his *Defoe and Spiritual Autobiography*, confines his discussions of morality in Defoe's novels to their religious aspects, particularly in *RC*.²⁸ According to Starr, the moral values in Defoe's novels are founded on Christian theology and spiritual autobiography,²⁹ which influence the content and structure of these novels. Novak criticizes Starr's approach for being reductive in that he insists "upon seeing Defoe's

²⁸ For more information on other scholars focusing on the religious aspect of Defoe's novels, mainly *RC*, see Moffatt, "The Religion of Robinson Crusoe" (1919); Benjamin, "Symbolic Elements in Robinson Crusoe" (1951); Greif, "The Conversion of Robinson Crusoe" (1966).

²⁹ For examples of spiritual autobiography in the seventeenth and eighteenth centuries, see Bunyan, *Grace Abounding to Chief of Sinners* (1665); Rogers, *The Diary of Samuel Rogers* (1634-1638); Mather, *Diary of Cotton Mather* (1709-1724).

realism entirely in terms of religious metaphor" ("*Defoe*" 155). Starr also suggests the pattern of sin-conversion-mercy in spiritual autobiography for *RC*, which does not appear to match either *RC* (or *FM* or *MF*) fully. However, in *Defoe and Casuistry*, he retreated from his argument that the novels present the Aristotelean notion of a "unified whole" based on spiritual autobiography, and instead argued for casuistry as "a source of fragmentation in Defoe's novels" (Schmidgen, "Metaphysics" 123).

Following Starr, Hunter, studying the role of Friday in the novel, begins his theory on the significance of religion in Defoe's novels with "Man's relationship to God [... as ...] one of the deeper concerns of" *RC* ("*Friday*" 247). Then, in *The Reluctant Pilgrim*, he tenaciously holds on to his argument that Defoe develops *RC* exclusively from "Puritan thought patterns and a rich subliterate context" (xi). He backs up his assertion by demonstrating how several genres of Puritan writing, including Guide literature, providence literature, spiritual biography, and pilgrim allegory, have affected the content and structure of *RC*. According to Novak, Hunter even criticizes Starr for his "failure to understand Defoe in the light of the puritan tradition of literature" as Starr focused on Protestantism rather than Puritanism ("*Reluctant Pilgrim*" 159). It is, Novak notes, important not to conflate Defoe's use of religious allusions or metaphors in *RC* with Defoe's intention to write *RC* exclusively as a religious document (161). Moreover, Hunter proposed the Christian pattern of "disobedience-punishment-repentance-deliverance" for *RC*, which does not even fit Crusoe's path in the novel or its sequel, much less in Defoe's other novels (*Reluctant Pilgrim* 19).

Leah Orr casts doubt on Starr and Hunter's assertion that *RC* is a conversion narrative and a religious document. She believes that research on Crusoe should not be restricted to *RC* and that we should include all three books in studying Crusoe's conversion journey. For her, *RC* by itself does not entirely "fit the structure of the conversion narrative" (3), but rather is "a problematic conversion experience" (5). All three books together "explore different aspects of Crusoe's religious experience; while they do not necessarily have to be taken serially, they do present a logical

progression from conversion, to rethinking, to doubt" (4). These conflicting experiences actually "drive him from the extremes of evangelical zeal to cold-blooded arson and murder," entirely contradicting those scholars who claim that Crusoe succeeds in following the Christian pattern of deliverance (5).

The scholarship on morality and religion in Defoe's novels, Schmidgen claims, dwindled in the two decades after Starr and Hunter, but was revived after 9/11. He argues that Starr and Hunter's arguments on the spiritual and religious aspects of Defoe's novels "lost authority after the political turn of the 1980s" as the focus shifted toward "literature's relationship to social and political power" ("Metaphysics" 101). After 9/11, the reorientation of American scholars in literature and culture towards "post-secular criticism" has led to the acknowledgment of "religion as a constant of human culture that cannot be transfigured or neutralized" (102).³⁰ However, a quick glance at a chronological bibliography of Defoe studies reveals that the issue of religion has never faded away; it has just expanded in other directions and disciplines and become less reductive.³¹

The most recent argument regarding religion in Defoe's novels belongs to Kevin Seidel. He examines the role of religion in all three Crusoe books rather than

³⁰ For more information on other scholars focusing on the religious aspect of Defoe's novels in the twenty-first century, see Clark, "Providence, Predestination and Progress" (2004) and *Daniel Defoe* (2007); Conway, "Defoe's Protestant Whore" (2002); Kim, "Puritan Realism" (2003); Prince, *The Shortest Way with Defoe* (2020); Orr, "Providence and Religion in the Crusoe Trilogy" (2014); Schmidgen, "The Metaphysics of Robinson Crusoe" (2016); K. Seidel, "Surprised by Providence" (2021); Traver, "Defoe, Unigenitus, and the 'Catholic' Crusoe" (2011).

³¹ For more information on other scholars focusing on religious aspect of Defoe's novels, mainly *RC*, between 1966 and 2000, see Ayres, "Robinson Crusoe" (1967); Bertsch, *The Whole Story* (2000); Blackburn, "Friday's Religion" (1985); Braverman, "Crusoe's Legacy" (1986); Bender, *Imagining the Penitentiary* (1987); Damrosch, *God's Plot and Man's Stories* (1985); Egan, "Crusoe's Monarchy and the Puritan Concept of the Self" (1973); Fisch, "Robinson's Biblical Island" (1998); Fleck, "Crusoe's Shadow" (1998); Fulk, *Pious Readers, Polemical Fictions* (1997); Greif, "The Conversion of Robinson Crusoe" (1966); McFarlane, "Reading Crusoe Reading Providence" (1995); Mueller, *The Depiction of Religion in Eighteenth-Century English Literature from Swift to Johnson* (1999); New, "The Grease of God" (1976); Preus, "Secularizing Divination" (1991); Ritchie, "Robinson Crusoe as narrative theologian" (1997); Sisson, "The Art and Illusion of Spiritual Autobiography" (1998); Strange, "Moll Flanders" (1976); Webster, "Writing to Redundancy" (1996); Zeitz, "A Checker-Work of Providence" (1983).

confining his research to the first volume alone in "Surprised by Providence" (2021). He concludes that Crusoe's religious journey is not one of deliverance, as some suggested, but one of regression because he has "less religious certainty" and his religiosity gradually diminishes by the end of *SRRC* (190). This is similar to what Orr claimed. He also suggests that Crusoe makes no "moral progress" in his journey, nor does he attain any transcendence: "[n]o matter how far Crusoe travels, he carries his world with him. He never makes it beyond himself" (194).

So, what makes the moral injury model a suitable approach for studying transgressions in eighteenth-century novels in addition to the Crusoe trilogy? Primarily, it is related to the less restrictive definitions and timelessness of moral injury. Although moral injury is a relatively new concept in trauma studies, it "touches upon or encompasses some very old way of thinking about our emotional response to wrongdoing" – the feelings of shame and guilt which are "inherent in Judeo-Christian culture" (Pederson, *Sin* 21; Nash and Kilday 6). In this perspective, shame and guilt are feelings and responses similar to and sometimes coinciding with repentance and remorse in the experiences of people within such a culture. Repentance is recognizing the sin, distancing the self from it, and "enjoy[ing] the grace of convalescence" (Bruckner 40). It is "a healthy relationship with wrongdoing in which the sinner is able to both recognize and move past sin" (Pederson, *Sin* 21). These characteristics of repentance are comparable to those of guilt. Remorse, on the other hand, is about a sinner's inability to distance the self from the sin, "remain[ing] in sin out of a sick need to suffer its burning," and "feed[ing] on it," echoing shame rather than guilt (Bruckner 40). These similarities make it possible to apply the modern moral injury model to Defoe's novels with respect to the transgressive acts depicted therein and to the transgressors' subsequent feelings of shame and guilt.

Although the focus here is on familial transgressions interpreted as sin and on their ensuing moral injury, I do not claim that Defoe's novels are purely religious narratives, nor are his protagonists' transgressions always and only described in terms of sinfulness. I argue instead that, in these novels as elsewhere, while social

and religious codes and values have a significant impact on the development of moral injury, it is the individual's personal moral codes that determine the development of moral injury or its absence when one defies moral values.³² According to Nash and Kilday, the concepts of sin and guilt were used to discipline and regulate "the behaviour of the Christian community" through Christian instructions and Medieval chivalry (Nash and Kilday 7; Zhao 12).³³ In time, medieval chivalric codes were gradually lost, but by Defoe's time English Protestantism had strengthened its disciplinary functions through developing and manipulating the sense of shame as produced by the "increasingly personal sense of responsibility" it demanded of its followers, and "their endeavor to purge religious guilt from their souls" (Brann 63). This religiously encouraged type of shame "was a recurrent emotion or inward state of self-loathing and unworthiness" caused "by the reproach of conscience or the imagined surveillance of God" (Zhao 102). There were different reasons to feel such shame and have "a negative judgment on the self," such as "the grievous apprehension of personal sin, negligence of religious duty, failure to procure the assurance of salvation, and being undeserving of the mercy of God" (30-31).

Brann argues that English Protestants of this period were likewise "preoccupied with the problem of religious melancholy" and its relation to religious guilt (64). In the sixteenth and seventeenth centuries, William Perkins, Timothy Bright, and Robert Yarow differentiated "supernaturally-inspired guilt from merely natural melancholy" (64).³⁴ They generally defined religious guilt as the sense of a troubled conscience produced by sin and fear of God's wrath; according to them, such guilt

³² Because this dissertation is not about the history of shame in theology, psychology, anthropology, sociology, and philosophy, I only refer briefly to its history, which is comprehensively investigated in Han Zhao's dissertation, *Cultures of Shame in Britain, c. 1650-1800* (2016).

³³ See Flannery, "The Concept of Shame in Late-Medieval English Literature" (2012); Stephanie Trigg, "'Shamed be...': Historicizing Shame in Medieval and Early Modern Courtly Ritual" (2007) and *Shame and Honor* (2012).

³⁴ See Bright, *Treatise of Melancholie* (1586); Perkins, *Whole Treatise of the Cases of Conscience* (1605); Yarow, *Sovereign Comforts for a Troubled Conscience* (1634).

does not affect the courage of the afflicted in other matters and can be cured only by God's grace (65). If the sinners do not repent, they will never be free from despair and "a state of unwarranted solicitude" (Bright qtd. in Brann 66-67). On the other hand, they characterized religious melancholy as resulting from a disturbed imagination and imaginary cause, and claimed that it affects the courage of the afflicted in every manner imaginable, and that it can be cured "by the medical doctor" (qtd. in Brann 65). They believed that religious melancholy might lead to natural melancholy, but not the other way around.

Despite agreeing with the differences between religious melancholy and religious guilt, the famous seventeenth-century writer Burton believed that "melancholy alone again may be sometimes a sufficient cause of this terror of conscience" (526) and that all types of melancholy were "results of a disparate and over-extended imagination" (Brann 69). He argued that religious melancholy leads "to terrifying doubts about salvation" (Strausfeld 702) and even to "blasphemous thoughts" (Burton 557). Schmidt connects this religious melancholy to [t]he extreme case in the Calvinistic "doctrine of double predestination, according to which God had decreed the eternal fates, whether damned or saved, of all persons irrespective of their own beliefs and choices" (53).³⁵ Moreover, Schmidt also explains that "the assumption of guilt raises in many Christian cultures the fear of divine punishment and of damnation," an "irresolvable paradox" that creates "a great deal of anxiety, for which no comfort could be had" (13, 53). The extreme cases of religious melancholy are present in religious zealots who "are driven by the tenacity of their beliefs into a fervent zeal to convert others," such as "'superstitious' Roman Catholics" and "'zealous' puritan non-conformists" (Lund 83; Schmidt 50). Burton shows that, in general, those identifying as sinners, specifically Calvinist Puritans, acquire religious melancholy when they believe that their sins are unforgivable, that they are "slaves of sin," and that they are "already damned, [and] past all hope of grace" (547). Bearing in mind these early modern definitions and discussions, and

³⁵ I am thankful to Dr. Williams for introducing Schmidt's *Melancholy and the Care of the Soul* to expand my argument on religious melancholy.

as moral injury results from transgressions and not disturbed imagination or melancholy, religious melancholy cannot be a term or concept appropriate to study moral injury in Defoe's novels.

Regardless of religion, "the eighteenth-century culture of politeness" also required "people to be modest and humble in polite social interaction, without involving self-abasing elements of shame such as excessive humility, unworthiness and bashfulness that had long been approved by religious and moral writers" (Zhao 103). The secular scholars of the eighteenth century agreed with those of a more religious bent in believing "that shame was an emotion of great moral values, and functioned as a means to defend virtue and resist sin" (108). Their idea of shame, however, differed from the religious ones in that they

generally regarded shame as a social emotion, which was closely connected with a sense of honour and reputation, and usually occurred as a result of external judgment rather than self-examination. (108)

This view is similar to the modern definition of shame. For example, John Locke defines shame as "an uneasiness of the mind upon the thought of having done something which is indecent, or will lessen the valued esteem which others have for us" (*Essay* 219). Others who shared Locke's social and moral understandings of the nature of shame were Walter Charleton, Francis Hutcheson, David Hume, and Adam Smith. About the social aspect of shame, D. Hume explained that one feels "all these passions" – including shame – "more from communication [i.e. sympathy] than from [one's] own natural temper and disposition" (206). To put it another way, we need others' sentiments and judgments to develop the feeling of shame, which is exactly what contemporary scholarship has suggested.

Like Hume's, Adam Smith's understandings of shame resemble present-day ideas, especially regarding the role played by the other in the development of this feeling. Smith brings the social nature of shame closer to the idea that the other does not need to be a real person and can be just an imagined other. This metaphorical other is what he refers to as an "impartial spectator" (129). He also follows Hume's idea that "the minds of men are mirrors to one another" (D. Hume 236) and argues that society provides us with the mirror through which we view "the propriety and

impropriety of [our] own passions, the beauty and deformity of [our] own mind" (Smith 129). Thus, "[w]e endeavour to examine our own conduct as we imagine any other fair and impartial spectator would examine it" (129). In other words, we imagine "that there is an impartial spectator who comes to feel and reconstruct the passions of others by putting himself in their situations which he watches" (Zhao 115). Regarding personal moral codes, Smith also suggests that "the general rules of morality" are founded upon "[o]ur continual observations upon the conduct of others" and "upon experience of what, in particular instances, our moral faculties, our natural sense of merit and propriety, approve, or disapprove of" (185). This means that "it is neither God, nor innate principles, but values shaped by social interactions that decide the opinions of spectator, the rules for self-examination, and the basis of sympathy" (Zhao 116). This description of values by Smith is the eighteenth-century description that lies closest to that of present-day theorists, such as Litz et al.'s definition of moral codes.

To sum up, Defoe's novels are novels of morality but not conversion books or religious documents. Although they present stories of sinners in pursuit of deliverance, they do not consistently match any of the suggested Christian patterns by Novak, Starr, or Hunter. Instead, they are stories of failure in achieving deliverance and thus stories of moral injury, especially when their protagonists suffer from moral pain. Furthermore, these protagonist/narrators' feelings of moral injury do not fit the idea of religious melancholy developed in Early Modern Protestantism. Although they are similar to religious guilt, also suggested by Protestantism, the idea of shame developed by secular philosophers like Locke, Hume, and Smith relates to many of the experiences of Defoe's protagonists (with or without direct reference to religious sensibilities) and lies closest to the modern definitions of shame and guilt explained in the previous section and that are conducive to investigations of moral injury.

1.4. Methodology

This section provides a concise summary of which fictional and non-fictional works by Defoe are examined in this thesis and why certain works are selected, while

others are not. Following that, it provides a brief description of temporal techniques used in the narratives (repetition, return, recurrence, and concurrence) and narratological concepts used to examine and comprehend these temporal distortions that represent moral injury in these selected novels. It then goes on to give a brief overview of the following chapters of this dissertation.

RC, *FARC*, *SRRC*, *MC*, *MF*, *CJ*, and *FM* are particularly relevant to this dissertation's main focus (i.e., familial transgressions and moral injury) because the theme of shame and guilt resulting from familial transgressive acts are present in all of them. It is perhaps because of their focus on shame and guilt in general that they have long been considered novels of morality and religion and have even been discussed as successful conversion stories. With respect to the religious dimension of the moral injury presented in them, which will be introduced in the paragraphs below, it is worth noting that the familial transgressions presented in these novels are linked to the Ten Commandments. Here, the focus is on how Defoe's narrators defy the Fifth and Seventh Commandments associated with familial obligations and how these transgressions lead them to defy the Sixth and the Eighth Commandments in order to overcome their moral injury and feelings of shame.

RC and *FARC*, along with *SRRC* as a commentary on the two previous volumes, are primarily concerned with violating filial and parental obligations, followed by further transgression in the form of violence. *MC* serves as a counterexample to Defoe's first three books because the Cavalier fulfills his filial obligations but nevertheless ends up feeling moral pain for participating in the Civil War and committing acts of violence in combat. *MF* and *FM* represent their narrators' difficulties in meeting their parental and matrimonial obligations. Further transgressions are depicted in the forms of theft in *MF* and murder in *FM*. Finally, *FARC* provides a counterexample to *MF* and *FM* in terms of parental obligations, and *CJ* provides a counterexample to *MF* and *FM* in terms of matrimonial obligations. *CL* is also included in this research as the foundation of matrimonial whoredom and used in preference to Defoe's other conduct books on marriage

because of the similarities between its arguments on marriage and those found in *MF* and *FM*.

When I surveyed all of Defoe's novels, it became evident that Defoe used different types of transgression to develop his narrative and narrators in his novels. There are several cases of criminality (i.e., theft and piracy) and violence (i.e., war) as transgressive acts committed by these narrators and the sense of moral injury arising from these acts. However, there are too many such cases to be included in the present study. Therefore, this dissertation focuses on the novels, including most frequently transgressive acts (i.e., familial transgressions) potentially resulting in moral injury. It also only focuses on the narrators' transgressions rather than all characters' transgressions because these narratives are implicitly constructed by narrators. That is why it is possible to discern moral injury from these novels, which reflect on the psychology of their narrators. Therefore, this study does not include moral injury developed by non-narrating characters unless it is necessary to analyze moral injury developed by narrating characters. Moreover, the remaining accredited novels (i.e., *CS*, *JPY*, and *NVRW*) are left out of the analyses because their main themes are not about familial obligations. Most of the contents of these three narratives are tangential to the main focus of this dissertation. Thus, while *CS* is equally concerned with transgressive acts, it is most specifically concerned with piracy and violence; *JPY* is the story of a deadly plague and a collective trauma, and *NVRW* is the story of adventures around the world.

In terms of categorizing these novels into different groups for the sake of focused-analysis and avoiding repetitions and inflated chapters, *RC*, *FARC*, and *SRRC* are all regarded as one unified story narrated by Robinson Crusoe in three sections. Half of *FARC* is recounting the story of Crusoe's island and filling the gaps in his story, and *SRRC* is mainly a commentary on the two earlier books (Starr, "*Robinson Crusoe*" 67). In these so-to-speak sequels, not only does the narrator give himself the same name, but there are also many allusions to *RC*, establishing unifying links between these narratives. Furthermore, as previously said, analyzing all three books together presents a complete and comprehensive understanding of Crusoe's

narration (Orr and K. Seidel). In separate analytic chapters, as a result, the three Crusoe books are examined in relation to *MC* regarding filial obligations, in relation to *MF* and *FM* regarding parental obligations, and finally in relation to *MF*, *CJ*, and *FM* regarding matrimonial obligations.

For this thesis I used Pickering & Chatto's 2008-2009 series of editions that came out under the general title of *The Novels of Daniel Defoe* (10 vols) as primary sources, and all quotations in this dissertation come from the appropriate volumes of this series. Although many other editions of the novels, particularly those published by Oxford University Press, have provided very valuable editorial introductions and annotations, the Pickering & Chatto editions are "the most comprehensive collection of [Defoe's] writings" to date (Owens 1), and also the most up to date with respect to accreditation and de-accreditation as Blewett put it: the several and highly respected editors "hack[ed] out works of dubious provenance and establish[ed] a new list of works certainly or very likely by Defoe" ("*Novels*" 56). This series presents *SRRC* with the same editorial care and attention as it does *RC* and *FARC*, thus presenting all three Crusoe books together, something that is very rare (56). Finally, the editors of the texts within this series provide excellent annotations and, of course, references to the editorial and scholarly work done by previous editors of the same texts. Introductions to other scholarly editions of Crusoe's works have also been both appreciated and used in the thesis, and added to the other, many works that are cited as secondary sources.

Applying textual analysis to Defoe's novels, this dissertation investigates how Defoe uses specific literary tropes to highlight his narrators' moral injury resulting from acts of transgressions. In narratives of sin, according to Pederson, perpetration/sin "reshapes the text's form," and this "change pushes the language [...] toward excess" by means of hyperbole, the sublime, signs of solitude, and temporal distortions³⁶ (*Sin* 75). In general, hyperbole described as a figure of speech

³⁶ As noted previously, temporal distortions are not among Pederson's recommended literary tropes in literary texts that convey moral injury. However, he proposed studying temporal distortions in his 2014 article, "Speak" to analyze the impact of traumatic experience on narrative structure. Thus, I

or a literary trope, "is bold overstatement, or the extravagant exaggeration of fact or of possibility[, ...] used either for serious or ironic or comic effect" or "for the sake of emphasis" (Abrams and Harpham, "hyperbole and understatement" 166; Baldick 119). When examined in narratives of moral injury, it "fill[s] the language of morally injured individuals," "marks moments when 'excess can no longer be gauged,'" "suggests that language is struggling to hold in the enormity of the individual's experience of sin," and creates excess in narrative (Pederson, *Sin* 75, 77). It also demonstrates how the moral "pain can be fathomless, criminals irredeemable, emptiness total, and judgments universal" and "how sin feels excessively severe, expansive, long, or effective" (77). The manipulation of diction and imagery can also create signs of solitude to "reflect the morally injured person's isolation" (88). For example, in addition to being present thematically in the narrative, solitude can be present structurally via "visual symbols of separation," "drift from plural to singular," and "over-reliance on the first person" to illustrate the morally injured individual's solitariness (88).

Sublimity "involves great thoughts, elevated diction, strong and lofty emotion – but also a violence inflicted on our sensibility"; it also "depends on the obscure, difficult, and threatening," "breaks down" discourse, and creates "traumatic anxiety" (Mikics 290). The sublime in Defoe's novels, as well as that in models of moral injury in literature generally does not create transcendence in the narrators but rather "traumatic anxiety" and "it is a more expansive category" (Pederson, *Sin* 81). This is due to the fact that Defoe's narrators do not observe distressing and terrifying natural disasters "in a situation of safety from danger," while this is a proviso for Burke, who says that without this position of safety observers would experience "painful terror" rather than "delightful horror" (Abrams and Harpham, "sublime" 390). The sublime in Defoe's novels inflicts moral pain on its observers and does not evoke "delightful horror" in narrators (who present themselves as transgressors), but traumatic anxiety. In literary texts with themes of moral injury, the sublime can be used to show that "the natural world becomes terrifying"

have incorporated his prior suggestion in my research to study temporal representations of moral injury because it is one of the major tropes used in Defoe's novels.

(Pederson, *Sin* 81). Pederson uses Fredric Jameson's sublime when it comes to the representation of moral injury models in literary texts. The sublime, according to Jameson, is an "apprehension through a given aesthetic object of what in its awesome magnitude shrinks, threatens, diminishes, rebukes individual human life" (Jameson, "Pleasure" 72; Pederson, *Sin* 82). He also defines "the sublime as 'an experience bordering on terror, the fitful glimpse, in astonishment, stupor and awe, of what was so enormous as to crush human life altogether'" (Jameson, "Postmodernism" 77; Pederson, *Sin* 82). The reason that Pederson refers to Jameson rather than Burke is that Burke's sublime is centered on "God and nature," while Jameson's sublime is based on "a wider variety of objects" (Pederson, *Sin* 82). This inclusivity would fit the study of the sublime as a literary trope to represent moral injury better.

As mentioned before, Pederson included the phrase "temporal distortion" in his paper "Speak, Trauma: Toward a Revised Understanding of Literary Trauma Theory" (2014), but he does not use this phrase in his most recently suggested list of literary tropes representing moral injury in literary texts in his latest work. Having encountered many examples of temporal distortions in Defoe's novels and having noted their significant correlation with themes of moral injury, this dissertation brings Pederson's 2014 article and 2021 book together and mainly includes temporal techniques emphasizing temporal distortions as important parameters of analysis and aims to show through its detailed work on the novels how these temporal distortions in narratives convey meanings related to moral injury.

To examine temporal distortions in Defoe's novels, I use and extend the terminology and concepts of repetition, return, and recurrence that Brooks used in his study of narrative structure in Defoe's novels. In *Number and Pattern in the Eighteenth-Century Novel*, Brooks did not further develop these terms or theorize them; he simply used them to highlight the coherence in Defoe's novels in response to those who have long questioned Defoe's skill in creating unified and coherent narratives. He used repetition to refer to the repetition of narrative structure, verbal

repetition, or repetitive order. He used return to explain the return of characters/narrators to a specific location in the story (e.g., Moll's return to America) or their return to the story (e.g., Jemy's return at the end of Moll's story). Recurrence for Brooks is limited to character recurrence, which is "the appearance and disappearance of certain key figures" (53). For example, for him, the appearance of Roxana's first husband in Paris after his disappearance for several years is character recurrence.

Extending and at the same time refining the specific uses of Brooks' terms, this thesis uses the term repetition to refer specifically to narrating the same event more than once (i.e., repetitive frequency), represented through analepsis and prolepsis. It uses return to refer to narrators/characters returning to a specific location and to characters returning to the story after disappearing for a while, which is similar to Brooks' use of the term. Return of character is a phrase used here for what Brooks called character recurrence, while this thesis restricts the term "recurrence" to similar events or character-types that happen or appear more than once in the narrative. For instance, Crusoe's shipwrecks are recurrent events, and the captain warning Crusoe about his disobedience is a recurrent character-type, replacing the role Crusoe's father plays in warning him about his punishments for his disobedience. Finally, I add concurrence to the list in order to show how moral pain can be foregrounded in the narrative via concurrence, which is about (similar) events occurring on a similar date. A good example of concurrence is that Crusoe escaped slavery and arrived on the island on his birthday (same day and month, but – of course – different years).

In order to examine repetition, return, recurrence, and concurrence, an eclectic narratological methodology is used to choose terminology and analytic techniques so that the study will be up to date in terminology and related to recent understandings of moral injury and temporality in literature. Thus, the following part defines the central concepts used in this research, such as order, duration, and frequency, to study temporal techniques and temporal distortions in Defoe's novels. The first step is to establish a model of narrative constitution, which is based on

Herman and Vervaeck's three-tier model of story/narrative/narration. In this model, story is "an abstract construct that the reader has to derive from the concrete text" (45). Narrative is the "concrete text," i.e., textual, representation of a series of events from the story to the reader. Narration is narrating or producing narrative action, and it is about formulations, which refers to "the entire set of ways in which a story is actually told" (80).

Then, it is important to distinguish between story-time and narrative-time as two different levels of temporalities in order to have a clear picture of temporal distortions representing moral injury in Defoe's novels. Story-time is "a linear succession of events" (Rimmon-Kenan 46) and unreal time based on the "everyday notions of clock and calendar time" (Herman et al.). Narrative-time, on the other hand, is associated with the events and incidents within the text, and it cannot necessarily be "marked off by regular intervals of certain length" (Abbott 5). The temporality of this narrative-time "derives from the process of its reading" (Rimmon-Kenan 41). There is necessarily no complete correspondence between story-time and narrative-time because narrative-time is "the implied time by the quantity of discourse, in its linear arrangements of elements in the text" (Keen 92). There are two different methods to measure narrative-time. The first method is to consider the amount of linguistic space, or the number of pages devoted to narrative. The second method is through the number of hours devoted to reading narrative. Because of the impossibility of fixing an invariable time to reading hours, I will use the first method and measure the number of paragraphs or pages devoted to the narration of the story.

This differentiation between story-time and narrative-time also helps the study by clearly dividing each novel into smaller narrative parts, which, in turn, represents the recurrence of each narrator's transgressive acts. To examine the relationship between these two temporal levels and classify temporal techniques into order, duration, and frequency, we must first define the main narrative, which "depend[s] upon [its] relation to the plot's extent of narrated time, between beginning and ending" (Keen 102) and which consists of several smaller narrative parts. Since

there is no chapter division assigned by Defoe in his novels, it is important to divide each narrative into smaller parts in a meaningful way to have a clear picture of narrators' transgressions and the representation of moral injury in these novels.

The first issue in comparing story-time with narrative-time that helps with the study of moral injury in Defoe's novels regarding repetition is related to the sequence of events, which Genette in his *Narrative Discourse* calls order, particularly anachronistic techniques of analepsis and prolepsis. Temporal techniques can mimic trauma symptoms and temporal distortions in the form of flashbacks, fragmentation, hauntedness, and belatedness in trauma fiction through temporal dislocation, non-linear chronology, unclear dates and places, and resistance to closure (Andermahr 14-15; Gibbs 144; Kaplan 65; Whitehead 36). Anachrony can foreground these temporal distortions. For example, when analepsis is used more than usual to the extent that it disrupts the normal flow of the narrative, it may result in fragmentation. Fragmentation "is psychologically debilitating: painful, humiliating experiences and attempts to cope disconnect individuals from the past, from significant others, and from a strong sense of self" (Vickroy 5). It also "foregrounds unrepresentability and aporia" and the refusal of any type of closure in narrative and "keep[s] the tensions alive with inconclusive endings or repeating cycles" (Andermahr 14; Vickroy 4). Whitehead argues that "the more traumatic the event described, the more fragmented the narrative becomes" (36). The reason for this fragmentation in the narrative is, Fleman and Laub explain, "that testimony is written in 'fragmented and broken forms,' composed of bits and pieces of a memory that has been overwhelmed by occurrences that have not settled into understanding or remembrance" (qtd. in Whitehead 34).

These temporal techniques represent perpetrators' moral injury as their transgressive acts disturb their conscience and their moral injury haunts them. Sometimes, traumatic experiences evade being narrated in a linear form but tend to possess the traumatized, creating a sense of hauntedness or possession when one time erupts "into another" (Whitehead 6). A ghost, as "an appropriate embodiment of the disjunction of temporality [and as] the surfacing of the past in the present"

can illustrate this sense of hauntedness (6). Because the traumatized cannot assimilate the traumatic experience in narrative, "trauma assumes a haunting quality, continuing to possess the subject with its insistent repetitions and returns" (Whitehead 6; Caruth, *Unclaimed Experience* 4). Hauntedness can be "in the form of flashbacks, hallucinations, or dreams" in trauma fiction (Outka 1). When the distinctions between the present and the past collapse in narrative and when the traumatized is "haunted or possessed by the past," it seems "as if one were back there in the past reliving the traumatic scene" (LaCapra, *Writing* 21). Furthermore, this sense of being out of time and hauntedness "contributes to the sense of alienation and estrangement from other human beings" (Stolorow 160).

Other temporal techniques that actually represent moral injury in Defoe's novels are scene, ellipsis, and expansions as sub-categories of duration. The significance of duration is in the manipulation of narrative-time, which can put some events in the foreground and push others to the background. The use of ellipsis in relation to trauma may underscore "repressed or distressed trauma" and may refer to events that are so painful that they may be impossible to put into words, used as a denial mechanism, or used as a way of undoing distressing situations (Herman and Vervaeck 61). As noted earlier, literary trauma theorists have two contrasting views on gaps in memory and narration; it is either about forgetting a traumatic situation or avoiding talking about such a situation. Scholars such as Sigmund Freud, Judith Herman, Bessel van der Kolk, Cathy Caruth, and Anna Whitehead focus on ellipsis in trauma narration as representations of amnesia and the impossibility of representing traumatic situations. McNally and Pederson, on the other hand, argue that if there is any gap in narration, it is out of choice. They also shift their focus from ellipsis to the text itself and the narrated details related to the traumatic situations.

Scene as another category in duration is almost a kind of isochrony between story-time and narrative-time, and the purpose here is to create a sense of immediacy and direct experience of the events for the reader in narrative (De Toro 133). In other words, "the narrator wants to create a real, objective, and almost empirical

reflection of reality" (133). Regarding the representation of moral injury, scene is actually a useful technique to foreground anger and shame in the narrative. Expansion, on the other hand, is a way of representing subjective retrospection (Bal 105). In trauma fiction, expansion can represent excess in narration, the detailed nature of narrating trauma, the stretched nature of time for the character experiencing distressing situations, or the disruptive nature of dreams, hallucinations, and reflections. Most importantly, expansion as a temporal technique can be a good literary device to represent the inner thoughts and comments of narrators or characters experiencing distressing situations and trying to recount their thoughts about those situations. A good example is when the narrating-self recounts the story of the narrated-self in retrospective form and comments on the distressing experiences from the point of view of the narrating-self.

The final technique representing time in narrative is repetitive frequency, which is used in excess in Defoe's novels to emphasize the relationship between transgression and moral injury. We have repetitive frequency when an event happens once in story-time but is represented several times in narrative-time. Like different rhythms in narrative-time, it may put the events in the foreground. Here, there is no exact representation of the same event, as "repetition is a mental construct attained by an elimination of the specific qualities of each occurrence and a preservation of only those qualities which it shares with similar occurrences" (Rimmon-Kenan 59). In other words, repetition of the same event occurs in a different context or is viewed from a different point of view. This, in turn, changes the previous meaning derived from the event. Although it is a useful technique in helping readers with the interpretation of narrative, it can influence the reliability of narrators, particularly when there are different points of view narrating the same event.

Like order and duration, frequency is also in direct correspondence with the literary devices specific to the representation of trauma in narrative. For example, repetition or repetition compulsion in trauma fiction is one of the major symptoms and literary

devices foregrounding traumatic experience in narrative fiction. This device "can act at the levels of language, imagery or plot"; it "is inherently ambivalent, suspended between trauma and catharsis," and, "[i]n its negative aspect, repetition replays the past as if it was fully present and remains caught within trauma's paralyzing influence" (Whitehead 86). The purpose of repetition in narrative is

to achieve a retrospective mastery over the stimulus that has breached the defences by developing the anxiety which was previously missing. By continually returning to the traumatic situation, the individual can master the amounts of stimulus which have broken through by binding them together and simultaneously construct a protective shield against trauma after the event. (119)

This repetition compulsion in narrative is mainly to recount the traumatic experience itself, dreams, hallucinations, hauntedness, and belatedness that result from such an experience. This technique easily corresponds to the technique of repetitive frequency in narrative, and their analysis together foregrounds the effects of experiencing distressing situations in narrative fiction.

To summarize, the goal of this dissertation is to reinterpret the concept of morality in Defoe's novels in terms of familial transgressions (filial, parental, and matrimonial) in light of Pederson's moral injury model and particularly in terms of temporal techniques foregrounding moral injury in these novels. This research closely examines the theme of moral injury and the structural representations of moral injury in Defoe's *RC*, *FARC*, *SRRC*, *MC*, *MF*, *CJ*, and *FM* by calling attention to the connections between the concepts of shame and guilt from the seventeenth and eighteenth centuries and the concept of moral injury from the twenty-first century. To do so, it looks at each narrator's personal moral codes, transgressive acts, moral injury (i.e., feelings of shame and guilt), its symptoms, and temporal techniques representing moral injury in each work. Accordingly, this dissertation suggests that moral injury is a recurring theme in Defoe's novels. It also claims that the development of moral injury inclusively depends on narrators' personal moral values and abilities to contextualize their transgressions and feelings of shame and/or guilt. Most importantly, this common theme impacts the form and style of each narrative and creates a dialectical discourse between Defoe's works.

The second chapter examines Defoe's *RC*, *FARC*, *SRRC*, and *MC* in terms of filial obligations, potentially morally injurious events (disobedience and abandonment) resulting from filial transgressions, and the possible ramifications of such transgressions in the form of moral injury. In doing so, Defoe establishes a dialectical discourse across these novels, allowing him to experiment with different narrating characters from different backgrounds (i.e., class and education) in similar situations and almost parallel narrative structures in order to make a point about the reality of daily lives, familial relationships, and moral injury rather than about theology or religious dogma. In fact, this chapter views *MC* to be a counterexample of the Crusoe trilogy with respect to filial obligations.

Mainly focusing on the Crusoe trilogy, this chapter addresses how Crusoe's family background (class, education, and transgenerational transgression) influences Crusoe's personal moral values and the course of his life and his narration. Within this course, the narratives also reveal how Crusoe gradually moves from acknowledging his transgression to feeling guilt and later to feeling shame. It also shows how he fails to work through every step of his attempts to make amends for his transgressions. This chapter also suggests that these failures force him further towards committing more transgressions (his ingratitude to God and his violent behavior towards others as an active agent or unwilling witness as in breaking the Sixth Commandment) as a way to work through his moral injury. This assertion demonstrates that the trilogy is the story of regression and failure rather than deliverance and conversion.

This chapter also shows how Crusoe develops the symptoms of isolation (literally and figuratively) and demoralization throughout his path from transgression to guilt, shame, humiliation, and more transgressions. Most importantly, this chapter argues that Crusoe's transgressions, moral injury, and attempts to work through it impact the structure of the narrative with respect to temporal techniques as the text foregrounds all these elements through repetitive references to transgressions and moral injury in forms of analepsis and prolepsis, repetitive reflections on them, recurrent transgressions and punishments, recurrent character-types to warn or

punish him, and concurrent dates to connect his punishments to his disobedience. These techniques, in turn, indicate the spiral narrative structure, the hauntedness of his transgressions and moral injury, and the impossibility of achieving any kind of closure even in the smaller narrative parts, much less in each novel or the whole trilogy. There are also other literary tropes to emphasize the severity of his moral injury through hyperbole, his isolation through signs of solitude, and his demoralization through the sublime.

Following the same approach used in the second chapter, the third chapter also analyzes the possibility of developing moral injury by the narrators, but in terms of defying parental obligations (i.e., childcare displacement) in Defoe's *FARC*, *MF*, and *FM*. It also shows, like the previous chapter, how Defoe experiments with different narrating characters from different backgrounds (i.e., class and gender) in similar situations and almost parallel narrative structures in order to make a point about the reality of everyday lives, parental relationships, and moral injury. In the same way as *MC* is a counterexample to the Crusoe trilogy, *FARC* is a counterexample to *MF* and *FM* regarding parental obligations. However, unlike *MC*, *FARC* does not depict Crusoe as an ideal father who fulfills all of his paternal obligations mentioned in *SRRC*; rather, it depicts a narrator who fails to fully fulfill his duties to his children and entrusts their care to someone else. Crusoe as a father differs from Moll and Roxana as a mother in that Moll and Roxana have different viewpoints about and reactions to childcare displacement, while Crusoe does not even perceive childcare displacement to be a transgressive act.

Regarding maternal transgressions and childcare displacement in *MF*, this chapter addresses how Moll always makes sure that her children are cared for and protected by a competent guardian, usually a family member. However, her moral values regarding motherhood and childcare displacement are not consistent throughout the narrative. This disparity arises for a variety of reasons, including whether the guardian is a family member, such as a father or a grandparent, whether there is a matrimonial transgression (i.e., adultery and incest) in her marriage, whether she has enough money to support the child herself, and, most importantly, how her

mother impacts her moral values regarding maternal feelings and childcare displacement. Based on these questions, this chapter argues that transgenerational transgression plays an important role in the development of the plot in terms of motherhood; however, matrimonial transgressions outweigh maternal ones. Therefore, the development of moral injury is directly linked to other types of transgression. It also demonstrates how Moll's mother's appearance in the narrative gradually instills in her a strong maternal feeling, which is constantly influenced by her financial troubles. The most crucial conclusion in this section is that Moll does not consider childcare displacement to be a transgressive act, so she develops no moral injury as a result of it, with the exception of childcare displacement in the case of Jemy's son. This chapter discusses Moll's guilt for childcare displacement in this specific case and explains how narrative techniques illustrate her guilt in the narrative.

The following section of Chapter Three examines *FM* for Roxana's childcare displacement and its ensuing moral injury in specific cases in the novel. This section claims that, unlike Moll, Roxana's moral values regarding motherhood and her maternal feelings do not change throughout the narrative. Based on these consistent moral values, she does develop the feeling of guilt for abandoning her children from her first marriage, and she does try to compensate for her transgression when she is rich enough to support them financially and when she returns to England, making money and space the main issues in her attempts to make amends. Furthermore, there is a clear connection between her feeling of shame resulting from her adultery and her feeling of guilt resulting from her childcare displacement. This connection makes it hard for her to personally make amends with these children because she has to hide her identity as a courtesan out of shame, but she fails to do so because Susan – her daughter – stubbornly demands that Roxana acknowledge her identity as her mother. This section also demonstrates how narrative structures, such as repetition, ellipsis, analepsis, recurrence, and return, foreground Roxana's guilt about abandoning her children from her first marriage and her strong desire to make amends despite her failures. This section also focuses on her illegitimate children, asserting that she feels neither guilt nor shame for abandoning them because

matrimonial transgression surpasses maternal transgression and because she either leaves them with their fathers to be cared for or personally takes care of them by proxy. Finally, Roxana's involvement with her daughter's murder, rather than her role in childcare displacement, actually is the main reason for her psychological suffering at the end of the novel.

Chapter Four also follows the framework of the preceding chapters by focusing on the potential moral injury arising from defying matrimonial obligations and its literary representations in Defoe's *FARC*, *MF*, *CJ*, and *FM*. This chapter opens with a basic overview of Defoe's stance on matrimonial obligations and whoredom in *CL*. The second section concentrates on Moll's desire to become a gentlewoman and her adventures in the marriage market to fulfill that goal. However, she mainly finds herself breaking matrimonial obligations through adultery, incest, and bigamy while attempting to work through her feeling of guilt, particularly for committing incest, and find her proper position in the marriage market. It depicts how she eventually succeeds in redefining this position as a wife on the Plantation, implying that the only way for a female narrator to have a successful marriage and for the marriage market to be reformed is through new laws in the new world.

The third section in this chapter explores similar matrimonial transgressions in the fictional world of *CJ*, which serves as a counterexample to *MF* and *FM* in that the male narrator in this novel does not suffer from moral injury despite his transgressions. This part suggests that gender and class significantly impact this narrator's personal moral values since he does not regard his actions (i.e., adultery, bigamy, marriage for gain, and marriage without consent) as transgressive acts during his several marriages. This, in turn, confirms how the absence of internalized social and religious instructions determines the absence of moral injury despite matrimonial whoredom. Once again, the fourth section is about Roxana as a female narrator and her adventures as an adulterer in order to save her from poverty and starvation by her first marriage. It also argues that Roxana's matrimonial transgressions are her means of surviving a trauma experience; nevertheless, unlike the other narrators, she suffers the most from moral injury and commits another

transgressive act (i.e., murder) to work through her feeling of shame caused by her matrimonial transgressions. All of these attempts fail in the end, and the novel portrays them through temporal distortions and literary devices, notably through its ending.

Therefore, this chapter thematically covers the following issues. By placing his narrators from different backgrounds in similar marital situations, Defoe delivers a scathing criticism of the marriage market and probably aspires to reforms in marriage laws. It also shows that defying these obligations in these novels may not necessarily result in moral injury since each narrator's level of transgression and personal moral values determine the absence or presence of this feeling in each novel. It also contends that narrators' ability to contextualize their transgressions and feelings of moral injury helps them work through these feelings, even if they resort to violence, such as murder and theft, to deal with their feelings of shame. Structurally, this chapter demonstrates how Defoe consciously uses temporal techniques (repetition, return, and recurrence) as well as literary tropes (hyperbole, sublimity, and signs of solitude) to highlight the daily struggles of these fictional narrators in the marriage market, their possible ensuing moral injury caused by transgressing matrimonial obligations, and their attempts to work through such feelings in the constructed world of his novels.

CHAPTER 2

FILIAL OBLIGATIONS AND MORAL INJURY IN *RC, FARC, SRRC, AND MC*

This chapter seeks to assess the impact of transgressions in filial obligations, as potentially morally injurious events, on Crusoe in the Crusoe trilogy (*RC*, *FARC*, and *SRRC*) (in its first section) and the impact of fulfilling those obligations on the Cavalier in *MC* as a counterexample to the Crusoe trilogy (in its second section). It contends that transgressive acts do not necessarily cause moral injury because parents' responses and children's personal moral codes in terms of disobedience and abandonment are shown to determine the presence of moral injury in the Crusoe trilogy and its absence of moral injury in *MC*. Moreover, it asserts that Defoe skillfully uses literary tropes, mainly temporal techniques (repetition, recurrence, return, and concurrence), as well as literary tropes (hyperbole, sublimity, and signs of solitude), to highlight the haunting aspect of moral injury in the Crusoe trilogy.

Table 1. Narrative parts in *RC*.³⁷

NPs	Main Event	Dates	Pages	ST	NT (pages)
1	Childhood	1632-1651	57-60	19 years	4
2	First adventure and shipwrecks	1651-1652	60-69	1 year	10
3	Slavery	1652-1654	69-72	2 years	4
4	Escape from slavery	1654	72-80	2 months	10
5	Life in Brazil	1654-1659	81-86	5 years	6
6	Shipwreck	1659	86-90	1 month	5
7	Life on the island	1659-1686	90-264	28 years	174
8	Back to Europe	1686-1694	264-285	7-8 years	22

Before analyzing disobedience as a filial transgression in each Crusoe book, it is important to divide each main narrative into smaller narrative parts in order to have

³⁷ This is based on Keymer and Kelly's "A Chronology of Robinson Crusoe" (2008). Moreover, in this and the following tables, NPs refers to "narrative parts," ST to "story-time," and NT to "narrative-time."

a better understanding of temporality and moral injury, as mentioned in the methodology section in the introduction chapter. The main narrative in *RC* is divided into eight smaller narrative parts by taking into account Crusoe's acts of disobedience and abandonment and his experiences of distressing events as his punishments for these transgressions. These repetitive acts and events occur mostly at the beginning and ending of each adventure (see Table 1). These smaller narrative parts show how *RC* is a spiral narration as he repeatedly commits the same transgressions and speaks of them over and over in different forms. These parts also show *RC*'s spiral narrative structure as the narrative does not get any definite closure in terms of deliverance and success in working through his moral injury either within smaller narrative parts or within the main narrative, except for the last narrative part, whose closure will be undermined when we consider *FARC* and *SRRC* as one unified work along with *RC*.

The narrative parts in *FARC* are also based on Crusoe's transgressions of abandonment and violence during his farther adventures (see Table 2). The division of the main narrative in this novel is also based on changes in time and space and shows the repetition of the spiral narrative structure and Crusoe's failure in achieving deliverance. Again, considering *SRRC* as its sequel casts doubt on Crusoe's success in working through his moral injury.

Table 2. Narrative parts in *FARC*.

NPs	Main Event	Dates	Pages	ST	NT (pages)
1	Life in England	1687-1695	5-11	7.5 years	7
2	His Journey to the Island	1695	12-26	4 months	15
3	On the island	1695	26-119	25 days	94
4	Massacre on their way	1695	119-142	4 months	24
5	Left behind in Bengal	1695-1696	142-144	9 months	3
6	Journeys for Trade	1696-1702	144-172	5.5 years	29
7	From China to England	1702-1705	172-217	3 years	46

As *SRRC* is more of a commentary on two other novels rather than a narrative fiction, and it is divided into separate articles, I do not divide it into smaller narrative parts. Any reference to *SRRC* is in the framework of consulting Crusoe's ideas on

different topics rather than studying his life story. To make it easier to follow commentaries from *SRRC*, I put the title of each article in the following table.

Table 3. Articles in *SRRC*.

Article	Article Title	Pages
1	Of Solitude	57-66
2	An Essay upon Honesty	67-101
3	Of the Immorality of Conversation, and the Vulgar Errors of Behaviour	102-128
4	An Essay on the Present State of Religion in the World	129-179
5	Of Listening to the Voice of Providence	180-200
6	Of the Proportion between the Christian and Pagan World	201-220
7	A Vision of the Angelick World	221-273

The division of *MC* into smaller narrative parts is based on his adventures in the battlegrounds in Europe and England. Defoe already divided the novel into two main Parts. Part 1 recounts the Cavalier's childhood, adventures in Europe, and return to England. Part 2 recounts his adventures during the Civil War in England and his life as a melancholic observer after the war. Since this novel is analyzed as a counterexample to *RC*'s disobedience to his father, the main focus is on the first narrative part from Part 1, in which he obeys his father's demand to stay and marry but later gets his father's blessing for his adventures.

Table 4. Narrative parts in *MC*, Part 1.

NPs	Main Event in Part 1	Dates	Pages	ST	NT
1	Childhood	1608-1630	33-36	22 years	4
2	Adventures in Europe	1630-1635	36-116	5 years	81
3	Back in England	1635-1647	116-118	13 years	2

Table 5. Narrative parts in *MC*, Part 2.

NPs	Main Event in Part 2	Dates	Pages	ST	NT
1	The English Civil War	1642-1647	119-224	5 years	4
2	A melancholic observer	After 1647	224-231	NA	7

2.1. Disobedience as a Filial Transgression in *RC* and *FARC*

Moral Injury can come from disobeying religious and social instructions; disobeying one's parents is one such transgression. For Christians, this act of

disobedience is related to the Fifth Commandment in the Bible: "Honour thy father and thy mother: that thy days may be long upon the land which the LORD thy God giveth thee" (*Authorized King James Version*, Exod. 20:12). This Commandment was taken seriously by eighteenth-century society. Regardless of whether or not families believed in and practiced Christianity, the family in this period was regarded as the dominant social unit (Novak, *Defoe* 16; Downie 18). About the importance of filial obligations, Timothy Cruso³⁸ wrote that "[i]t is very *becoming* to take [fathers'] Advice in all weighty and eminent Cases; it is *necessary* to receive and perform their Commands in all things lawful" (*God the Guide of Youth* qtd. in Hunter, *Reluctant Pilgrim* 48). Taking a father's advice in such matters was so crucial because, as this statement implies, there was a "virtual equation between paternal and divine authority" (Starr, *Defoe* 78). It means "any attempt to disrupt or elude [family, social and divine order's] established pattern implie[d] a denial of God's power and, by extension challenge[d] his very existence" (77-78). Cruso also emphasizes the necessity of obeying fathers by describing the consequences of failing to do so, as he claims,

the *fruit of your labour* will have a *blast* upon it ...; either your Undertakings, or your very *Blessings* will be *Curst*. ... If your Voyage be successful, and you come home *richly laden*, yet God not being concern'd in the *steering* of your Course, your Misery will be the greater. (qtd. in Hunter, *Reluctant Pilgrim* 49)

When Crusoe talks about the filial relationship between Friday and his father in *FARC*, he explicitly refers to disobeying the Fifth Commandment as his folly

In short, if the same filial Affection was to be found in Christians to their Parents, in our Part of the World, one would be tempted to say, there would hardly ha' been any Need of the fifth Commandment. (28)

Turning to Crusoe's distress upon acknowledging his infringement of the Fifth Commandment, aside from the religious ramifications of this sin, in his retrospective narration, Crusoe shows awareness that he has emotionally abused his parents by disobeying them. At the start of *RC*, he notes his father's apprehension, as he explains,

³⁸ Timothy Cruso was "[a] fellow student of Defoe's at Morton's Academy" (Hunter, *Reluctant Pilgrim* 32) and "a Presbyterian minister and well-known preacher" (Rogers 60).

I observed the Tears run down his Face very plentifully, and especially when he spoke of my Brother who was kill'd; and that when he spoke of my having Leisure to repent, and none to assist me, he was so mov'd, that he broke off the Discourse, and told me, his Heart was so full he could say no more to me. (59)

He emphasizes his father's apprehension by using the word "plentifully" to describe his father's tears, thus underscoring the level of pain he is causing his father. Later, he also admits his wrongdoing by referring to it as "the Breach of my Duty to God and my Father" (61). Emotionally abusing one's parents is a form of perpetration that can fall under the remit of the moral injury model in trauma studies; indeed, it is specified in Schiraldi's definition of emotional abuse which, according to his classification of potentially traumatic events, may include imposing isolation and loneliness on the parents, threatening to leave or leaving them behind, taking away their power or control, or neglecting them physically/economically (5).³⁹ Crusoe actually abandons his parents, and, as a result, he imposes loneliness on them and takes away their power over him. Because of this disobedience, he seems to suffer from moral pain due to both defying a religious code and emotionally abusing his parents. When Crusoe himself connects his "ORIGINAL SIN" (*RC* 200) to this act of disobedience and connects his distresses to its consequent punishments, it is unnecessary to search for any further hidden or implied causes for his moral pain in the novel. The narrator himself is well aware of his transgression.⁴⁰

In *RC*, *FARC*, and *MC*, taking fathers' advice for the narrators is likewise equivalent to following their set paths in life and "preserving the social order through loyalty to" what Hunter calls "one's calling" (*Reluctant Pilgrim* 36). It indicates that "[w]hat

³⁹ Schiraldi's classification is generally about potentially traumatic events for the victims. I have adopted this classification for traumas experienced by perpetrators.

⁴⁰ For more information on Crusoe's disobedience, see Ayers, "Robinson Crusoe" (1967); Boardman, *Defoe and the Uses of Narrative* (1983); Braverman, "Crusoe's Legacy" (1986); Bishop, "Knowledge, Action, and Interpretation in Defoe's Novels" (1952); Brown, "The Displaced Self" (1971); Downie, "Robinson Crusoe's Eighteenth-Century Contexts" (1996); Hunter, *The Reluctant Pilgrim* (1966); Keymer and Kelley, "Introduction" (2008); Maddox, "Interpreter Crusoe" (1984); Mayer, *History and the Early English Novel* (2004); Novak, *Defoe and the Nature of Man* (1963) and "Robinson Crusoe's 'Original Sin'" (1961); Pearlman, "Robinson Crusoe and the Cannibals" (1976); Starr, *Defoe: Spiritual Autobiography* (1965); Watt, *Myths of Modern Individualism* (1996).

ever a person's station in life proved to be, he was expected to be faithful to it and remain content that he was fulfilling God's will for his life" (36). In *RC*, Crusoe's "penchant for traveling," which is against the calling his parents had determined, represents "his hatred of a steady life" (Novak, "Original Sin" 29). This steady life is introduced as "the middle State," which is "of the rank of commoner, not noble" and yet is "not exposed to the Miseries and Hardships, the Labour and Sufferings of the mechanick Part of Mankind" (*RC* 58, 289). This middle state had more than occupational repercussions. For instance, in *A Condoling Letter to the Tatler* (1710), Defoe lists human conditions in the following order:

Madness,
 Poverty,
 Extravagance,
 Excess or Profusion,
 Waste,
 Generous Liberality,
 Plenty,
FAMILY,
 Frugality,
 Parsimony,
 Niggardliness,
 Covetous,
 Sordidly Covetous,
 Wretchedness or Rich Poverty
 Madness
 (Defoe and Steele 13)

He places "FAMILY" firmly in the middle, representing happiness and balance. It is also central in terms of financial status, between poverty or extravagance and above frugality and niggardliness. Going up or down the list generates an imbalance and leads to unhappiness. So, what Crusoe's father advocates is to stick to the middle state to guarantee happiness as he explains in the following conversation with Crusoe,

the middle Station had the fewest Disasters, and was not expos'd to so many Vicissitudes as the higher or lower Part of Mankind; nay, they were not subjected to so many Distempers and Uneasinesses either of Body or Mind, [...] That the middle Station of Life was calculated for all kind of Vertues and all kinds of Enjoyments; that Peace and Plenty were the Hand-maids of a middle Fortune; that Temperance, Moderation, Quietness, Health, Society, all agreeable Diversions, and all desirable Pleasures, were the

Blessings attending the middle Station of Life; that this Way Men went silently and smoothly thro' the World, and comfortably out of it. (RC 58)

In these terms, by disobeying his parents when they steer him towards a prosperous life, Crusoe chooses a life full of uneasiness and devoid of happiness after abandoning his parents. His uneasiness stems from the distressing experiences that he associates with the punishments for his disobedience. His unhappy life is due to his failure to prioritize his family, which is supposed to bring happiness to his life over other conditions.

As a result, this chapter argues that Crusoe's disobedience is a transgressive act, clearly linked to the Fifth Commandment and modern-day concepts of emotional abuse, making it both a religious sin and a morally injurious event. Moreover, the development of moral injury is directly linked to personal moral codes rather than just societal and religious values. In other words, the chapter further contends that Crusoe's personal moral codes that are influenced by his family background and later by Providence and other characters are the decisive elements in his eventual experiences of shame and guilt. It is also worth noting that he does not describe having had these feelings before nor directly after committing this sin; he describes himself as going through a series of emotions throughout the narration, starting with no moral pain, then continuing with guilt, developing a sense of shame, and eventually developing a sense of pride in violence. So, to comprehend these series of emotions, it is best to begin with Crusoe's family background and its impact on his moral values and then trace his path from no moral injury to guilt, shame, and pride originating from committing acts of violence.

2.1.1. Family Background and Crusoe's Personal Moral Codes

As mentioned in the introduction section of this chapter, each novel can be divided into smaller narrative parts (see Table 1). In each of the novels analyzed in this dissertation, Defoe devotes the opening narrative parts to introducing each narrator's family background and initial trauma or transgression. Despite some claims that these first narrative parts have no "sustained *structural* purpose" (Flint 383, emphasis added), they play a key role in the novels. Because of this

significance, the study of narrators' transgressions in Defoe's novels begins with examining the opening narrative parts as they illustrate how the narrators' upbringing is shown in each novel to play an important role in shaping their personal moral codes and consequently resulting in the development of moral injury.

In *RC*, narrative part one accounts for about four out of the 229 pages (see Table 1), making it somewhat insignificant in terms of length. But, does this indicate that this part is really no more than "an initial reference point" with no "sustained structural purpose," as Flint claims (383)? Seen in terms of moral injury and distress, this short part proves to play a significant role in the narrative, both structurally and thematically. As an "initial reference point," it presents class, education, and inclination as key factors shaping Crusoe's personal moral codes and future moral pain. It also establishes a long history of migration, disobedience, and abandonment of parents in the Crusoe family, foregrounding transgenerational transgression⁴¹ and foreshadowing Crusoe's future acts. As Hunter puts it, narrative part one is "an integral part of the thematic pattern set up by Crusoe's rebellion and the prophecy of his father" (*Reluctant Pilgrim* 20). This rebellion, in turn, unsettles "the family line" as Crusoe abandons his parents, "a doubling back that renders suspect the progressive linearity of both plot and ancestry" (Flint 383).

Within the first three paragraphs of this part, three different cases of disobedience in the Crusoe family are narrated through analepsis, demonstrating the recurrence of disobedience in this family. Crusoe's father, "a Foreigner of Bremen" apparently with a strong desire for adventure, had already committed this transgression by

⁴¹ I have based "transgenerational transgression" on "transgenerational trauma," which is defined in trauma studies in relation to the trauma experienced by "the descendants of" a traumatized individual, or victims ("intergenerational trauma" 551). In Whitehead's definition, transgenerational trauma is about the effects of a traumatic experience leaking "across generations; that a traumatic event which is experienced by one individual can be passed on so that its effects are replayed in another individual one or more generations later" (14). These descendants may suffer from the same traumatic symptoms as their ancestor(s) had experienced, implying that trauma of one person in the family can cause trauma in the next generations and that as if it were happening in the present, expanding this concept to be used for victims and perpetrators (Visser 126). LaCapra also talks about "transgenerational transmission of trauma and its effects or symptoms to the descendants of both victims and perpetrators" ("Trauma" 378).

abandoning his own parents (*RC* 57). There are no indications of whether he developed any feelings of guilt or shame. What Defoe discloses is that Crusoe's father enjoyed his "middle state" of life after settling first in Hull and later in York (57-58), but the loss of his two sons once they go adventuring in their own ways, as well as the imminent loss of the third one (Robinson), completely undermined the emotional enjoyment of a stable "middle state" because he still seems to suffer from his elder sons' disobedience and grieves their loss. Like Crusoe senior, the elder sons left home, apparently abandoning their parents: the elder son was "killed at the Battle near *Dunkirk*," and the middle son went missing (57). Crusoe's father never admits to any kind of wrongdoing that we know of, but his anguish for the loss of his sons suggests that he might have caused his own parents to suffer in the same way.

These recurrences and implications in the first paragraphs can be called transgenerational transgression, which is a repeated transgression committed by the descendants of transgressors. These descendants may suffer from moral injury, depending on their personal moral codes. In *RC*, the act of disobedience is repeatedly occurring "across generations" to the point that the identical conduct recurs with every male member of the Crusoe family and with Crusoe himself in every narrative part, though in different forms. Thus, not only are these transgressions repeated numerous times during Crusoe's lifetime, but the memories of his transgressions also repetitively haunt him later in the narrative. They also create disruptions within the narration and preclude any form of closure in most narrative parts of the novel. This is because, in each narrative part, Crusoe repeatedly ignores his father's advice on the "middle State of life" (although the father's advice is not always explicitly quoted) and each time abandons people or places. This transgenerational transgression calls attention to the spiral aspect of the narrative and continuity of transgression as different characters are reported to have committed it in different timelines. Furthermore, these characteristics contradict Flint's claim that this sub-narrative part has no "sustained structural purpose" (383). Here, Defoe ensures that all of Crusoe's long-lasting distresses originate from the moment he disobeys his father, that Crusoe is aware of the reasons behind his

miseries, and that Crusoe represents this awareness in his narration. About Crusoe's awareness, Novak remarks, "[a]ll men sin, [...] and it is better to fall into sin, realize it, and repent than to believe that one has never sinned at all" (*Defoe* 13).

In the first and later narrative parts, Crusoe depicts his morality as though he had no religion or moral code and he had only developed a sense of religion and conscience after being trapped on the island. For instance, he frequently says, "I had very few Notions of Religion in my Head" (*RC* 115). As Bishop asserts, every narrator in Defoe's novels "comes naked into the world, [...] start[s] the book as a tabula rasa, [...] and] before every principal adventure he is again reduced to this state" (6). I posit, however, that most of Defoe's narrators, notably Crusoe, are not cases of Lockenian moral tabula rasa. First, he is fully aware of disobedience being a transgressive act and of its consequences as it runs in his family. He also had "a competent Share of Learning, as far as House-Education, and a Country Free-School"⁴² because his father wanted to prepare him for "the Law" (*RC* 57). He also admits that he "had been well instructed by Father and Mother" (154) and warned numerous times by his father about the consequences of breaching his obligation. As a result, stating that the novel starts with a "blank background" ignores how significant Crusoe's upbringing and education could be in shaping his personal moral codes.

Although Crusoe clearly declares that he has always been "perfectly destitute of the Knowledge and Fear of God," he later claims that his parents had educated him properly "to infuse a religious Awe of God into [his] Mind, a sense of [his] Duty, and of what the Nature and End of [his] Being, requir'd of" him (*RC* 154). Thus, he has been taught about moral codes since the beginning of the narrative. The fact that he does not acknowledge his transgression in the first narrative part does not indicate that he was not taught societal and religious moral codes. He just did not internalize them as his personal moral codes in the first narrative part, or he contextualized his disobedience by claiming that his natural tendencies would

⁴² It is a grammar school where fees were not charged (*RC* 289).

overcome his moral ones. Moreover, the contextualization of his disobedience is implicitly obvious in the transgenerational transgression that repeats in the family.

In addition to offering some background information on Crusoe's education, the first narrative part is also structurally important since it ties the family's past through analepsis to Crusoe's future miseries through prolepsis. A good case of prolepsis is in his father's "Prophetick" discourse when the father warns Crusoe of what will happen if he goes ahead with his plan and neglects "his Counsel" (RC 59). There are three instances of prolepsis in the conversations between Crusoe and his father and in Crusoe's reflections on these conversations. Every time he refers to neglecting his father's "Counsel," he also mentions his future miseries, as well as his father's prophesy and his warnings. For example, Crusoe refers to his future miseries by saying, "there seem'd to be something fatal in that Propension of Nature tending directly to the Life of Misery which was to befall me" (57). A further example of his father's prophetic discourse and warning is when Crusoe learns about his father's final verdict through his mother: "if he [Crusoe] goes abroad he will be the miserablest Wretch that was ever born" (60). In these reported conversations, his father's prophecy by itself is not a (stylistic) prolepsis, although it is a (literary) foreshadowing. However, when Crusoe reflects on that prophecy and includes his retrospective comments in the narrative, each case of prophecy can be called prolepsis in relation to Crusoe's future miseries.

These cases of analepsis and prolepsis, along with repetitive frequency, signify the hauntedness of transgressive acts and their ensuing moral injury in this novel. In addition, as Novak argues, Crusoe's father's "words have the operative power of a curse; Crusoe never forgets them" ("Original Sin" 23), to the extent that Crusoe repeatedly recalls his disobedience and reflects on his miseries, particularly those he experienced in his isolated life on the island. Whenever there are references to Crusoe's disobedience and future miseries in different narrative parts, there is generally an equal number of analepsis and prolepsis: three cases in narrative part one, two cases in narrative part two, and three cases in narrative part five. This feature establishes a balance in the narrative between the past and the future in the

present of that narrative, as though both the past and the future are integrated into the present of each narrative part. This stylistic balance between analepsis and prolepsis in different narrative parts can be seen as having an affective impact on the reader, such that within each part, the reported transgression of the past that haunts Crusoe is balanced by the moral injury of the future that makes Crusoe suffer.

2.1.2. Crusoe's Path from Guilt to Shame

Despite his father's prophetic discourse and warnings in narrative part one, the narrated-Crusoe's conscience does not awaken until the second narrative part. Shortly after he abandons his parents, Providence (through deadly storms) and other characters (through their judgments) force him to acknowledge the reality of his transgression. It is in this part that Crusoe expresses his guilt, which later turns into shame. I propose that Defoe uses recurrent character-types in the narrative to fill the role that Crusoe's father played in the first narrative part, which was to warn Crusoe of his disobedience and emphasize the link between his sin and his miseries. I further claim that the narrative employs hyperbole and sublimity (the two literary tropes that represent excess in the moral injury model) to describe the two storms and portray his awakened conscience, guilt, shame, and eventually moral pain. It is significant that Crusoe is shown not to have experienced guilt and shame simultaneously from the beginning. Instead, this narrative shows that he first developed guilt during and after the first storm. With the second storm and the captain's judgment of his disobedience, shame replaces guilt.

Among Pederson's suggested literary tropes showing excess caused by moral injury in literary texts are hyperbole and the sublime, which are used excessively in *RC*. The key examples of the sublime in this novel are Crusoe's experiences of two storms in the second narrative part and the shipwreck, earthquake, and footprint in the seventh narrative part (Schmidgen, "Metaphysics" 119). However, Crusoe's first experiences of storms at sea in the second narrative part are the defining moments in the development of guilt and shame for him. Defoe uses both tropes in this part to show Crusoe's distress caused by moral injury.

For example, his first experience of a storm is on "the first of *September* 1651," soon after he has willfully abandoned his parents; Crusoe associates his disobedience with this storm as a warning and punishment, feels guilty for his sin, and decides to make amends by returning home (*RC* 60). In Crusoe's account of the storm, Defoe uses hyperbole and the sublime to express the level of Crusoe's terror. First, referring to the "ill Hour" of beginning his journey, he explains that "never any young Adventurer's Misfortune, I believe, began sooner, or continued longer than mine" (60). Then, he goes on exaggerating about his first experience of the storm. "[T]he Wind Began to blow, and the Waves to rise in a most frightful manner," [he claims,] "and as I had never been at sea before, I was most inexpressibly sick in Body, and terrify'd in my Mind" (60). Crusoe's terror is also manifested in the recurrent metaphor of the sea, swallowing him up (61). However, in response to Crusoe's claim that it was "*a terrible storm*," his companion asks Crusoe, "[D]o you call that a Storm, why it was nothing at all," showing hyperbole in Crusoe's depiction – or rather, that he had a hyperbolic reaction (61).

During the second storm a few days later, Crusoe's fear of "Death" and "the terror of the Storm" are so much deeper than they were during the first storm that he "can by no Words describe" them (*RC* 63). Based on this claim, some may interpret his account of the second storm as the sign of earlier-mentioned "unrepresentability" of a traumatic experience (Nadal and Calvo 2), as suggested by "the first wave of literary trauma theorists, among them Geoffrey Hartman, Shoshana Felman, and most importantly, Cathy Caruth" (Pederson, "Speak" 334). "The impossibility of a comprehensible story, however, does not necessarily mean the denial of a transmissible truth" (Caruth, "Recapturing" 154). In *RC*, while the narrative seems to illustrate this unrepresentability of the event and of Crusoe's distress, it simultaneously shows the transmissibility of the suggested truth about his distressing experience, even if he does not elaborate upon this distressing experience.

However, the change in method of narrating the second storm by recounting others' terrors rather than his own occurs when his companion questions Crusoe's

exaggerated description of the first storm. It seems, therefore, that his companion's response has an impact upon Crusoe's narration of the second storm, in which he tries to be believed by evoking independent witnesses and by explaining the terror through the eyes of seafarers. Instead of detailing his own terror, he turns to the seafarers' reactions to the storm because, as the most experienced ones, their reactions would best represent the extremity of the situation. Moreover, with the evidence of their fear, no one can accuse him of exaggeration, as did his companion after the first storm. To underscore the true gravity of their situation, he says, "the Seamen themselves acknowledged they had never known a worse" storm (RC 63). Then, he goes on to describe in detail the troubles that the seamen faced and the fears they went through during the storm. After a while, he goes back to explaining his own reactions to this near-death situation that he was experiencing in the cabin of the boat. When he hears that "there was four Foot Water in the Hold," he states, "At that very Word my Heart, as I thought, died within me, and I fell backwards upon the Side of my Bed where I sat, into the Cabbin" (64). This near-death experience is more noticeable when he hears the "Signal of Distress" (a shot is fired); he falls "down in a Swoon," and believes that he has "been dead" for some time until he comes to himself (64).

In terms of Crusoe's moral injury, these two storms force Crusoe to acknowledge his transgression because he regards them as warnings and punishments for his disobedience, thereby leading to his feeling of guilt with the first storm and then the feeling of shame with the second storm. As mentioned above, the image of the sea swallowing Crusoe does more than simply emphasize the terrifying aspect of a natural phenomenon. There is a supernatural explanation behind this moment of distress, pointing to the sublime in the narrative. About the significance of the storm, John Peck explains that

The storm is interpreted as a sign with a religious meaning and significance. It leads to the recurrent image of *Robinson Crusoe*, a fear of being swallowed up by the sea, an image that can be interpreted, broadly, as a fear of being overwhelmed by chaos, or, more specifically, as reflecting guilt, anxiety, [...] and fear of punishment. (18)

Using hyperbole and the sublime in describing the first storm, the narrator portrays a terrifying world in which nature turns on transgressors. It could also imply that Crusoe's disobedience disrupts the balance in the sea and turns it into a hell, swallowing up not only Crusoe but also others, an idea reiterated by the captain after the second storm when he tells Crusoe that all of their miseries were due to his sin: "*perhaps this is all befallen us on your Account*" (RC 67). Moreover, storms and shipwrecks as natural disasters by themselves can be very distressing experiences, especially when causing near-death situations. When these and other natural disasters are believed to be retributions for wrongdoing, the long-term psychological effects of frightening experiences are exacerbated by an instilled sense of shame and/or guilt in the already distressed person. "Defoe's interest in the subject [of natural disaster] knew no bounds; natural disaster was for him a favourite ground on which to explore questions of faith and history" (Roberts xi). Likewise, his fascination with natural calamities is also shown in his usage of the sublime every time there is a natural disaster in the novel.

The terrifying experience of the first storm works as a warning from Providence and produces a sense of guilt in Crusoe, as it is also emphasized by Crusoe's reflections on his disobedience in the second narrative part, in the form of an analepsis. For example, in the second narrative part, he says,

I began now seriously to reflect upon what I had done, and how justly I was overtaken by the Judgment of Heaven for my wicked leaving my Father's House, and abandoning my Duty. (RC 60-61)

Using the same date (September 1, the day he abandons his parent)⁴³ for the first storm and analepsis reinforces the sense of immediacy in the narrative.⁴⁴ Crusoe does not need much time or any nudge from others to come to this conclusion. During the storm, his fears and reflections suggest a rise in the weight of guilt he senses. He is shown to feel guilt first, rather than shame in his thoughts during the storm, when he "reflect[s] upon what [he] had done, and how justly [he] was

⁴³ Other events that happen on September 1 are Crusoe's captivity as a slave and him leaving Brazil.

⁴⁴ In this thesis, I use the term "immediacy" to refer to Crusoe being punished immediately on the same day he abandons his parents.

overtaken by the Judgment of Heaven for [his] wicked leaving [his] Father's House, and abandoning [his] duty" (60-61). Here, he is more concerned with his action than with his self-perception and identity. He has determined to repent and make amends by returning home to his parents and following his father's advice (61). Most importantly, it is a characteristic of guilt that the transgressors recognize their "moral responsibility for some wrongdoing" (Teroni and Bruun 230) – as does Crusoe here.

His repentance and survival, however, are temporary. By "applying [him] self to Drink and Company" after the storm, he manages to drown "all [his] Repentance, all [his] Reflections upon [his] past Conduct, and all [his] Resolutions for [his] future" (*RC* 62). When he loses control of his action, his guilt transforms into shame, and he starts suffering from moral injury. Despite silencing his conscience, his reflections and "serious Thoughts" resurface at intervals, as though his sense of shame repeatedly plagues his conscience. Yet, his conscience is not powerful enough and his moral values are not internalized enough to keep him from shaking these thoughts off the very next day, when he wakes up to "the most delightful" sight (61). In this narrative part, there are also three instances of prolepsis, all related to the second approaching storm and shipwreck. They represent the temporary status of his survival, the return of the distressing experience, his entrapment in a cycle of moral injury, and the impossibility of working through his shame.

During the second storm, Crusoe is more worried about surviving than repenting. Sometime after this storm, he once again reflects on his disobedience, almost repents, and considers returning home. However, he soon realizes that he has "no power" to do so even after receiving several "loud Calls from [his] reason and [his] more composed Judgment to go home" (*RC* 66). This revelation is more akin to the definition of shame than guilt. Another explanation is that Crusoe's reputation is threatened by his disobedience, as other characters judge him for it. With the first storm, he comes to the understanding that he is to blame, making it an individualistic and internal emotion. With the second storm, other characters, such as his companion and his companion's father – the captain – condemn him for his

sin. A few days after the storm, Crusoe notices that his companion's "Tone was alter'd, and looking very melancholy and shaking his Head" and the captain explicitly chastises Crusoe for his disobedience (66). In fact, "shame regulates [one's] image or standing with others" (Teroni and Deonna 729); that is why these two characters' judgment has a greater impact on his moral pain since he recognizes that they have tarnished his image in society.

After this conversation with the captain, Crusoe thinks of going back to his parents, but he decides against it. After the second storm, it is not the drinking or the company that stops him; it is his feeling of shame and fear of others' preconceived judgments and mockery. If he returns home, he is certain that people will reprimand him for his disobedience, laugh at him for his failure, and mock his fears. What prevents him more from returning to his parents is, of course, his sense that he feels shame when he sees his father and mother as well as "every Body else" (RC 67). To survive these feelings, which he is not prepared to risk anyway, Crusoe would need help from "others who are willing to [...] suspend their preconceived judgments [...] and simply to bear witness to [his] tale," as J.L. Herman explains the role others play in these situations (68). Since Crusoe believes that no one understands his distress, he does not expect others to "listen [to his story] without ascribing blame" or to support him even after defying his filial obligations (68). These fears of being judged and not accepted consequently generate or increase an internalized sense of shame in him and lead him to attack himself internally, with his thoughts, later in the narrative, echoing demoralization as a symptom of moral injury in Pederson's model. Pederson adds that a transgressor may show a tendency to isolate himself or herself as one of the symptoms of moral injury ("Moral Injury" 46), and indeed we find that foreseeing his parents' and community's tendency to shame him and distance themselves from him, Crusoe decides to isolate himself from them. Ironically, he is forced to isolate himself from society even more drastically in narrative part seven during his twenty-eight years of involuntary isolation on the island.

In addition to the frequent use of analepsis and prolepsis to foreground excess in the narrative, Defoe uses recurrent character-types to replace Crusoe's father and to continue warning Crusoe about his sin and its consequences.⁴⁵ Like Crusoe's father, Providence warns but fails to urge Crusoe towards repentance and deliverance, acting through the two storms that have had no enduring effect on Crusoe's progress towards repentance. The captain is next introduced as another recurrent character-type and a figure of authority urging him to turn away from his transgression. After the second storm, not only does Crusoe remember the "Prophetick" discourse from his father (*RC* 59), but the captain of the ship also reminds him of the same prophecy by telling Crusoe, "*if you do not go back, where-ever you go, you will meet with nothing but Disasters and Disappointments till your Father's Words are fulfilled upon you*" (67). Although neither providential signs nor other voices can guarantee his repentance and return to his family, they do leave permanent scars on his conscience and haunt him for the most part of *RC*. For example, there are fourteen instances of analepsis in this novel, all of which refer to his disobedience. References to Crusoe's transgression nevertheless cease as soon as Friday appears on the island, perhaps because Crusoe now takes on a semi-paternal and preaching role with respect to his companion.

Will Atkins in *FARC* provides another recurrent character-type and voice that reminds Crusoe of his disobedience. While admitting to his own disobedience, Atkins compares disobeying fathers to murdering them. He also explains to Crusoe that he "did not cut his [father's] Throat, but [he] cut the Thread of all his Comforts, and shortn'd his Days" (102), echoing what Crusoe had done in the first narrative part of *RC*. He, then, continues his confession in this vein and says,

the Sins against our indulgent Parents are certainly the first that touch us; the Wounds they make lie deepest, and the Weight they leave, will lie heaviest upon the Mind, of all the Sins we can commit. (102)

It implies that emotional abuse can be a potentially traumatic event. Finally, Crusoe makes the same confession, confirming the long-lasting impact of disobedience on

⁴⁵ I use "character-types" to include Providence as the other since it also has a role in directly warning Crusoe of his sin by punishing him through different natural disasters.

him by saying that everything on the island "is witness to the Anguish of [his] Soul" because of his "Ingratitude and base Usage of a good tender Father" (102). He also acknowledges that his "Repentance is short of [Atkin's] too by a great deal" (102).

This confession reveals Crusoe's long-term struggle with shame, for the older Crusoe in *FARC* has not forgotten his shame. Everything on the island, to which he has returned, reminds him of his disobedience and moral injury as if they haunt him. This conversation between Crusoe and Atkins also signifies the importance of paying attention to the actual text of the narrative rather than the gaps in the narrative. It also highlights the impossibility of complete transcendence of the past (LaCapra, *Writing* 148), suggesting that even if Crusoe had been successful in working through his distress after Friday's arrival in the first Crusoe book, he is in *FARC* still no closer to transcending the past, and he has not completely overcome his feeling of shame, in spite of his escape from the island and his financial prosperity.

In the third narrative part in *RC*, Crusoe once more resolves to carry on with his original plan, ignoring his shame and repentance. Yet, his conscience is now beginning to be troubled, as we see from the Devil's presence in his discourse in the third narrative part when he claims that his disobedience in the first narrative part originates from the "evil Influence" (*RC* 67). Blaming his disobedience on this terrifying figure reflects Pederson's concept of excess in portraying moral injury that evil is "superabundant, hyperpresent, and inescapable" (*Sin* 68). It also emphasizes Crusoe's lack of control over his transgression, as he claims,

[t]hat evil Influence which carryed me first away from my Father's House, that hurried me into the wild and indigested Notion of raising my Fortune; and that imprest those Conceits so forcibly upon me, as to make me deaf to all good Advice, and to the Entreaties and even Command of my Father: I say the same Influence, whatever it was, presented the most unfortunate of all Enterprises to my View. (*RC* 67-68)

In this quote, Crusoe's word choice and evil's agency foreground Crusoe's lack of control over the evil influence. First and foremost, Crusoe is not an active agent, only a passive follower and the object in these sentences. Secondly, the word *forcibly* conveys the superabundant and inescapable role played by evil in this part.

However, Crusoe still does not consider himself evil, but rather a person without any power over his transgression, just as he has no agency during his enslavement.

Although the Devil is absent for some time from the narration, the third and fourth narrative parts are filled with other less concrete representatives of excess along Pederson's suggested rhetorical lines: the sublime, hyperbole, and signs of solitude. Crusoe, for example, describes his voyage following his friend's death as "the unhappiest Voyage that ever Man made" (*RC* 60) and his enslavement as "a Taste of the Misery [he] was to go thro'" (70). The exaggeration is due to his enslavement during this voyage. For the first time, he also admits that he was lonely as he "had no Body to communicate" (70). This isolation has two implications. Firstly, it may signify Crusoe's tendency to distance himself from society as a method to conceal his shame, even though it is involuntary, and secondly, it may suggest that the world is shunning him for his disobedience. The fourth narrative part is also filled with terrifying images of nature threatening Crusoe's and Xury's lives and leaving them, for the most part, horrified by the threats from natives and the beasts during their escape. Again, these scenes are full of hyperbole and the sublime, illustrating the narrative's use of the trope of excessive in conjunction with moral injury, as it again displays a terrifying nature in order (indirectly) to convey Crusoe's distress and moral pain.

Despite the structural representations of moral pain in the narrative, there is only one reference to Crusoe's disobedience and shame in the form of analepsis in the third narrative part. When he is taken as a slave, he recalls his "Father's prophetic Discourse" (*RC* 70). Slavery does not appear to have any discernible influence on his conscience since he does not find his experience of enslavement as distressing as those during the storm and shipwreck because he clearly does not fear for his life, and gets used to it, as he says, "[t]he Usage [he] had there was not so dreadful as at first" (69). Yet, contradicting himself a few lines later, he remembers his father's prophecy and becomes "perfectly overwhelmed" when he reflects on "this surprising Change of [his] Circumstances from a Merchant to a miserable Slave" (69-70). The irony here is that he believes nothing could get "worse" (70), creating

analepsis, prolepsis, and hyperbole at the same time. This sentence links the third narrative part to the first regarding his father's prophecy and to the seventh regarding his entrapment on the island.

In addition to one reflection on his transgression and moral pain, the minimal length of narrative part three (4 pages), in comparison to the length of all the succeeding narrative parts, might also imply that his enslavement is less significant than what awaits him. This part mainly focuses on his daily routines, with a few references to his distresses over his captivity. However, some narrative features in the novel contradict Crusoe's attempts at downplaying the significance of enslavement as a distressing event and as punishment. For example, during his isolated life on the island and his reflections on his miseries in the seventh narrative part, Crusoe realizes that "there was a strange Concurrence of Days, in the various Providences which befell" him (*RC* 155). Crusoe remembers that he was taken as a slave on September 1, 1652, the same date as his earlier abandonment of his parents and the first storm at sea just one year earlier. As another indicator of excess in the narrative, the concurrence of dates confirms the association between disobedience and distressing events as its punishment. The minimal length of narration in this part and absence of Crusoe's description of his distresses and fears may also suggest that Crusoe chooses not to talk about this part of his life because he does not have mastery over his own affairs during his enslavement. He takes up his narrated adventures only, and as soon as he escapes slavery and regains his freedom and agency, recounting details of the distresses caused by animal attacks and natives. In general, when confronted with overwhelming distress, Crusoe simply focuses on survival and does not try to relate these distressing experiences to his wrongdoing and its resulting shame. This narrative part is close to what Alan Downie, quoting Pat Rogers, calls "a story of survival, as an epic of mastery over the hostile environment, as a parable of conquest over fear, isolation and despair" (19).

In the fifth narrative part, Crusoe spends five years as a plantation owner in Brazil before leaving for another adventure at the end of this part. Despite the fact that he had the opportunity to return home after escaping captivity and being rescued by

the Portuguese captain, he never considered or mentioned considering it in the narrative. Instead, he immediately resumes his narration with his arrival in Brazil and his achievements in becoming a successful plantation owner. Despite his prosperous life, there are numerous references to his disobedience and future miseries, implying that his moral pain grows stronger. This pain is underscored through the frequent uses of analepsis, prolepsis, hyperbole, and signs of solitude.

Within the third year of his arrival in Brazil, he begins to reflect on his disobedience to his parents and his abandonment of his parents and later Xury. In the fifth narrative part, when he succeeds in expanding his plantation from simply planting for food to planting for profit, he realizes that "he had done wrong in parting with [Xury]" because he needs help to expand his plantation. This realization triggers, in turn, self-blame as he says, "for me to do wrong that never did right, was no great Wonder" (*RC* 82). This is not the only time that he blames himself for his misfortunes; the narrating-Crusoe regularly chastises himself for being wrong and for bringing all of these misfortunes upon himself: he does this three times in narrative part five alone, for instance. This repetition shows his inability to distance himself from his mistakes, over which he appears to have no control, and he never attempts to make amends for them. Along with the three instances of self-blame in this part, Crusoe also refers to his disobedience (three examples of analepsis) and then immediately to his future miseries (three cases of prolepsis). The equal number of analepsis and prolepsis underscores how he is equally trapped between his past transgression and his future miseries and moral injury.

To focus on Crusoe's recurring transgression of abandonment, this part first focuses on his relationship with Xury in terms of abandonment before moving to Crusoe's isolation and abandonment of his plantation in the fifth narrative part. In the fourth narrative part, Xury, a fellow slave, assists Crusoe in his escape and vows to "be faithful to [Crusoe] and go all over the World with" him (*RC* 73). Crusoe responds to this oath of loyalty by promising Xury to "make [him] a great Man" if he remains "faithful to" him (73). Despite this promise, he seizes the first chance to sell Xury into slavery. For this failure, "[s]ome critics regard Crusoe as behaving dishonestly

towards Xury" (Starr, "Introduction" to *SRRC* 20), but he does not appear to feel any remorse for selling Xury at that time.

In this relationship, Crusoe has only utilitarian reasons (Watt, *Rise* 69), for he later regrets selling Xury, as explained in two cases of analepsis, which are neither sentimental nor tinged with any sense of moral failure. He only regrets the sale when he is in great need of a labor force in Brazil. He says, "I had done wrong in parting with my Boy Xury" (*RC* 82), and when alone on the island, he also says, "Now I wish'd for my Boy *Xury*, [...] but this was in vain" (149). By "wrong," he does not imply that he has done something immoral. It simply means "he was mistaken" (Bell, *Defoe's Fiction* 89). In both cases, Crusoe regards Xury as his "boy" in the sense of a young servant, "a potential labourer," rather than as a companion or even a son, to whom he had promised great things. These analepses "show [...] perhaps that Crusoe's attachment to contractual, hierarchical and functional relationships overlaps with and may even be deeper than his commitment to emotional ties" (Bell, "Crusoe's Women" 34; Bakscheider and Cotton 93). Ian Watt had previously identified the importance of "commodity value" in Crusoe's relationships, noting that Crusoe judges people around him "as objects he may be able to use for his own personal advantage" (*Rise* 69; "Crusoe" 167). The repetition of his expressed regret for having sold Xury does not, therefore, indicate any form of moral injury, but rather reinforces the lack of strong emotional ties that was first manifested when Xury was so lightly disposed of.

As previously stated, moral injury can only exist or be identified in the presence of a moral code, be it personal, social, or religious. When there is no moral code to break, there can be no subsequent sense of guilt or shame. This must be the case with Crusoe's selling of Xury because there is generally no moral code against slavery in Defoe's novels. In fact, the novels provide several justifications for trading in slaves. There is also no single opposition to slavery in Crusoe's narration, as is evident in the several cases of his participation in slavery when he "exploits slave labour on his Brazilian plantation, undertakes three slaving voyages, and talks about slavery as a given" (Keymer and Kelly, "Introduction" xxxvi- xxxvii), even

though "we know from other writings that Defoe found slavery morally objectionable" (Hunter, *Tradition* 178). Despite this objection, his character Crusoe is a man of his time, and slavery and subservience were not condemned by early eighteenth-century "religious standards" (178), being seen as an "economic necessity" (Andersen 34).

In the fifth narrative part, remembering how his "Father's good Counsel was lost upon" him leads to the return of his moral pain and a profound sense of loneliness (RC 86). To emphasize his loneliness in Brazil, Crusoe exaggerates this feeling by comparing it to "a Man cast away upon some desolate Island" despite his "exceeding" prosperity and success (83). This is a hyperbolic description of loneliness, contradicted later by his own comment that he "had not only learn'd the Language, but had contracted Acquaintance and Friendship among [his] Fellow-Planters" (85). Again any reference to his past or future comes to a halt until he starts recounting plans for a new traveling adventure that he decides to embark on to bring slaves from Africa illegally. He also follows the same order of self-blame, analepsis, and prolepsis before undertaking this journey. First, he accuses himself of being "the wilful Agent of all [his] own Miseries" (84). Then, using hyperbole, he reflects on his disobedience and finally alludes to his future miseries and isolation. For instance, he adds, "I cast my self down again into the deepest Gulph of human Misery that ever Man fell into" (85). He repeats the same order once more at the end of the fifth narrative part, illustrating a sense of hauntedness and excess in narration due to his moral pain.

Narrative part six also exhibits excess and intensity through hyperbole, the sublime, and explicit [date] concurrence. Once more, "pursuing that Inclination" and being "born to be [his] own Destroyer," Crusoe proceeds on a new voyage; he leaves Brazil "in an evil Hour, [...] being the same Day eight Year that [he] went from [his] Father and Mother at *Hull*" (RC 84, 86). It is the turning point in Crusoe's life, as he is on the threshold of a "metaphorical death" and "re-birth into a new condition" (Braverman 8; M. Seidel "Crusoe" 367). Like before, he begins this narrative part by blaming himself for following "blindly the Dictates of [his] Fancy

rather than [his] Reason" and by reminding himself that he left his middle station in life on exactly the same day as he left his parents, and on the same date as he was enslaved in the following year (*RC* 86). Then, in the description of the storm that will destroy his ship and leave him on the island, he goes into great detail to explain his terror of being "swallowed up" by the sea again, recognizing it as a near-death experience. With this sublime terror, Crusoe paints a terrifying image of the sea (true chaos and hell) once again whose harmony is spoiled by his sins and which turns on him and intends to destroy him, like a hound trying to devour him (87-90).

The imagery used to portray this terror includes images of the sea swallowing him up, dashing him into thousand pieces, burying him deep, and coming after him "as high as a great Hill, and as furious as an Enemy" (*RC* 88-90). The sea is not the only agent of Providence that tries to destroy him; "the Land look'd more frightful than the Sea" (89). He even compares them [men from the ship] to "Men going to Execution" (89) as they row towards the land. He also imagines himself as a man on his death bed, "expecting Death" and "preparing for another World" (88). All these images display Crusoe's fear of "annihilation, which he expresses through an image of consumption," symbolized by the sea swallowing him up (Braverman 6).

Another concurrence in terms of time is the day (September 30) he gets stranded on the island. It is his twenty-seventh birthday, and he sees this as offering him one last chance to start over to right all the wrongs in his life. These frequent date concurrences foreground the link between his disobedience and his miseries and encourage him to see the miseries as his punishments. Thus, Crusoe finally sees "the threat of the storm as providential punishment" (Hulbert 4). It also shows the return of the plot first to the same strong desire for adventure (shown with the concurrence of September 1) and then further back to his birthday, stressing the spiral structure of the plot, frequent re-living of the same events and distresses, literally and figuratively, and the hauntedness of moral injury. It also suggests the impossibility of ignoring shame and the necessity of working through it. Regarding analepsis and prolepsis, all the past and future references disappear in narrative part six during his struggles to survive the shipwreck. One straightforward explanation

is that, like the narration of his escape from slavery, he is extremely terrified by the prospect of death and has no time to connect the storm to any act of perpetration or talk about his moral injury. Moreover, the absence of these references is possibly to sever all the ties with his past and future, allowing him to create an illusion of a new life far apart from his previous sins and miseries and to transcend the past and make his re-birth possible (Braverman 8).

2.1.3. Crusoe's Path from Shame to Repentance

Narrative part seven is the most important part of *RC*, both structurally and thematically. Structurally, this part is the longest in terms of story-time and narrative-time: twenty-eight years of Crusoe's life on the island (about 45 percent of the story-time) and 174 out of 231 pages (75 percent of the narrative-time). Thematically, this part is about a new beginning and a second chance, a theme displayed by the concurrence of his birthday and his landing on the island (September 30), as well as the similarity between the duration of this narrative part (about twenty-eight years) and all the preceding narrative parts combined (about twenty-seven years). The story of the island is so important that Rousseau insists that the novel "should begin with the shipwreck and end with the rescue" (qtd. in Watt, "Crusoe" 175). Rousseau, of course, was focusing on the romantic notion of the "isolated individual" rather than the "religious and punitive aspects" of the novel (175). This section of Chapter 2, on the other hand, is concerned with the personal moral values of the individual influenced by religious values and the impact of these personal values on the development of moral injury in *RC*.

In this section, I suggest that Crusoe's shame for his disobedience gets worse from the moment he sets his foot on the island by adding a far worse transgression to the already unresolved guilt of disobeying his father: his ingratitude and disobedience to God. For this new transgression, Crusoe actually begins to feel guilty as he struggles to make amends for his ingratitude towards God, but he fails each time and sinks more and more into despair and melancholy. Analyzing the novel with respect to moral injury reveals that despite his efforts to atone for his sins, Crusoe's initial guilt remains unresolved. The narrated-Crusoe eventually acknowledges his

guilt when he recognizes that his miserable life on the island is his punishment for his sins. Therefore, he repeatedly oscillates between shame and guilt throughout his life, and this oscillation leads to his moral pain, manifested in his anger, isolation, and demoralization. Temporal distortions, hyperbole, sublimity, and isolation are all literary devices deployed to represent this moral pain.

Crusoe's first day (September 30) on the island is one of the key elements of narrative part seven, both thematically and structurally. Thematically, this day marks the culmination of his punishments, although he does not initially think of this shipwreck and its consequent miseries as punishment; he hits upon this idea only later in the narrative after his serious illness. Structurally, the majority of chronological disruptions in the form of prolepsis in the previous narrative parts (at least eleven times) and those in the form of analepsis in this narrative part (at least eleven times) allude to this day and/or its consequent distressing experiences. These chronological disruptions signify the dominance of the past and future in the present of the narrative. Crusoe continuously recounts his distress on the first day on the island as if he relived the moment and was trapped in an endless cycle from which there is no escape.⁴⁶ All these repetitive allusions and references create a sense of disorientation, obsession, and hauntedness throughout this novel.

Crusoe narrates the story of his first day on the island eleven times, each time telling it to the readers or other characters in a different way in the novel. This difference might originate from Crusoe's guilt when he challenges Providence for his miserable life on the island and needs to atone for his blasphemy. His first day on the island also symbolizes his rebirth. By these repetitions, he attempts to start over his life, or at least his narration, and recreate his first day on the island in order to atone for his sins. It also shows Crusoe's struggles to take control of his narration and, thus control of his shame, unresolved guilt, and moral pain.

⁴⁶ To be precise, Crusoe tells the story of his first day or refers to this day eleven times: on day one, after the first time he questions God's wisdom, before the journal, in the journal as its first entry, on the first, second, and fourth anniversary, to Friday, Spaniard, and the English Captain, just to name a few.

It is worth noting how the four narrations of day one differ from one another. The first account of the event begins with details about his gratitude to God for delivering him from imminent danger. Using hyperbole, he even talks about excessive joy in comparison to excessive grief when explaining his happiness for his deliverance. For example, he "walk'd about on the Shore, lifting up [his] Hands, and [his] whole Being, as [he] may say, wrapt up in the Contemplation of [his] Deliverance, making a Thousand Gestures and Motions" for being saved, while his "Comerades" all died (*RC* 91). However, this joy immediately turns into grief when he realizes that it was actually a "dreadful Deliverance" due to the "Prospect" of "perishing with Hunger, or being devour'd by wild Beasts" (91). For a brief moment, he considers the island as a possible source of survival, but the imagery immediately shifts back to a dark and ferocious island intent on destroying him through starvation, beasts, or savages. He is even thrown "into terrible Agonies of Mind" and "for a while [he] run[s] about like a Mad-man" (91). At this moment of deliverance, he does not think about his transgression and his moral pain. He cannot help but think about the fear of his prospective life on the island.

His second account of day one is after his first storm on the island. Crusoe spends some time domesticating the island so that it becomes habitable. However, after experiencing his first storm on the island, he shifts his focus from the narration of his daily activities to reflections on his "dismal Prospect of [his] Condition," questioning Providence and the rationale behind being thankful for a miserable life (*RC* 103). To separate himself from such blasphemous notions, he starts over with an objective account of day one, such as time and location. Crusoe assumes that the date should be "the 30th. of *Sept.*" and the location should be "in the Latitude of 9 Degrees 22 Minutes North of the Line" (104). With this objective information, he tries to distance himself from his ingratitude. Still, he is neither filled with joy nor gratitude for his deliverance as if he were unsure about his stance on Providence and his punishment.

Moreover, with this account of his first day, he informs the reader that he made a calendar in the shape of a cross within the tenth or twelfth day of his landing on the

island to keep track of time. He "set it up on the Shore where [he] first landed" and wrote "*I came on Shore here on the 30th of Sept. 1659*" on the cross (RC 104). Actually this sentence, Marshall suggests, is his first journal before he starts writing it on paper (900). Setting the cross exactly where he landed on the shore underscores the beginning, not only in terms of time but also location. It also enables him to "place many of his activities in a regular sequence of linear progression, as well as to assess the duration of his activities chronometrically" (Yahav 39), showing his attempt to take control of time and narration. However, he loses control of time since he misses one or two days, suggesting the impossibility of linear progression towards deliverance in case of transgression. Any disruption in the linear progression, especially the narration of day one, leads to Crusoe's obsessive attempt to start its narration again, perhaps because, with each disruption, he also misses his chance of atonement and deliverance.

The third account depicts what actually happens that day and why he starts writing about his experiences later on rather than on the first day. He believes that "Discomposure of Mind" hinders him from immediately recalling what actually transpired on that particular day (RC 108). If he had started writing the journal on day one, the journal "would ha' been full of many dull things," such as physiological and psychological reactions, instead of showing his gratitude to God (108). Although the first and the third descriptions of day one contain similar details, the presence of stronger visual and mental imagery of Crusoe's physical and psychological reactions differentiates the first from the third version. For instance, in the first account, Crusoe only explains that he runs "about like a Mad-man" (91). In the third account, he visualizes his madness by saying, "I ran about the Shore, wringing my Hands and beating my Head and Face, exclaiming at my Misery, and crying out, I was undone, undone" (108).

This belatedness in reporting his first day on the island has different functions in the novel. It seems to relieve him "from the pain and confusion of experiencing" and objectify, as well as arrange, his "thoughts and his daily experiences" (H.O. Brown 586). It also "carries [him] beyond the shock of the first moment" (Caruth,

"Introduction" 10). It is more about Crusoe's distress concerning his fear of being or looking ungrateful towards God rather than his fear of not surviving. Despite the fact that he has not acknowledged the shipwreck and island as his punishments for disobedience, his conscience has disturbed him on multiple occasions, as mentioned in the previous narrative parts. He has already developed a sense of shame for his disobedience to his father, adding more shame and unresolved guilt, this time for his ingratitude towards God is what he tries to avoid in his reflections and acts in this narrative part. Finally, Crusoe describes himself as "I poor miserable *Robinson Crusoe*" and the island as "*the Island of Despair*" in the fourth account of day one in his journal's first entry, focusing on his affliction rather than his joy of deliverance (RC 109).

These four accounts of day one affirm that Crusoe attempts to maintain control over his narration and moral pain. However, his journal "interrupts the progression of its own narrative to repeatedly start over again, backtrack, and re-narrate events that already have occurred" (Marshall 902). It signifies his lack of control over a chronological narration of his life on the island. Moreover, Caruth claims that "trauma is a repeated suffering of the event" ("Introduction" 10). This can be displayed through eleven accounts of day one on the island. They also suggest that "traumatic memories [do not] elude straightforward verbal representation," and they "are both memorable and speakable" (Pederson, "Speak" 336). Crusoe chooses what to and how to narrate his distressing experiences. Based on the content and structure of these descriptions, it is evident that Crusoe has a comprehensive recollection of this distressing experience, but he chooses to narrate it selectively. His purpose in narrating the first day each time impacts the content, structure, and style of his retrospective narration.

There are other cases of analepsis referring to day one. In addition to these four accounts, Defoe mentions three anniversaries of day one when he reflects on his life on the island and has his own ritual to show his gratitude to God for saving him (RC 132, 140, 152). Crusoe dedicates every September 30 on the island to fasting, "religious exercise," and "confessing [his] Sins to God" (133). His first anniversary

occurs after his illness and his realization that his life on the island is his punishment for his disobedience to his father and God. These religious rituals imply that he attempts to re-write his previous accounts of day one in order to make amends for his ungratefulness. He also tells his story to Friday, the Spaniard, and the English Captain. These frequent allusions to his first day show that the terror he felt on that day, and its association with punishment haunt him for the next twenty-eight years as he obsessively dwells on and embellishes the description of his terror. Even the sight of the English captain on the shore brings back memories of his first day on the island (Novak, "*Defoe*" 25-26). For Crusoe, his life on the island is a prolonged punishment for his wrongdoings, the repetitive recollections of that first day signifying, as we have seen, that his hauntedness by the sense of shame or unresolved guilt never goes away or can be silenced. Even his religious rituals are ineffective in the long-term, especially because he is always prone to relapse into his despair and because he repeatedly challenges Providence and his sincerity in his beliefs and repentance.

This first day also renders Crusoe completely isolated on this "horrible desolate island" (*RC* 106). This island as the cause and symbol of his solitude has three functions in the novel. First, it leads him to commit more transgressions, echoing shame's negative face that "bear[s] a connection to violence" in the forms of "self-destructive behavior" or "aggressive behavior toward others" (Thomason 2). Instead of making amends for his previous transgressions and repairing his unresolved guilt for his disobedience to his father, he starts challenging Providence and becomes ungrateful to God. Second, his solitude on this island is his punishment for his transgressions. He does not acknowledge this idea until his awakening after his illness and nightmare (*RC* 122). Finally, on a metaphorical level, the island itself is the sign of solitude, embodying the symptom of isolation for his shame and unresolved guilt. This section also explores the roles that the island and his solitude play in the development of Crusoe's moral injury, and it also looks at how they sometimes aggravate and, at other times, alleviate his moral pain.

After experiencing his first storm within the first month (about October 25) of arriving on the island, Crusoe begins to question Providence for his miserable and solitary life on the island. Seeing no hope, he remarks, "I had great Reason to consider it as a Determination of Heaven, that in this desolate Place, and in this desolate Manner I should end my Life" (*RC* 103). Then, he wonders how he can be thankful to God for living such a wretched life,

Why Providence should thus compleatly ruine its Creatures, and render them so absolutely miserable, so without Help abandon'd, so entirely depress'd, that it could hardly be rational to be thankful for such a Life. (103)

This questioning leads to his blasphemous views, his ingratitude, and disobedience to God. Every time that such thoughts plague him, his conscience tries to guide him back to the right path by recognizing the good in his miserable condition on the island, but he fails each time and has to start over, explaining his obsession with starting his island story again and again.

The shame Crusoe feels as a result of his blasphemous thoughts weighs heavy on his conscience. To distance himself from these thoughts and justify his desperate condition on the island, he begins to think about his solitary life on the island in a positive light. With this positive attitude, he no longer sees the island as a place where he will perish, but as a place of "opportunity for more than mere survival" (Richetti, *The Life* 193). The island is no more an unknown and terrifying wilderness, trying to destroy him, after he has mastered the art of "appropriate[ing] the island, to possess it by turning a wilderness into a domesticated space rather like England" (193). In a metaphorical sense, the island is his conscience that must be tamed by appropriating his sins through gratitude and prayer to God.

To ease his fears, Crusoe compares himself with those who perished in the shipwreck and makes a long list of "evil" and "good" for his experience. This list displays his attempt to find a way to believe that "All Evils are to be consider'd with the Good that is in them, and with what worse attends them" (*RC* 104). Also, it is his way of believing that "we may always find in it [evil] something to comfort our selves from" (106). Moreover, God is the sole person on the island to whom he can, as it were, speak. If Crusoe questions Him, he risks losing the only person who can

provide him with solace. Despite his several relapses, which will be mentioned in the next paragraphs, Starr asserts that "on the whole his isolation is made tolerable, and frequently strikes him as a positive blessing" (*Defoe* 117). Crusoe also posits that he has "liv'd mighty comfortably, [his] Mind being entirely composed by resigning to the Will of God, and throwing [him] self wholly upon the Disposal of his Providence" (*RC* 157).

Other examples of his struggles to remain positive about God's wisdom in the face of his miserable life on the island can be found elsewhere. A very good example of this attempt is when he discovers the growth of "perfect green Barley" and takes it as a miracle and one of "the pure Productions of Providence for [his] Support" (*RC* 115). The next justification arises after his illness when he begins reading the Bible and realizes that his life on the island is actually an opportunity for deliverance (128). This is a moment of truth for him, even though its initial effect is temporary. With the second anniversary on the island, he even suggests that "it was possible [he] might be more happy in this Solitary Condition, than [he] should have been in a Liberty of Society, and in all the Pleasures of the World" (140). Within the fourth anniversary, he even goes so far as to say that he has not only been punished in due measure for his transgressions but has also been given more than he deserves: God "had not only punished [him] less than [his] Iniquity had deserv'd, but had so plentifully provided for [him]" (154). Later, he even refers to his "desolate solitary Island, as the most pleasant Place in the World, and all the Happiness [his] Heart could wish for" (160).

In response to Crusoe's assertion that he enjoys loneliness, Novak contends that Crusoe "is not a hermit by nature; he survives his solitude, but he does not enjoy it. When in his prayers Crusoe is about to thank God for giving him happiness, he reproaches himself for lying" ("Original Sin" 27). For example, Crusoe chastises himself for being "such a Hypocrite [...] to pretend to be thankful for a Condition" after his mental breakdown during his work after his second anniversary and his claim of enjoying his loneliness (*RC* 141). Some scholars have even questioned the plausibility of Crusoe's handling of his loneliness for twenty-five years. Some of

these criticisms are about the novel's disregard for "the actual psychological effects of solitude," the impossibility of avoiding, at least, "mental derangement" during complete and long-term loneliness, and the necessity of a companion (Watt, *Rise* 87, 92). It also goes against "Aristotle's view of man as a social animal, for whom loneliness was a terrifying condition" (Novak, *Defoe* 25). In *SRRC*, Crusoe himself claims that loneliness is "a Rape upon human Nature" (60). Aside from these points, Crusoe's constant relapses into melancholy and despair and his strong desire to leave the island or have a companion proves that there is pretension in his positive views on his solitude.

Before delving into his relapses and recurrent despairs, it is worth considering his illness and nightmare as a turning point in his life on the island. On June 21, he is so ill and "frighted almost to Death with the Apprehensions of [his] sad Condition" that he "Pray'd to GOD for the first Time since the Storm off of *Hull*" (*RC* 121).⁴⁷ His conscience "began to awake, and [he] began to reproach [him] self with [his] past Life" as a result of his illness (124). Using "medical metaphors" in this part, the narrative "represent[s] spiritual infirmity through bodily disease" and "actual sickness as a particularly opportune occasion for setting repentance in motion" (Starr, *Defoe* 103). Here, Crusoe "does undergo a sickness unto death, literally and figuratively, a symbolic death of the self from which he emerges with a truer if temporary understanding of God's plan for him" (H.O. Brown 578). Additionally, he "realize[s] that his identity can only be established in relation to a larger moral and social context. He begins to define himself not in terms of isolation but in relation to God. Only in this way can he make a home for himself" (Flint 389).

In addition to the illness, he also has a "terrible Dream" in which the earth trembles, similar to the earthquake he had experienced on April 16.⁴⁸ A figure of "Fire"

⁴⁷ His claim that he prayed to God for the first time is not correct because he had prayed to God during every distressing event. The only difference between his prayer during his illness and other cases might be his newly developed sense of devotion to God and shame for his sins.

⁴⁸ He does not have the same realization after the real earthquake on the island (April 16, 1660); he had the chance to acknowledge his sins, but he "had no more sense of God or his Judgements" (*RC* 123).

attempts to kill him because he has never genuinely repented since the first storm in England (*RC* 121-122). After this nightmare and recovery from the fever, he has extensive reflections on what he saw in his dream, how he has ignored God for a long time (in the form of analepsis reviewing his sins since the day he abandoned his parents), how he has lived in wickedness so far, and how he has felt guilty. After that, he acknowledges that his captivity on the island "was a just Punishment for [his] Sin" (122). He claims that he had never thought of "all the Variety of Miseries [he experienced] to this Day" as his punishments since he had always "acted like a meer Brute from the Principles of Nature, and by Dictates of common Sense only, and indeed hardly that" (122-123). This prolonged distress and its subsequent reflections take him almost two weeks from June 21 to July 4, and they fade once he starts reading the Bible and becomes strong enough to return to his daily routines and be busy enough to silence the voice of his conscience (121-129).

Crusoe appears to have found a way to work through his unresolved guilt, yet his days are filled with his melancholic reflections even after the so-called awakening of his conscience. Prior to his illness, the frequency of his melancholic reflections is five. After finding comfort in the Bible and prayers, the frequency of these reflections increases to eleven. This high number illustrates the impossibility of completely working through his moral pain and the possibility of relapsing into his moral injury over and over. Moreover, he is not a religiously devoted person. He appears to be "quite sincere" in "his spiritual intentions"; the only problem is that "they have the weakness of all 'Sunday religion'" (Watt, *Rise* 81). His inability to fulfill these spiritual intentions is further explained by his inability "to arrive at a final or stable identity that could provide an authoritative or definitive stance from which to look back," as Marshall puts it (906-7). His illness is thus a very significant point in his life. His strict religious education at home does not appear to have had a significant impact on his moral values. Thus, his religious devotion is not strong enough to last until the end of the narrative.

Consequently, Crusoe frequently oscillates between believing in Providence (fourteen times) and questioning its role in his life (seventeen times). This

oscillation is in play for the twenty-five years before Friday's arrival on the island, and then it disappears. After saving Friday, there is no further reference to his past transgressions and miseries for a long time. This means, by inference, that Crusoe may believe he has atoned for leaving his own father and home by granting both life and a home to Friday and playing the role of the father figure. Friday's appearance has relieved Crusoe from being haunted by his sins and provides Crusoe with an ability to establish a distance from his transgression. LaCapra calls it "working through" in traumatic experiences, although without the possibility of transcending the past, as mentioned before (*Writing* 148). There is a new focus on the future from the moment Crusoe saves Friday and is confronted with another traumatized person whose catastrophe has taken him to the same island and a similar, though not so entire, isolation. In other words, Friday provides Crusoe with not only an escape from the isolating solipsism of his haunting trauma and ongoing distress but also with the opportunity to exteriorize his own distress through someone else's distress. Friday also spurs Crusoe to turn his thoughts towards finding a way to leave the island, rather than focusing on the past. Perhaps, the closest explanation in terms of shame and moral pain is through Crusoe's mastery over Friday. Crusoe is not hostile towards Friday; in fact, he even regards himself to be Friday's savior. With this mastery, Crusoe gains his long-lost agency. As its consequence, he is able to "protect [his] distorted self-image" by "sparing the self from further condemnation" for his sins and "replac[ing] shame with pride" of being a savior (Gilligan 111).

In terms of the uneven distribution between believing and questioning God's wisdom, the narrative also shows how each distressing event constantly triggers despair and moral pain in Crusoe, makes him relapse further into his sense of despair and shame, and makes it impossible for him to work through his moral injury. His loneliness knows no bounds, as seen by his reflections on the small details about his solitude, especially after each time he tries to look at his wretched, lonely life on the island in a positive light. After each distressing event or positive perspective, he relapses back to her despair and melancholy. Some of these distressing events include the discovery of some barely on the island (*RC* 115),

anniversaries of his landing on the island (133, 140), appearance of the footprint on the shore (172), appearance of cannibals on the island (178), and discovery of the Spanish shipwreck (195). Other times, he is too preoccupied with work to reflect upon his solitude or even transgressions.

For instance, when he discovered a few stalks of "*English* barley," his thoughts were filled with "Astonishment and Confusion" (RC 115). Despite the fact that he "had very few Notions of Religion in [his] Head," he considered the growth of barely as a miracle in such a wilderness (115). He was moved by this miracle and started crying out of joy for being blessed "that such a Prodigy of Nature should happen upon [his] Account" (115). Nonetheless, his "religious Thankfulness to God's Providence began to abate too upon the Discovering that all this was nothing but what was common" (115). For a moment, Crusoe had been overjoyed with the prospect of gaining faith in God, which he immediately loses. He even pictures the world blessing him with miracles rather than terrifying him. Then, he gets another chance to recognize his transgressions and his punishment on April 16, when an earthquake almost buries him alive in his cave, bringing back the wild nature trying to destroy him. All he does is to pray to God to save him without having "the least serious religious Thought" (117). When the earthquake passes, such thoughts, too, vanish (117).

By the first anniversary of arriving on the island, he seems to transform into a religiously devoted person, as he relates,

I kept this Day as a Solemn Fast, setting it apart to Religious Exercise, prostrating my self on the Ground with the most serious Humiliation, confessing my Sins to God, acknowledging his Righteous Judgments upon me, and praying to him to have Mercy on me, through Jesus Christ; and having not tasted the least Refreshment for twelve Hours. (RC 133)

However, his religious rituals and devotion to God were disrupted by his discovery of losing "a Day or two in [his] Reckoning" (134). After that, his "Ink began to fail" him, forcing him to write less and creating yet another disruption in his path towards closure, in which he may come out repented and delivered. It is the only agency

that he has had over his narration. By these disruptions, he loses all his control over his narration, echoing the loss of agency over his feeling of shame.

On the second anniversary, he still shows his gratitude to God and enjoys his solitariness on the island. However, in the middle of enjoying this solitude, he has a fit of despair in the middle of his work when he thinks about his imprisonment in this wilderness without any prospect of redemption. Explaining his anguish, Crusoe states,

In the midst of the greatest Composure of my Mind, this would break out upon me like a Storm, and make me wring my Hands, and weep like a Child: Sometimes it would take me in the middle of my Work, and I would immediately sit down and sigh, and look upon the Ground for an Hour or two together; and this was still worse to me; for if I could burst out into Tears, or vent my self by Words, it would go off, and the Grief having exhausted it self would abate. (RC 140-141)

Crusoe's problem is that he has no one to talk to and no ink to write his apprehensions down. This statement also shows how keeping busy is not enough for his desperate mind. The extremity of his condition is also visualized by comparing him to a prisoner, the island to prison, and the sea to prison bars, creating a dark image of the world in which he is trapped. His symptoms are also considerably more extreme when compared to the accounts of his earlier desperate moments on the island: wringing hands, crying like a child, and staring into the void for hours in the middle of his work. The passage is ironic despite being hyperbolic in that it happens immediately after his declaration of being happy and pleased with his "Solitary Condition" on the island (140), implying his hypocrisy and pretense as he chastises himself for being "such a Hypocrite" (141). Despite his attempts to remain grateful to God, he adds hypocrisy to his already extensive list of transgressions and unresolved guilt.

Another event leading to this oscillation is the appearance of the footprint on the shore, which frightens Crusoe to death. For "fifteen years," Crusoe had been alone on "this desolate Island" without seeing a single soul, except his animals until one day he gets "exceedingly surpriz'd with the Print of a Man's naked Foot on the Shore" (RC 170-1). Terrified by this footprint, he obsesses over finding out where

it came from because "Fear of Danger is ten thousand Times more terrifying than Danger it self" for Crusoe (174). Ironically, this footprint threatens his solitude. The irony is in the implication of a possible message of hope for Crusoe, who has long bemoaned his solitude. The print may signal the end of his loneliness or possibly his rescue from the island, but it is more of a threat to him and his lonely state. He has ambivalent feelings toward his solitude, which is evident in his reflections on how he both hates and desires his loneliness (Owens 35). For him, seeing one soul would have raised him from "Death to Life," but now he "tremble[s] at the very Apprehensions of seeing a Man, and [is] ready to sink into the Ground at but the Shadow or silent Appearance of a Man's having set his Foot in the Island" (RC 172). These fears of being devoured by cannibals and losing possession of his island and solitude contribute to a prolonged and intense experience of distress (Schmidgen, "Terra Nullius" 37). Seeing the footprint, he is "terrif[ied] to the last Degree" and lives for "two Years under these Uneasinesses" (RC 177). He can neither hide his fear nor escape being haunted by it. After calming himself down and assuming that everything is going back to normal, he resolves to go back to his daily routines. However, seeing his own frightened behavior when he ventures away from his "castle," he realizes it is not possible for him to hide or quell his fear (174).

He tries different methods to get through the experience of two years of constant fear. Not only does he not succeed in controlling his distress, but he also loses his faith, for, as he recalls, "my Fear banish'd all my religious Hope; all that former Confidence in God which was founded upon such wonderful Experience as I had had of his Goodness, now vanished" (RC 172). This loss of faith corresponds to the perception that traumatic experiences can "challenge an individual's view of the world as a just, safe, and predictable place" ("trauma n." 1104). His loss of faith because of the footprint shatters his newly found faith in God after his illness and threatens his efforts to work through his previous feelings of unresolved guilt. It also leads to a fresh sense of guilt resulting from questioning his religious beliefs. To avoid adding this moral injury, he once more finds solace in the Bible and praying. Opening his Bible, Crusoe reads, "*Wait on the Lord, and be of good Cheer, and he shall strengthen thy Heart; wait, I say, on the Lord*" (RC 173). Reading these

sentences brings him comfort, and he has been "no more sad" for some time, "at least, not on that Occasion" (173). The phrase "at least" implies that his repetitive returns to praying and God are temporary; he cannot silence his moral injury for a long time as he repeatedly relapses into distress.

The sight of footprint and Crusoe's fear of the other also exacerbates his lack of trust in others. Earle and Cvetkovich talk about social trust in *RC* and argue that Crusoe chooses distrust rather than trust in the case of the footprint, attributing the print to an antagonist rather than a friendly figure. They contend that by doing so,

Crusoe chose his past over his future. Crusoe's adventurous past was burdened by bad experiences with other people. His future, of course, was unknown. Crusoe chose to make his future like his past. And his past ruled his future for many years. Until he was presented with an opportunity to change his mind. (xi)

In other words, Crusoe's rejection of this opportunity indicates his obsession with the past and his inability to move forward. By choosing the most negative fancies for the footprint rather than imagining a friendly figure who may save him from his island, "Crusoe returns to his original state in which fear rules every aspect of life" (Novak, *Defoe* 34). Aravamudan also argues that

Crusoe wants to read the footprint into the present, but it is a calling card that deictically hints at past and future while generating a trauma that deterritorializes the novel's protagonist, threatening his property, propriety, and very sense of self. (72)

The only examples that link his future to his past are two cases of prolepsis, which refer, respectively, to the presence of the natives on the island and the extreme fear he will experience. They do not create an optimistic image but return to the original terrifying picture of the island (*RC* 176, 178).

This footprint also has an impact on the temporality of the narrative. Amit Yahav claims that

As long as he thinks that he is alone on the island, Crusoe approaches time predominantly as an external resource and an abstract measure, but when he realizes that other humans are close by, he develops a different attitude: although he continues to mark the passage of time in a conventional way, he increasingly characterizes temporality as essentially attached to his own experience. (39)

Therefore, Crusoe repeats his neglect of God by repeatedly losing his faith in Him. Nothing helps him silence his conscience and shame; instead, he loses the objective sense of external time and views time in a subjective sense of internal time, drowning more in his solitude. On a symbolic level, the appearance of the footprint on the shore where he landed and where he set up his cross creates a complete temporal disruption as it threatens the temporal and spatial fabric of his existence on the island. Temporally, the print threatens Crusoe's new beginnings, over which he has managed to have control by becoming grateful and obedient to God. However, the print makes all vanish. Spatially, Crusoe has had complete agency over the land by domesticating it, an agency that is also threatened by the presence of the footprint. All these years, he has thought that he succeeded in working through his unresolved guilt, but he fails when he develops a spiritual crisis and relapses into his feelings of fear and shame after discovering the footprint.

2.1.4. Crusoe's Path from Repentance to Violence

Crusoe expects that after genuine repentance, God delivers him from his punishments and moral injury and that he can work through his moral injury after his repentance. During his illness and nightmare, Crusoe realizes that the island and all distressing events are his punishments for his transgressions. However, each distressing event that occurs after his repentance is proof for him that his repentance is not accepted, he is still punished for his sins, and he is not delivered from them. The sighting of cannibals on the island and the subsequent transgression (i.e., violence), thus, is another disruption in his path towards repentance and deliverance. The discovery of cannibals leaves him horrified "at seeing the Shore spread with Skulls, Hands, Feet, and other Bones of humane Bodies" (*RC* 178). It also worsens his fear of the unknown and adds to his distresses as he is now obsessed with the imminent danger of "being devoured" by the cannibals (203). Crusoe recounts his instant response to this "horrid Spectacle" by stating, "my Stomach grew sick, and I was just at the Point of Fainting, when Nature discharg'd the Disorder from my Stomach" (178). Violence, even though imaginary, is also added to his previous transgressions and unresolved guilts, occupying his

imagination for almost four years. This obsession is illustrated by Crusoe's protracted reflections on the idea of killing the cannibals, the frequency of these obsessive thoughts in his daily life at the time, and more generally the frequency of narrating them, all representing overflow of speech in the narrative.

To calm his fear and conscience within these four years, he tries to have a positive vision of the world and does not let his negative feelings about the self and the world overrun his thoughts. This is exactly parallel to his previous strategy to compensate for his blasphemous ideas in which he questions God's wisdom. Thus, he convinces himself that he is blessed by God because he "is distinguish'd from such dreadful Creatures as these" and because his condition is far better than others' (RC 179-180). Like his previous pretenses of having positive opinions, his optimism betrays him once more as his obsession over killing the cannibals consumes his thoughts. For days and nights, he "could think of nothing but how [he] might destroy some of these Monsters in their cruel bloody Entertainment" (181). About the duration and frequency of those thoughts, Crusoe admits that

[i]t would take up a larger Volume than this whole Work [RC] is intended to be, to set down all the Contrivances I hatch'd, or rather brooded upon in my Thought, for the destroying these Creatures, or at least frightening them, so as to prevent their coming hither any more. (181)

Thus, he merely shares a glimpse of his reflections on and his obsession over murder and violence.

Crusoe's obsession over killing the cannibals is notable and perhaps all the more understandable when readers recall that he has not committed any actual violence for many years. "More of the violence in this book is threatened or plotted than carried out, and more is in the hero's head than in the outward events of the story" (Starr, "Robinson Crusoe" 70). He addresses this obsession and new transgression in two contradictory ways. First, he "meditates excessively on aggressive behavior [in order to talk] himself out of retributive violence upon the natives" (Schonhorn 47). Other times, he "minimizes the violence he himself must use for self-preservation" (Starr, "Robinson Crusoe" 70). His obsession over these thoughts haunts him in his imagination and slither into his sleep. "This Fancy pleas'd my

Thoughts for some Weeks, and I was so full of it, that I often dream'd of it; and sometimes that I was just going to let fly at them in my Sleep" (*RC* 181). It also affects his daily routines: "after I had for two or three Months constantly kept my Watch" (182). Finally, his conscience prevents him from killing them since he questions the justification for such a violent act and feels guilty about having even thought of killing them.

Crusoe "never denies a right of self-defense," however, in his attempts to talk himself out of killing the cannibals, "he seems to regret the fact that man cannot avoid his obligation to preserve his life" (Novak, *Defoe* 58). Neither the law of self-preservation nor the cannibals' "unnatural Custom" can justify violence or appease his conscience (*RC* 182). Instead, his thoughts provoke internal conflict as he cannot comprehend why he should "attack people who had neither done, or intended [him] any wrong" (228). In fact, he produces several reasons to avoid committing murder. First, he argues that cannibals "have no other Guide than that of their own abominable and vitiated Passions," so their "unnatural Customs" are the result of being abandoned by Providence (182). They have not done any offense to him, so he has no right to "engage in the Quarrel of that Blood" (183). Thus, "his action would be unnatural since it would not be in self-defence" (Novak, *Defoe* 46). He also has no "Authority, or Call [...], to pretend to be Judge and Executioner upon these Men as Criminals" (*RC* 183). Finally, he concludes that killing the cannibals would not reduce his distress but only increase his chances of being ruined. He realizes "[t]hat this really was the way not to deliver my self, but entirely to ruin and destroy my self" and "[t]hat neither in Principle or in Policy, I ought one way or other to concern my self in this Affair" (184). Thus, he justifies his way out of committing another transgression for a while.

Crusoe's struggles to talk himself out of committing violence are evident in the number of times he condemns violence against the cannibals. In these struggles, he gets trapped in a spiral of distress and moral pain, attempting to overcome or alleviate his distress, but he repeatedly fails to do so. For instance, when they show up on the island for the second time, his obsession with murder comes back to haunt

him for a while: "I was so fill'd with Indignation at the Sight, that I began now to premeditate the Destruction of the next that I saw there, let them be who, or how many soever" (*RC* 192). This time, the return of his "Perplexity, and Anxiety of Mind" is so severe that he suffers from nightmares: "In the Day great Troubles overwhelm'd my Mind, and in the Night I dream'd often of killing the Savages, and of the Reasons why I might justify the doing of it" (193). When his conscience fails him, he looks for signs that confirm the killing of the savages.

Because these justifications are not helpful in talking him out of another transgression, Crusoe seeks confirmation to kill the cannibals from Providence. Maddox claims, "[i]ncipient in Crusoe is an extraordinary capacity for rage and violence" (48). Despite this capacity, he struggles to silence it. So, in his struggles, he waits for a sign from God in order to kill cannibals. This sign materializes in his dream of saving a native and making him a servant (*RC* 203). Within a year and a half of that dream, he acts upon this desire and passively rescues Friday (Schonhorn 47). He believes that God has sent Friday, and it is his "Time to get [him] a servant, and perhaps a Companion, or Assistant; and that [he] was call'd plainly by Providence to save this poor Creature's Life" (*RC* 207). In the process of rescuing Friday, he kills two cannibals, but he distances himself from the actual violence by implying that it is a sign from God. He believes that he had to shoot one of the cannibals to save himself. "[A]s I came nearer, I perceiv'd presently, he had a Bow and Arrow, and was fitting it to shoot at me; so I was necessitated to shoot at him first" (207). Because, as he believes, he does not act upon his desire to take revenge, and he just follows God's sign, so he does not have any direct responsibility for their death. He considers it a kind of instrumental violence, and thus justified one for his ulterior motive of having a servant and companion, as mentioned above.⁴⁹ Therefore, he does not seem to suffer from moral pain for this murder since he distances himself from his act of violence and minimizes it.

⁴⁹ This "instrumental violence" is the type wherein "people harm or kill others to defend themselves or their family and friends, to obtain money or other resources, or to remove an obstacle to social ambition" (J. Carroll 424).

After saving Friday, he only commits acts of (instrumental) violence against the cannibals to save other distressed white people, such as the Spaniard and Englishmen. In the twenty-seventh year of his life on the island, cannibals return with other captives. Once again, the thoughts of killing them disturb his conscience. He tries to talk himself out of committing an act of violence against another human being, iterating the previous justifications (*RC* 228). This time, he immediately dismisses his own argument as soon as Friday reports that the victim is a white-man, news that fills Crusoe "with Horror" and makes him act immediately with no further second thoughts (229). Here, Crusoe's motive is to preserve the life of a fellow European and Christian, and perhaps, in hindsight and covertly, to solidify his ambition to have his own subjects, thence creating a society that will reduce the pressure of solitude (despite Friday's companionship), and most importantly to build up to the moment when he can finally leave the island.

In his final rescue mission, his participation in the act of violence is also instrumental as his purpose is to save his fellow Englishmen and as it results in his deliverance from the island. Crusoe, this time, only gives orders to fight without directly getting involved in killing the English mutineers. For instance, he does not give himself physical or grammatical agency in reporting the killing of the mutineers, in the following report: "The Boatswain was kill'd upon the Spot, the next Man was shot into the Body, and fell just by him, tho' he did not die 'till an Hour or two after; and the third run for it" (*RC* 255). He does not try to justify violence anymore, as he realizes that the one in distress is his fellow Englishman and there is, furthermore, a real chance of being rescued. His reaction toward such a threat to the English captain in danger is more evident than in the other situations. Seeing the English prisoners in danger of being killed every moment, he trembles "with the Horror of the Sight," and "all the Blood in [his] Body seem'd to run chill in [his] Vein" (243).⁵⁰ Here, he saves the captain but distances himself from all the

⁵⁰ Comparing these three rescue missions of Friday, the Spaniard, and Englishmen, I suggest that Crusoe develops different feelings. While he shows empathy for the Englishmen and sympathy for the Spaniard, he does not develop any specific feelings in saving Friday. In the scene where Crusoe and Friday fight the cannibals to save the Spaniard, Crusoe shows Friday's and his own fears through the use of several expressions, such as "sorrow," "frighted," "abhorrence," and "Fit of Fury" (*RC*

violence while restoring the ship to its rightful leader, the captain. By preserving all rights of ownership and authority over the island, he also regains complete control over the island and his narration, but he does not develop any moral pain over these violent acts or over his previous unresolved feelings of guilt.

Regarding the lack of long-term moral pain in this part, I suggest that there are different potential explanations for Crusoe coming to terms with committing violence and not suffering from moral injury. As mentioned above, he could silence his conscience by justifying violence, minimizing it, projecting it on the signs sent by God, distancing himself from it, or participating in it passively. One more explanation is that when an act of transgression is shared with more people in the community, it is easier to overcome it or even ignore it. When there was no one around to share the act of violence with, Crusoe was seriously affected by moral injury to the point of getting deeply distressed and melancholic. He even develops the feeling of guilt without committing actual violence, but only by imagining it. He becomes, however, successful in silencing his conscience as more people join his community. According to Maddox, "actions do not have an inherent rightness or wrongness for Crusoe; a given action takes on its moral quality from the part it plays in his current strategy of self-protection and mastery" (50). According to the moral injury model, his unresolved guilt over his previous transgressions has left him with no power over his life. With each distressing event as his punishment, he develops more negative feelings about the self and the world. To "reassert dominance" over the island and his situation on which he has no control and "get over feelings of powerlessness," Crusoe commits acts of violence, even though passively (Thomason 63). Nevertheless, this does not mean that Crusoe's moral compass becomes twisted, or that he will feel no sense of shame or guilt afterward,

227-229). When attacking the cannibals to save Friday, Crusoe does not use this many explicit terms to show his distress; the difference seems to be due to changes in the dynamic while saving the Spaniard. There are two clear differences among these three rescue scenes. In the first one, Crusoe has no companion with whom to share his distresses or at least project them onto. In the second case, the victim is a white-man, with whom it seems that Crusoe can identify more closely and the amount of sympathy or association he feels is thus greater. In the third case, Crusoe empathizes with the Englishmen because they remind him of his first day on the island: "This put me in Mind of the first Time when I came on Shore" (244). This difference originates from the victims' same nationality and religion, so Crusoe can identify with them more than the Spaniard or Friday.

as we will see in *FARC* that his strong but paradoxical sense of abhorrence toward violence and murder makes his life difficult in the middle of his journey.

2.1.5. Crusoe's Failed Path Toward Deliverance

As mentioned in the introduction chapter, it is necessary to study Crusoe's story by including all three Crusoe volumes in order to have a better understanding of Crusoe's path towards deliverance. This section considers Crusoe's story in *FARC* as a continuation of his story from *RC* to chart his failed path towards deliverance. In terms of economics, *RC* is a story of success and prosperity despite Crusoe's twenty-eight years of loneliness on the island. If the narrative concluded with Crusoe leaving the island, his return to England and economic prosperity could signify his worldly deliverance from his transgressions and punishments. It could also imply that he succeeded in working through his moral pain and resolving his feeling of guilt. However, while his return to England marks the start of a new chapter in his life, it adds more transgressions to his already unresolved burden of guilt. After he leaves the island, the story of his life continues in two more sections: the eighth narrative part in *RC* and the first narrative part in *FARC*. The former tells the story of his life in England until he departs once more for his island. The latter repeats the story of his life in England in detail and continues with his return to the island. Without these two sections, it is not possible to have complete knowledge of Crusoe's morality and moral pain, as explained in the first chapter. Furthermore, *SRRC* as his commentary on these two volumes confirms that he fails in working through his moral pain and deliverance and that *SRRC* "was not designed as a completely separate work to be read for its own sake" (Orr 3).

The absence of references to moral injury at the conclusion of *RC* may suggest his final deliverance; however, I argue the opposite. At the end of the seventh narrative part of *RC*, when he leaves the island after twenty-eight years and returns to England after thirty-five years, there is no hint of repentance or religious deliverance. His account of leaving the island and arriving in England sounds mechanical and factual, without any sense of gratitude to God for saving him, despite the fact that he had previously expressed his worries about showing

ingratitude to God. There are only small details that indicate he still suffers from moral pain. For example, the first sign is taking his Parrot with him to England (*RC* 264).⁵¹ To fill his loneliness and have a companion, "he turns the animals into family members, making nature image forth the kinship he needs to sustain his identity" during his lonely life on the island (Flint 390). Poll seems to be the only companion that fills the island's absolute silence by repeating, "*Poor Robin Crusoe* to this Day" (*RC* 189). This voice indirectly expresses Crusoe's genuine feeling about himself and his distress (i.e., being miserable and wretched conveyed by the word *poor*) without pretending to be thankful to God for his loneliness. The repetition of these words "to this Day" also implies that Crusoe's mind is stuck in the past and cannot move forward. By taking the parrot with him to England, he takes a constant reminder of his loneliness with himself, signifying the impossibility of severing his present from his past. If the recollection of his loneliness does not haunt him and remind him of his miseries, transgressions, and shames, the parrot's voice does so.

By returning to England, Crusoe gets another chance to start again. Yet, *RC*'s conclusion and *FARC* show "how little Crusoe has learned from his experiences" (Markley 29). In the eighth narrative part, when Crusoe returns to England, he realizes that he "had been long ago given over for dead" (*RC* 264), so "he must reclaim himself from what is called 'Civil Death'" (Marshall 905). This civil death looks to be another rebirth for him. The repetition of the new beginnings without entirely completing the Christian pattern of "disobedience-punishment-repentance-deliverance" conveys that Crusoe "never seems to arrive at a final or stable identity [a religiously devote and delivered person] that could provide an authoritative or definitive stance from which to look back" (Marshall 906-7). The lack of religious references and stances after leaving the island also suggests that, despite his

⁵¹ Poll was his first parrot that he domesticated within the second year of his arrival on the island. It "liv'd with [him] no less than six and twenty Years" (*RC* 189). Later, he got "two more Parrots," which could also call his name and speak well (190). The confusing point is that Poll calls his name "to this Day," so he should be left behind on the island. On the other hand, he took his parrot with him when leaving the island. Therefore, the question is which parrot he took with him? Of course, my argument is on the symbolic level, so which parrot he took should not be of significance.

religious education, he relies more on "natural morality rather than religion" (Novak, *Defoe* 144). It means his personal moral codes have not been totally influenced by his serious religious education, as seen by the fact that religious references disappear following his rescue. He also

effectively takes leave of religious fear and trembling and establishes nothing less than a secular order and develops a sense of self able to define itself confidently and powerfully within such an order. (Richetti, "Secular Crusoe" 59)

When he refers to Providence at the end of the book, it becomes "a sort of pious verbal gesture a *façon de parler*, rather than a meaningful discourse" (61).

Finally, Crusoe's arrival in England does not erase the dreadful image of the world that dominated the seventh narrative part. Due to all his distressing experiences at sea, he is afraid of taking the sea route and of being swallowed up by the sea. So, when he travels back to England from Europe, he refuses to take the sea route. Instead, he travels by land, but he is attacked by wolves and bears and imperiled by extremely cold weather while traversing the mountains. Once again, Crusoe confronts the sublime nature which tries to devour him as if he had never been delivered and the universe was still punishing him for his transgressions. For Crusoe, who used to see Providence's role in every distressing experience as a means of his punishment for his transgressions, his fear of the sea from the past and his distress of animals in narrative part eight prove that he has never managed to work through his moral injury, and it is going to haunt him in *FARC*, too.

One temporal technique emphasizing this hauntedness and failure of working through his moral pain in *RC* is that *FARC* is filled with analepsis. At least twenty-three instances of analepsis refer to his transgressions and punishments in *RC*. Here, Crusoe recalls the distressing events, even those belonging to other characters and from their focal point of view from *RC*. Some examples of repetitive references to the events from *RC* are his thirty-five years of misery (*FARC* 5), his loneliness in Brazil and on the island (9), his journey from Brazil to Guinea as the cause of the shipwreck (9), his escape from slavery and being rescued by the Portuguese captain (14), his first day on the island (23), his disobedience to his father (28), leaving the

island and his subjects behind (30), the Spaniard's story on the island, the story of mutiny on the English ship (32), and the stories of his subjects on the island. This large number of analepses indicates that Crusoe is unable to get over his distresses and is still obsessed over the narration of the story he narrated in *RC* and that he is still haunted by his moral injury. His unquenchable desire to go on his travels again includes a strong urge to finish the story of the island, perhaps hoping that doing so will bring solace to his life and control over his narration.

Unlike his relationships with Xury in *RC*, Crusoe's abandonment of his subjects on the island (i.e., the Spaniards, the English Mutineers, and Friday's father) in *FARC* leads to a strong sense of moral injury for having abandoned them. In *RC*, Crusoe did not reflect at all on how he felt after leaving the island, but he starts *FARC* by describing how he is dealing with the feelings that have arisen as a result of abandoning his subjects on the island and how his strong desire to return to the island affects him mentally and physically. Regarding Crusoe's relationship with his subjects on the island, there has been very little debate sparked about *FARC* and his transgression of abandonment, unlike his relationship with Xury in *RC*, which has sparked extensive scholarly discussion. Crusoe's detailed description of his feelings with respect to these abandoned people on the island plainly indicates a concern with his actions that, in modern psychological terms, would imply an underlying moral injury.⁵²

The first narrative technique accounting for the importance of the island story and Crusoe's later distresses associated with leaving his subjects behind is the narrative space devoted to recounting the island story and his feeling of guilt. While the story of the island accounts for 45% of the story-time and 74% of the narrative-time in *RC*, it accounts for 44% of the story-time and 53% of the narrative-time in *FARC*. This novel is supposed to be "*The Farther Adventures of Robinson Crusoe*," yet the

⁵² In this part, some may claim that Crusoe develops "survivor guilt," which is an associated feature of PTSD defined as "painful guilt feelings about surviving when others did not survive or about the things they had to do to survive" (*DSM-III-R* 249; *DSM-IV* 425). My thesis's perspective allows us to refine our interpretations of Crusoe's responses, showing how so-called survivor guilt is a type of moral injury that occurs when the survivor has been active in ensuring his or her own survival over that of others.

island and its past still comprise half of the story-time and narrative-time. Another feature to underscore the importance of the island in both novels is the manipulation of analepsis and prolepsis. In *RC*, most cases of prolepsis refer to Crusoe's miserable life on the island. In *FARC*, the instances of analepsis (i.e., the main instances of repetition) fill in the gaps created by Crusoe's absence from the island, effectively showing how the island still haunts him. Within *FARC*'s first three narrative parts, the narrative has twelve cases of analepsis out of fourteen, referring to the story of the island directly experienced by Crusoe himself in *RC* (*FARC* 5, 9, 17, 23, 27, 29, 30, 32, 41, 57, 115).

Still within the first narrative parts, there is only one case of prolepsis, and this is Crusoe's dream about the island recounted on pages 6 and 7 in *FARC*. As mentioned before, in *RC*, Crusoe took control of his distresses by narrating and repeatedly recounting the details of his life on the island. What is shown in *FARC* is that after leaving the island for the first time, Crusoe has lost his control over the narration of the island, which is the source of his distress. As a result, he repeatedly tries to fill in the gaps of the story of the island by several cases of analepsis (i.e., repetition) to regain control over the narration of the island at the same time. Both his lack of control and the lack of the presence of the island in his life require Crusoe to include the narratives of other witnesses rather than to entirely depend on himself as the primary witness. With these other witnesses, the narrative not only provides Crusoe with the satisfaction of filling in gaps but also reminds him of his distressing memories (of the events first recounted in *RC*) through other characters' distressing experiences, as will be discussed below.

The first narrative part in *FARC* also recounts Crusoe's mental state during his resettling in England. This period is marked by psychological symptoms and nightmares related to abandoning his "Colony" and being unable to go on a new journey to satisfy his desire for adventure. Crusoe starts this part by describing his condition as a "chronical Distemper" caused by his "strong inclination [he] had to go Abroad again" (*FARC* 6). For years, "the Island [...] and the Colony [he had] left" have haunted his dreams (6). Crusoe says, "I dream'd of it all Night, and my

Imagination run upon it all Day; it was uppermost in all my Thoughts, and my Fancy work'd so steadily and strongly upon it, that I talk'd of it in my Sleep" (6). He is so consumed with this feeling of guilt that it affects his daily interactions as "it [has] even broke[n] so violently into all [his] Discourses" and "made [his] Conversation tiresome" (6). Within this one paragraph, his depiction of his mental state is exaggerated as he compares it to "a chronical Distemper" and refers to the disturbing dreams and imagination which haunt his days and nights to underscore the severity of his moral pain. There is also the overflow of speech as a signifier of excess in this paragraph when his obsession with the island breaks "so violently to all [his] Discourses, that it made [his] Conversation tiresome" even on the story level (6).

Crusoe also talks about "Apparitions," "Ghosts," and "Specters" of the "old *Spaniard*, *Friday's* Father, and the reprobate Sailors" whom he left behind on the island. They haunt him day and night as he imagines talking "with them, and look[ing] at them so steadily" while he is "broad awake" (*FARC* 6). Interestingly enough, as mentioned previously, he dreams about what has happened to them in his absence, a dream that will come true when Crusoe returns to the island and hears tales of events during his absence. The following is his description of the dream:

One Time in my Sleep I had the Villany of the 3 Pyrate Sailors so lively related to me by the first *Spaniard* and *Friday's* Father, that it was surprizing; they told me how they barbarously attempted to murder all the *Spaniards*, and that they set Fire to the Provisions they had laid up, on Purpose to distress and starve them, Things that I had never heard of, and that indeed were never all of them true in Fact: But it was so warm in my Imagination, and so realiz'd to me, that to the Hour I saw them, I could not be perswaded, but that it was or would be true. (6)

The actualization of this dream in the third narrative part makes the fictional dream a form of narratorial prolepsis, connecting the initial part of the narrative to the part about his return to the island. It also conjures up a terrifying world into which his colony has changed, emphasizing his loss of control over his colony and narration. Furthermore, it represents the sublime in the narrative, portraying his island as a chaotic world after abandoning it.

Crusoe's adamant and obsessive desire to return to the island reflects his attempts to make amends for failing to fulfill his obligations towards his subjects on the island after abandoning them. His wife helps him work through his moral pain in order to return to a normal and happy life, which reminds him of "the middle State of life" that his father had always wanted him to have (*FARC* 8). The support Crusoe gets from his wife during this period mirrors the support Crusoe wished to get after experiencing his first storms in the early parts of *RC*. With the loss of his wife, Crusoe loses all of this support and relapses deeply "into the wandring Disposition" (9). This disposition is in his "very Blood," and it "soon recover'd its hold of [him], and like the Returns of a violent Distemper, came on with an irresistible Force upon [him]" (9). With his wife's death, Crusoe also feels completely alone even in England.

When she was gone, the World look'd awkwardly round [him]; [he] was as much a Stranger in it, in [his] Thoughts, as [he] was in the *Brasils*, when [he] went first on Shore there; and as much alone, except as to the Assistance of Servants, as [he] was in [his] Island. (9)

Here, the analepsis is used to link Crusoe's current isolation to his prior instance of isolation in *RC*, stressing Crusoe's never-ending symptoms of moral injury. This quotation is also a "sign of solitude," as a literary trope suggested by Pederson in his moral injury model in literature.

While the image of nature and the world remain gloomy and terrifying after Crusoe's return to England in *RC*, the world in *FARC* is even more violent and dismal. "The world may not be inherently more dangerous than in *RC*, but [each narrative part consists] much more of people[, including Crusoe himself,] inflicting or suffering palpable and often lethal violence" (Starr, "Robinson Crusoe" 70). For instance, *FARC* starts with Crusoe's survival guilt and then moves on to other people's sufferings, such as the following traumatic events: a ship on fire (14), another ship with passengers starving (21), all the violent acts the Englishmen left on the island inflicted on other inhabitants (on each other and on natives, including wars), Friday's death, the Inquisition in Brazil, the Madagascar massacre, being chased by authorities and fearing for his life, attacks by Arabs, Tartars, and pagans, and finally the sacking of a pagan village. This sublime image of a world of violence

foregrounds the moral injury symptom of demoralization, demonstrating that Crusoe as the narrator in *FARC* is not even as optimistic about the world as he sometimes was in *RC*. His lack of optimism is manifested in (or perhaps caused or supplemented by) his loss of faith "in an omnipotent Providence" as, in *FARC*, he now believes "that Providence depends on human action," the implication being that "he seems to be deciding to [save the pagan Muscovites] of his own volition, not as an agent of a divine power" (Orr 8).

Crusoe transforms from a passive transgressor in *RC* to a witness failing to prevent a massacre in Madagascar and finally to an active agent in sacking a pagan village in *FARC*. This violence then takes a new turn in *SRRC*. Here, Crusoe calls for the complete annihilation of non-Christians if they do not convert to Christianity; he even considers this act just violence. "When Crusoe leaves the island, he leaves behind the moral-juridical structures that he has sought to establish as well as the internalized 'reflections' of a man well aware of his own 'follies'" (Markley 32). Crusoe also transforms from an individual disturbed by the thoughts of killing the cannibals in *RC* and advocating for religious tolerance and Christian charity towards the pagans and other Christian groups in the first half of *FARC*, to one showing hatred and advocating violence against pagans in the second half of *FARC* and justifying waging war against non-Christians and annihilating an entire nation in *SRRC*. This change of stance in inflicting violence leaves the reader wondering how the Crusoe who suffered from moral pain for disobeying his father and being ungrateful to God and who felt guilty for his crew's violence can now sack a village and justify the destruction of a nation and how Crusoe can have such a paradoxical and contradictory stance on violence, undermining the whole idea of *RC* as successful conversion fiction.

The first incidence of violence in *FARC*, in which Crusoe is "a reluctant or resistant spectator of violence rather than an initiator or supporter of it" (Starr, "Robinson Crusoe" 71), is "the *Massacre of Madagascar*" (*FARC* 141). He insistently calls it a massacre despite the seamen's protest as they "*could not bear the Word Massacre of Madagascar with any Patience*" (140). The reason behind this atrocity was the

retaliation for the murder of a crew member (Jeffrey), which itself was the retaliation for harassing a native woman. For this harassment, Jeffrey was killed and hanged from the tree by the natives. Upon discovering "the poor Fellow hanging with his Throat cut" (137), the crew was so enraged that they forgot their original goal to plunder the village and, instead, sacked the village by setting it on fire and killing every single person they found (133). When Crusoe got to the village and saw what they had done to the natives, he was so horrified by the level of brutality that he could not believe the people whom he knew could have committed such an atrocity and he could not find it possible to describe their atrocity. After naming different historical massacres, such as Drogheda and Magdeburg,⁵³ he admits, "I never had an Idea of the Thing itself before, not it is possible to describe it, or the Horror that was upon our Minds at hearing it" (135), illustrating Crusoe's inability to "capture in language the seemingly limitless scope of human rage" (Traver 555). Looking at Crusoe across the three volumes, one might see this massacre as the enactment of Crusoe's homicidal impulses when he discovered the cannibals' presence on the island in *RC*. At that time, he also could not believe a person could have been so vicious in *RC*; then, he witnessed his own crew's viciousness. He could not fathom the reality, so he denied it and thought "it [was] impossible [his] Men could be guilty of it," and then he blamed these atrocities on the "Devil" possessing them (*FARC* 135, 136). In describing this horrific scene, he portrays it as hell with such minute details to underscore the level of atrocities in creating the hell on the Earth in front of his eyes. These details also demonstrate "the dramatic tension" between "the spirit of charity and mercy" and "the spirit of hatred and punishment," which dominates Crusoe's narration in the second half of *FARC* and *SRRC* (Traver 554).

Crusoe has never believed that he could be a part of such atrocity at all, but there he is in the middle of hell, pointing to his "imaginative complicity on his part," as Starr suggests, or to his moral injury for his failure to prevent it ("Robinson Crusoe"

⁵³ The Magdeburg massacre is also present in full detail in *MC*, as another evidence for Defoe's intention in creating a dialogical discourse among his novels. This event also shows how Defoe uses recurrence among his novels to compare and contrast his narrators' reactions to transgressions.

71). Here, he has no authority over the crew, and this lack of control brings upon him shame because "he is at pains to distance himself from responsibility for such enormities" (71). He,

seeing it quite out of [his] Power to restrain them, came away pensive and sad; for [he] could not bear the Sight, much less the horrible Noise and Cries of the poor Wretches that fell into [the crew's] Hands. (*FARC* 137)

For the crew, he works as the voice of conscience, constantly condemning them and reminding them of their atrocities, as well as warning them of their punishments, "God would blast the Voyage" (139). He even views their casualties at the hands of Arabs to be "the just Retribution of Heaven" (140). When the Boatswain points out that those slain by Arabs were not with them on that night of the massacre, Crusoe keeps silence for a while. Despite this, he continues with his "frequent preaching to them on this Subject," and finally faces its consequences when they abandon him in Bengal: "A worse Case, than when [he] was all alone in the island" (140, 142). Following the metaphor of Crusoe being the voice of conscience, I suggest that the crew permanently silences their conscience by abandoning Crusoe on the island.

Crusoe seems to be punished for being the voice of conscience with no control over the situation as he is abandoned on the shores of Bengal. I believe this experience marks a turning point in Crusoe's faith in Providence. It is after this moment that he decides to be "as an instrument of providential fury against threats to Christianity" (Markley 32). It is also after this moment that his "formulaic protestations of his 'follies' give way to fervid, nearly hysterical assertions of European – specifically British and Protestant – superiority to Asian cultures" (28). The concern here is how he transitions from playing this role to committing the same violence against the pagans. Although he has no role in this transgression, he could not prevent it from happening as he had no control over the situation and people, drowning himself more and more in the feeling of shame and moral pain. He is also humiliated by the fact that he is judged by others for being the voice of conscience and gets punished for doing so. So, he is angry at others for committing violence and at himself for his inability to prevent it. He is also a lonely figure and an outcast in his condemnation of this act and abandoned on another island – Bengal. This isolation

is once more forced upon him. Yet, this time, he is chastised for being the voice of Providence. As a result, he loses faith in Providence and his own moral values as he gets punished and humiliated for a righteous act by the real perpetrators.

As the narrator, Crusoe needs to rewrite this moment of humiliation in his life as he has always done in order to exert control over his life, the world, and his narration. Here, he needs to take control over Providence. Or, as Maddox states, Crusoe hopes "to demonstrate his mastery over" a situation that intimidates him (50). In doing so, "[t]he earlier sympathies Crusoe expressed toward religious and cultural differences[, with this humiliation,] give way to ridicule of Asian culture, and Crusoe departs from the charitable impulses" and religious tolerance in the second half of *FARC* (Traver 555). Eventually, his previous "self-doubts and upbraiding quickly give way to [...] violence" when he sacks the pagan village (Markley 32).

As already stated, in the transition from *RC* to *FARC* (and again to *SRRC*), there is a drastic transformation in Crusoe regarding religious tolerance. In *RC*, with the arrival of the Spaniard and Friday's father on the island, Crusoe exhibits religious tolerance, as he states,

we had but three Subjects, and they were of three different Religions. My Man *Friday* was a Protestant, his Father was a *Pagan* and a *Cannibal*, and the *Spaniard* was a Papist: However, I allow'd Liberty of Conscience throughout my Dominions. (*RC* 235)

Upon his return to the island in *FARC*, he also practices religious tolerance and Christian charity advocated by the French priest as there are several religious groups on the island: the Spaniard (Catholics), the Englishmen (Protestants), and the natives (Pagans). *FARC* "further suggests that this transformed perspective on religious difference will lead to the love and the humane treatment of religious difference. It emphasizes God as a God of love rather than of hatred" (Traver 551). Moreover, this part is representative of Christian charity and mercy, like in the cases of rescuing several ships in distress and making sure of religious tolerance on his island. However, in the second half of *FARC*, from the moment he witnesses the massacre, "conflict and hatred come increasingly to dominate Crusoe's narrative"

(Traver 554). First, he only witnesses this hatred in the Madagascar massacre, then ridicules the Asian cultures, and eventually sacks a pagan village.

Harmless ridicule of Asian culture suddenly changes into violence similar to that which Crusoe witnessed with the Madagascar Massacre. What happens in the pagan village is that, seeing the pagan ritual and idol, Crusoe is filled with rage and decides "to go and destroy that vile abominable Idol, and let them see that it had no Power to help itself, and consequently could not be an Object of Worship" (*FARC* 193). To do so, he gets help from two Scots, who set fire to the idol in front of the imprisoned pagan priests. He feels neither guilt nor shame in doing so; in fact, he is so passionate about it that he enthusiastically tells the account of the massacre to the Scot Merchant to persuade him to help him with sacking the village and teaching these pagans a lesson (194). Despite being a violent act, the difference between Crusoe's actions in Russia and the crew's in Madagascar is that the purpose is to make the pagans see the truth and worship the Christian God by burning down the idol and the village without killing a single person. When one of his companions suggests "setting Fire to the Tent or Hut, and knocking the Creatures that were there on the Head when they came out," Crusoe responds, "I could not Joyn with that, I was against killing them" (195-196).

In *RC*, as noted in the preceding section, he is adamantly opposed to killing the cannibals and the idea of killing them, even in his imagination, causes him great distress. Thus, by sacking this village but sparing the pagan lives and even staying to make sure that they would not "throw themselves into the Fire and burn themselves with the Idol" (197), he "stops short of total massacre and in the event is satisfied only to destroy the idol" (Maddox 48). Moreover, Maddox contends that Crusoe "has a secret thirsty craving for" soft, justified, and excusable violence, such as killing the cannibals in order to save the Spaniard (47). According to Markley, by sacking the pagan village, Crusoe actually "seizes the opportunity to reaffirm his faith" and that it "is a displaced revenge fantasy for the imagined insults of Dutch torturers and shrewd Chinese merchants" (43).

However, it is maintained that Crusoe is not genuine or consistent in his faith in God; at the very least, he is not genuine in the reaffirmation of his faith in God. His rage stems from his loss of control and the sense of shame and humiliation. Rather than making amends, he chooses to commit more transgression. This sudden aggression that Crusoe now actively commits resonates with his original sin of rebellion against his father and ingratitude to God. Because these pagans' idolatry reminds him of his disobedience to his father and God, his violence "is directed against the people who refuse to submit to" God's authority. This is akin to his aggression against the cannibals who "refuse to submit to [his] authority" and who revive "the guilt of rebellion" in him (Pearlman 42).

In this process, Crusoe seems to regress rather than progress in his faith, as "his religious charity has disintegrated into religious hatred" (Traver 557). This regression reaches a pinnacle in *SRRC*, in which he advocates the complete annihilation of non-Christian nations who refuse to convert to Christianity. He even defends the Spanish cruelty in America as instrumental violence, claiming "that Heaven had determined such an Act of Vengeance should be executed, and of which the Spaniards were Instruments, to destroy those People, who were come up (by the Influence of the Devil, no Doubt) to such a dreadful height" (*SRRC* 206). This justification contrasts sharply with his condemnation of the Spanish cruelty against the native Americans in *RC* by calling it

a meer Butchery, a bloody and unnatural Piece of Cruelty, unjustifiable either to God or Man; and such, as for which the very Name of a *Spaniard* is reckon'd to be frightful and terrible to all People of Humanity, or of Christian Compassion. (183)

This reversal of perspective also shows that "[e]urocentric fantasies of Protestant commercialism replace the moral realism of Robinson Crusoe" (Markley 36).

Crusoe repeats this justification as a power bestowed by Providence on his Christian agents several times while advocating for waging war against non-Christians. He even calls it a "Cruisado,"

a War as justifiable on many Accounts, as any that was ever undertaken in the World, a War that would bring Eternal Honour to the Conquerors, and an Eternal Blessing to the People conquer'd. (*SRRC* 218)

Jeffrey Hopes calls this "a blueprint for a Christian imperialism" (317). If this "Cruisado" fails, it is simply because "Heaven in Justice had determined to shut up the World longer in Darkness, and the Cup of their Abominations was not yet full" (214).

In *RC*, as mentioned earlier, Crusoe oscillates between faith and doubt in Providence's wisdom. In *FARC*, he completely loses faith in Providence's wisdom and judgment after being punished for being the voice of Providence. When Providence fails him, he decides to be the active agent of what Providence apparently is incapable of doing. He also implicitly casts doubt on its judgment, as mentioned before, when it prefers to keep the pagans in darkness rather than bring them light by making the Christian "Cruisados" victors.

Moreover, Crusoe's regression in faith, instead of progress towards conversion, claimed "according to certain patterns of contemporary spiritual autobiography," does end with sacking a pagan village in *FARC* and his advocacy for extreme violence in *SRRC* (K. Seidel, "*Robinson Crusoe*" 174). As described, his regression in faith is represented in the three volumes of the Crusoe trilogy and the loss of his "religious certainty as the three book[s ...] proceeds" (175).⁵⁴ These Crusoe books, according to Orr, are representatives of Crusoe's regression from "conversion, to rethinking, and to doubt" (4). Emphasizing the absence of "moral progress," K. Seidel states, "To read Defoe's novels is to read with the damned, those who travel without making any moral progress, who never acquire a vision of eternity, who worry about religion without ever experiencing God" ("*Robinson Crusoe*" 179). This final regression has already begun in *RC* and *FARC* before it is epitomized in *SRRC* in his vision of Satan "keeping his court" rather than God the Almighty (*SRRC* 240). K. Seidel states that

⁵⁴ Generally, scholars, such as Blewett (1979), Boardman (1983), Hunter (1966), Richetti (1975), and Zimmerman (1975), have ignored *SRRC* in their studies of Crusoe's story and narrative to fit the conversion narrative into Crusoe's fiction (Orr 3). However, Novak argues for including *SRRC* "as part of the Crusoe fiction," and Backscheider and Turley consider it as an afterthought (*Daniel Defoe* 562). Like Novak, Markley, K. Seidel, and Traver also included *SRRC* in their studies of Crusoe fiction.

Crusoe, instead of lifting the reader to a vision of eternity, offers only a more complete view of Satan and his ways, which are disappointingly bureaucratic – a vision of evil that has less to do with superstitions of the poor than the banal work of the powerful. ("Surprised" 193)

Finally, his regression is also implied in the final parable in *SRRC*, which concerns two atheist students eventually converting to Christianity. In this parable, the storm plays a warning role to one of the students, urging him to return to God's path. Another warning comes via a joke enacted on the second student by a friend. Knocking on the door, the student sees the door opens, and some invisible person says, "O SIR, *Beseech them all to repent*; for depend upon it, *There is a GOD*, tell them, *I say so*" (*SRRC* 262). First, the student assumes that his friend is joking; when he makes sure it was not the friend, he considers it a warning from Heaven. Although another devout student pushes him towards conversion, the whole idea of his conversion is founded on a simple joke rather than a divine intervention. This event is similar to Crusoe's belief in miracles when he finds English barely on his island but soon realizes that there is a reasonable explanation for the growth of barely. Thus, he immediately loses his newly gained faith in Providence. The parable ends with the student's conversion. Yet, the reader is aware of Crusoe's reaction to such conversions when he finds a logical rather than spiritual reason behind them. The recurrences of such events are just too many and too obvious to dismiss the possibility of the student's loss of faith in God when he finds out about the joke.

To summarize, the three volumes of Crusoe's narrative are not a universal allegory for the Christian pattern of "disobedience-punishment-repentance-deliverance." They present the story of personal moral values influencing an individual's conscience and of the moral injury resulting from defying those values. It is the story of failure in following the narrative patterns proposed by Novak, Starr, and Hunter.⁵⁵ It is also the story of Crusoe's moral injury for his disobedience to his father and ingratitude to God and his path toward doubt in Providence rather than

⁵⁵ Defoe scholars have studied Robinson Crusoe's story and narrative in different ways. While some, like Greif, Hunter, Novak, and Starr only focused on *RC* and considered it a successful conversion story, others, like Hudson and Richetti, called *RC* a problematic conversion story.

deliverance by Providence. In the first two novels, Crusoe develops feelings of shame and unresolved guilt for these transgressions. Although there are times that he tries to follow the Christian pattern, he never succeeds in staying on this path and frequently reverts to his transgressions and moral pains. I suggest that he suffers from moral pain until the end of *SRRC*. Despite various claims of his deliverance in *RC*, I believe his success is only in terms of economic prosperity and he has suffered from moral injury his whole life. What stops him short of following this pattern is his feeling of shame and lack of control and agency in his transgressions and miseries. That is why, instead of atonement and repentance, he resorts to more violence against cannibals on the island and pagans in Russia to reclaim his agency. Finally, his moral injury is skillfully represented through time distortions (repetitions, recurrences, concurrences, and returns), hyperbole, sublimity, and signs of solitude. It is also worth noting that recurrences of similar events, like filial obligations, connect his novels, such as *FARC* and *MC*, in a more meaningful way, illustrating the potential for moral injury in case of defying personal moral values.

2.2. *MC* as a Counterexample to *RC*

As claimed through this dissertation, Defoe's novels seem to be experiments in showing different types of transgressions and their ensuing moral injury. In *RC* and *MC*, Defoe illustrates recurring transgressions of narrators with respect to whether or not they fulfill their filial obligations and the impact of defying these obligations. In terms of the texts' structures, *MC* is one of Defoe's few novels⁵⁶ that was originally divided into two parts in the first edition.⁵⁷ Part 1 covers the Cavalier's adventures in Europe, especially in Gustav Adolphus' army. Part 2 details his time in the King's army during the English Civil War (See Table 4 and 5). These two parts are similar to *RC* and *FARC* in that the second part of *MC* depicts a darker and more violent world than the first part. Although both parts of *MC* involve the

⁵⁶ Defoe's other novel, which is originally divided into Part I and Part II, is *NVRW*.

⁵⁷ To make it clear, I use Part 1 and Part 2 for the original division in *MC* and narrative part to divide each Part into smaller narrative parts.

narrator's adventures in the battlefield, it is only in the second part that the dark reality of war and its impact on the narrator's psyche is illustrated.⁵⁸

To examine filial obligations and the potential moral injury resulting from defying these obligations, this part concentrates on the first narrative part of Part 1 in *MC*. Like that of his other novels, Defoe starts *MC* with a similar initial plotline: the narrator's family background and original inclination – the Cavalier's strong inclination for adventure – that is integral to the story. Despite this similarity, there is a notable difference between the first narrative part in *MC* and that in *RC*. While Crusoe does not get any support from his parents in following his inclination, the Cavalier eventually gets his father's support in pursuing his desire. He joins regiments abroad as a volunteer officer for a few years; in following this path, he actually follows the education of many upper-class young men in that period. In other words, he does not violate any filial obligations, making *MC* the counterexample to *RC*.

To understand the Cavalier's personal moral codes, as with Defoe's other novels, it is necessary to examine the narrator's family and education background. The Cavalier is the second son and his father's favorite in the family. Seeing "something in [his] Genius," his father "take[s] extraordinary Care of [his] Education" to become "a young Gentleman for the World" (*MC* 33). The Cavalier then studies at Oxford for three years. However, he realizes that he is not cut out to be "a Lawyer, Physician, or Divine." Novak calls him "Defoe's ideal gentleman" (*Defoe* 141). He is pragmatic and straightforward, according to Keeble, with not so "much religion

⁵⁸ Another recurrent transgression in *MC* when compared to the Crusoe trilogy is violence, which is related to war trauma rather than to violence caused by the feeling of shame and as a method to overcome this feeling. As violence *per se* is not the primary focus of this dissertation, I would not include the analysis of war trauma in *MC* in this dissertation. However, it is a topic worth studying in the future. Moreover, The Cavalier's stronger moral values, his involvement in the English Civil War, his final melancholia, and obsession with the recurrences and concurrences of historical events at the end of the novel, which represents his moral injury, are similar to Roxana's initially stated moral values, her indirect involvement in the alleged murder of her daughter, and her final psychological meltdown, which also shows her extreme form of moral injury. However, war trauma is not the main focus of the study as the focus of this dissertation is on transgressions in filial obligations; his moral injury resulting from war trauma is, therefore, not within the scope of this dissertation and is not going to be analyzed here.

in him" (19). He is even not interested in "the technical aspects of the spiritual controversies of the age and not very much [...] in religion in general" despite his involvements in wars in the continent and England (Novak, *Defoe* 142). Throughout his "Memoirs," the Cavalier does not show any interest in religious matters. Nonetheless, he honors his father, as stated in the Fifth Commandment, by obeying him, showing the Cavalier's stronger moral values in comparison to Crusoe's, even though they are not based on religious instructions, as the Cavalier himself claims.

Regarding the theme of filial obligations, what distinguishes the opening narrative part in *MC* from that in *RC* is the Cavalier's respect for his father's wishes and his obedience. In turn, the Cavalier's father, naturally enough, respects his son's decision. Both Crusoe and the Cavalier choose an adventurous life over settling down, but while Crusoe's initial submission to his father's "Importunities" wears off within a few weeks (*RC* 59), the behavior of the young Cavalier is more lastingly and deeply affected by his father's discourse: "There was too much Tenderness in this Discourse not to affect me exceedingly. I told him, I would perfectly resign myself unto his Disposal" (*MC* 34). Having made his 'original sin' and subsequently been unable to have a second chance at following his filial obligations, Crusoe seems to bear the burden of his shame in *RC* and even later in *FARC*, although he does not explicitly talk about this shame after Friday's arrival. The Cavalier, on the other hand, is tested four times regarding his filial obligations and stays true to his obligations on each occasion. He is tested three times in Part 1 (twice when he desires to go on a tour of Europe and once when he is ordered to join the King's army) and once in Part 2 (when his father asks him to join the King's army for the second time). Each time, the Cavalier either directly obeys his father or gets his blessings for his adventures.

The Cavalier's respect for his father and his father's respect for him are evident in the first narrative part in Part 1. When his father explains his expectations of his son (marriage and settling down), the Cavalier decides not to share his ambition to go adventuring and instead offers to follow his father's lead. This decision "was really

an Effect of [his] Obedience rather than [his] Choice" (*MC* 35). Yet, the father is not insensitive to his son's desires, and so he insists that the Cavalier expresses himself since he feels that these plans seem to bother the Cavalier. Hearing about his son's real desire for adventure, he then supports his son's preferred path (to join an army) despite having had other plans for him.

Later, he even expresses pride in his son's adventures in a letter, saying

I Read with a great deal of Satisfaction the Account you give of the great and extraordinary Conquests of the King of Sweden, and with more his Majesty's Singular Favour to you, I hope you will be careful to value and deserve so much Honour; I am glad you rather chose to serve as a Voluntier at your own Charge, than to take any Command, which for want of Experience you might misbehave in. (MC 89)

Here, "each line ring[s] with respect for a choice the Cavalier originally made in opposition to his father's desires," the respect by which Cavalier's father "maintains harmony in his family" (Strawn 350). This is in stark contrast to Crusoe senior's response to Crusoe's desires that he saw as a way that unsettled "the family line" (Flint 386). Both narrators embark on their adventures, one with blessings from his father and the other without any, and both experience several distressing events during their adventures. What makes their adventures different is the presence of the father's blessing in *MC* and Crusoe's association of distressing experiences with punishments for his transgressive acts.

At the end of Part 1, once more, the Cavalier desires to go to Germany as he "could no longer contain [him] self" in England (*MC* 116). Once more, his father, despite being "very unwilling to let [him] go," gives his consent to the Cavalier's desire. However, the threat of the Civil War is looming on the horizon. When the King raises an army, his father sends the Cavalier to join the King's army, an order that the Cavalier obeys willingly. When his father desires him to join the King's army for the second time; however, he obeys his father's order with reluctance: "I had no Inclination at all to go; for I foresaw there would be nothing, but Disgrace attend it" (126). It is the presence of violence during his second and reluctant participation in the English Civil War that influences his psyche and results in his melancholia at the end of the novel.

Obedying his father does not guarantee any happiness in the Cavalier's life, and the end of the novel is its proof. *MC*'s ending is far from happiness and success, the implication being that blindly following one's filial obligations is not in itself a virtue to be rewarded. Supported by his father's blessing and unburdened by the guilt of transgressing filial obligations, the Cavalier sets out on his adventures, and all seems to be set fair for a far more carefree life than Crusoe's was. However, the Cavalier's life is far from being the "complete happiness," that Novak claims when he compares the Cavalier with Crusoe. For Novak,

[t]he Cavalier, obedient and grateful to a father who educates and provides for him, leads a life of almost complete happiness, while the ungrateful Crusoe passes twenty eight years in solitude, lamenting his folly. (*Defoe* 127-128)

While this claim may be true for Part 1 in *MC*, the novel as a whole departs from Novak's point. In fact, even in Part 1, the Cavalier has experienced distressing situations one after another, for example, fear for his life due to threats of imprisonment and execution for murder in Paris, threats of imprisonment, injury, and death in combat, and of imminent death during the plague. Unlike in *RC*, however, there is a lack of association between these distressing events and the narrator-protagonist's transgressive acts. If Novak's claim was entirely correct, the Cavalier should not have ended his memoir with its "philosophically nihilistic conclusion" (Backscheider 124). Like Backscheider, neither Alker nor Walkden calls *MC*'s ending or the Cavalier's life "complete happiness." The ending is, in fact, exactly as the Cavalier himself says: narrated by "a melancholly Observator of the Misfortunes of the Times" (*MC* 225).

2.3. Conclusion

RC is more of a failed conversion novel than a successful conversion novel, and this can be explicitly and clearly shown through following the unresolved guilt, shame, and moral injury that the novel presents. Looking at the Crusoe trilogy together, moreover, Defoe presents disobedience to the father and subsequently ingratitude to God as potentially morally injurious events and Crusoe as an active agent in these transgressions. Crusoe initially develops a sense of guilt. When he

cannot work through his sense of guilt, he suffers from a sense of shame because he finds his transgressions are against his moral values and he is unable to contextualize these transgressions. Rather than making amends for them, he eventually advocates for violence in *SRRC* and even commits violence against pagans in *FARC* despite his initially vehement opposition to violence in *RC*. Over the course of the trilogy, he gets significantly more violent, and his personal moral codes basically deteriorate.

Crusoe also develops a few of the symptoms that Pederson associates with moral injury: isolation (which transitions from literal to figurative isolation) and demoralization. Above all, his moral injury and symptoms have a considerable impact on the structure of the narrative. Defoe has skillfully displayed these two symptoms in the narrative, using hyperbole, the sublime, signs of solitude, and temporal distortions. These literary tropes, in turn, depict a narrative world dominated by an image of a terrifying world, visual symbols of isolation, repetitive references to transgressive events, recurrence of similar events, and recurrent character-types. All these tropes foreground hauntedness, compulsive retelling, and failure of Crusoe's conversion in the Crusoe trilogy.

On the other hand, *MC* serves as a counterexample to *RC*, in which Defoe introduces a recurring theme of obedience, establishing a dialogical relationship between these two novels. *MC* implies that the Cavalier's obedience and gratitude to his father cannot guarantee his happiness in life since other factors in the novel, such as violence as the primary act of transgression, might lead the narrators toward moral injury. Furthermore, the theme that is dialogically explored in these novels is all about the narrators' personal moral values, how they determine their behavior in family and society, and how these values determine the development of moral injury when subjects defy their own moral codes.

CHAPTER 3

PARENTAL OBLIGATIONS AND MORAL INJURY IN *FARC*, *SRRC*, *MF*, AND *FM*

This chapter mainly examines the impact of maternal transgressions as potentially morally injurious events on Moll and Roxana in Defoe's *MF* and *FM*. It also examines *FARC* as a counterexample to *MF* and *FM* regarding the relationship between parental obligations and gender. This chapter finds that these transgressions do not always result in moral injury in these novels since the presence or absence of moral injury and its impact on the narrating protagonists depend on their gender, other transgressions, and personal moral codes in terms of childcare displacement. It also asserts that Defoe effectively manipulates temporal techniques (repetition, recurrence, and return) to highlight hauntedness when moral injury is present in these novels.

3.1. Maternal Obligations and Moral Injury

Until the 1990s, except for Michael Shinagel (1973) and Miriam Lerenbaum (1977), most Defoe scholars ignored or overlooked the topics of motherhood, child abandonment, and childcare displacement in studying Defoe's *MF* and *FM*. Initially, these researchers generally focused on the topics of economy, religion, marriage, adultery, and narrative structure in these novels.⁵⁹ Within the 1990s some

⁵⁹ For the studies of economy, religion, marriage, adultery, and narrative structure in *MF* and *FM*, see Peterson's "The Matrimonial Theme of Defoe's *Roxana*" (1955); Martin's "The Unity of *Moll Flanders*" (1961); Columbus' "Conscious Artistry in *Moll Flanders*" (1963); Koonce's "Moll's Muddle" (1963); Novak's *Defoe and the Nature of Man* (1963); Watt's "The Recent Critical Fortunes of *Moll Flanders*" (1967); R. D. Hume's "The Conclusion of Defoe's *Roxana*" (1970); Jenkins's "The Structure OF *Roxana*" (1970); Novak's "Defoe's 'Indifferent Monitor'" (1970); Brooks' "Defoe: Moll Flanders and Roxana" (1973); Baine's "Roxana's Georgian Setting" (1975); Jackson's "*Roxana* and the Development of Defoe's Fiction" (1975); Blewett's "Changing Attitudes toward Marriage in the Time of Defoe" (1981); Durant's "Roxana's Fictions" (1981); Richetti's "The Family, Sex and Marriage in Defoe's *Moll Flanders* and *Roxana*" (1982); Boardman's "Defoe's *Roxana*" (1992); Hummel's "'The Gift of My Father's Bounty'" (1994); Michael's "Thinking Parables" (1996); Swaminathan's "Defoe's Alternative Conduct Manual" (2004); Rosenthal's "Whore, Turk, and Jew"

scholars began to examine Moll and Roxana as mothers rather than merely as adulterers, murderers, or thieves.⁶⁰ Since then, however, increasing attention has been focused on the themes of motherhood, child abandonment, and more recently childcare displacement.

It is critical to bear in mind that child abandonment is not the same as childcare displacement. The former is a legal term that today refers to

[t]he offence of a parent or guardian leaving a child under the age of sixteen to its fate. A child is not regarded as abandoned if the parent knows and approves steps someone else is taking to look after it. (E. Martin 1)

The latter, "the displacement of child care," is the practice of appointing guardians or leaving children with guardians to guarantee that they are properly cared for (Francus 65).

A guardian in these novels might be a parent, grandparent, the parish, an acquaintance, a wet nurse, or just a stranger. According to McGarr, all of these options were common during Defoe's time. In fact, they were

very often the only options available to a poor, unmarried woman who would otherwise be ostracized from a society that considered her sexual conduct a sin, her child a 'bastard', and the upkeep by the parish of that child an unnecessary economic burden. (57)

A poor and unmarried mother could try to safeguard the survival of her child and herself by displacing childcare, especially when she has no one to support her. This is exactly what Moll and Roxana do to guarantee the survival of their children and themselves.

(2006); Molesworth's "'A Dreadful Course of Calamities'" (2007); Gladfelder's "Defoe and Criminal Fiction" (2009); Wallace's "Familial Identifications"(2010); Booker's "Richardson's Pamela, Defoe's Roxana, and Emulation Anxiety in Eighteenth-Century Britain" (2014); Kahn's "Defoe and Roxana" (2018); Herchinow's "The Incest Plot" (2020).

⁶⁰ For the studies of motherhood in *MF* and *FM*, see T. (O.) Bowers' "Maternal Ideology and Patriarchal Authority" (1991), *The Politics of Motherhood* (1996), "Seduction Narratives and Tory Experience in Augustan England" (1999), "I wou'd not murder my child" (2003), and "Gender Studies and Eighteenth-Century British Literature" (2007); Scheuermann's "Her Bread to Earn" (1993); Flint's "Orphaning the Family" (1988) and *Family Fictions* (1998); Francus' "The Monstrous Mother" (1994) and "'A-Killing Their Children With Safety'" (2003); McGarr's dissertation, *Representations of Deficient Motherhood in English Novels of the Eighteenth Century* (2008).

Regardless of the social and economic circumstances, outright child abandonment is generally understood to go against all natural human behavior and moral values in the modern world. It is a transgression that has the potential to cause moral injury. Some critics tend to evaluate Moll and Roxana's motherhood on the basis of modern viewpoints on child abandonment without considering the care they show for their children and their social and economic circumstances. They censure Moll and Roxana for being "coldhearted," "unnatural," and "indifferent" mothers (Bowers 138). It is also thought that if a mother in a Defoe novel shows any care for her child, it is due to the financial aspect of this relationship. As Birdsall argues, this is the situation with Moll and Humphry's relationship near the end of the novel, when the "only child [...] of whom we hear in some detail is the son in Virginia, who proves to have become [...] an interest-bearing investment" ("Out" 124).

Nevertheless, none of the children in *MF* and *FM* is abandoned without any support. Moll and Roxana, as narrators, go to great lengths to ensure that their children are provided for and are able to survive. They have been placed under someone's guardianship out of some form of necessity, such as poverty, in order to secure the survival of their children and themselves. The caring part makes childcare displacement less morally wrong than outright child abandonment in these novels. Caring for the well-being of children, on the other hand, does not seem to fully persuade either these narrator-mothers or others (other characters, readers, or critics) that they are not transgressors.

Even though childcare displacement is not necessarily an act of transgression against a perceived duty or obligation, it does entail transgressive elements and is a complex issue. When a mother in narrative fiction is judged based on "traditional familial codes" and "patriarchal standards of maternal nurturance and subservience," childcare displacement is more susceptible to being considered morally wrong (Francus 258). It is also deemed transgressive if critics disregard the natural laws of self-preservation (and even preservation of the life of the children) under specific "economic and social circumstances" in these novels (Bowers 125). The fact that Defoe places Moll and Roxana "in an awkward position where their

independence is inconsistent with their role in society" makes the role of a mother a highly complex issue in these novels (Green 28). The fundamental source of this awkwardness and complexity is Defoe's ambivalence toward patriarchal authority, which is displayed in all of his novels, as he simultaneously abhors and demands subordination to such authority (Flynn 92).

The gender of the narrators in Defoe's novels appears to be connected with causing moral injury as a result of failed parenting. Crusoe differs from Moll and Roxana in that there are no tensions or moral constraints over Crusoe's fatherhood in *FARC*.⁶¹ After all, he leaves his children under a widow's guardianship in order to return to the island and assuage his moral injury for (ironically) having abandoned his subjects on the island, but perhaps mostly to appease his unquenched desire for travel. There is no direct suggestion of Crusoe's failure as a father in *FARC*. No one, neither Crusoe nor any of the characters in *FARC*, nor even critics, deems him a failing or even monstrous father for leaving his children in the widow's care, as explained in the following section.

Quite the opposite pertains to when the protagonist is a woman. There are plenty of people who would condemn Moll and Roxana for childcare displacement. Neither of these narrators is proud of or unworried about abandoning their children. Their moral ambivalences caused by contradictions between individual and social moral values aggravate their moral injury. Moll and Roxana show that even though it was a common practice for poor and unmarried women in the seventeenth and eighteenth centuries, women were stigmatized and most likely suffered from moral injury for having taken these desperate measures to safeguard their children. Not only critics and other characters in these novels but also Moll and Roxana condemn themselves for their failures as mothers. Despite their social and economic conditions and the impossibility of 'natural' motherhood because of "material circumstances" and "the need for self-preservation," critics have called their motherhood "unnatural," "transgressive," "deficient," "failed," "lazy," or

⁶¹ Crusoe's paternal obligations are examined in the next section of this chapter. For more details, see section 3.2.

"monstrous" (Bowers 125, 133; Columbus 426; Francus 259; McGarr 41, 43, 50), or they have entirely dismissed their motherhood as a merely a "mercenary affair" (Birdsall, "Out" 124).

To study these maternal failures and the subsequent moral injury in *MF* and *FM*, I will focus on the transgenerational aspect of childcare displacement, particularly in *MF*, the conflict between the individual and social moral codes, the role of other transgressive acts, the presence or lack of moral injury after each childcare displacement, and narrative techniques and literary tropes presenting moral injury in these narratives. This section will show that these narrators generally view childcare displacement as a pragmatic rather than a transgressive approach to their children's well-being. However, pragmatism does not guarantee the development of a clear conscience. For example, in spite of its societal acceptability, Moll's individual moral codes sometimes quaver in the face of leaving her children to others, for she once called childcare displacement "only a contrive'd Method for Murther; that is to say, a killing their Children with safety" (*MF* 150).

Moll and Roxana are serial or habitual childcare displacers as they frequently leave one marriage or affair for another. Douglas Brooks calls such recurrences of similar events repetitive "symbolic actions" that create a coherent structure in Defoe's novels (qtd. in Novak, "Indifferent Monitor" 365). This recurring structure in *MF* and *FM*, like the recurrences of disobedience and abandonment in the Crusoe trilogy, displays the spiral pattern in these narratives. I divide *MF* and *FM* into smaller narrative parts to create a clear picture of temporal distortions in the form of repetition, recurrence, and returns that highlight the presence of moral injury caused by childcare displacement. In addition to these techniques, I hint at literary tropes, such as hyperbole, the sublime, and signs of solitude in these works to demonstrate the presence of moral injury.

3.1.1. Childcare Displacement and Moral Injury in *MF*

To avoid repeating the reductive evaluation of Moll's motherhood, it is critical to include the following arguments while studying her maternal transgressions as

potentially morally injurious events and her moral injury. Firstly, childcare displacement in the novel is due to necessity, which was a generally accepted practice at the time (McGarr 41). Secondly, it is wrong to state that Moll is completely indifferent to the well-being of her children and "that she does not care what happens to them"; she simply "does not wish to be personally responsible for her children" (Lerenbaum 109). Finally, she "believes that good motherhood means placing children with a competent caretaker," something that she repeatedly does (Green 44). To have a better comprehension of these arguments and their impact on Moll's conscience, I divided the main narrative into nine smaller narrative parts. This classification is based on Moll's defiance of matrimonial obligations in the forms of bigamy, incest, and adultery, the subsequent maternal transgressions, and later her defiance of social obligations in the form of theft. These nine parts also represent the repetition of transgressions and even committing more transgressions in the form of theft, creating a spiral narrative pattern similar to those in Defoe's other novels.

Table 6. Narrative parts in *MF*.

NPs	Main Event	Dates	Pages	ST (years)	NT (pages)
1	Childhood	1612-1627	27-34	15	8
2	Colchester Family	1627-1636	35-65	9	31
3	Draper husband	1636-1638	65-68	2	3
4	Half-brother husband	1638-1646	68-99	8	32
5	Gentleman in Bath	1646-1655	99-115	9	17
6	Jemy	1655-1657	115-153	2	38
7	Banker husband	1657-1664	153-164	7	12
8	Criminal life	1664-1670	164-258	6	95
9	Plantation owner	1670-1683	258-275	13	17

3.1.1.1. Transgenerational Abandonment in Moll's Family

Childcare displacement is one of the central themes of *MF*, accounting for more than 14% of the main narrative; Moll is repeatedly shown to be both a victim and a transgressor of child abandonment. As previously indicated, this dissertation focuses on Defoe's narrators as perpetrators rather than victims. Yet to fully comprehend Moll's maternal sentiments and moral injury resulting from this maternal negligence, it is essential to pay attention also to Moll's position as a

victim of abandonment by her mother and her mother's role as a transgressor. In the same way as Crusoe's family history presented a thorough picture of transgenerational disobedience in *RC*, this section illustrates the prevalence and scope of transgenerational transgressions regarding maternal obligations in *MF*.

MF opens by introducing Moll as an ex-criminal who is terrified for her life. Immediately in the next paragraph, she criticizes the English childcare system and the failings of parents and the government to care for the children of convicted criminals, explicitly linking her criminal life to her abandonment by her mother and the state. She claims that children's lives have been ruined as a result of this irresponsibility for a long time. To explain these failures, Moll contrasts England's childcare system with that of other nations. For example, she explains that the French government has "an Order from the King" to take care of Criminals' children by putting them

into an Hospital call'd *the House of Orphans*, where they are Bred up, Cloath'd, Fed, taught, and when fit to go out, are plac'd out to Trades, or to Services, so as to be well able to provide for themselves by an honest industrious Behaviour. (27)

This was not a topic raised in this novel only; Defoe personally advocated for the protection of "Foundlings and Bastard-children" by proposing the establishment of a hospital for them, especially to prevent their murder or abuse. He remarks that

I am as much against Bastards being begot, as I am for their being murder'd; but when a Child is once begot, it cannot be unbegotten; and when once born it must be kept; the Fault, as I said before, is in the Parents, not the Child; and we ought to shew our Charity towards it as a Fellow-Creature and Christian, without any regard to its Legitimacy or otherwise. ("Generous Projector" 14)

He further defends his proposal in the same tract by arguing that establishing such a hospital would be "a convincing Proof of a Christian saved, and a Murder prevented" (11).

As a fictional character, Moll is thus an advocate for Defoe's idea of childcare provision for the unfortunate. This advocacy is evident in her brief accounts of the story of her mother and her own birth in the Newgate in the fourth and fifth paragraphs of the first narrative part. In the fourth narrative part, she meets the

mother whom she had previously thought dead and hears her story. Her mother is introduced as a felon convicted "for a certain petty Theft," who "pleaded her Belly," was "Transported to the Plantations," and had abandoned "Half a Year old" Moll without any competent guardian (*MF* 27). The lack of prolepsis in the first narrative part, which would refer to her mother's return to the story, ensures that the narrative focuses upon Moll as an individual character. Limiting the mother's story to the fourth narrative part in the form of character return also allows the narration to run its course and Moll to develop her own individuality and moral values without reference to the mother.

This character return nevertheless strongly suggests the transgenerational nature of childcare abandonment/displacement and crime in Moll's family. When Moll's mother is reintroduced in person, rather than in reflections or memories, in the fourth narrative part, she further reveals that Moll's grandmother also had ties to Newgate and a criminal life.⁶² Telling the story of her younger days, Moll's mother blames her own mother for her "fall[ing] into very ill Company in *London* in her young Days" because the grandmother sent Moll's mother "frequently to carry Victuals and other Relief to a Kinswoman of hers who was a Prisoner in *Newgate*" (*MF* 86). For the grandmother to have sent her young daughter to Newgate with provisions, this "kinswoman" must have been a very close family member. Perhaps the grandmother was scared of being found and arrested, which would explain why she did not go to Newgate herself, echoing other recurrent events in the novel. This recessive account presents a possible explanation for Moll's situation in terms of her past. This possibility is reinforced by that the past being itself explained in terms of the mother's past with reference to the misdemeanors of a third family member. Defoe shows the persistent presence of Newgate beyond Moll's life and narration, as if it haunts all female members of Moll's family and finally swallows them up. These recurrent transgressions are parallel to the accounts of recurrent and intergenerational disobedience in *RC* and *FARC*, showing intertextual and

⁶² The relationship between Moll's mother and grandmother also mirrors the relationship between Moll and Mother Midnight during her life as a thief, creating a recurrent character-type in the narrative.

dialogical recurrences in Defoe's fictional oeuvre and also creating the possibility of comparing his novels in terms of transgression.

Based on these recurring events, Moll and her mother appear to follow similar paths in life, albeit in a different order: abandoning children, leading a life of crime, being taken to the Newgate, being tried for the crime and transported to the Plantation, and finally leading a prosperous life as the plantation owners. Despite following in her mother's footsteps, Moll cares about her children, even though she leaves them under someone else's care. As a child abandoned by her mother and society, Moll fully understands the damaging impact of abandonment on children's "Soul and Body" (*MF* 28). This is because she believes that all her distresses and miseries originate from the moment her mother abandoned her with no one to provide for her. She claims that if the government had implemented a childcare system to take care of criminals' children, she "had not been left a poor desolate Girl without Friends, without Cloaths, without Help or Helper in the World" (28). As a result, she ensures that her children do not endure the same distressing and miserable life that she herself had. Caring for her children, even though from afar, is thus one of the features that distinguishes her from her mother.

This narrative technique of character return, in addition to filling in the narrative gaps, allows Moll's mother to be introduced at a later point in her own story, from where she can use retrospect and show some form of remorse for abandoning Moll. Surprisingly though, Moll witnesses only her mother's pride and satisfaction in turning her life around for the better following her transportation. She explains that "some of the best Men in this Country are burnt in the Hand, and they are not asham'd to own it," and "many a *Newgate* Bird becomes a great Man" just as Moll's mother had become a prosperous plantation owner (*MF* 86). Even after discovering Moll's real identity, the mother initially shows little maternal emotion, and only a small amount of sympathy for her children's plight in their incestuous marriage. Her emotional reaction to discovering how Moll being her daughter creates "the Confusions that must follow in the Family upon it" is summarized in this single sentence: "[S]he had nothing to do but to take [Moll] about the Neck and kiss [her],

and cry most vehemently over [her], without speaking one word for a long time together" (92). Despite "vehemently" crying, her mother's intense emotional reaction is more about the confusion this relationship can create rather than about the maternal emotion towards her daughter. That she had made no attempt to locate her daughter once she had regained her life and subsequently her freedom gives the impression that Moll's mother did not care for her daughter, even though the situation of their separation was imposed, unintentional, and possibly irremediable.

Presumably, the lack of expression of regret for having abandoned Moll, however inevitable that may have been, also has some emotional effects on Moll. Moll begins to acquire maternal sentiments after discovering her mother's lack of emotional understanding. For example, she does not show any emotions toward her children from Robin and Humphry in the second and fourth narrative parts, as it will be discussed in the next section (see 3.1.1.2.). However, she develops new maternal sentiments towards her children from the gentlemen in Bath and from Jemy in the fifth and sixth narrative parts (see 3.1.1.3.). In general, she takes care of her children by herself, although later she hands over the childcare to someone else, such as the father of the child or a stranger, out of necessity. After her mother's return to the story in the fourth narrative part, she begins talking affectionately about her children and confesses to her feeling of guilt for abandoning them. Such maternal sentiments appear in the fifth, sixth, and later ninth narrative parts, which will be discussed in the following sections. Thus, although she unwittingly follows in her mother's footsteps with respect to criminality, imprisonment, and in some form of child relinquishment, she makes every effort to distance herself from such a path, particularly when it comes to motherhood. One path she manages to avoid⁶³ is looking for her children and revealing her identity to them, except for Humphry.⁶⁴

⁶³ Section 3.1.1.3. will explain how Moll's maternal behavior changes and how she learns from her own mother's behavior what to do and what to avoid in terms of displacing her children's childcare.

⁶⁴ He seems to know about the incestuous relationship between his parents as everyone in the county knows the story, so Moll has no reason to conceal herself from him for an unintentional transgression.

Her mother's stories and presence bring Moll misery and unhappiness, the implication being that there is always a possibility that Moll may do the same to her own children, given the numerous prior instances of mothers damaging their daughters in her family. It is only at the end of the novel that her mother, by her death, finally provides Moll with something good, being financial care in the form of the plantation that she had promised to leave to Moll. This gives her exactly the future she has always desired while ensuring closure to this vicious transgenerational cycle. After her mother's death, Moll finds herself in the situation of becoming a mother, a wife, and the owner of the plantation, exactly re-creating her own mother's roles after transportation. This final role of Moll's mother in the novel echoes what Francus says about the representation of maternity in *MF*: "the best mother may be a dead one" (258). In other words, being absent from all but one of her children's lives is, for Moll, equal to being dead to them (in a good way), in terms of benefitting them through not taking the risk of ruining their lives. It can explain why she does not develop moral injury when she does not look for her children to acknowledge herself as their mother.

3.1.1.2. Unnatural Marriages, Childcare Displacement, and Moral Injury

There is a clear link in *MF* between the absence of moral injury resulting from childcare displacement and Moll's matrimonial transgressions, notably in the instance of incest. Moll's signature move as a mother is leaving her children with competent guardians who can provide them with subsistence, education, and induction – all three paternal obligations towards children, according to Crusoe in *SRRC* (see Section 3.2. for more details).⁶⁵ Generally, Moll is portrayed as a pragmatic individual who has no strong sentiment or affection for her children from her unnatural marriages to Robin and her own half-brother (McGarr 56). This remark is closely related to her moral values towards incest as it is the one line that she does not wish to cross in her relationships. For her, the moral injury produced

⁶⁵ Moll repeatedly leaves her children from different marriages and affairs under the guardianship of a competent character, a feature that is represented by recurring transgressions as a narrative technique foregrounding a transgressive act in the novel.

by committing incest outweighs the moral injury caused by maternal transgressions. These moral priorities are reflected in the fact that she does not seem to suffer from moral injury for abandoning those of her children that are the products of the incestuous marriage. Her conscience, on the other hand, seems to suffer to some extent from leaving her children from other marriages or affairs in the care of others.

To explain more about Moll's moral values in order of priority, this section focuses on her incestuous relationships with her first husband (Robin) in the second narrative part and her third husband (her half-brother) in the fourth narrative part as well as her maternal sentiments towards the children from these marriages. In the second narrative part following her nurse's death, she moves in with a Colchester family and falls in love with the older brother, but eventually marries the younger one (Robin). She has two children within five years of this marriage, which ends with her husband's death. Despite the fact that he "had been really a very good Husband to [her], and [they] liv'd very agreeably together" (*MF* 65), Moll despises this marriage because she sees it as an incestuous relationship, since she had previously been the mistress (and in her fanciful mind the wife) of the older brother. Her disdain of this marriage is so strong that she admits his death has no effect on her feelings: "I was not suitably affected with the loss of my Husband; nor indeed can I say, that I ever Lov'd him as I ought to have done" (65). Apparently, her feelings towards this husband affect her feelings towards their children, but she does not believe in punishing them for her own sin (of incest, as she sees it). At the same time, she does not want the responsibility of taking care of them because of her abhorrence of the incestuous relationship and – admittedly mostly – because of her financial inability to do so.

The feeling of shame from committing incest and from having been unable to feel love in that marriage is so dominant in Moll's retrospect that it overshadows any maternal sentiments in this narrative part. Indeed, she only spends about three lines detailing how she left her children without developing any sense of shame or guilt and how happy she was as her "Children were indeed taken happily off of [her] Hands, by [her] Husband's Father and Mother" (*MF* 65). Later, in the eighth

narrative part, Moll returns to Colchester as a hiding place while trying to avoid arrest for theft. There, she inquires "after the good old Friends," but she does not show any interest in inquiring after her own children. She briefly mentions that "the old Gentleman, [...] the old Lady [, and their elder son] had been [...] all dead," their daughters "had been all married or gone to *London*," and the elder son's children "were Transplanted to *London*" (220). In this part, she does not even devote any narrative space to her children. There are a variety of potential explanations for the absence of interest in and information on her own children. Some critics simply assume that her lack of interest in her children proves Moll to be an "unnatural" mother. Others blame Defoe for not thoroughly developing his stories. Shinagel, for example, argues that these passages create either the image of motherhood that "is utterly devastating to Moll's character and her presentation to us as a mother" or the image of an author with "careless narrative craft" (409).

In response to these criticisms, others focus on minor details and actions rather than gaps and absences in the narrative. One such argument is that the narrative does not represent Moll mainly as a mother in the novel. Francus notices that Moll "resists constructing herself as a mother, despite extended periods of parenting" (274). That would explain why she develops no moral injury for "what society would deed to be her maternal failures; in [her] mind, [...] 'mother' remains 'other' as she separates herself from the maternal experience" (274). In other words, Moll does not comply with these social norms, and she cannot fail a role in which she cannot imagine herself, nor can she suffer from moral injury when she does not realize her behavior as a transgression. This is like Colonel Jack, who at first has no bad conscience or shame about stealing. His conscience only grows when he sees the effects of his crime on his victim. Likewise, until her arrival in America in the fourth narrative part, Moll had no concept of what good mothering could be other than ensuring her children's future, which she had done so perfectly for her children from her first marriage and her marriage to her brother.

Lerenbaum proposes another explanation for Moll's maternal feelings by viewing Moll's childcare displacement as the most responsible act a mother can make out of necessity:

To consign her children to the care of rich, doting, and settled grandparents can readily be seen as a sign of responsibility rather than irresponsibility; neither Moll's words nor her actions prove her to be morally culpable. (109)

McGarr makes a similar claim for these three lines, suggesting that what Moll does is not actually "an act of child abandonment" because "her actions indicate that the leaving of her children with their grandparents is to the satisfaction of everyone involved," even though her "matter-of-fact tone lends itself to an interpretation of easy relinquishment of maternal responsibility and lack of maternal love" (54). All in all, Moll is not a sentimental character, and she has no sense of sentimental mothering, but she does care about her children's welfare from her marriage to Robin even if she does not or cannot support them personally. Consequently, there is no reason for her to suffer from moral injury or be called a monstrous mother.

As a result, regarding Moll's first marriage, there are alternative interpretations for these three lines from the second narrative part and of lack of reference in the eighth narrative part, along with these proposed explanations by Shinagel, Francus, Lerenbaum, and McGarr. These explanations align more with why Moll has specific moral codes and why she does not develop moral injury for leaving her children under other people's care. For example, she may still despise the thought of recalling her marriage to Robin; enquiring after her children and seeing them mean she acknowledges the existence of her children out of an (in her mind) incestuous marriage. Another possible interpretation is that discovering her mother-in-law's identity in the fourth narrative part (as mentioned in the previous section) has ruined her life to the point where Moll has learned that mothers are detrimental to their children's wellbeing. That is a lesson that she will never forget, and it will drive her to never return to her children unless she has an ulterior motive for doing so. Another reason for her silence about her subsequent thoughts of or relationships with her children is that talking about them could potentially create an image of a mother even worse than the one displacing childcare. Defoe follows such an option

in *FM*, in which the narrator eventually contacts her children by proxy, but the ending portrays a monstrous mother, an accomplice in her daughter's murder. Furthermore, her reunion with these children from her first marriage could create a gap in the plotline regarding its spiral pattern, showing Defoe has meticulously crafted the narrative to bring Moll almost full circle to the origin of it all, to Newgate and thence, via transportation, to the Plantation. This suggestion directly opposes what Shinagel calls Defoe's "careless narrative craft" (409).

The fourth narrative part returns to the theme of incest, thematically creating a strong connection between narrative parts four and two and structurally stressing the recurrence of both matrimonial (for more details, see Chapter 4) and maternal transgressions, which in turn creates a spiral pattern in the narrative that is present in Defoe's novels. In this narrative part, genuine (non-imaginary) incest occurs accidentally. After years of a happy marriage, her mother's stories of her younger days reveal that Moll has married her own half-brother. What distinguishes incest in this narrative part from that in the second narrative part is not only the non-imaginary nature of the incest but Moll's reactions. Somehow, she cannot bring herself to tell her husband and chooses to hide the truth from her husband as far as it is possible because she is sure she would lose his husband who is "too nice and too honest a Man to have continued [his] Husband after" he discovers the truth (*MF* 87) and maybe because to tell him would be to expose them to shame in each other's eyes. She knows that he would not change his judgment about their incestuous relationship, so she chooses to conceal the truth and bear the burden of this shame by herself. However, she abhors the incest so much that she extends this abhorrence to her previously much-loved husband and, understandably, the prospect of having more children out of the incestuous relationship. As she reports, she

loathed the Thoughts of Bedding with him, and used a thousand Pretences of Illness and Humour to prevent [him] touching [her], fearing nothing more than to be with Child again by him. (89)

Later, she makes every effort to leave her husband and return to England. This reaction to actual incest suggests that her earlier claims of her marriage to Robin being "incestuous" were not, in fact, so deeply felt or believed, and provides

implicit acknowledgment that the earlier marriage was incestuous only in her mind, even though her reaction at the time was deeply felt.

Moll talks about her children from this later marriage only after she recognizes that her mother-in-law is in fact "certainly no more or less *than [her] own Mother*, and [she] had now had two Children, and was big with another by [her] own Brother, and lay with him still every Night" (*MF* 87). About one and a half pages of narrative in this part deal with her children or the prospects of the child she is expecting. They are frequently filled with her argument that she is not a "lawful wife" and that her children are not "legal children" (95), while her avoidance of her husband and children leads to her unenlightened husband's accusations that she is being an "unkind wife" and an "unnatural mother" (89). In his accusations, he asks Moll "how [she] could entertain such a Thought without horror as that of leaving [her] two Children (for one was dead) without a Mother, and to be brought up by Strangers, and never to see them more?" (89-90). The somewhat casual mention of the dead child is unexplained but, like other frequent references to her children from her "unnatural" marriage, it may indicate her alienation from her children and maternal feelings (Bowers 124). Likewise, abhorrence and rejection of such a marriage may have reduced the likelihood of developing moral injury for being "an unnatural mother" for leaving the children behind when she returns to England because she believes the marriage itself "was Unnatural in the highest degree in the World" (*MF* 90).

This belief is based on the premise that "incest [is] a violation of the laws of God and nature" (Novak, *Defoe* 110), and natural law "governs all human beings and preempts other laws" (Michael 370). As a result of such beliefs, "she prefers poverty in England to a life of physical comfort and moral horror in Virginia" despite the fact that throughout her narrative she follows "her self-interest in most aspects of life" (Novak, *Defoe* 110). Furthermore, accusing Moll of being an "unnatural" mother here is simply wrong not only because she has another moral priority but also because she does consider her children's welfare in this situation. "Leaving her children with their father, [...] suggests that Moll may well be ensuring a more

comfortable life for her children than the unknown [misfortunate future] to which she herself is to be exposed," as McGarr remarks (55).

Surprisingly, all feelings of dislike towards her children from her husband/brother disappear when Moll returns to the Plantation as a convicted felon with Jemy and enquires about her inheritance in the ninth narrative part. Again, the spiral pattern that Defoe has established through the novel is in operation here, where it brings her back to where she was before, ostensibly to re-write the past and create a new future, signifying her attempts to make amends and work through her moral injury. With this final turn of the spiral pattern, she is at last able to have a family and the relatively prosperous marriage she has desired for so long. Almost nine of the seventeen pages of this narrative part are devoted to details concerning her only surviving son from her marriage to her brother (Humphry), her conversations with this son over their financial issues, and her maternal emotions towards him.

Of course, Moll's initial motive in meeting her son is to claim her inheritance from her mother. When she returns to America, "the first thing [that she did] was to enquire after [her] Mother, and after [her] Brother" (*MF* 259). There is no reference in this inquiry to her son. Moll even calls Humphry "his son," not "my son" or "our son" (259). Shinagel calls Moll's maternal emotions for her son "rhetorically contrived and meretricious" and "a sham, her maternal response being not only sudden but in a large part materially inspired" (410-411). For instance, she explains the moment she sees his son for the first time as follows:

let any Mother of Children that reads this, consider it, and but think with what anguish of Mind I restrain'd myself; what yearnings of Soul I had in me to embrace him, and weep over him; and how I thought all my Entrails turn'd within me, that my very Bowels mov'd, and I knew not what to do; as I now know not how to express those Agonies: When he went from me I stood gazing and trembling, and looking after him as long as I could see him; then sitting down on the Grass, just at a Place I had mark'd, I made as if I lay down to rest me, but turn'd from her, and lying on my Face wept, and kiss'd the Ground that he had set his Foot on. (*MF* 260)

Even Richard West calls this sudden maternal feeling a "bogus emotion" and the conclusion of the narrative somewhat "preposterous" (286). Yet, it does not mean that the relationship between Moll and her son should "be reduced wholly to

economic interest" (Lerenbaum 111). Mona Scheuermann, for instance, thinks of this relationship as the "tender financial communion between mother and son [in which] Joy, warmth, piety, and money are completely intertwined" (33).

The absence of maternal sentiments so far in the narrative is replaced by the presence of extreme maternal emotions in the ninth narrative part, expressed or experienced for the first time in the narrative. For instance, when she hears her son's name and story, she is possessed with "a confus'd mixture of Joy and Fright," and it is here that she calls Humphry "my own Son" and for the first time she is overcome with maternal emotions (*MF* 259). As mentioned in the previous paragraph, when she sees her son from far away while asking about her own family from "a Woman of that Place," she reflects on these emotions by appealing to mothers and readers as she explains her physical reactions to seeing him (260). Her recollection of these emotions is full of hyperbole that has never been used in previous reports of her feelings towards her children. This surprising and hyperbolic maternal emotion overwhelms her again when she finally meets her son in person, as she says,

I CAN neither express or describe the Joy, that touch'd my very Soul, when I found, *for it was easy to discover that Part*, that he came not as a Stranger, but as a Son to a Mother, and indeed as a Son, who had never before known what a Mother of his own was; in short, we cryed over one another a considerable while, when at last he broke out first, My DEAR MOTHER, says he, *are you still alive! I never expected to have seen your Face*; as for me, I cou'd say nothing a great while. (268)

Her emotions for her son are not limited to these two paragraphs. Whenever she sees him or talks about him, she uses this emotionally charged language that is unique to her feelings for Humphry – who brings her "a sizeable increase to her estate," evokes her maternal emotions, and gives her the chance of "really assuming the role of mother later in life" (Green 33). Through this relationship, Moll acquires complete financial, matrimonial, and maternal agency, although his parentage (her incestuous marriage) is one of which she had been deeply ashamed and had to quit her roles as a mother and a wife.

3.1.1.3. A Glimpse of Maternal Affection and Moral Injury

Moll's maternal feelings do not appear unexpectedly in the ninth narrative part. In fact, she begins to express similar feelings after discovering who her mother is and how incestuous her marriage is in the fourth narrative part. After returning to England in the fifth narrative part, instead of pursuing marriage, she forms an intimate friendship with a gentleman in Bath that lasts two years. She then becomes his mistress for seven years. In this relationship, she is distressed when she finds herself with child, but soon stops seeing the child as a burden after he promises to support her and the child financially (*MF* 108). As Moll explains, they even begin "to think of taking measures for managing [her pregnancy]" (108). For the first time, the narrator spends some parts of her narrative detailing a pregnancy, although she does not concentrate solely on the maternal aspects of it but also on its financial aspects. For instance, she took "care to lay up as much Money as [she] could for a wet Day" from the money meant to be spent on her pregnancy (109). It is also the first time that Moll talks proudly of her child, saying that she "WAS brought to Bed of a fine Boy indeed, and a charming Child it was; and when he [the gentleman] heard of it he wrote [Moll] a very kind obliging Letter about it" (109). Talking about her pregnancy and a child is new in the narrative, bringing a new form of maternal feeling in the novel.

A few years later, when Moll learns that the gentleman is very sick and may die, she becomes concerned about her own and the child's future, painting a different image of her as a mother than in the previous narrative parts. She is "heavy" in "Mind" and "sad" in "Heart" when she realizes that "no Provision [might have been] made for" the child (*MF* 112). Fortunately, he gets better, and her worries disappear for a short time. However, within a year, he repents of "his past Life of Gallantry and Levity; and among the rest, this criminal Correspondence with [Moll]" and this "long continu'd Life of Adultery" and ends their long-lasting liaison. This shatters her dreams of having a happy life and jeopardizes her financial security. Although he agrees to take care of the child and asks her to "leave [the child] where he is" (113), she feels no immediate surge of relief and happiness that she felt previously.

Instead, she is "greatly perplex'd about [her] little Boy" as it is "Death to [her] to part with the Child" (114). During his illness, she has lived alone and taken care of the child by herself for months, and she even resolves to continue to do so. However, when she learns that she cannot provide for the child financially, she determines "to leave [the child] where he was" (114). At the same time, she considers being "near him" in order to "have the satisfaction of seeing him, without the Care of providing for him" (114).

In these few lines, Defoe illustrates a new maternal image of Moll and her justifications for leaving her child to be taken care of by his father. She even offers to live near her child in order "to hear of the well-doing of the Child" and later to "send for [him] to come over to [her], and [to] take [the child] also effectually off of his Hands" (*MF* 115). Some critics see Moll's sudden development of maternal feelings as a complete sham and accuse her of hypocrisy (Lerenbaum 107). She does, in fact, confess that all her offers to take responsibility for the child are "indeed all a Cheat" (*MF* 115). Even if all these offers are a sham to get the last piece of money from the gentleman, no one can dispute the presence of some expressed maternal affection for her child. In contrast, in the earlier narrative parts, Moll shows no form of affection towards her children, dead or alive. Only in this narrative part does she begin to show some maternal affection, despite the fact that it is neither typical of ideal motherhood nor strong enough to make her feel guilt or shame about this childcare displacement.

Moll's maternal feelings take a new turn in the sixth narrative part when she discovers she is pregnant from her brief cohabitation (seven months in all) with Jemy during her bigamous marriage.⁶⁶ After Jemy deserts her in the sixth narrative part, she discovers that she is pregnant with a child from Jemy and reacts with utter fear because Jemy has already deserted her and she has no one to support her during her pregnancy and support this child financially. Moreover, the existence of this

⁶⁶ Moll had been deserted by her second husband (the gentleman-tradesman) in the third narrative part, making all her marriages bigamous after her second marriage. These bigamous marriages include her marriages to her own half-brother in the fourth narrative part, Jemy in the sixth and ninth narrative part, and the banker in the seventh narrative part.

child jeopardizes her chances of marrying the banker who constantly asks her to marry him while he is still married (see Chapter 4 for more details). When a letter from the banker arrives with news of his divorce and his wife's suicide, Moll sees the prospects of living as a real wife with a real family, something she has always desired. The existence of Jemy's son is now a "liability" (Green 34) and brings her an "inexpressible Misfortune" (*MF* 149). Her inner conflicts between her desired future as a wife and her child's future make her "melancholy and uneasie for several Days" (149). This is because she knows that marriage to the banker is not possible as long as Jemy's child is around and as long as the banker could discover the child's true parentage.

Moll is at a loss for what to do and what will become of her. She has "Money, but no Friends," and will have "a Child upon [her] Hands to keep, which [is] a difficulty [she] had never had upon [her] yet" (*MF* 140-141). Meanwhile, she is met with judgmental stares from other residents of the lodging-house because of her pregnancy. These judgments, when one commits a transgressive act, lead the transgressor to feel shame and, if unable to work through this shame, eventually to develop moral injury. As a result of these fears and people's judgments, Moll becomes "very melancholy," raising the possibility of a miscarriage, which she welcomes (of course), inasmuch as it happens naturally. Otherwise, she abhors the idea of intentional miscarriage (141). Like incest, murder is another line beyond which she cannot go in her personal moral values. With the appearance of one who understands Moll's situation and supports her in these difficulties, however, her melancholic feelings abate. Mother Midnight represents the significance of a supporting soul in the life of someone suffering from distress and melancholy. The name that the narrator gives her is significant, for she assumes the role that Moll's mother was supposed to fulfill but failed to do so. Mother Midnight eventually persuades Moll to relinquish custody of her child to someone else, which Moll does, although it is not an easy decision for her. Upon hearing Mother Midnight's proposal, she confesses:

BUT it touch'd my Heart so forcibly to think of Parting entirely with the Child, and for ought I knew, of having it murther'd, or starv'd by Neglect

and Ill-usage, (which was much the same) that I could not think of it, without Horror. (150)

In this confession, she equates relinquishing the custody of a child to someone else with neglect and murder, implying the intensity of transgression and moral injury in this situation.

Readers have long chastised Moll for prioritizing money and her own happiness over the well-being of her children (McGarr 47), but does the narrating protagonist show self-blame and consequent moral injury from these traits? The narrative's description of Moll's maternal feelings, her reflection on childcare displacement and calling it murder, financial details, and her insistence on finding someone to provide good care for this child, even if it meant paying extra, suggests otherwise. For example, 14 out of 39 pages (36% of the sixth narrative part) are devoted to the narration of Moll's struggles in how to deal with her pregnancy and how to take care of her child and later to find a nurse to take care of him. Nowhere in the novel does Moll recount the stories regarding her pregnancy, childcare, and maternal feelings in this length. Although she always reports her financial situation, especially at the end of each narrative part, she never has such a detailed report as she does with the three Bills that Mother Midnight gives her as "an Account of the Expences of" her "Lying-Inn" (*MF* 143) or the expenses of "tak[ing] the Child off [her] Hands entirely" (153).

Moreover, up until this point in the narrative (her pregnancy with Jemy's child), she has managed to leave her children to be cared for by a family member. This option is not available in the sixth narrative part, however, because Jemy's criminal profession prevents him from appearing in London and because there are no family members to take on this responsibility. Moll has long inner struggles about the childcare options for this child, to the point that her narrative shows that she is extremely distressed by these worries and is plagued by "all the dark Thoughts" (*MF* 151). In these melancholic reflections, she ironically condemns childcare displacement without apparently recognizing that this is exactly what she has repeatedly done so far. In response to this criticism, Mother Midnight asks her, "if

[she] was sure that [she] was Nurs'd by [her] own Mother; on the contrary [Moll] was sure [she] was not; and [she] trembled, and look'd pale at the very Expression" (151). She also asks Moll, "How were we Nurs'd ourselves? Are you sure, you was Nurs'd up by your own Mother? and yet you look fat, and fair Child, says the old Beldam and with that she stroak'd me over the Face" (151). In addition to Moll's initial reference to her mother abandoning her in the first narrative, this reference to her mother implicitly reminds Moll and the readers of Moll's abandonment. It also makes this criticism directed at Moll's mother abandoning her than Moll placing her children under the guardianship of a relative or, in this case, a stranger.

Moll continues her argument against displaced childcare by emphasizing the important role that "nature" plays by placing maternal emotions "in the Hearts of Mothers to their Children" (*MF* 150). This argument introduces her newly formed individual moral code on motherhood and child abandonment. Using the hyperbole that indicates possible underlying moral injury, or at least a hypersensitivity of some nature, she believes that child abandonment is not different from murder, except that it is murder "with safety" (150). It may also signify her guilty feelings over childcare displacement, as she represents herself as using such discussions to deter herself from leaving her child, even though she had to do so out of necessity. Here, the narrative returns to and thus repeats the theme of physical and emotional child abandonment, as she implicitly criticizes her mother for what was reported in the first narrative part (physical abandonment) and in the fourth narrative part (where the mother shows no sense of shame or guilt for abandoning her). In other words, at a time when she is painfully considering the likelihood of abandoning her own child, she uses thematic analepsis in recalling her mother's abandonment of her in "her own infancy" and later, showing a belief "that the neglect of children is to 'murder them,' and to deprive children of 'that needful affection placed by nature in them, is to neglect them in the highest degree'" (M. Seidel, "Introduction" 23; *MF* 150-151). It is also implied that "there is a certain sense that she feels herself murdered at her own birth" (M. Seidel 23). At the same time, she tries to distance herself from responsibility or the possibility that she has somehow inherited her mother's hardened heart, by arguing that her profession, being a "whore," has not

hardened her heart as a mother, but she has no choice other than to abandon her child if she wants to marry the banker. At one point, she even almost gives up the idea of marrying the banker and decides to keep her child as she has "preserv'd this honest Affection [for her son] so long" (*MF* 152).

In spite of her prevarications, Moll relinquishes care of Jemy's child to another person, and for years she is able to ensure that he is in good care by paying for it. Eventually, though, she but has to stop due to extreme poverty. The last time that Moll mentions her son from Jemy is in the eighth narrative part, in the form of analepsis. She informs the reader that she "had punctually supply'd the 5*l.* a Year to [Mother Midnight] for [her] little Boy as long as [she] was able" (*MF* 168). The banker's death places her in such a bad financial situation that she cannot keep up the payments. After stopping the payments, she never talks about the child or looks for him, not even after her reunion with Jemy. Despite her comments on natural motherhood, Moll does not express any sense of guilt or shame for stopping the payments and does not refer to this child again in the narrative. However, the analepsis in which she mentions her earlier financial care for the boy indicates that her abandonment of him is not forgotten, and there may be a tinge of moral injury implied in the way that this memory forces its way into her narrative of later events and that she cannot live up to her personal moral values in terms of taking care of her child out of necessity. In general, when compared to other narrative parts, the sixth narrative part related to childcare uses more narrative space, hyperbolic descriptions of childcare displacement, excessive use of dialogues to recount the conversations between Moll and Mother Midnight, and recurring conversations about and repetitive reflections on childcare displacement. These narrative techniques of narrative space, hyperbole, scene, repetition, and recurrence – indicators of underlying guilt – emphasize Moll's feeling of guilt for childcare displacement. These narrative techniques also show how Moll sees childcare displacement as a transgressive act, and as a result, potentially morally injurious act.

Moll's maternal feelings for her children from the banker are represented differently again. From the highest point of her maternal affection for Jemy's child in the sixth narrative part, Moll turns into a "maternal monstrosity" when, in the seventh narrative part, she does not refer to the fate of these other children (McGarr 59). Here, she spends a mere three lines acknowledging that she has "two Children by him and no more" and that it is the end of her child-bearing years at "Eight and Forty" (*MF* 162). In the three years of extreme poverty during which – as she much later recalls – she had to stop paying for Jemy's boy's care, she makes no mention of what happens to her children from her banker husband, a gap that McGarr calls "[t]he most complicated episode in Moll's maternal history" (58). This episode apparently "defies any positive explanation for Moll's maternal behavior" (58), and it supports those criticizing Moll for her "hypocrisy, immorality, inhumanity, and unfeminine conduct" (Lerenbaum 107) – commentators like Michael Shinagel when he argues that "[a]s a mother she must be judged as culpably selfish, crass, insincere, and, although she rejects the epithet repeatedly, 'unnatural.'" This notable gap in the narrative, or perhaps withholding of information from the narrative, could also be seen as yet another example of the inconsistencies that have been found in Defoe's writing (McGarr 58). For instance, Schorer talks about Defoe's "carelessness" ("*Moll Flanders*" 124), Shinagel about Defoe's "imperfect craftsmanship [and] errors and inconsistencies" when it comes to the details in the narrative (413), and Watt about Defoe's lack of "control over his narrative" (*Rise* 110).

Apparently, these scholars have missed the paragraph in which Moll explains what happens to one of her children from the banker. After Mother Midnight helps her with her problems by offering her shelter at her house and making "living a little easier" for her until she "could find something to do," she informs the readers that she "enter'd into some Measures to have my little Son by my last Husband taken off" by "reserving a Payment only of 5*l.* a Year, if [she] could pay it" (*MF* 169). This short reference to what happens to her son from the banker husband casts doubts on the claims on Moll's monstrosity regarding her motherhood and Defoe's carelessness regarding his craftsmanship in writing and reminds us of the

importance of temporal distortions within Defoe's narratives, where information superfluous to their adventures but relating to the personal and emotional lives of the protagonists are often presented in prolepses or analepses, as here. Moreover, her maternal feelings for Humphry (the son by her brother) as narrated in the ninth part, as noted before, create a new image of her motherhood. Her reactions to seeing Humphry have actually been foreshadowed in the sixth narrative part when Moll responds to Mother Midnight, "Why [...] do you think Mother, that when I come to see my Child, I shall be able to conceal my being the Mother of it, do you think that possible?" (153). This response and her affection towards Humphry prove the presence of maternal affections in Moll and negate the idea of her monstrosity as a mother. Most importantly, in spite of emotional qualms, she does not believe that childcare displacement is defying maternal obligations; that is why the narrative does not markedly display the structural or rhetorical signs of underlying moral injury with respect to childcare displacement, even though the narrator does claim that it sometimes causes her serious distress, and uses a cynical and conflicted hyperbole when she calls it murder "with safety" (150).

3.1.2. Childcare Displacement and Moral Injury in *FM*

Table 7. Narrative parts in *FM*.⁶⁷

NPs	Main Event	Dates	Pages	ST (years)	NT (pages)
1	Childhood & her 1 st marriage	1673-1696	23-38	23	16
2	Her affair with the jeweler	1696-1703	38-63	7	25
3	Her affair with the prince	1703-1711	63-102	8	39
4	Her affair with the merchant	1711-1713	103-143	2	40
5	Her affair with royalty	1713-1720	144-176	7	32
6	Her life with the Quaker & her marriage to the merchant	1720-1724	177-217	4	40
7	Susan	1720-1724	218-267	4	50

Dividing *FM* into smaller narrative parts to make analyzing the narrator's transgressions and potential moral injury easier and at the same time contextualized, we find the first paragraph of the narrative stating that 1683 is the year Roxana's

⁶⁷ This is based on M. Baine's "Roxana's Georgian Setting" (1975).

family as refugees came to England. This is the only exact date given in the novel, so other dates assigned to narrative parts in this analysis are estimates based on the duration of the events or on the age of the narrator when she mentions it. I divided the main narrative into seven parts according to her marriages, affairs, and transgressions, and traumatic events. As a result, there are six narrative parts corresponding to her two marriages and four main affairs (which are considered "main" because of her related traumatic experiences and transgressions). The final narrative part, which is generally in the form of one huge analepsis, is about her daughter – Susan – and her alleged murder by Amy.

Following general critical practice, the narrator of this novel will be referred to as Roxana (even though readers are told she was originally named Susan). To examine her parental transgressions, the focus in this section will be on Roxana as a wife traumatized by her experiences of being abandoned by a "fool" husband and left a desperate mother of five, living for some while in absolute poverty with no support from any family member or a friend. This foundational experience in *FM* develops and explores scenarios only briefly mentioned in *MF* (who was deserted by her second husband and left destitute after her banker husband's bankruptcy and death). While the narrative of the novel starts with her childhood in a prosperous family, Roxana's poverty and failed marriage initiate the plot of *FM*, and lead her inexorably to childcare displacement and adultery, rejection of a daughter and later even to a displaced act of murder. What distinguishes Roxana from Moll is her stronger personal moral codes and maternal sentiments, which cause Roxana to feel guilty and later to try to make amends and compensate for abandoning her children by financially supporting them by proxy. However, she fails catastrophically at the end of the novel because instead of becoming a mother acknowledging her children, as Moll mostly manages to avoid, she becomes an accomplice in her daughter's murder.

Roxana's maternal feelings for her five children from her first marriage (two of them die in her absence) appear to be stronger than those for the offspring of her subsequent affairs, perhaps because it is only with this first batch of children that

she has been involved in their daily lives, and only for these first children that she was unable, after she leaves them with their uncle, to provide anything at all. She reports thinking of them frequently and aims to support them financially once she has the means, even if only through a proxy. Her subsequent children – of which there are at least five more - are born when she is prosperous, and either they die (two of them), she takes care of them (two children), or their fathers ensure their safe upbringing and financial security from the moment of their birth, after which the narrative rarely if ever returns to them (with the exception of the Dutch merchant's son, brought back into the narrative and into her life by his father). This differential treatment of children is reminiscent of Moll's different maternal feelings towards her children from unnatural marriages (incest and adultery) and towards those from natural marriages.⁶⁸ This is not to say that Roxana does not show any maternal affection for her illegitimate children. Rather, it may be claimed that she has different forms of feelings for them, all of which are dependent on the impacts of their births upon her life. Her feelings towards them are related to, for instance, how their birth affects her beauty and, as a result, her affairs, and whether or not there is an attempt to coerce her into marriage because of the pregnancy. Regardless, she always makes sure that her children are cared for by their fathers or by proxy, but – in stark contrast to her feelings about the children of her first marriage – she never feels guilty for displacing the care of her illegitimate children.⁶⁹

In comparison to Moll, Roxana suffers seriously from moral injury, which is directly related to her moral values in terms of motherhood. As a mother, she feels deeply guilty for leaving her children from her first marriage in the care of her husband's family. Later, her transgressions as a courtesan complicate her attempts to reunite with them since the feeling of shame resulting from her life "of six and twenty Years of Wickedness" prevents her from acknowledging her children and

⁶⁸ For more information, see Chapter 4 on matrimonial obligations and transgressions.

⁶⁹ For a detailed analysis of Roxana's maternal feelings towards her illegitimate children, see 3.1.2.2.

supporting them in person (*FM* 160). Instead, her shame is so deep that she feels compelled to conceal her identity, eventually and perhaps unwittingly becoming an accomplice in her daughter's murder. It is important to remember that most of her children's presence poses a threat to her newly married life at the end of the novel, because she has lied to her husband about her past. The psychological burden of acknowledging and at the same time not acknowledging the murder of her daughter, and her own part in it, is so great that it leads to what seems to be a psychological crisis in the novel's final pages. Before recounting the final narrative part in analepsis, she finishes the sixth narrative part, which is recounted again in final part of the seventh narrative part. In the sixth narrative part, she describes her melancholy and psychological breakdown by saying,

I grew sad, heavy, pensive, and melancholly; slept little, and eat little; dream'd continually of the most frightful and terrible things imaginable: Nothing but Apparitions of Devils and Monsters; falling into Gulphs, and off from steep and high Precipices, and the like; so that in the Morning, when I shou'd rise, and be refresh'd with the Blessing of Rest, I was Hag-ridden with Frights, and terrible things, form'd meerly in the Imagination; and was either tir'd, and wanted Sleep, - or over - tun with Vapours, and not fit for conversing with my Family, or any - one else. (218)

As a result, in order to understand Roxana's moral injury from childcare abandonment, it is necessary to study it in conjunction with her other transgressions and fears. As in the analysis of *MF*, in this section I will look at which temporal distortions are employed to foreground, imply, or portray moral injury resulting from maternal transgressions in this novel. A comprehensive analysis of Roxana's other transgressions (adultery and murder) and their burden on her conscience is present in the next chapter.

Another distinction between Roxana and Moll is that Roxana stands out for her self-reproach for childcare displacement, which is a characteristic that Moll as a mother generally lacks. Both Roxana herself and critics rebuke her for maternal transgressions. Commentators have apparently based their criticisms on her involvement in her daughter's alleged murder; Thomas Southerne, for example, once personally "'rallied' [Defoe] severely for 'making the Lady, the Heroine of the work *Roxana*, so unnatural to her children in her disowning them'" (Furbank and

Owens 302). More recent researchers feel Roxana is a negligent parent who "lets go of her offspring easily enough" (Mullan xii). As with Moll, some have accused Roxana of severely compromising her motherhood, calling her an "unnatural," a "deficient," or a "monstrous" mother, or accusing her of having "dubious moral values" (Bowers 127, 162; McGarr 41, 66; Francus 262).

In response to Mullan's criticism, Furbank asserts that Roxana does not easily let go of her children. "On the contrary[,] she is driven to it by one of humanity's greatest terrors, sheer starvation – not only for herself but her children" (3). Furbank also responds to claims that she lacks "all maternal feeling," saying, "it is true she does not display any such feeling, but inwardly – this is the impression we get – it is seething" (5). Similarly, Robert D. Hume argues that "Roxana is desperate but no monster" (485). Others believe that "Roxana not only remembers her children with the Brewer [her first husband], she makes it her singular aim to seek them out upon her return to England and 'provide' for them" (Mowry, "Introduction" 19). According to Christopher Flint, Roxana shows greater maternal feelings than Moll does, arguing that "unlike Moll, who feels much less compunction about this abandonment, she is struck with remorse and, at least in the first instance, only gives up her children in the face of a convincing necessity" (407). I follow Hume, Furbank, Mowry, and Flint's assumptions to analyze Roxana's maternal feelings and the moral injury resulting from maternal transgressions, which will show her to have stronger feelings and a stronger sense of guilt for abandoning her children from her first marriage, than are displayed by Moll. Because one of the central themes in *FM* is Roxana's motherhood in connection to her children from her first marriage, I begin this section by delving into that first, incipient and haunting episode before moving on to her maternal feelings towards her illegitimate children.

3.1.2.1. A Caring Mother, Childcare Displacement, and Moral Injury

In *FM*, Roxana abandons her children from her first marriage out of necessity; however, unlike Defoe's other narrators, she neither easily forsakes them nor mentions them only in passing in her narration. She is concerned about their

provision, well-being, and future and develops a feeling of guilt for leaving them in the care of unwilling and, therefore, presumably incompetent guardians. To compensate for her sixteen-year absence as a mother, she searches for these children when she returns to England in order to financially provide for them. However, being "very much ashamed of" her life as a courtesan, she hides her identity from them (*FM* 206). In wishing to maintain this secrecy, she is driven to indirectly participate in her daughter's alleged murder, an appalling act of perpetration that is detailed in the next chapter as a means of overcoming and concealing her shame for her role as a courtesan.

The significant amount of narrative-time devoted to Roxana's references to and reflections on motherhood and childcare displacement highlights the significance of maternal obligations in *FM*. The narrator spends at least one-third of the entire narrative talking about her children. In fact, the several pages that Roxana spends discussing these topics in relation to an uneasy conscience or a need to justify herself suggest that motherhood is one of the novel's primary themes in developing a sense of guilt. The following page counts demonstrate how important this sum is. About 7 out of 16 pages in the first narrative part are devoted to her children (about 45% of this narrative part, quantitatively); half of a page out of 25 pages (about 2%) in the second narrative part; more than 7 out of 39 pages (more than 19%) in the third narrative part; about 4 out of 40 pages (about 10%) in the fourth narrative part; about 12 out of 32 pages (about 37%) in the fifth narrative part; about 3 out of 40 pages (more than 7%) in the sixth narrative part; and an astoundingly 50 out of 50 pages (100%) in the seventh narrative part. This amounts to about 35% of the entire narrative. To put it another way, more than one-third of Roxana's narrative in *FM* addresses the issues of motherhood and childcare.

The narrative-time devoted to her children from her first marriage (about 73 out of the 84 pages devoted to recounting the story of all her children) also shows how important they are in her retrospective narrative (and thus in the novel), how they return to haunt each narrative part either in the flesh or in her reflections, and how their presence, actually only her oldest daughter's presence, takes over Roxana's

narration at the end. These children appear in all of the narrative parts in different forms; their presence is implied even when there are no outright allusions to them in a narrative part. For example, when she repeatedly talks about her miseries in the second narrative part, she implicitly refers to her children's miseries. Their presence in different narrative parts also "dramatizes the irresistible, overwhelming biological reality of Roxana's primary identity as a mother" (Richetti, "Family" 34). It also underscores the burden of this identity on her, which is inextricably intertwined with her identity as a courtesan and a businesswoman. On the other hand, Roxana constantly tries to compartmentalize these identities. In doing so, she portrays herself as a "narcissistic and solipsistic" mother or even "a travesty of womanhood, motherhood, and humanity" (McGarr 61). Regardless of whether she succeeds or not, this cursory and quantitative evaluation of the narrative confirms Novak's claim that there seems to be an agreement on the exceptional attention she pays toward her children from her marriage to the brewer despite the debates about whether Roxana is a caring or monstrous mother ("Crime" 454).

In the first narrative part, Roxana's miseries start when both her husband and her brother bankrupt the family businesses, leaving her and her five children in absolute poverty. She has lived comfortably for the past twenty-two years; now, she is terrified at the prospect of her own miserable life and of the imminent demise of her children after the landlord/jeweler seizes everything from the house for rent. She is left with nothing to sell and is "turn'd out of Doors with [her] Children" (*FM* 27). Not only does she use hyperbole to convey her "dejected Condition," but these conditions are also exaggerations *per se*, underlining the terrifying world in which she is trapped because of her failed marriage (29). For instance, the severity of her situation is represented when she says, "Misfortune seldom comes alone," referring to her brother's bankruptcy and imprisonment in addition to her husband's "Elopement" (29). She also uses hyperbolic explanation when she remarks, "I had not a Friend of my own left me in the World," despite the presence of her loyal maid, Amy (29). She also describes her condition as "the most deplorable that Words can express" (29). In these examples, the literary tropes (i.e., hyperbole and

signs of solitude) that can display moral injury in Pederson's model are used to depict Roxana's distress as a victim of a failed marriage and extreme poverty.

In this "Misery and Distress" after the jeweler seizes everything for rent, she also portrays an appalling world in which she is so desperate that she jokes about eating her own children like "one of the pitiful Women of *Jerusalem*" (*FM* 33). With this "grim joke," she shows "the extent of [her] desperation" (McGarr 62). She has tried every possible option to survive and care for her children, but she has never been "bred to Work," and she is now "at a Loss where to get Employment, to get the Bread of five Children" (*FM* 31). It is neither possible for her to work because "some of [her] Children [are] too young, and none of them big enough to help one another" (31). Seeing this appalling prospect of a cannibalistic world that also echoes the sublime in Pederson's model, she finds herself out of options for her own and her children's survival.

As a result, Roxana has no choice but to consider childcare displacement, which she does accept neither easily nor without guilt. Two kinswomen offer this plan to impose her children's guardianship upon her husband's family, who are not at all keen on helping or taking care of them. This is the best or maybe the only possible solution, but it is not one Roxana happily accepts, nor does she willingly abandon her children. She is severely afflicted by the prospect of parting with her children and of what may happen to them at the mercy of other people, especially strangers. She is also horrified by the faint possibility of her children "being Starv'd at Nurse; of their being ruin'd, let grow crooked, lam'd, and the like, for want of being taken care of" (*FM* 33-34). These thoughts make the "very Heart within" her sink (34). Soon, however, she thinks of "the Misery of [her] own Circumstances" and realizes that if she continues in this miserable situation, she might see her children "all perish" in front of her own eyes sooner or later (34).⁷⁰ To avoid this "dreadful necessity," she parts with her children, although she cannot silence her conscience (34). Her immediate reaction "at parting with [her] poor Children" is itself

⁷⁰ These worries are similar to Moll's when she has to send her child from Jemy away so that she can marry the banker.

hyperbolic, as she explains: "I fainted, and was like one Mad when I came to myself and found they were gone" (36).

These reactions are good indicators of her maternal emotions and possibly of her sense of guilt generated by childcare displacement because of her "belief in the verity of the social standards that she has transgressed" (Francus 267). However, she does not believe that she is genuinely a monstrous mother because she has abandoned her children only out of dire necessity. When she learns that her children's "uncle-in-law" has persuaded the whole family to take care of all five children, she feels somewhat relieved (*FM* 36-38). Now that she is certain that her children have a competent guardian and that none of her children will end up at the charge of the Parish, she can think of her own survival without worrying about her children's survival.

Roxana's genuine maternal feelings, strong moral values, and sense of guilt are not only portrayed by her statements and actions but also by narrative structures. Structurally, one out of twenty-three years of story-time is about her life in absolute poverty, and 10 out of 16 pages of narrative-time is about that one year in the first narrative part. About 7 out of those 10 pages are about her children and what happens to them after parting from them. She also mentions what will happen to them and how the "uncle-in-law" will provide them with subsistence and education in the future. This example of prolepsis actually suggests that she is attempting to mitigate her guilt by referring to a better future for her children than that they would have had if she had not sent them to her husband's family. It also implies that, unlike Moll who rarely looks for her children, Roxana maintains an interest in her first set of children throughout her life. It also asks the readers to reserve their judgments on her motherhood until the narrator reveals more information later in the novel.

In the second, third, and fourth narrative parts, these children and Roxana's maternal feelings for them almost disappear from the narrative. For some readers, this gap in the narrative may suggest that she has unnaturally lost her maternal feelings and even that she is even happy to get rid of the burden of motherhood in general. However, this implication can be disputed. She cannot be relieved of the burden of

motherhood because she has four more children from her next affairs, so it is not about escaping maternity *per se*.⁷¹ The absence of her legitimate children in these narrative parts, moreover, "signals her sexual availability to her landlord" and later to the prince; this is an opportunity that saves her from poverty and starvation and "sets the stage for the novel's critical turn" (Mowry 19).⁷² She cannot fathom the idea of informing her husband's family of her improved circumstances or taking her children back. First, she is ashamed of being known as a "whore" by her family and children. It is a secret that she does not want to share with anyone, let alone her family and her children, at any cost (*FM* 161). In attempting to avoid it after returning to England in the fifth narrative part, she claims, "I resolv'd not to discover myself to them, in the least; or to let any of the People that had the breeding of them up, know that there was such a body left in the World, as their Mother" (161). Most importantly, she moves to France for a few years and then to Holland, so distance is another factor in her absence from her legitimate children's lives in these narrative parts.

Another key factor for the absence of these children from the second, third, and fourth narrative parts is related to Roxana's fear of living in extreme poverty again and not being able to support her children financially, something at which she has already failed spectacularly. The level of obsession with and fear of her experience of poverty is represented through at least nine cases of analepsis in the second narrative part, which refer to her miseries in the first narrative part. For example, when she is struggling with the idea of what the jeweler asks her in return for all the kindness, she remembers "the terrible Pressure of [her] former Misery, the Memory of which lay heavy upon [her] Mind" (*FM* 45). Or, she shows her fear of its return by saying, "the Misery I had been in, was great, such as wou'd make the Heart tremble at the Apprehensions of its Return" (48). The jeweler has saved her

⁷¹ Roxana has two children (one dead) from the landlord, three children (one dead) from the Prince, and one child from the Dutch.

⁷² Roxana's childcare displacement and sexual availability to the landlord are similar to Moll's childcare displacement of her son from Jemy and her sexual availability to the banker.

from extreme poverty, but she has just recently managed to have a comfortable life after years of misery. Thus, she cannot jeopardize her newly gained comfort by reintroducing her children to the narrative. After all, their presence would bring her ruin, and her ruin brings them misery.

Despite her hopes that her circumstances are getting better and better, and her accumulation of different forms of wealth, up until narrative part four Roxana has not stabilized her financial status enough to "have sufficient financial independence so as to sustain [her] authority" in her relationships and life (Francus 262). "All of her lovers have seemed benevolent and affectionate, but all, at some time, displayed real power which they could have used to destroy her" (Sloman 413) if they wanted, and this looming threat frequently unsettles her despite her financial independence. For the time being, her only option is to leave her children where they are and hope to be financially independent enough to support them one day. She wants to become so rich that the chances of experiencing the same poverty become zero and so that she can secure enough financial support for her children as a form of restitution for abandoning them. She does not state that she desires to live with them in a family unit, however, as long as she cannot conceal her past. In these narrative parts, she is still not that confident about her financial competence, as evidenced by her fear of living in poverty after the jeweler's murder in the second narrative part, (even though she is now rich). Roxana, after hearing the news of the jeweler's death, immediately thinks of being thrown "back into the same state of Life that [she] was in before" (*FM* 58). Nevertheless, she realizes that she is neither wretched nor miserable any more, for she is "not only provided for, but very Rich," and she has no intention of going back to miserable poverty (58).

At the end of the third narrative part and the end of her extremely profitable affair with the prince, she once more dreads the prospect "of losing it all again by some Cheat or Trick" because she does not know anybody to trust with her money (*FM* 102). While trying to settle her financial matters with a Dutch merchant's help, a Jew recognizes the jewelry she tries to sell and "threatens to turn her to authorities for the murder of the jeweler" and to take all her money (110). The threats of

imprisonment and torture, and the option of leaving behind all her wealth and going "back as Naked to *England*, as [she] was a little before [she] left it," terrify her (110). Although her worries are justified, her reactions to the possibility of returning to extreme poverty might be somewhat exaggerated. This demonstrates both her ignorance of financial management and the traumatic nature of her experience in the first narrative part. Just as earlier, on a trip to Italy with her prince, she did not know how to physically secure and transport her own wealth, so now she does not know how to transfer her wealth into mobile forms like bills of exchange and mortgages. Still not so certain about how to manage her finances, she is too busy escaping her looming ruin, and it implies that she does not see any reason why she should look for her first lot of abandoned children when she could be undone and drawn back into the same miserable life at any moment.

In the third narrative part, the number of times that Roxana talks about her miseries and her legitimate children drops to two, while her financial status improves immeasurably during her affair with a German prince. In the first case, her shame of being a "whore" leads to a long reflection on and consequently remembering those miserable days during which she was "overwhelm'd with Grief, drown'd in Tears, frighted with the Prospect of Beggary, and surrounded with Rags, and Fatherless Children" (*FM* 75). She also recalls how she became "a Whore for Bread, and abandoning Conscience and Virtue, liv'd with another Woman's Husband" (75). This case of analepsis underscores her shame resulting from her whoredom, which is directly associated with her poverty and represents her traumatic experience and her transgression, which outweighs childcare displacement.

The second case is actually more than an example of analepsis since her brewer husband suddenly appears in Paris and evokes the re-narration of Roxana's miserable life from the first narrative part. His return to the story is what is known as a character return. By returning to Roxana's life, the brewer husband brings all her miseries back and frightens her to death because she cannot imagine being drawn back to the same miserable life by her foolish husband for a second time.

Her horror of seeing him is evident in her hyperbolic reflections on the only man who can hurt her, as she says,

Yet this *Nothing-doing Wretch* was I oblig'd to watch and guard against, as against the only thing that was capable of doing me Hurt in the World, I was to shun him, as we wou'd shun a Spectre, or even the Devil, if he was actually in our Way. (*FM* 91)

She is so scared by her husband's presence that she avoids seeing him by any means necessary. For example, she first sends Amy to inquire about him and later hires a spy for a long time to report to her on his daily activities even though it costs her a fortune: "a 150 Livres a Month" (91). Moreover, the return of the brewer husband creates an opportunity in the narrative for Roxana to repeat her story from the first narrative part in detail. Amy informs him about Roxana's and children's miserable lives after he abandoned them to absolute poverty, albeit she mostly lies to protect Roxana. So far, this part has been both the longest (two pages) and the first, complete account of her miseries from the first narrative part, conveying a disruption in her comfortable life as a courtesan, the possibility of losing all her wealth, and the possibility of suffering at the hands of her husband for the second time. Her husband, the source of her miseries, seems to haunt her, dragging her back to the fears of poverty that she has recently succeeded in dispelling.

From her brewer husband's second disappearance until her conversations with the Dutch merchant about the institution of marriage (in narrative part four), there is no significant reference to Roxana's miseries and legitimate children. In these conversations about marriage, however, she exemplifies a hypothetical situation based on her own experiences, in which a woman can be ruined by her husband financially. In this example, she also mentions her children's miserable circumstances after her husband leaves them, forcing her to see "her Children starve; herself miserable," breaking "her Heart" and making her cry "herself to Death" (*FM* 132). Despite the fact that the fourth narrative part contains multiple cases of analepsis referring to her miseries, this is the first time after a long gap that she puts her miseries and maternal feelings into words and even shares them with another person, even if only indirectly through a hypothetical argument. About her difficulties in talking about her experience, she explains, again using hyperbole,

that "He did not know how feelingly I spoke this, and what Extremities I had gone thro' of this Kind; how near I was to the very last Article above, viz. *crying myself to Death*; and how I really starv'd for almost two Years together" (132).

Her fear of poverty reappears once more at the end of the fourth narrative, establishing a recurrent event that highlights the traumatic aspect of her poverty. After being rejected by Roxana several times, the Dutch merchant leaves her and returns to France, but leaves her a letter. In this letter, he offers to help her if she comes to any form of distress in the future, a promise which terrifies her. Elaborating on her reaction to such an offer, she says,

His Predictions terrify'd me; his Promises of Kindness if I came to Distress, melted me into Tears, but frighted me with the Apprehensions of ever coming into such Distress, and fill'd my Head with a thousand Anxieties and Thoughts. (*FM* 141)

She could not believe "how it shou'd be possible for [her], who had now such a Fortune, to sink again into Misery" (141). She is filled with such a great apprehension that she relives all her miseries in her mind as those "dreadful Scene of [her] Life" from the first narrative part "represented itself again to" her (141). The scene reflects the traumatic event's power over her, for even in an unthreatening and secure context the pain and fear are triggered, recurring and haunting her. It is so unbearable for her that she "sat considering what Measures [she] might take to bring [herself] to such a State of Desolation again, and how [she] shou'd act to avoid it" (141). She makes it her ultimate goal to distance herself as far as she can from her miserable past to the extent that she plans to avoid any repetition of it in her life. However, she fails to distance herself because she personally seeks her children from her first marriage, who are the embodiment of her past miseries and her failure to distance her motherhood from her adultery.

The search for her children in the fifth narrative part marks a turning point in the narrative, both thematically and structurally. There are many changes in the narrative, including Roxana's ever-rising financial status, location, conscience, maternal feelings, ideas on marriage, and even the narrative structure itself. These changes seem to be laying the groundwork for the shift in the novel from focusing

on Roxana as a courtesan to focusing on her as a mother. First, Roxana finds a true friendship in Sir Robert Clayton, who manages her finances and properties. He is a recurrent character-type, replacing the Dutch merchant but this time without there being any sexual attraction to their relationship. Getting help from Sir Robert Clayton and being in England, she can finally stabilize her financial status, and finds that she "shou'd soon be monstrous rich" (*FM* 148). Now that she is in England, she can no longer suppress her maternal feelings, so she sends Amy to find her children from her first marriage and provide them with financial help to compensate for her absence and assuage her guilt for abandoning them. Another significant change is that she can no longer silence her conscience as she is constantly haunted by the sense of shame for leading a wicked life as a mistress, especially after fulfilling her ambition to be the mistress to "a Person, which Duty, and private Vows, obliges her not to reveal" (156), and by the sense of guilt for abandoning her children and not taking care of them for many years. She mentions how she takes care of her only surviving son from her first marriage⁷³ through Amy, but she cannot do so in person. It is this story that "put [her] upon thinking how to put an End to that wicked Course [she] was in" (172). Finally, she stops this wicked life and starts afresh so that she may have the chance one day to be owned by her children. She mentions this hope when she talks about his only surviving son from her first marriage by saying,

it put me upon thinking how to put an End to that wicked Course [adultery] I was in, that my own Child, when he shou'd afterwards come to England in a good Figure, and with the Appearance of a Merchant, shou'd not be asham'd to own me. (172-173)

However, her attempts to find her children from her first husband in order to support them financially and her desire to "own" them and be owned by them are narrated only late in the fifth narrative part despite the fact that chronologically they actually happened soon after she had arrived in London and settled her affairs. It means they happened before the events narrated in the majority of this fifth narrative part about her infamous entertainments of those related to the royal court. The reason for this belated narration can be that, as a retrospective narrator, she is so ashamed of her

⁷³ From her first marriage (five children), there are one surviving son and two surviving daughters.

wicked life that she draws a clear distinction between the narration of her transgressive life as a courtesan and the narration of her maternal feelings towards her legitimate children. As long as she is a mistress and defies the moral codes of marriage, she does not talk about her children. She brings them back to the narration when she truly wants to leave such an adulterous life behind and pauses the narration with long reflections on her wicked life. One example of her reflections is when she explains,

I may venture to say, that no Woman ever liv'd a Life like me, of six and twenty Years of Wickedness, without the least Signals of Remorse; without any Signs of Repentance; or without so much as a Wish to put an End to it; I had so long habituated myself to a Life of Vice, that really it appear'd to be no Vice to me. (*FM* 160)

After a one-page long narration full of pauses and analepses, showing her reflections on her unapologetic past life, the narrative chronology collapses as she re-introduces her children. This re-introduction starts as she informs the reader,

But one particular thing interven'd besides this [feeling of remorse and shame for her adulterous life], which gave me some Uneasiness at this time, and made way for other things that follow'd: I have mention'd in several little Digressions, the Concern I had upon me for my Children, and in what Manner I had directed that Affair; I must go on a little with that Part, in order to bring the subsequent Parts of my Story together. (171-172)

This collapse happens because the events narrated about her children actually happened about six or seven years earlier in the story's timeline. It takes Roxana eight pages to explain what happens during her inquiries about her children through Amy and her attempts to take care of them, but then she goes back to the narration of her wicked life once more. Although the chronological collapse seems unexpected, it is important to notice that the event by itself does not happen unexpectedly because there has been a proleptic reference to it in the first narrative part, as mentioned before, to imply that she has enough knowledge about what will happen to her children in the future (*FM* 38). Yet, the reader needs to wait for some time to be told of the details of that story, even if the long gap here may portray Roxana as without any maternal emotions. Despite the presence of several analepses in the previous narrative parts, none of them interrupts the narrative flow like this instance. Besides, these brief analepses referring to her miseries in the

previous narrative parts are used to emphasize the severity of her distress and fear that constantly haunts her and forces her to overreach herself financially with each affair. In other words, here as elsewhere, analepses are used as a structural way of referring (sometimes directly, sometimes indirectly) to the narrator's continuing and intrusive sense of guilt and moral injury.

Within the fifth narrative part, there are also several other cases of analepsis and prolepsis. Whenever a character from the first narrative part appears in later narrative parts, there is the chance that he or she re-tells Roxana's story. For example, the unexplained "Kind Man, [her son's] Benefactor" tells Amy of this story (*FM* 162). Generally, none of these stories are close to Roxana's narrated story, except for the oldest daughter. Susan's final account of what happened to Roxana after abandoning her children is almost the same as what Roxana narrates as actually having happened. Susan's complete knowledge of her past terrifies Roxana, even though there is a sense of compulsion in Roxana to hear this story from different people associated with her past life, over and over. There are two possible reasons for this obsession. First, she seems to be looking for compassion and sympathy from these people and wishes them not to judge her for childcare displacement and not to consider her an unnatural mother. In every single version, she is a desperate mother abandoned in poverty and unable to support her children, and her husband's family is always the cruel one. Further, she is checking how much these people know about her, making sure that no one knows about her subsequent affairs and identity. As long as no one from her past knows about her life as a courtesan, she can separate the first narrative part from the rest of the narrative parts and separate her family from her sinful life, creating the chance to reunite with her children in person and be recognized publicly by them, if possible as she wishes her son "shou'd not be asham'd to own me" (173), as mentioned above.

In addition to analepsis, Defoe uses prolepsis with a specific function in this narrative part. In her inquiries, Amy finally finds Roxana's son and arranges all necessities for him to become a real merchant, without knowing about his mother. In the same prolepsis, Defoe foregrounds Roxana's strong sense of satisfaction as a

mother and shame as a mistress, her strong fear of being hated by her child in case he discovers her real identity, and her broken heart resulting from not acknowledging her son. Roxana explains these feelings of shame, fear, and broken heart by saying,

I cou'd not digest it very well, that I shou'd all this while conceal myself thus from my own Child, and make all this Favour due, in his opinion, to a Stranger; and yet I cou'd not find in my Heart to let my Son know what a Mother he had, and what a Life she liv'd; when at the same time that he must think himself infinitely oblig'd to me, he must be oblig'd if he was a Man of Virtue, to hate his Mother, and abhor the Way of Living, by which all the Bounty he enjoy'd, was rais'd. (*FM* 172)

These feelings force her to end her wicked way of life, hoping one day to reveal herself to him, as mentioned before.

In addition to this son, Roxana has two surviving daughters from her early marriage, but Amy cannot find them for a year. She only finds unclear information on the elder daughter's (Susan's) whereabouts. In "the Weaver House," Amy is informed that the daughter "had liv'd with a great Lady at the other end of the Town," but no one knows who this lady is (*FM* 162). After a year, Amy accidentally learns that Susan is actually one of Roxana's maids when Susan tells "her a long story" of how a lady was taking care of her brother (166). This event happened in the period during which Roxana was hosting and starring infamously glittering parties in her house. Amy has been given full authority to manage Roxana's affairs with respect to her legitimate children, so she does not inform Roxana about this news. Instead, "some time after," realizing that this maid is Roxana's elder daughter, Amy "find[s] some Fault with the Maid, and turn[s] her away" in order to keep her away from Roxana (167). Amy has done so to save Roxana from

great Perplexity between the Difficulty of concealing [her]self from [her] own Child, and the Inconvenience of having [her] Way of Living be known among [her] First Husband's Relations, and even to [her] Husband himself. (167)

Later, when Roxana finally hears about Susan, she asks Amy to find a way to take care of her because she "was too tender a Mother still" (167). Thinking about what might happen to Susan if Amy does not find her gives Roxana "great Uneasiness,"

particularly "in the midst of all [her own] Prosperity" (167), showing the presence of maternal feelings for her children from her first marriage.

Amy then sends a woman to run the errand on her behalf. Now that Roxana has found her son and elder daughter⁷⁴ without revealing herself as their mother, she returns to the main narrative order. Still, she continues her narration "to reflect upon [her] Manner of Living, and to think of putting a new Face upon it," giving her "a great deal of Uneasiness" (*FM* 175). It is her desire to take care of her "three Children," to "converse with them, or make [her] self known to them" that makes her change her way of life (175). Roxana's "uneasiness" stops for a while in the sixth narrative part when she manages to create a new identity for herself as a Quaker and to live in another part of the city, away from the court and the people who may know her as Roxana. In creating a new identity for herself, she hopes to distance herself from her past and start afresh in terms of motherhood and marriage. Her feeling is evident when she reveals to Amy, "how it griev'd me that I cou'd not make myself known to my own Children, or form any Acquaintances in the World" because she does not want her children to "find their Mother, however rich she may be, is at best but a Whore, a common Whore" (175). In response to this confession, Amy suggests that she should "go Abroad again, and live in some other Nation, where no body has known" her (175). It is when Roxana comes up with the idea of "shift[ing her] Being, from this Part of the Town, and go and live in another Part of the City, or another Part of the Country" (176). Her idea about restarting her life in terms of marriage comes after she moves to other part of the city and lives with the Quaker. After living with the Quaker for some time, she starts reflecting on her relationship with the Dutch merchant and states,

of all the foolish Actions I had to look back upon in my Life, none look'd so preposterous, and so like Distraction, nor left so much Melancholly on my Mind, as my Parting with my Friend, the Merchant of Paris, and the refusing him upon such honourable and just Conditions as he had offer'd. (180)

⁷⁴ Roxana finds her other daughter from her first marriage later and supports her financially through the Quaker woman, as she mentioned at the end of the narration (*FM* 266).

She is not looking for a completely new life but a return to the previous unfinished stages of her own life: being a mother to her children from her first marriage and being a wife to the Dutch merchant.

This narrative part ends with Roxana's marriage to the Dutch merchant and their settling in Holland, seemingly showing Roxana's success in compartmentalizing her life into early motherhood without revealing her identity to her children, a hidden long interlude of courtesanship during which more children are put away to others for care, and her final marriage in which one of her illegitimate children is legitimized and brought to live with her and her new husband. If the novel were to follow the pattern established by Defoe's other novels, which end with the narrator's assumed success and happiness, the narrative should have ended on page 217, but it does not. Roxana seems to successfully re-write her past regarding motherhood and marriage and to separate different parts of her life in both the story and the narrative up to the seventh narrative part. However, the sense of guilt from her first displacement of her children's care and her inability to identify herself as the mother that at least one of them craves with all her being does not leave her alone because she recognizes that she cannot "own" any of her children apart from one, nor can she and take care of them in person. The inability of the narrator to draw to an end at the high point of her achievements is most significantly related to her inability to resolve outstanding issues related to her feeling of shame for her wicked life as a courtesan and her feeling of guilt for her failed motherhood. Although married and geographically distanced from England, she lives in complete anguish, mostly due to the alleged murder of her daughter by Amy, in which she is entirely morally complicit.⁷⁵ For instance, during two years of living in Holland with the Dutch merchant as her husband as she reflects on her past, she describes her condition in which she "languish'd near two Years": "I grew sad, heavy, pensive, and melancholly; slept little, and eat little; dream'd continually of the most frightful and terrible things imaginable" (*FM* 218). As the sense of guilt and shame does not go away with the financial support of her children, she feels the urge to re-write the

⁷⁵ I will explain moral injury related to violence as a method of working through one's shame in the seventh narrative part in detail in the next chapter.

last narrative part from scratch. In other words, the seventh narrative part is the narration of the sixth narrative part but focuses on her attempts to hide from her daughter. This time, her feelings of shame, guilt, and fear are not only in her reflections or nightmares. They are materialized in Susan, who appears again and again in her life, embodying the recurrent character-type, replacing her father's role and the Jew's role as the symbols of the miseries haunting her for life (Rosenthal 94).

In the seventh narrative part narrated in analepsis, Roxana restarts her narration from the point that Susan tries to discover the identity of her mother and once again ends with her miseries in Holland after two years of living there with the Dutch merchant. Susan stubbornly searches for her mother and insists that Roxana acknowledge her as her daughter, something that she refuses. Susan is like a traumatic past that haunts Roxana's present, despite Roxana's attempts to distance herself from her past and also to separate different parts of her life from each other. This hauntedness is illustrated through the second collapse of chronological order, which happens in the seventh narrative part. This collapse centers around Susan inserting herself into Roxana's life. All of this final part of the narrative is narrated in analepsis, echoing the hauntedness feature in trauma fiction. Starting with the fifth narrative part, Susan appears in the narrative as a traumatic memory and haunts Roxana more and more with every return. Each time Susan comes back in person, she knows more about Roxana and is closer to discovering her real identity. Susan becomes such an imminent threat that Amy suggests murdering her in order to save Roxana's future, an idea that Roxana despises whole-heartedly and rejects in such hyperbolic terms, and with such repetition (rather than not mentioning it again) that one senses an underlying unease. Hearing "That Expression [murdering Susan] fill'd [her] with Horror; all [her] Blood ran chill in [her] Veins, and a Fit of trembling seiz'd [her], that [she] cou'd not speak a good while" (*FM* 222). She even threatens Amy that if she were to implement her horrible scheme, she "wou'd not live to be hang'd" because Roxana herself "shou'd cut [Amy's] Throat with [her] own Hand" (223). Roxana even starts to distance herself from Amy and finally sends her away when she suspects Amy has done what she had suggested, even though Roxana

herself has secretly wished for Susan's disappearance, but by natural causes rather than murder. This is similar to Moll's desire for a natural miscarriage rather than an intentional one when she was pregnant with Jemy's son and wanted to get rid of the child because he was a threat to her future in marriage. Roxana confesses that

It is true, I wanted as much to be deliver'd from her, as ever a Sick Man did from a Third-Day Ague; and had she dropp'd into the Grave by any fair Way, *as I may call it*; I mean had she died by any ordinary Distemper, I shou'd have shed but very few Tears for her: But I was not arriv'd to such a Pitch of obstinate Wickedness, as to commit Murther, especially such, as to murder my own Child, or so much as to harbour a Thought so barbarous, in my Mind. (246)

Roxana has already suffered from the feeling of guilt resulting from childcare displacement and the feeling of shame resulting from her adultery. Murder, on the other hand, is a transgression added to already unresolved feelings of guilt and shame, and it does not seem that she can work through this new feeling of shame (see Chapter 4 for more information).

Therefore, Roxana's motherhood is embodied in her actions by proxy and in her pride in "her ability to provide for" her children (Francus 267). However, "her pride is mitigated by the source of her income" and her sense of shame for her life as a courtesan (267). This shame also prevents her from taking care of them in person because "[i]f her children knew of her actions and loved her, Roxana would not respect them – yet if they reviled her, she would be forced to revile herself" (267). This strong sense of shame results from the overwhelming impact of Roxana's concept of ideal motherhood on her identity. As Francus explains, in general, "[m]others are defined solely by their relationships to their children, and even the specter of maternity threatens to negate female identity altogether" (281). When Roxana distances herself from her children, she negates her role as a mother but allows her role, indeed her profession, as a successful courtesan. The negation, however, threatens her psychological integrity once her successful profession peaks and is then on the wane, and she is beyond childbearing age and in need of considering her future life; it leads her to see herself as a failure in her role as a mother, especially when she cannot acknowledge her daughter and, even more so when she somewhat unintentionally participates in her murder. What Defoe

achieves in this novel in terms of psychological representation of Roxana's moral injury and psychological collapse and making these integrally connected to her motherhood through the narrative structure is unique among his novels as well as among other eighteenth-century novels.

3.1.2.2. Illegitimate Children and Childcare Displacement

Some critics censure Roxana for lack of maternal feelings regarding her illegitimate children, based on the repeated gaps concerning them in the narrative, on her assumed lack of maternal feelings, and even sometimes on the great dislike of her child(ren) that she apparently expresses in the narrative. For example, Novak suggests that Roxana is "[c]areless of her illegitimate children" ("Crime" 454). For Mona Scheuermann, however, there is no surprise in finding her treating her many children differently because, as he notes, "siblings often are treated quite differently by their parents" in reality (58). At least, she says, Roxana "is aware of the complexity of her own emotions, caring quite normally for one child, and without any feeling at all for another" (58). In her argument, then, it is not correct to call Roxana a monstrous, indifferent, failed, or deficient mother if the only evidence is her favoring one child over another and when one has not taken into consideration why she treats each child so differently from the others.

When the novel is read with attention paid to moral injury, it becomes possible to find answers to the question as to why she treats her children so differently. It becomes clear that what determines this favoritism is the different degrees and causes of a sense of guilt that grows within Roxana's mind (as evidenced by her narrative). Some of these factors are her role as a mistress, her disappointment with her lovers when they shatter her dreams, and her deep fear of marriage and poverty. When any of these cases present themselves forcefully in one of her relationships, we witness a concomitantly different approach to motherhood. Her differential responses to her children are also reflected in the novel through different temporal techniques (order, duration, and frequency). Having noted this apparent unfairness in her treatment of the children, it should nevertheless be noted that she never leaves

her children to their fate but always provides for them financially or makes sure they have a guardian to support them financially.

The first narrative technique that Defoe uses to show how Roxana is relatively indifferent to her illegitimate children is duration. The space devoted to her narration about these children and her maternal emotions is about 11 out of 84 pages of narration about all her children. Yet, it does not mean that these children are irrelevant or insignificant to the story regarding her motherhood. In the second narrative part, she has a son and then a daughter who dies "at about six Weeks old" from the jeweler, all narrated in eleven lines out of 25 pages of this narrative part (*FM* 56). The narrative does not return to this son until the sixth narrative part, in which she appears to conclude her narration by summarizing her life as a wife to the Dutch merchant and mentions what has become of her children (217). Here, she has reached the point where she presents herself, after many delays, as a respectable and married woman with financial security. For so long, she seems to be at pains to show that she sought to ensure the same financial security for this son and to show herself to have been a caring mother who materially supported him (from a distance) for many years. Her caring personality is implied in spite of the complete absence of such information in earlier parts of the novel.

Here, she suddenly informs the reader about what has become of her son from the jeweler. Unlike his absence from the narration, this son has not been absent from her life, for she claims that she "took a different Care of, and shew'd a differing Concern for" him as she provided him with subsistence, education, and induction, taking care never to "let him know" her, for his own good (*FM* 217). In half a page, Roxana explains how she prepared him for "good Business" by sending him "to the Indies" and showed some sort of care for him by sending a wife for him (217). The reason for this ellipsis and the sudden analepsis is that Roxana, like Moll, prioritizes her moral codes. In her relationship with the jeweler, she develops a strong sense of shame over "consent[ing] to lye with him for Bread" (40). It seems that when there is a child born out of wedlock, the shame caused by defying moral codes regarding marriage and modesty outweighs the guilt caused by displacing childcare.

In the third narrative part, Roxana has two surviving children from the German prince but shows a particular fondness for the elder son. This favoritism is also depicted in the narrative structure. She spends almost six pages on the discussion she has with the prince about her concerns over raising this boy and his future as an illegitimate child and then on the narration of her pregnancy. She informs the reader, through prolepsis, that this child's future will be that of "a considerable Man," showing that she continued to be a well-informed and a proud mother (*FM* 81). She creates the expectation for the readers that she will resume the story later by saying, "Of which hereafter," but in fact never does return to this matter (81). As for her other son from the German prince, she only mentions his birth in three or four lines in which she focuses more on the impact of having another child on her beauty. She believes that "if [she] bred often, it wou'd something impair [her] in the Great Article that supported [her] Interest," meaning her "Beauty" (99). With her beauty declining, she "might be dropt again" by the prince, "like the other Mistresses of Great Men" (99). In this line, the word "again" shows her fear of being abandoned perhaps to poverty, meaning there is a direct relationship between her survival and beauty. Having become something of a professional courtesan, childbearing has joined marriage and poverty as her greatest fears, since any decrease in her attractions threatens her continued and prosperous situation as mistress to a wealthy man. Also, she has not entirely secured her wealth yet, meaning she is still frightened by the prospect of future poverty. It may be for this complicated reason that she seems to show a coldness towards this younger son by expressing no affection for him in this narrative part.

Roxana promises to tell the reader about the prince's elder son, but never does. As Stephanson says, the importance of her elder son "is suggested but nowhere resumed" in the narrative (281). Stephanson suggests that the absence of the promised story is one of "[. . .] some things which suggest that Defoe alters his plans during the course of the novel" (281). Seeking a reason within the narrative, however, we may suggest that the gap is part of a reaction after what might be Roxana's greatest blow and disappointment in the story (in the sixth narrative part). This happens when the prince shatters Roxana's dream of becoming a princess and

living like a queen, a disappointment all the more acute after Roxana's fortnight of allowing this idea to have "dazzl'd [her] Eyes" and "turn'd [her] Head" to the extent that she had become "truly craz'd and distracted for about a Fortnight" (*FM* 195). To be let down after such an episode was bitter indeed. It appears that she responded by desiring to forget everything about that phase of her life and to move forward with marrying the Dutch merchant before losing her last chance. Moreover, even after her final rejection by the prince, she knows that he will continue to provide for their sons, and she has no worries over their upbringing. She has already mentioned what will become of him.

In the fourth narrative part, Roxana feels dislike rather than affection or indifference towards her son from the Dutch merchant, although she supports him financially. This time, her main concern is not over her shame caused by her adulterous relationship or over her son's future as an illegitimate child. Her dislike for her son results from the Dutch merchant's use of her pregnancy and later the illegitimate child's existence as a way to morally pressurize her into marriage. Yet, she refuses unequivocally when he pleads for mercy on the child and accuses her of inflicting cruelty on the child. Finally, he says,

he was astonish'd to think how I could satisfie myself to be so cruel to an innocent Infant, not yet born; [and] profess'd he cou'd neither bear the Thoughts of it, much less bear to see it, and hop'd I wou'd not take it ill that he cou'd not stay to see me Deliver'd, for that very Reason. (*FM* 138)

Roxana's dislike of her son from the Dutch merchant is evident in her desire to get rid of the child before his birth as she says,

I wou'd willingly have given ten Thousand Pounds of my Money, to have been rid of the Burthen I had in my Belly, as above; but it cou'd not be; so I was oblig'd to bear with that part, and get rid of it by the ordinary Method of Patience, and a hard Travel. (*FM* 142)

Even many years later, after the marriage to his father, she confesses that she never had "the hearty affectionate Love to the Child" (217). She admits that she had "shown a general Neglect of the Child, thro' all the gay Years of [her] *London Revels*" (217). Beyond arranging for his childcare somewhere remote from her, the only support that she has shown this child is to send "Amy to look upon it now and

then, and to pay for its Nursing" (217). Not seeing him more than "four times in the first four Years of its Life," Roxana even "often wish'd it wou'd go quietly out of the World" (217).

Later, in the sixth narrative part, although she believes that the Dutch merchant really loved her, she knows that he had a stronger moral prompt for finding her as she believes that "it was from this Principle of Justice to the Child, that he came to *England* again to seek me, with design to marry me, and, *as he call'd it*, save the innocent Lamb from an Infamy worse than Death" (*FM* 217). She repeatedly praises the Dutch merchant⁷⁶ for the "wonderful Degree of Honesty and Affection to [their] little Son," which she never shows to the child (216). She only agrees to pretend to have been married to the merchant for eleven years in order to save the child from the taint of illegitimacy and on the merchant's demand.

3.2. Paternal Obligations and Moral Injury in *FARC* and *SRRC*

Fathers may experience moral injury (i.e., shame and guilt) by shirking their responsibilities towards their children, depending on their social, moral, or religious values or even, more controversially, their natural or instinctive leanings towards protecting their young. In *SRRC*, Crusoe talks about fathers' responsibilities towards children, describing them as "relative Obligations entail'd on us in our Family Circumstances, which are just Debts" (97). Among these obligations, the basic one for a man is to provide "Subsistence for his family," and failing to do so renders him "worse than an Infidel that neglects it" (98). Providing a family with subsistence is merely the basic duty; more importantly, an honest man, he argues, must also provide his children with "education" and "induction" (98). By education, he refers "not only [to] putting Children to School" but also to "directing" their education, to "studying the Genius and Capacities of their Children," and to instructing and governing them through examples (98). Besides "education," fathers should "introduce them into the World, and [...] do it in such a manner, as

⁷⁶ In comparison to all of Defoe's parents in his novels, the Dutch merchant embodies an ideal parent who fulfills his parental obligations toward his children.

suits the Circumstances [they] are in, as to their Supply, and the Inclinations and Capacities of [their] Children" (99).

Any failure to fulfill this obligation

is to ruine [their] Children negatively on one Hand, as doing it without Judgment, and without Regard to [their] Family Circumstances, and [their] Childrens Capacities, is a positive ruining them on the other. (*SRRC* 99)

In this failure, "the Children curse the Knavery of their Fathers, in not paying the Debt they ow'd to them as Parents, in putting them to Employments that had been suitable to their Capacities, and suitable to what Nature had cut them out for" (100). Thus potentially ruining their children's future by abandoning them may, for Defoe's characters, lead to a sense of shame and guilt in parents, and consequently long-term distresses, as they are aware of their failures in parenting and as failures in fully undertaking their moral and human obligations.

In *RC*, Defoe initially focuses on children's duties to their parents, which become recurring topics of concern to Crusoe, as shown earlier. Later in *FARC*, the focus shifts from his filial duties to paternal duties. Here, Crusoe abandons his children following his wife's death but ensures that they are provided with enough subsistence and education in his absence. Crusoe, as a father, appears to prioritize educational and financial support over paternal presence. The purpose of this section is to examine whether Crusoe neglects his responsibilities towards his own children and, if so, whether he experiences any form of moral injury in doing so.

In *FARC*, Crusoe expresses no sense of guilt or shame for abandoning his own children. After his wife's death,

all the pleasant innocent Amusements of [his] Farm, and [his] Garden, [his] Cattel, and [his] Family, which before entirely possest [him], were nothing to [him], had no Relish, and were like Musick to one that has no Ear, or Food to one that has no Taste. (10)

As far as he is concerned, he can fulfill his obligations to provide subsistence and education for his children by passing them on to someone else. He asks a widow for help "settling [his] Family Affairs for [his] Absence, and providing for the

Education of [his] Children" (11).⁷⁷ The widow, Crusoe explains will prove to have taken even better care of his children than a mother, "for no Mother could have taken more Care in their Education, or understand it better; and as she liv'd 'till [he] came Home, [he] also liv'd to thank her for it" (12). The lack of self-questioning (apart from this sentence of retrospective self-justification) concerning this act of childcare displacement is notable; similarly notable is the fact that even present-day critical commentary displays more tolerance of male childcare displacement than of female childcare displacement. While no one criticizes Crusoe for leaving his children's care to a competent guardian, almost everyone rebukes Moll and Roxana for doing so in their stories. There are a few short sentences about abandoning his children in *FARC*. For example, the widow fails to persuade him not to go on this journey, as she "earnestly struggled with [him] to consider [his] Years, [his] easy Circumstances, and the needless Hazards of a long Voyage; and above all, [his] young Children: But it was all to no Purpose" because he "had an irresistible Desire to the Voyage" (11). However, most of these sentences are about providing them with proper education. Whatever happens to him, Crusoe believes that "they would have Justice done them" (12).

In general, the paternal absence in *FARC* does not create any sense of moral injury in the narrating Crusoe, perhaps because most of his parental-filial relationships are what Bell calls "contractual, hierarchical and functional relationships" ("Crusoe's Women" 34). What we have learned so far is that beliefs about parental obligations define the presence or absence of moral injury. Within his relationships with his children, it seems that Crusoe does not believe he has acted against any obligations in *FARC*.

3.3. Conclusion

Defoe has created a body of work (*FARC*, *SRRC*, *MF*, and *FM*) populated with leading narrator-characters from different levels of society but revolving around similar plots of inclinations and transgressions in parental-filial obligations. What

⁷⁷ She is the wife of "Friend the Captain" from his first successful voyages in *RC* (68).

makes these characters different in developing any form of moral injury in response to their transgressions is their personal moral values. Regarding parental obligations, Defoe adds another variable (gender) to his novels to compare transgressions in paternal obligations with those in maternal obligations. While Crusoe does not believe that childcare displacement is a transgression in his paternal responsibilities in *FARC*, Moll and Roxana think otherwise, even while practicing it. Believing in similar moral codes also does not even create similar moral injuries. In other words, male and female characters could have exactly the same moral codes but still experience child displacement totally differently, simply because of the social expectations regarding gender roles that they have internalized. For a long time, Moll, for instance, does not struggle much with her conscience over childcare displacement. Meanwhile, the guilt caused by childcare displacement haunts Roxana to the verge of insanity.

The narrative structures, especially in terms of analepsis, prolepsis, and repetitive frequency (i.e., repetition in the narrative) in each novel play a crucial role in foregrounding these characters' transgressions, their resulting moral injuries, and traumatic features in different narrative levels. Thematically, similar acts of transgression repeatedly occur in each smaller narrative part, creating recurrence in the narrative. Structurally, they are repeatedly represented in different narrative levels in the form of analepsis and prolepsis. These repetitions and recurrences in structure and content create a spiral narrative structure, which, in turn, portrays the hauntedness aspect of moral injury in these narratives. On another level, external to the main narrative, these acts of transgression are also committed within different generations, signifying the transgenerational and recurring aspect of these acts along with the haunting aspect of them. In general, temporal distortions are more dominant literary tropes than hyperbole and the sublime in these novels regarding parental transgressions. In conclusion, Defoe's remarkable writing skill has created a series of novels with properly structured narrative parts in a dialogical discourse not only within each narrative part but also with other narratives. In doing so, he represents the crucial role that personal moral values play in developing moral

injuries and their resulting symptoms resulting from parental transgressions in each novel.

CHAPTER 4

MATRIMONIAL OBLIGATIONS AND MORAL INJURY IN *FARC*, *MF*, *CJ*, AND *FM*

This chapter gives a brief overview of Defoe's ideas on what he calls matrimonial whoredom and his criticisms of marriage law. It then analyzes Defoe's *FARC*, *MF*, *CJ*, and *FM* for the impact of matrimonial transgressions as potentially morally injurious events on Moll, Colonel Jack, and Roxana. It also argues that, as with other transgressed obligations examined in the previous chapters, the novels show that these transgressions do not always result in moral injury. The presence or absence of moral injury in these novels, as shown by stylistic and temporal manipulations of text, depends on each narrator's level of transgression and personal moral values regarding the obligations he or she is avoiding – in this chapter, those of marriage. It also claims that, with respect to some instances of these transgressions, Defoe again effectively uses temporal techniques, such as repetition, recurrence, and return, to create and highlight the sense of an impact of moral injury on his narrators, as he does in his other works.

4.1. Matrimonial Obligations in Defoe's Time and *CL*

The issue of marriage in Defoe's novels reflects an unresolved set of questions concerning the nature of marriage, divorce, and remarriage in Defoe's lifetime and before. "[T]he late seventeenth century" gave rise to "new ideas about love and marriage" (Blewett, "Changing Attitudes" 77), and by the end of the eighteenth century, "clerics, jurists, legislators, philosophers, and social observers" had "heated debates" over "the contractual nature of the nuptial tie" (Ganz, *Public Vows* 1). In addition to state and church, "the popular press" in the eighteenth century had its fair share of debates over these issues and discussed "[t]he possibilities and the

limits of English marriage law" (Ganz, "Moll Flanders" 164).⁷⁸ These discussions were generally in the form of printed responses to the letters and "queries from unhappy and deserted spouses" who desperately needed advice (*Public Vows* 1). Following the popular press, the eighteenth-century novel also focused on marriage and marriage law and many even have been "generative of changes in intimate relationships" (Hershinow, "Incest Plot" 149).⁷⁹

Among those in the press covering such discussions was Daniel Defoe. He included his opinions on marriage as straightforwardly in his journals (e.g., *Review*) and his conduct books (e.g., *FI* and *CL*) as in his novels (e.g., *FARC*, *MF*, *CJ*, and *FM*). What makes Defoe unique in portraying these issues in his novels, Novak claims, is that he turns "fiction away from romance to the realities of sex and marriage in common life" ("Introduction" to *CL* v). Some examples of these realities are the restrictive aspects of marriage laws and gender roles within the domestic sphere. Based on these restrictions, women were "forced to stay at home and to move strictly within the defining institutions of female destiny, sex, marriage and the family" (Richetti, "The Family" 23). Moreover, while Defoe's conduct books have an "implicit and contained" approach, his novels "are unrestrained by fairness and move freely through ideological problems" regarding marriage issues (23). Sutherland attributes this inter-generic distinction to Defoe's "odd mixture of the puritan and the artist" and to "the complicating factor [...] that the two elements were sometimes in conflict, and often imperfectly integrated" ("Introduction" svi). Defoe was also a pioneer in exploiting this "shift in the morality of marriage" in those of his novels in which he portrays narrators who challenge marriage laws and gender roles (Blewett, "Changing Attitudes" 88).

⁷⁸ Some of these journals were *Athenian Mercury*, *Review*, *London Magazine*, *Gentleman's Magazine*, and *Monthly Review*.

⁷⁹ For the study of the marriage plot in eighteenth-century fiction, see Lisa O'Connell's *The Origins of the English Marriage Plot* (2021).

Despite the relevance of these inconsistencies and contradictions to this study,⁸⁰ with regard to the theme of marriage, the focus in this chapter is on exploring how Defoe foregrounds the daily realities and effects of restrictive marriage laws. With regard to how he presents and constructs moral injury related to them, it focuses on how Defoe portrays the impact of these laws on his fictional narrators. One such effect of marriage depicted in his novels is that it can cause "a state of desperation" ("starvation and destitution") (Novak, "The Problem" 513). To survive this state of necessity, Defoe's novels show, those in desperate situations may try anything and everything, even going as far as "violating the laws of society, religion or personal honor" in order to survive poverty and destitution (513). This is an undeniable reality for Defoe, according to Novak, because he believes that there is nothing "strong enough to overrule the law of self-preservation," not even moral codes or "Christian virtue" (517). "The fact that almost all of Defoe's novelistic protagonists are motivated by bodily necessity at some point in their careers shows that Defoe" acknowledges that necessity is "fundamental to the human condition" and represents it by challenging his narrators with different forms of desperation in his novels (N. Peterson 18). Through these challenges, Defoe's novels show

that the totally unnatural can become the natural, that values can be reversed, that the human being is determined by environment, that choice and desire are subverted by circumstances. (Columbus 429)

Accordingly, rather than through choice or desire, their narratives show that necessity forces Defoe's female narrators to initially defy matrimonial values. These transgressions, Novak suggests, are generally "social sins" rather than "vices"; as a result, these narrators "cannot be charged with guilt for their original crimes" but

⁸⁰ There are different perspectives on whether Defoe presents the same ideas on marriage and morality in his conduct books and novels or not. For instance, Watt believes that *MF*'s "plot, in fact, flatly contradicts Defoe's purported moral theme" in his conduct books (*The Rise* 115). Koonce (1963), Novak (1964), and McMaster (1970), on the other hand, see this contradiction as Defoe's "deliberate and skillful attempt [...] to expose the self-deceptions" (Blewett, "Changing Attitudes" 84). Richetti (1975) believes that Moll and Defoe share some "moral inconsistencies" (84). Zimmerman (1975) also supports Richetti's idea, but he believes that Defoe meticulously organizes only the first part of the novel, not the second part, in terms of the moral end. Blewett calls Moll "the negative illustration of Defoe's advice about marriage" and, like Novak, suggests that Defoe "probably regarded much of his fiction as a form of 'Satyr' or criticism of the vice and immorality of his time" ("Changing Attitudes" 85).

can only be punished for their "later and more flagrant breaches of morality and law" ("The Problem" 524). Here, Novak has overlooked the importance of personal moral codes, determining the level of guilt and shame experienced by agents when they defy any form of moral principle, whether out of necessity or inclination. If these transgressions are in stark contrast to the narrators' personal moral codes, then there is a slight chance that they may develop moral injury, even where their original transgressive acts were done out of necessity. Considering these personal moral values in studying Defoe's novels helps us understand why these novels show different reactions to or outcomes of similar matrimonial transgressions.

For reasons given above, the focus here is mainly on female narrators' transgressions in marriage and their potential moral injuries, for this chapter is based on the analysis of matrimonial transgressions in *MF* and *FM*, except for some short references to male narrators in *FARC* and *CJ* where their narrations touch upon marriage issues. In *MF* and *FM*, unlike in the male-narrated novels, Defoe represents a comprehensive portrayal of the marriage institution and discusses a range of topics related to different forms of transgressions or problems that women may commit or face in the marriage market. These topics include but are not limited to marriage for love or gain, polygamy, adultery, and incest. It will appear that, through these novels, Defoe indirectly emphasizes the necessity for change in marriage and divorce laws due to the impossibility of ensuring an ideal marriage simply by following these laws. The novels show that these restrictive laws do not protect couples, especially women; instead, they create distressing situations for them.⁸¹ To survive these situations, the narrators of these novels seem to find no solution that does not defy matrimonial codes. However, in transgressing these codes, they risk moral injury.

In this chapter, then, I argue that Defoe in these novels criticizes marriage and divorce laws and suggests establishing new laws that can actually lead to an ideal

⁸¹ In criticizing these restrictive laws, Defoe actually agrees with Locke's idea of the social contract and the importance of "the Law of Nature" and "the Law of Reason" in the social contract in *Two Treatises of Government* (1689).

marriage rather than distressing situations and unnecessary moral injury. In so doing, these novels spark "important debates about the legal rules structuring intimate sexual and emotional life" (Ganz, "Moll Flanders" 158). In studying these transgressions, primary questions are whether the novels show female narrators' moral codes contributing to the development of moral injuries; how the sense of shame and guilt in these narrators is constructed and shown to be exacerbated through their reports of recurrences of the same transgressions, through repetitive references to them, and through return of characters; and how the novels show these fictional characters responding to and working through their moral injuries when they are shown to occur. As a result, to examine the potential for these narrators to develop moral injury through defying matrimonial codes, I refer to what we are told of their personal moral codes in relation to the idea of a perfect marriage that Defoe puts forward in his non-fiction work *CL*,⁸² and examine the fictional representation of moral injury through temporal distortions in the narratives of *FARC*, *MF*, *CJ*, and *FM*.

In *CL*, Defoe advocates marriage for love and condemns any form of abusing the institution of marriage. He calls this abuse "matrimonial whoredom," which is *CL*'s subtitle. For him, mutual love and affection are the foundations of an ideal marriage, while absence and abuse of love in marriage are the foundations of matrimonial whoredom. Contrary to society's common belief "that love, while necessary to marriage, could safely be left to develop of its own after the wedding" (Stone, *The Family* 276), Defoe actually argues for couples to be acquainted with each other and engaged before marriage "by a solid and durable Affection professing to love, and not only professing but sincerely loving one another" (*CL* 59).

A good example of marriage with mutual love in Defoe's novels is Crusoe's marriage as described at the beginning of *FARC*. It is implied through the mutual

⁸² I have used *CL* to refer to Defoe's ideas on marital transgressions rather than *FI* because of Defoe's contradictory approaches in these conduct books. While Defoe defends "patriarchal authority in the family" in *FI*, he argues "for love and mutual respect in marriages that succeed because they are free of unreasonable patriarchal domination" in *CL* (Richetti, "The Family" 20). In his novels, Defoe advocates for love and women's conditions in marriage, the topics present in *CL* rather than *FI*.

understanding between Crusoe and his wife. Seeing Crusoe's obsession with adventure, his wife offers to go to the sea with him if he is "resolv'd to go" because she does not want to "be the only Hinderance [...] if Heaven makes it [Crusoe's] Duty to go" (7). In response to his wife's "affectionate Behaviour," he decides to conquer the power of his inclination and settle down in Bedford (8). It is only after her death that he "Relapse[s] into [his] wandering Disposition" (9). He shows his love in the short eulogy to his wife that follows this admission:

She was, in a few Words, the Stay of all my Affairs, the Centre of all my Enterprizes, the Engine, that by her Prudence reduc'd me to that happy Compass I was in, from the most extravagant and ruinous Project that flutter'd in my Head, as above; and did more to guide my rambling Genius, than a Mother's Tears, a Father's Instructions, a Friend's Counsel, or all my own reasoning Powers could do. I was happy in listening to her Tears, and in being mov'd by her Entreaties, and to the last Degree desolate and dislocated in the World by the Loss of her. (9)

This marriage is the only ideal love marriage depicted in Defoe's novels. Although there are some examples of love marriages in the other novels, other narrators' generally commit different forms of matrimonial whoredom in their lives.⁸³

For Defoe, there are different forms of matrimonial whoredom. Love by itself does not guarantee an ideal relationship. For instance, "To Love and not to Marry" is still the abuse of love in a relationship, which he calls "Nature's Aversions" and "Hateful" (*CL* 181). On the other hand, the worst case of matrimonial whoredom is "to marry one Woman and love another, to marry one Man and be in love with another," and this he calls "a kind of civil, legal *Adultery*" (181). While "[t]he basis of the perfect marriage is a blend of sexual and intellectual love" (Novak, "Introduction" vii), "Marriage without Love, is the compleatest Misery in Life" (*CL* 102) and violates the sanctity of the marriage institution. Defoe states that it is "utterly unlawful, and entails a Curse upon" the couples and that they are "little more than legal Prostitutes" (102). He even calls marriage without love "Nature's Corruption" and "really Criminal" (181). Marriage for gain is also matrimonial

⁸³ There is only another similar marriage to Crusoe's in *CS* in which Captain Singleton marries "William's sister with whom [he is] much more happy than [he] deserve[s]" (225). Except for this short sentence, there is no explanation provided by the narrator on his marriage.

whoredom when the purpose of marriage is not love but "the sale of sex for money" or "the marketing of the self in exchange for social or financial gain" in marriage (Gladfelder 75). This type of marriage is, in fact, "an extreme example of [using] the institution of marriage improperly for gain" (Blewett, "Changing Attitudes" 87). Defoe claims that it is "irreparable" wrongdoing to marry for money rather than love (*CL* 171). Therefore, women marrying only "for a good Settlement" or men marrying "for the money" also commit matrimonial whoredom (27-28).

In *CL*, Defoe also strongly condemns desertion as a transgressive act since it leaves a spouse in limbo and unable to remarry legally. In cases of remarriage, desertion results in another form of matrimonial whoredom – polygamy – which is the direct consequence of restrictive marriage and divorce laws. Citing the biblical marriage between Adam and Eve ("BUT 'tis evident, one Wife to one Husband was thought best by his Maker, who knew what was best, and most calculated for his temporal Felicity"), Defoe asserts that couples should share their love only with each other and condemns "the Plurality of Wives" (*CL* 23). Polygamy was also "effectually prohibited and fore-closed" in "the Laws of the Land, and, by our voluntary Consent, expressed in the solemnest of all Oath, the Marriage Contract" during Defoe's period (127). According to Defoe,

the Man (by Man there is to be understood Man or Woman) should be allowed but one Woman at a time, that they be bound together by the sacred Bonds of Matrimony indissoluble after once engaged in, and therefore sacred, and to be inviolably adhered to, and preserved by both Parties. (60)

In this sentence, "one Woman at a time" suggests approval of remarriage, but emphasizing that marriage is indissoluble here makes the case that remarriage can only happen after the death of one party, which is not what his novels imply. There were two different arguments respecting the legality of divorce and remarriage in Defoe's time.⁸⁴ Some, like Samuel Pufendorf, believed that desertion was

⁸⁴ The seventeenth-century divorce law in England was based on "the medieval Catholic ban on divorce," meaning "the bonds of matrimony were indissoluble during the lives of the parties" (Ganz, "Moll Flanders" 163). "Until 1857 the ecclesiastical courts controlled any dissolution of a marriage" (Mason, *Daniel Defoe* 66). Thus, this restriction made it impossible to get a divorce in the seventeenth century, except for special cases: *divortium a vinculo matrimonii* and *divortium a mensa et thoro*. In the first type, the couple could obtain "the right to remarry" as long as they could prove that "their marriage had been void from the beginning" (Ganz 163). In the second type, the couple

immediately equated to divorce and those thinking in this way therefore would grant the deserted spouse the right to remarry.⁸⁵ Others advocated for the right to remarry but not immediately, waiting a few years after the desertion.⁸⁶

At this point, the worst types of transgression in marriage were considered to be adultery and incest. As "a transgression of the utmost gravity" (Armstrong 2), adultery "had strong biblical resonance and also expressed the criminality of extra-marital sex" (Turner 27). The biblical exhortation against adultery is made in the Seventh Commandment: "Thou shalt not commit adultery" (Exod. 20:14). Quoting Josiah Woodward (1720) on the relationship between the Sixth (i.e., "Thou shalt not kill." (Exod. 20:13)) and Seventh Commandments, Andrew explains that a breach of the Seventh can lead to a breach of the Sixth, a scenario displayed in Defoe's *FM* (128). Murdock defines adultery as sexual intercourse "outside of marriage between two persons of whom at least one is married to another person" (261). The gravity of this transgression was so apparent that Defoe did not refer to adultery or incest at all in *CL*, where they seem to be taboo subjects where

could obtain "a limited divorce" as long as either of them could prove the other spouse committed adultery or endangers his/her life (163). Unlike *divortium a vinculo matrimonii*, this type of divorce only allowed them "to live apart," not "dissolve their union and [...] remarry" (163). As a result, any form of remarriage, except in *divortium a vinculo matrimonii*, was considered polygamy. During the seventeenth century, Ganz states, there were two other methods to obtain a separation license: "private separation agreements" and "petitioning Parliament for private acts dissolving their unions and granting them permissions to remarry" (wealthy men used the second method) (163). Mason also talks about three ways to dissolve a marriage: "separation, jactitation, and annulment" (66). By separation, the couple could dissolve their marriage "by mutual agreement without legal course, but the court could grant a separation by decree if one spouse wished it and the other did not" (66). By jactitation, the couple could terminate their marriage by "deny[ing] that it had ever existed" (66). By annulment, the couple also "denied the existence of a marriage," and "[t]he courts could rule that a seemingly valid marriage, was after all, not valid" (66-67). It was only possible to remarry in cases of jactitation and annulment (67).

⁸⁵ For the debates over divorce, see Samuel Pufendorf's *Of the Law of Nature and Nation* (1710), Thomas Salmon's *A Critical Essay Concerning Marriage* (1724), and David Hume's "Of Polygamy and Divorce" (1742).

⁸⁶ It seems that Defoe agrees with remarriage after desertion but insists on waiting for a few years. Novak argues that "[t]here can be no question that Roxana was entitled to marry her landlord according to the laws of nature" and that Defoe, following Pufendorf's idea, approves of Roxana's relationship with the landlord (*Defoe* 102). However, Ganz believes that "Defoe suggests that desertion itself does not justify divorce and remarriage, and that Roxana needs to wait a much longer time before she remarries" ("Moll Flanders" 177).

condemnation was so universal that it was beyond discussion; this exclusion from *CL* shows that he felt freer to seriously explore them – and perhaps other difficult topics – in and through fiction.

The very worst type of transgression in marriage was considered to be incest, and there were no debates over incest in Defoe's conduct books either, again as it was so well-known as a taboo.⁸⁷ Murdock defines incest as sexual intercourse between "participants [who] are related to one another by a real, assumed, or artificial bond of kinship which is culturally regarded as a bar to sex relations" (261). Legally, incest used to be an offense rather than a felony. It was in the twentieth century that "[m]odern statutes make [incest] a felony" ("Incest 1" *Black's Law Dictionary*). Before that, it was an "ecclesiastical offence" (Kuper 52) in England "[f]or most of a very long period, stretching from the twelfth century until the early twentieth century," except for a short time under Cromwell when incest was treated as a crime in criminal law (54). Even during this period, when the punishment for incest was the death penalty, "[t]here were only a handful of prosecutions for incest, [...] and the death penalty was hardly ever actually imposed" (55). Despite different legal approaches, then as now, "incest is almost universally condemned and is usually viewed with horror" ("Incest" *BA*). In anthropology, "the term taboo" rather than prohibition "is generally preferred" since "incest is more an emotional than a legal issue" ("Incest" *CEE*).

4.2. Complicated Cases of Desperation and Transgression in *MF*

Defoe's conduct books – *FI* which was published before his novels (in 1715) and *CL* which was published after his novels (in 1727) – maintained a major place in discussions concerning family and marriage for years (Ganz, *Public Vows* and "Moll Flanders"), and his concerns with the institution of marriage are voiced even in his novels that proceeded *MF*. It was, however, with the publication of *MF* in

⁸⁷ Defoe's *MF* was not the first novel dealing with the taboo subject of incest. For example, Aphra Behn's *Love-Letters Between a Nobleman and His Sister* (1684) was written decades before *MF*. For incest in the English novel, see Pollak's *Incest and the English Novel, 1684-1814* (2003) and Hershinow's "The Incest Plot" (2020).

1722 that Defoe "enter[ed] into important debates about the legal rules structuring intimate sexual and emotional life" and that he provoked the debates of matrimony in new ways (Ganz, "Moll Flanders" 158). In his novels, Defoe uses different forms of temporal distortions (i.e., repetition, recurrence, and return) to foreground the difficulties of marriage in his time. Defoe also uses retrospective narration to create different and even sometimes contradictory perspectives that belong to the narrating-self and narrated-self. This approach in *MF* allows the narrating-Moll to judge her narrated-self for her transgressions, comment on the marriage market, and represent her matrimonial whoredom and moral injury. He also employs these approaches to generate a dialogic communication within the narrative, across his novels, and between his fiction and non-fiction. Moreover, to foreground the presence of moral injury and its connection to each narrator's personal moral codes, he creates a sense of hauntedness in the novels (examined in this chapter) as he puts his fictional narrators in various situations to repeatedly commit identical transgressive acts (i.e., recurrence) and to repeatedly narrate those experiences and reflect on them (i.e., repetition).

4.2.1. Moll's Original Inclination and Transgressions

MF is the story of Moll as an orphan in need of shelter and struggling to find a means to survive in the face of prospective poverty and desperation. In the first narrative part, during her childhood when she was cared for by a magistrate and a nurse, Moll channeled her fears of destitution into a fervent desire to become a "gentlewoman" (*MF* 30). In the following narrative parts, she discovers the key to becoming a gentlewoman – initially via marriage and later through adultery and crime. All of her adventures throughout the novel are merely attempts to satisfy this desire, creating a thematical and structural unity in the narrative. Terence Martin explains that this unity originates from Moll's "different attempts to reach [this] same goal" in the next narrative parts by returning to the first narrative part (122) and "complet[ing] the cycle that is begun" and "prefigured in her first dialogues with the nurse" (Watt, "Recent Critical" 111).

In the first narrative part of *MF* – that is from her birth until the nurse's death (27-34) – like in his other novels, Defoe uses techniques based on duration and frequency to underscore the significance of his protagonist's motivating experiences (her desire to become a gentlewoman). The gravity of this desire is clear from the amount of narrative-time Moll spends recounting the conversations about her "great Fright" of being sent to service and her desire to become a gentlewoman (29). These conversations account for half of this narrative part (about four out of eight pages). The frequency of using the word "gentlewoman" (i.e., thirty-two times) in this part further shows how this desire is vital to the character and the novel's unity. Besides, presenting these conversations as dialogues rather than summarizing them offers immediacy and direct testimony of these events. These conversations are important for her narration because they are the source of her future miseries and transgressions.

Thematically, the term "gentlewoman" also plays a significant role in the novel. Eight-year-old Moll innocently believes that a gentlewoman "Work[s] for [her]self, and get[s] enough to keep [her] without that terrible Bug-bear *going to Service*" (*MF* 31). However, it refers to a woman who "live[s] Great, Rich, and High," according to her "good old Nurse [and] *Mrs. Mayoress*" (31). Ironically, in her childish naivety her role model for a gentlewoman is "Madam," who is actually "a Person of ill Fame, and has had two or three Bastards" (32). This reference foreshadows "her later sexual transgressions" (Gladfelder 74), particularly when she realizes that "her meager income" from needlework "can hardly provide the bare essentials for her," and that it is only "through the exploitation of her sexual potential that she can finally win the title she craves for" (Kitsi-Mitakou 82).

In the second narrative part – that is from her arrival in the Colchester family to her departure from Colchester after her first husband's death (*MF* 35-66) – Moll comes to a new understanding of what it might mean to be a gentlewoman. She believes that education (dancing, speaking French, writing, singing, and playing music) and marriage will help her become a gentlewoman. To her disappointment, she soon discovers that in the absence of money neither her beauty nor her education and

manner are sufficient to make her a gentlewoman or to attract suitors. Overhearing a conversation about marriage between the siblings of the Colchester family, she comes to this realization about the reality of the marriage market and about her bleak prospects within it. In this conversation, the younger sister argues,

the [marriage] Market is against our Sex just now; and if a young Woman have Beauty, Birth, Breeding, Wit, Sense, Manners, Modesty, and all these to an Extream; yet if she have not Money, she's no Body, she had as good want them all, for nothing but Money now recommends a Woman; the Men play the Game all into their own Hands. (37)

In other words, Moll realizes that marriage is what a woman without a wealthy family needs to ensure her financial security, but that it can only be attained if she has enough money to attract suitors. Or, as Pollak explains, a woman's social value originates from her status which is "a medium of exchange in the accumulation and transmission of property," particularly among "the higher classes" (11). This is a defining moment in the novel because, at this point, Moll decides that marriage is the only solution for her to avoid poverty and desperation and to fulfill her desire to become a gentlewoman. It is also, as mentioned earlier, what Defoe believes to be the underlying problem with the marriage market. Through Moll's adventures in the marriage market, he presents this criticism and introduces marriage as the direct cause of serious and protracted individual moral problems.

Moll's adventures in the marriage market start with disappointment, continue with love and gain, as well as matrimonial whoredom as a result of her position in the marriage market and moral injury as a result of her personal moral values. After hearing the younger sister's comments on the marriage market, she is dismayed because she realizes she has very few prospects in the current marriage market. It is therefore understandable that she should jump at any opportunity to enter this flawed marriage market at any cost, even starting as a mistress rather than a wife. She regains hopes when the elder brother declares his love for her: "*dear Betty* I am in Love with you" (MF 38). This love raises both her hopes and her expectations, particularly after their second meeting when she is persuaded to believe that this young man holds the prospect of future marriage and financial security. The elder

brother is manipulating her as he operates within the highly defective marriage market.

During this visit, the elder brother "confound[s]" Moll by giving her "five Guineas" and "a Handful of Gold" (*MF* 40).⁸⁸ He also increases her expectations, as she reports, by "telling [her] how passionately he lov'd [her], and that tho' he could not mention such a thing, till he came to his Estate, yet he was resolv'd to make [her] happy then, and himself too; *that is to say, to Marry* [her]" (40). Of all her marriages and affairs, she presents this one (which, as she insists, she believes to be a marriage *avant la lettre*) "as the most sexually and emotionally fervid" relationship (Gladfelder 76), because she "is indeed passionately attracted to him" (Richter 56). It is such love in marriage that she will attempt to metaphorically rewrite with her final marriage. It seems that love is the only solution to redeem her in the eighth narrative part and would bring her a desired marriage in the ninth narrative part.

The narrated-Moll is "dizzy with both the kisses [the elder brother] gives her and the gold he puts into her hand" and, because of her naivety, she sees no transgressions in their love affair (Richter 56). Her certainty in the legality of this affair as marriage stems from her belief, like that of Crusoe in *SRRC*, that

if a Man promises Marriage to a Woman, especially if she has granted him by Favours upon that Condition, that Laws of the Land, which therein have

⁸⁸ Some claim that Moll's desire for financial security undermines the credibility and sincerity of her love for the elder brother, meaning her intention in marriage is economic gain. It is actually the money she receives from the elder brother, not the love or the promise of marriage, that keeps her passionate about this affair. It is correct that she "is fired more by gold than eros, or rather by the erotic glamour of gold itself" (Gladfelder 76), as mentioned in her narration. For example, once the elder brother gives her "a silk Purse, with an Hundred Guineas in it" and promises her to give her another purse "every Year till" he marries her (*MF* 43). The way she reacts to receiving the purse implies that money affects her more than the simple declaration of love as she says, "My Colour came, and went, at the Sight of the Purse, and with the fire" (43). Although she discovers the possibility of financial gain from their affair, she does not start it with any intention of financial gain but with love. There are about two pages for narrating and reflecting on love when she starts recounting his first deceleration of love. It is only later in the affair that she is introduced to the possibility of financial gain in marriage. Her obsession with money in the affair and the narration mainly starts after they consummate their affair and when the elder brother promises he will marry her when he comes "to his Estate" (43). Moreover, if she were only looking for financial gain in marriage, it would be more logical if she accepted the younger brother's proposal since he was really earnest. But, she really wanted the elder brother's love as well as security in marrying him, not the younger brother's. She even thinks of going away voluntarily before she is sent away from the family.

Regard to the Laws of Honour, will oblige him to make it good, and allow it to be a sufficient Plea to forbid his marrying with any body else. (91-92)

In other words, for her, the promise of marriage, especially when the couple consummates their love, is binding.⁸⁹ In other words, Moll's personal moral codes regarding marriage is unique to her and cannot be judged only by social, legal, or religious moral codes related to marriage.

As a result, the narrated-Moll tries hard to convince herself that she truly believes that she is married to the elder brother and is his wife. This sporadic certainty comes from the promise mentioned in the previous paragraphs and from the number of times that she uses the words "wife" (eleven times), but referring to herself also as his "whore" (seven times) shows that, in the retrospective narration if not at the time, she knows that she was fooling herself. When talking about the younger brother whom she did marry, Robin, she refers to herself only as his "wife" (six times) and never as his "whore." This difference in repetition demonstrates how hard she tries to justify her desired state as a wife to the elder brother. When she realizes the elder brother is not going to fulfill his promise of marriage, she reveals that her emotions are strongly involved in her preference, not just the marital position, admitting that she would rather be the elder brother's "Whore than [his] Brothers Wife" (*MF* 51). For as long as she can persuade herself that she was somehow married to the elder brother she feels neither guilt nor shame in her love for him and in their sexual relations. Everything changes when he tries to persuade

⁸⁹ During Defoe's lifetime and before, clandestine marriage was a controversial issue in England as there was no consensus on whether marriage was "a matter of public [or private] concern" (Ganz, *Public Vows* 1). Before the eighteenth century, "the Anglican Church tightened its grip on society" and made "the wedding in church as the key ceremony" (Stone, *The Family* 32). Still, marriage could be a binding contract even when it was obtained by the exchange of consent between couples in private and the exchange of their "unconditional marriage vows in the present tense" (Ganz 1). During this time, the civil courts still accepted this private ceremony if there were witnesses present. Even if the vows were not exchanged in the present tense, "an oral promise to marry in the future" was still "legally binding for life" as long as it was followed by "consummation" (Stone 32). Thomas Salmon also called this promise a "conditional contract" in marriage, meaning if the parties, after declaring the marriage condition, "lye together," the conditional contract becomes "pure and perfect Matrimony" (188). To restrict any form of clandestine marriage, the parliament passed "Lord Hardwick's 1753 Clandestine Marriage Act" to give the regulation and licensing power in marriage to church and state, making "all unions that failed to comply with" this Act "deemed void" (Ganz 1). However, when it came to divorce, couples could not use the same method to dissolve their marriages before or after the 1753 Act.

her to accept his younger brother's proposal, however, and from this moment on she displays symptoms of serious moral injury due to believing that her marriage to the younger brother is matrimonial whoredom (marrying only for gain rather than for love) and also bigamous and incestuous.

The narrating-Moll is aware that the love between her and the elder brother was little more than a sexual master-servant relationship, but the narrated-Moll comes to recognize the seriousness of this problem only when the younger brother proposes to her. This complication comes from the narrating-Moll's understanding that a clandestine sexual relationship is not a legal contract and not, therefore, a marriage and can be abused easily.⁹⁰ Defoe had originally introduced this concept in his novels through the remarks of a Popish priest in *FARC*. When the priest criticizes Crusoe as the governor for allowing his island subjects, the Englishmen and their "native" wives, to live in adultery and sin while believing that their non-legalized relationships were marriages (since they were common law marriages, with open cohabitation and witnessed commitments). About the contracts that they had among themselves and in front of witnesses, the priest argues that as long as men "are not marry'd to [these native women] after any stated legal Manner, as the Laws of God and Man require; [they] are yet, in the Sence of both, no less than *Adulterers*, and living in Adultery" (*FARC* 87). He is adamant that

the Essence of the Sacrament of Matrimony (so he call'd it, being a *Roman*) consists not only in the mutual Consent of the Parties to take one another, as Man and Wife, but in the formal and legal Obligation. (87)

Thus, he insists that what the Englishmen on the island call an "Agreement with the Women" is nothing except "an Agreement among themselves, to keep them from quarrelling" (87). What actually makes *FARC* relevant to *MF* in terms of the institution of marriage is that Defoe uses recurrence to create a dialogical discourse

⁹⁰ Through these contradictory ideas on what we may call clandestine marriage (which is not legal marriage at all) in *MF*, *CJ*, and *FM*, Defoe actually criticizes clandestine marriage in his novels to highlight the possibility of women's suffering caused by men abusing the idea and practice of so-called secret marriage. In other words, Defoe seems to criticize not the nature of clandestine marriage but its abuse, as the priest in *FARC* explains that "These Men [Englishmen] may, when they please, or when Occasion presents, abandon these Women, disown their Children, leave them to perish, and take other Women, and marry them whilst these are living" (87).

in his novels and examine such a marriage from different perspectives and circumstances.

Defoe's criticism of these clandestine arrangements is actually about how "the more powerful party" manipulates "the free and voluntary exchange of vows" and "creates confusion as to the existence of a binding contract" (Ganz, "Moll Flanders" 166). He also underlines how the absence of legal and social attestations can worsen his narrators' already troubled consciences. With this abuse, the elder brother leaves Moll in a perplexing predicament with "uncertainty surrounding her identity" as she struggles to figure out her real identity as a wife or mistress (166). This uncertainty is illustrated through the previously mentioned repetitive presence of the terms, such as "wife" and "whore." Following these perceptions, the narrating-Moll eventually realizes that her relationship with the elder brother has never been anything to him but an affair. Accordingly, she frequently chastises herself for her naivety in thinking that he genuinely loved her and wanted to marry her: "Mrs. *Betty* was in Earnest, and the Gentleman was not" (*MF* 38). This viewpoint even exacerbates her moral injury by adding to her already long list of her matrimonial whoredom: believing to be a whore and adulterer from the beginning. Thus, her moral injury results from her shame of being a whore and being helpless in changing the reality of her whoredom. Her helplessness is reflected in the number of times (about nine times) Moll talks to the elder brother to persuade him to honor his promise of marriage since she states, "I was his Wife, and I look'd upon my self as effectually so, as if the Ceremony had pass'd; and that it was from his own Mouth that I did so, he having all along persuaded me to call myself his Wife" (*MF* 48).

Thinking of herself as a whore and feeling helpless enrages her (i.e., the first symptom of moral injury in Pederson's model). This rage is shown when the elder brother, while trying to persuade her to marry his younger brother, tells her, "you shall be my Dear Sister, as now you are my Dear --- and there he stop'd" (*MF* 50). Immediately, Moll completes his sentence by saying, "YOUR Dear whore" (51). While the narrating-Moll is angry at herself for her naivety and pride, the narrated-Moll is angry at the elder brother for not keeping his word and at Robin for putting

her in such a distressing situation that forces her to deviate from matrimonial moral codes further and further. The number of times the narrating-Moll censures herself in prolepsis form (nine times) also demonstrates her rage through the narrative. For example, in response to the elder brother's declaration of love, the narrating-Moll informs the reader, "I said little to him again but easily discover'd that I was a Fool, and that I did not in the least perceive what he meant" (39). More than anything else, she chastises herself for assuming that "there was no such thing as any kind of Love, but that which tended to Matrimony" (40). Knowing the end of the relationship, she fiercely censures her narrated-self for "Capitulat[ing] for an immediate Marriage," for not having her "own Terms with him," and for not ensuring "a Maintenance till Marriage" (41). Her failure to do so also represents her lack of agency in this relationship.

Changes in the wording used to describe this affair also create a sense of Moll's anger. When the narrative gets to Robin's proposal, the narrating-Moll refers to her relationship with the elder brother, not in terms of naivety, foolishness, or dishonesty, but in terms of "crime" and "wicked Pleasure" (*MF* 43). This apparent change in attitude shows what she now, retrospectively, thinks of this earlier affair: it has become for her an "illicit sexual relationship" (Richter 56). Thus, the hostility and anger dominate the narration with twenty-four pages that focus on her anger and struggles. Another feature indicating the sense of immediacy, intensity, and anger that the narrator still experiences when thinking of the past is that Moll uses dialogues, i.e., she narrates particular scenes dramatically. One example that directly refers to her anger is when she enlivens the scene of her response to the elder brother's advice to accept Robin's proposal through directly reported speech:

Ay! Says I, still speaking angrily; are all your Protestations and Vows to be shaken by the dislike of the Family? Did I not always object that to you, and you made a light thing of it, as what you were above, and would not Value; and is it come to this now? Said I, is this your Faith and Honour, your Love, and the Solidity of your Promises? (*MF* 50)

She is also angry at Robin for making his feelings for her public and putting her in a very complicated situation. In an indirectly reported conversation with the elder brother, she remonstrates what Robin has done and shows her anger at

how imprudently his Brother had manag'd himself, in making himself so Publick; for that if he had kept it a Secret, as such a Thing ought to have been, [she] could but have Denied him Positively, without giving any Reason for it. (47)

Not being able to change the elder brother's mind or force him to fulfill the promise that he denies and finding no other solution but to marry Robin, Moll faces the dire reality of her situation and repents "heartily [her] easiness with the eldest Brother, not from any Reflection of Conscience, but from a View of the Happiness [she] might have enjoy'd" (*MF* 44). Although she claims that her repentance is not because of her conscience, she cannot "not think of being a Whore to one Brother, and a Wife to the other" (45). Not having "great Scruples of Conscience" does not mean that she has no conscience at all. It is more about not believing in transgressing any matrimonial code as far as she has not defied any. After all, she still believes herself to be the elder brother's wife. However, fear of her dire future if she is turned away and the burden of her conscience if she marries Robin are so strong that she becomes severely ill for sixteen to seventeen weeks, emphasizing the long-term impact of moral injury on her physical health. Moral injury is indicated not just by these stylistic and narratological devices, but also in the content of Moll's narration in this part. For instance, her sufferings are strongly indicated by the illness that she claims was a direct result of these upsets and that may be seen as the inscription of guilt onto her physical self. It also foregrounds Defoe's criticism of legal and social codes in the marriage market for failing the individuals, particularly women, and shows how shortcomings in body politics produce bodily and mental sufferings.

During these weeks, "the Physicians apprehended [she] should go into a Consumption" and believed "that [her] Mind was Oppress'd, that something Troubl'd [her], and in short, that [she] was IN LOVE" (*MF* 53).⁹¹ Brooks suggests that because of these transgressions and the dire prospect of her future, Moll

⁹¹ Quoting Xenophon, Burton argues that love "is a mere tyranny, worse than any disease, and they that are troubled with it desire to be free and cannot, but are harder bound than if they were in iron chains" (181). "And since love enslaves people and holds them captive, it is much like the other types of melancholy which trap sufferers" (Lund 81).

develops a sense of guilt for a few months, and "the traumatic effect the affair has on Moll is symbolized in her near-fatal illness" (42). Moreover, Lerenbaum argues that Moll's illness is a psychosomatic one, which accords with the narrator's own assessment (103). In this assessment, Moll explains that her illness results not only from love but also from the prospect of losing "all her expectations of marrying well and marrying for love. Between her first rendezvous and her illness, Moll has moved from innocence to experience with traumatic consequences" (103).

The most visible manifestation of her moral injury is her demoralization as she loses faith in love. Eventually, with family backing and the younger brother insisting, Moll is forced to choose financial security over love by marrying Robin, a choice that Defoe believes she should not be forced to make. This choice is motivated by her recent disappointment and loss of faith in love, as shown by her later in her retrospective comment: "I had been trick'd once by *that Cheat* call'd, LOVE, but the Game was over; I was resolv'd now to be Married, or Nothing, and to be well Married, or not at all" (*MF* 66). She also realizes that her "identity [after this failure in love] is grounded in material possessions and that all relationships are matters of exchange, of giving and getting value" (Richetti, *The Life* 244). As love fades away in her affairs and marriages, "the magic of money" consumes all of them (244). In the fourth narrative part, she also learns "that Marriages were here the Consequences of politick Schemes, for forming Interests, and carrying on Business, and that LOVE had no Share, or but very little in the Matter" (*MF* 71). The lack of love in her first official marriage is no secret since she tells the readers that, after being widowed, she "was not suitably affected with the loss of [her] Husband," nor has she "ever Lov'd him as [she] ought to have done" (65). This lack of affection is also foregrounded by the length of narrative-time devoted to discussing her first marriage. She only spends about one page talking about her five years of marriage, while almost all of the narrative part two is spent talking about her affair with the elder brother and her confusion resulting from Robin's proposal. Columbus argues that the minimal space used to talk about her first marriage shows "how unimportant the peaceful union was to Moll" (423). However, I argue that this minimal space actually demonstrates her preference to distance herself from her transgressions and

particularly from the origin of her future transgressions, as mentioned earlier in the previous chapter.

4.2.2. Marriage for Gain with a Fair Dose of Genuine Love

In models of moral injury and trauma in literature, transgressive (and traumatizing) acts can haunt the sufferer, and this haunting effect is represented by different forms of repetition within Moll's narrative. Her failure in love and her original transgressions in marriage, like other forms of trauma, haunt the rest of the narrative in the forms of repetition of memories and recurrences of the same matrimonial whoredom. Blewett calls her recurrent transgressions "extended matrimonial whoredom" ("Changing Attitudes" 86). This idea of "extended matrimonial whoredom" is also illustrated as each instance of marriage and matrimonial whoredom occupies a different narrative part. This recurrence also shows that there is some sort of structural regularity in the narrative with respect to these (pseudo)marital adventures, and each narrative part is distinctly patterned as I chose the boundaries between each narrative part according to Moll's adventures in the marriage market. Her past stops haunting her only at the end when she rediscovers love in a reprised marriage with Jemy and when her faith in love is restored. She also distances herself from matrimonial whoredom by – as it were – rewriting her past. At last, this reunion "represents the possibility of a true marriage" (87).

Marriage for gain is the most prevalent and frequent type of matrimonial whoredom after love fails Moll in the second narrative part, as mentioned before. After five years of marriage to the younger brother and his death, this experience of failed love compels her to seek marriage for financial gain and then to hope for love to follow in every marriage she has thereafter. Later, she discovers "that marriage does not require love" (Blewett, "Changing Attitudes" 86). After being let down by the elder brother, "her approach to sexual experience [becomes] practical or even contemptuously utilitarian" (Richetti, "Crime" 236). Her loss of faith has evidently "scar[ed] her emotionally[,] harden[ed] her values" and "molds her for a lifetime" (Columbus 421, 423).

Moll takes this line of thought a step further at the beginning of the fourth narrative part (which starts when Moll is desperately searching for a husband and continues until she returns to England after discovering about her incestuous marriage), spending almost ten pages explaining women's rights to marry for gain and to ask about a suitor's "Fortune, and of his Character" as well as describing ways of humbling any suitor who resents women inquiring about his fortune (*MF* 72). She exemplifies her case by recounting how she and the widow help each other find a husband of fortune. During "her Half a Year" stay with this widow, she has learned that "Marriages were here [in London] the Consequences of politick Schemes, for forming Interests, and carrying on Business, and that LOVE had no Share, or but very little in the Matter" (71). This lesson also illustrates Defoe's criticism of the marriage market and his advocacy for better marriage law.

Ironically, Moll's own lessons do not work as expected for herself in the long term (*MF* 78). Without money, she could see no promising future for herself in marriage, except by "Deceiv[ing] the Deceivers" and by pretending to be a rich widow (79). Before coming to such an understanding of the marriage market, she thus tries her chances by marrying a so-called gentleman-tradesman, with the hope of advancing socially and financially. Yet, she "ruins her self in the grossest manner that ever woman did" because he wastes all their money and finally deserts her to escape his debt holders (67). Then, in this fourth narrative part, she deceives a gentleman from Virginia, who turns out to be her own half-brother (without either of them knowing this), ruining her in the worst conceivable way. Even after these failures and after an affair with a married gentleman in Bath, she still seeks marriage as the means "to be place'd in a settled State of Living" and wants to be "a faithful and true a Wife to [her husband]" (117). With "no encouraging Prospect" and feeling "the Terror of approaching Poverty" (117), she uses deception twice more to secure marriage, first with Jemy in the sixth narrative part and then with the banker in the seventh narrative part, foregrounding the use of recurrence in the narrative to underscore the significance of marriage for gain through deception. These marriages also fail her miserably. First, she discovers that her marriage to Jemy is a double fraud. Then, she finds herself in absolute poverty after the banker's death.

Her failure actually shows how the flawed marriage law forces her to exploit it to have a better chance as a wife.

Considering all these failures, "her relationships with men, through which she aimed to achieve a degree of social and financial security, have only made her status more insecure" (Gladfelder 75). This insecurity is evident from the reports of her assets after each marriage or affair ends. Although these reports are generally considered to show her paranoia, greed, or "capitalist spirit" as her initial drive, they are actually illustrative of her extreme fear of poverty and unknown future "because she has a accurate picture of her possible fate. If she is never quite so poor or quite so close to disaster as she imagines, neither is she safe" (Lerenbaum 105-106). They also show her quite literally taking account of her state of affairs after each major episode in her life. Since these sequential marriages for gain are examples of matrimonial whoredom, the expectation would be that she deserves some sort of punishment. Blewett suggests that, for each abuse of the institution of marriage (for each of her marriages "for the wrong reasons"), Defoe punishes her by leaving her in a more difficult financial and psychological situation through "desertion, death, and worst of all, the discovery of incest" in her marriages ("Changing Attitudes" 85, 87).⁹² There seems to be a compelling rationale for Defoe to punish her, especially for this most unspeakable of transgressions, rather than reward her with the final happy marriage at the end of the novel.

However, Moll does not necessarily think of her marriages as very serious forms of transgression, and she generally does not feel guilty about them. The presence or absence of moral injury for her marital transgressions is, instead, due to her personal moral values. As mentioned before, she believes that women have every right to inquire about the suitor's estates and wealth. Also, there are transgressive acts

⁹² Blewett's argument about Defoe punishing Moll for her matrimonial whoredom is similar to Novak's argument about Defoe punishing criminals for their crimes. Defoe believes that "a society must punish crime or fall into anarchy" despite the fact that he criticizes "the laws of England and English society" for being the primary causes of such transgressions (Novak, "Conscious Irony" 202). Likewise, Defoe criticizes the same laws regarding marriage and sympathizes with his female narrators by stressing "the condition of women [and their] small choice[s]" in marriage (Columbus 416; Schorer, "Introduction" xv). Yet, he punishes them for the same transgressions.

(incest, bigamy, and adultery) involved in all of her marriages that eclipse marriage for gain. Most importantly, unlike Crusoe, who always associates his distressing experiences with punishments for his first act of disobedience, Moll does not see her failures in marriage as punishments for marrying for gain.⁹³ Finally, regardless of the reasons for her marriages, she feels sincere "emotional attachments" to the man in three out of her five relationships, (the exceptions are the younger brother and gentleman-tradesman).⁹⁴ Studying her responses, one finds that it is the level of her love and affection (especially in her marriage to Humphry and Jemy) that determines the level of her moral injury when each marriage fails.

Accordingly, Moll only feels guilty a few times when she marries through deception. She experiences her first sense of guilt during her courtship with Humphry in the fourth narrative part.⁹⁵ Although this marriage starts with deception on Moll's side, it continues with love and affection, as she describes being "very happily married" (*MF* 83). Finding "the best humoured merry sort of a Fellow that [she] ever met with," she "often reflected on [her] self, how doubly criminal it was to deceive such a Man" (81). However, she instantly justifies her action by bringing up necessity, which, for Defoe, cannot be trumped by religious virtue or moral codes (Novak, "The Problem" 517). She says, "I often reflected on my self, how doubly criminal it was to deceive such a Man; but that Necessity, which press'd me to a Settlement suitable to my Condition, was my Authority for it" (*MF* 81). Although she only acknowledges her sense of guilt in this part once, it is important

⁹³ Comparing Moll with Crusoe, McKillop posits that "Moll is struggling to attain" the financial and social security that Crusoe "deliberately leaves"; moreover, "Moll is more completely the prisoner of the immediate situation that Crusoe is even on the island" ("Daniel Defoe" 30). In this struggle, she does not see marriage for gain as a transgressive act, so she does not see it against her moral code. Thus, there should be no expectation of Moll developing moral injuries.

⁹⁴ Richetti has noted that Moll "tends to weaken her intellectual grasp of the marriage market by emotional attachments, notably and comically with her Lancashire swindler-highwayman husband, Jemy" ("The Family" 26). I believe that this insight may be expanded to most of her relationships.

⁹⁵ She believes that she never deceived Robin into marriage because she originally refused his proposal several times. Thus, she does not develop any moral injury for marrying him regarding deception. Her moral injury comes from other transgressions.

to note that the word "often" establishes iterative frequency in the narrative, meaning she feels guilty more than once for deceiving him. Yet, this sense of guilt is not strong enough to haunt her, at least not long enough to be reported in her retrospective narratives, possibly because she later has to deal with the worst possible transgression in matrimony (i.e., incest), which renders marriage for gain nothing but a trifle and wipes from her memory any shreds of guilt left by the earlier deception.

After discovering the incestuous state of her marriage, she tries to minimize the extent of her love for this husband in her narrative, even though this marriage has been near to perfect up until that point. Humphry was everything she had always desired in a husband: sympathy, suitability, property, and honesty (Novak, *Defoe* 93).⁹⁶ No other husband, not even Jemy provides her with all four features at the same time. When she discovers the truth, all the love and affection disappear from her narration to her disappointment. Before that point, she explains her happy marriage for the last time by saying,

WE liv'd here all together, my Mother-in-law, *at my entreaty*, continuing in the House, for she was too kind a Mother to be parted with; my Husband likewise continued the same as at first, and I thought my self the happiest Creature alive. (*MF* 85)

However, "every thing went wrong with [them] afterward" because her feelings and behavior towards him changed as incest made her "nauseous" in the relationship. Even though she was afraid of losing him because "he was too nice and too honest a Man" (88), she is determined to leave him at any cost, displaying her stronger moral values regarding incest than those regarding other matrimonial transgressions.

For fooling the banker, Moll also feels guilty: another recurring transgressive act in marriage and its subsequent feeling of guilt. She shows this right from the start. On the day of her marriage to him, she is so overwhelmed with his honesty that she

⁹⁶ Quoting Defoe's idea of married love from *Review v. 410*, Novak refers to Defoe's idea that "Married love ought to be 'founded in Sympathy, nourished by Suitability, strengthen'd by Property, and confirm'd by Honesty'" (*Defoe* 93).

admits, "If ever I had a Grain of true Repentance for a vitious and abominable Life for 24 Years past, it was then" (*MF* 156). With this confession, she also wonders what would have happened had she married someone like the banker instead of being ruined by the elder brother or marrying the younger one: "if I had been Wife to a Man of so much honesty, and so much Affection from the Beginning?" (157). This wishful thinking underlines how the current flawed marriage law of the eighteenth century and its abuse would ruin women's lives and compel them to defy it to find an ideal marriage.

The most striking case of guilt and the only case of analepsis pertaining to her marriage for gain is when Moll, seeing Jemy in Newgate, is overwhelmed with a sense of guilt for ruining his life by fraud. In this marriage, she encountered her comeuppance, oddly since Jemy was the more active deceiver than her in this fraudulent marriage. She had never intentionally and directly discussed her vast fortune. All the while, she allows only her false reputation to capture his attention and his hand in marriage. She feels culpable and guilty, even at the time. There is an emotional scene in which she "cry'd vehemently for a great while," thinking of her role in ruining Jemy's life (*MF* 229) and chastises herself for ruining him by that fraudulent match by saying, "dreadful Creature, that I am, said I, How many poor People have I made Miserable? How many desperate Wretches have I sent to the Devil; This Gentleman's Misfortunes I plac'd all to my own Account" (229). This scene is significant when compared to others in which Moll shows no sense of responsibility for her partners' ruin or misfortune. It is only for Jemy that she feels responsible and guilty. Based on her own justifications and explanations, Moll should not chastise herself for Jemy's ruin. This scene also brings with itself a new revelation for Moll because, after this sense of guilt, she becomes "overwhelm'd with grief for him" and "perfectly chang'd, and become another Body" (230). Here, it is Moll's love for Jemy that makes her feel guilty, illustrating Columbus' argument that money "represent[s] the addenda, not the principia" (421), meaning love has all along been 'the principia.' McKillop calls their relationship one of "spontaneous sexual attraction" ("Daniel Defoe" 30) that later grows into love, to the extent that it becomes the dominating aspect of her marriage to Jemy after their reunion in the

ninth narrative part. It is through this final reunion and the separation of marriage from gain that she rewrites her past relationships and transgressions, and perhaps she does this in order to make her marriage appear to herself, as well as to the readers of this confessional tale, an example, as perfect as a model marriage in Defoe's moral guides. Here, she finally trusts Jemy with her money and secrets.

In the second narrative part, the elder brother had given her coins several times, an act of trusting someone with money that she naively associates with some sort of sincere promise at that time. The breach of this "promise" not only becomes an emblem of Moll's seduction and future "whoredom," but a symbol of the brother's broken trust. In the fourth narrative part, she reveals her assets to Humphry in the pre-revelation period of her emotionally perfect but morally and socially impossible incestuous marriage. The final reunion with Jemy shows the novel's complete return to Moll's initial association of love with security, displayed in narrative part one, in which Moll trusts the nurse with her money (Columbus 419) and later in the ninth narrative part, in which she shares all of her assets with Jemy. These recurrences actually show how Moll finally returns to her initial association between love and security and redeems herself by separating love and gain in marriage and eventually making amends for all her transgressions and failures in her previous relationships.

4.2.3. Matrimonial Whoredom: Bigamy, Incest, and Adultery

Like other matrimonial transgressions in *MF*, bigamy, adultery, and incest frequently occur at various points in the narrative. Moll repeatedly commits these transgressions in different narrative parts or witnesses other characters commit the same transgressions (i.e., recurrence) and refers to them in analepsis form or reflects on them (i.e., repetition). All these repetitions and recurrences create a sense of hauntedness in the narrative, to the point that she cannot ignore the burden of guilt she feels as a result of her matrimonial whoredom. The frequency and space devoted to these repetitions, reflections, and recurrences are the key representatives of Moll's level of guilt, which, in turn, is determined by the seriousness of her transgressions. For instance, Moll does not develop a strong sense of guilt for committing bigamy and adultery, following Defoe's belief that bigamy, compared

to incest, is not the worst possible sin in marriage (Novak, "Conscious Irony" 201). However, incest as the worst possible sin in marriage has more presence in the narrative and impact on the development of her moral injury.

Regarding the level of transgression, Blewett also calls Moll's first two official marriages immoral because they are "contracted out of expediency" but calls her three subsequent marriages illegal ("Introduction" 7). All of these transgressions, originating from her first affair and marriage in the second narrative part and recurring in the next narrative parts, are "the actualization of fears that operate at the deepest level of her tormented but suppressed conscience" (14). To dispel these fears and assuage her guilt, she finally finds the solution in stopping reliving the memories of her transgressions with the literal death of her partners in sin, in sharing her transgressions with the loved ones, and in receiving the support and forgiveness from them.

Moll's illicit marriages start with her marriage to a gentleman from Virginia – Humphry – after her second husband – the gentleman-tradesman – abandons her without her consent and puts her in a very complicated situation. After finding herself deserted, Moll finds herself "limited from Marriage," as she explains her situation: "I was a Widow bewitch'd, I had a Husband, and no Husband, and I could not pretend to Marry again, tho' I knew well enough my Husband would never see *England* any more, if he liv'd fifty Years" (*MF* 69). Her explanation once more echoes Defoe's criticism of the marriage market, its impact on couples, especially women, and its role in forcing them to commit matrimonial whoredom in order to avoid poverty and desperation. Moll is aware of the reality of her situation and marriage law. She knows that it is impossible for her to lawfully marry again, making her situation worse, especially now that she does not have the same amount of money as before. Moreover, she "highlights the arbitrary nature of the restriction and questions the law's ability adequately to define her identity" by calling herself "a Widow bewitch'd" (Ganz, "Moll Flanders" 175).

This confusion about her identity is similar to her confusion about her identity as a wife and whore in the second narrative part. It reappears in her reflections and also

in other characters' marriages, emphasizing the role desertion and bigamy play in her life. Her solution to this confusion is "ignor[ing] the law," which was encouraged by the courts during Defoe's lifetime (Mason 78). Her second husband "is not 'effectually dead in Law.' Moll kills him off in her thoughts; she – not the law – gives herself the status of 'widow'" (Ganz, "Moll Flanders" 176). She marries within a year of her husband's escape, following "Pufendorf's argument that desertion itself constitutes divorce and justifies immediate remarriage for the abandoned spouse" (176).⁹⁷ Based on the period's attitudes and Moll's personal moral codes towards bigamy, there should be no surprise or condemnation when Moll remarries within a year, mainly because it has always been all about survival and necessity, which echoes Defoe's belief in the natural law and the priority of self-preservation over morality, as mentioned before. Nevertheless, his memory reappears later in her narrative: during her marriage to Humphry and her affair with the gentleman in Bath. These recurrences show the impossibility of avoiding the burden of bigamy, even if she does not see it as a very serious transgression in marriage.

While courting Humphry, Moll does not seem to be bothered by the prospect of her bigamous marriage. She only refers to bigamy after discovering that she has been unintentionally in an incestuous marriage. About the appearance of gentleman-tradesman in her reflections, Ganz asserts that "[t]he specter of Moll's unbreakable bond to [gentleman-tradesman] looms over her mind after she marries Humphry" ("Moll Flanders" 176). However, I argue that his first appearance actually does not show her moral injury. When Humphry accuses her of being an "unnatural" wife and mother, she responds that he "neither was [her] lawful Husband, nor they lawful Children" (*MF* 91), implicitly referring to her previous marriage. For a long time, he wonders whether she really "had another husband alive" and demands an explanation on "whether there was any thing of Truth in the bottom of them" (91).

⁹⁷ *MF* highlights the traumatic ramifications of easily dissolving a marriage union without the wife's consent, a practice advocated by Milton and strongly disapproved by Defoe. Accordingly, Moll's marriage to the gentleman-tradesman also "provides a telling rebuke to Milton," whose main concern "is the distress of the unhappy husband," while "Defoe's is the plight of the deserted wife" (Ganz, "Moll Flanders" 171).

Although she sees bigamy as a lesser kind of matrimonial whoredom than incest and does not show any trace of guilt for committing bigamy, she still does not reveal the truth about her being married to gentleman-tradesman despite Humphry's insistence. Keeping her bigamy a secret does not make it disappear because it will haunt her in the following narrative parts to the point of being actualized in her future marriages and affairs within different levels and creating a haunting spiral pattern, resonating with what Ganz has already said.

For six years, Moll tries to make herself stay in this incestuous relationship, but the burden of such a sin is too much for her. She is "incapable of enduring an incestuous marriage" even though her guiding line in her life has always been "follow[ing] her self-interest in most aspects of life" (Novak, *Defoe* 110). Her reflections and sense of guilt on incest and horror immediately begin as soon as she discovers who her mother-in-law is. She is so disturbed by "such a load on [her] Mind that it [keeps her] perpetually waking;" if not, she is scared of "talk[ing] of it in [her] sleep, and tell [her] Husband of it" (*MF* 87). Then, she goes on with these reflections on her moral injury and repetitive recounting of her incest on and on for pages. She also repeatedly confesses to her crime and talks about how incest is shockingly unnatural: "tho' I was not much touched with the Crime of it, yet the Action had something in it shocking to Nature, and made my Husband, *as he thought himself, even nauseous to me*" (88). She frequently chastises herself for staying in this marriage and loathes Humphry for being her brother and her children for being the fruit of this incestuous union.

In addition to direct and frequent references to her feelings of guilt, there are other structural features to foreground her moral injury. Among matrimonial whoredom, incest seems to take more space (thirteen pages) in the narrative, except for those narrated in the second narrative part, in which almost all forms of matrimonial transgressions are present. As she feels it is necessary to hide the secret from everybody, she has to tell the story every time that she reveals the secret: once to her mother and later to her husband. Moreover, the presence of frequent analepsis referring to her discovery and living "in open avowed Incest and Whoredom"

underscores the level of her guilt in this narrative part. The emphasis on the importance of incest as a recurring event in ruining her life is also displayed through references to similar events in the second narrative part. For instance, she has almost committed incest in her marriage to the younger brother, especially when the elder brother tries to persuade her to marry his younger brother:

I shall always be your sincere Friend, without any Inclination to nearer Intimacy, when you become my Sister; and we shall have all the honest part of Conversation without any Reproaches between us, of having done amiss. (*MF* 62-63)

Another parallel structure is developing psychosomatic illness or melancholy. However, in this narrative part, when Humphry hears the news, he becomes melancholic and even tries to commit suicide twice as the shame of his incestuous marriage is beyond his conscience. This is similar to what Pederson calls poor self-treatment as the second symptom of moral injury. Humphry, as the secondary character rather than Moll as the protagonist, develops this sense of shame, showing that he has stronger moral values regarding incest, or he simply is not capable of working through his shame. His melancholy and suicidal attempts echo Moll's melancholy and desperation in the second narrative part, but why doesn't she develop any kind of illness when her transgression in this marriage is worse than any transgression she has committed in the novel?

One suggestion for the absence of melancholic reaction from narrating-Moll is that, as her reviving of the scenes has shown, she is still angry with the elder brother, has been unable to overcome this anger, and continues to blame him for all her miseries. Brooks claims Moll

has treated her brother as the elder brother treated her, so that in causing his illness by revealing their incestuous relationship she has had her revenge. A man must suffer as she suffered; and the only man who can so suffer is her own brother. (43)

Moreover, she has already had her own melancholy and illness. Another case of melancholy and psychosomatic illness may jeopardize her chances of going back to England because she repeatedly refers to the threats of being sent to the madhouse by her husband, something that is even worse than being in an incestuous relationship for her. For example, when she claims that their marriage is

"unnatural," as mentioned before, Humphry threatens to send Moll to "*a Mad-House*" (MF 90). Moll explains his threats by saying, "[he] told me once he thought I was Mad, and if I did not alter my Conduct, he would put me under Cure; *that is to say, into a Mad-House*" (MF 90). Although she fights back and questions his power to do so, she admits that she is "heartily frightened at his Thoughts of putting [her] into a *Mad-House*" (90). She is worried that no one would believe her if she were declared insane. As a result, she has no option to miss her chance of leaving a repulsive relationship by developing melancholy or any single symptom of madness since "the practice of dispensing of wives by sending them to madhouses" was common practice those days (90). Therefore, her survival depends on her staying as sane as possible.

Furthermore, in the second narrative part, Moll had no control over her relationship and only through her experiences then did she learn that it is necessary to take control in marriage if one wants financial and social security. In the fourth narrative part, however, she shows that she has now gained complete control over her marital relationship. It is Moll who deceives Humphry during their courtship and again Moll who reveals the truth about their incestuous relationship and causes his melancholy and suicidal tendencies. It is also Moll who eventually deserts him. Interestingly enough, she also demands that her mother makes sure he never marries "unless he ha[s] a certain account of [her] being Dead" (MF 94). Therefore, it is also through this power that she can distance herself from one transgression that "repulses" her (Mason 77). "[S]he can only run from" incest (Krier 401), and distancing is only the initial step to absolve herself from her transgressions. Rewriting the past has always been the ultimate goal. While she uses this marriage to rewrite her relationship with the older brother but fails to do so, she is going to need her next relationships to redeem herself both from her first affair and her incestuous marriage.

In the fifth narrative part (which runs from her return to England to being deserted by the gentleman in Bath (MF 99-115)), losing most of her fortune and her faith in marriage, and seeing no chance in the marriage market without money (which

foregrounds Defoe's criticism of the marriage market), Moll starts a two-year-long friendship with a married gentleman in Bath. During this friendship, when they have to stay in an inn, the gentleman tells "the Master of the House" that they "are too near a kin to lye together, tho' [they] may lodge near one another," unintentionally reminding her of her incestuous marriage to her own brother through the technique of repetition and the prospective recurrence of a matrimonial whoredom (107). Before this friendship and during "the first season" of her stay in Bath, she "had resisted some Casual offers of Gallantry, and had manag'd that way well enough; [she] was not wicked enough to come into the Crime for the meer Vice of it" (90), referring to her resistance to adultery. While denying "a Draper[s gallantry]" in the third narrative part, she claims that "a Woman should never be kept for a Mistress, that had Money to keep her self" (67). However, after returning from Virginia and losing her cargo, she seems to have no choice but to try her luck through adultery, something that the retrospective narration (unsurprisingly) presents as understandable, but not something that it seems to approve of. Upon arriving in England, she was still looking for a husband, as she believed,

[I was] now, *as it were*, a Woman of Fortune, tho' I was a Woman without a Fortune, I expected something, or other might happen in my way, that might mend my Circumstances as had been my Case before. (100)

However, she soon realized that she was in a place (Bath) "where Men" came looking for a mistress rather than a wife (101). This realization indicates how the circumstances can change one's desired path in life – marriage – and lead to an act even against what one initially considers immoral – adultery.

Therefore, their relationship turns into six years of adultery, of course, with Moll's initiation as she confesses that

IT is true, *and I have confess'd it before*, that from the first hour I began to converse with him, I resolv'd to let him lye with me, if he offer'd it; but it was because I wanted his help and assistance, and I knew no other way of securing him than that. (*FM* 110)

Then, she explains the situation (poverty), with which she needed help because she "had the terrible prospect of Poverty and Starving which lay on [her] as a frightful Spectre, [...] even in the greatest height of the Satisfaction [she] ever took" (110).

She blames her adultery on poverty, "which brought [her] into it" and on "fear of Poverty [that] kept [her] in it" (110). In other words, necessity eclipses conscience because Defoe believes that necessity and desperation can make anything unnatural natural and because they can reverse values and morality, as mentioned before (Columbus 429), so she does not develop any strong sense of guilt. Yet, the gentleman's repentance suddenly awakes her conscience to the extent that she names her transgressions (incest and bigamy) by remembering her brother and the gentleman-tradesman. She reproaches herself as she says,

I had been no less than a Whore and an Adulteress all this while: I then reproach'd my self with the Liberties I had taken, and how I had been a Snare to this Gentleman, and that indeed I was principal in the Crime. (*FM* 114)

This is her only reflection on her adultery, representing the lack of strong moral injury in committing adultery mainly out of necessity.

Now that Moll has fallen so low for committing incest and adultery, "and her moral decline is made even more evident," other people's transgressions are introduced as recurring matrimonial transgressions in the novel (Blewett, "Introduction" to *MF* 7). In doing so, it seems that Defoe puts a mirror in front of her so that she can see the reflection of the transgressions that she has already committed. Brooks calls these repetitive patterns "some kind of hall of mirror" in which she appears to be trapped (43).⁹⁸ For instance, in this affair with the married gentleman in Bath, he "had a Wife, but that the Lady was distemper'd in her Head, and was under the Conduct of her own Relations," reminding Moll of herself in her previous incestuous marriage. Besides, this gentleman reminds her of his gentleman-tradesman husband who abandons her and of herself in a bigamous relationship. Therefore, she identifies with the gentleman than his wife as she chastises herself because she is still "a married Woman, a Wife to Mr. – the Linnen Draper" (*FM* 114). This is all the guilt she shows in this part because she is more worried about the looming poverty rather than morality.

⁹⁸ Although Brooks uses "hall of mirror" for the second narrative part in which Moll is "led into [...] the labyrinth [...] by the elder brother," I find this metaphor very helpful in studying other narrative parts, too (49).

The story of desertion, bigamy, and adultery continues in *MF* with the banker and Jemy in the sixth and seventh narrative part, which "are closely bound together in an alternating pattern, and in each, once again, Moll finds herself confronted by the past" (Brooks 46). After failing as a mistress, she tries her luck once more in the marriage market. The first proposal comes from a married banker, who is too similar to her gentleman in Bath. Remembering her "late Lover," she for sure does not want to go down the same path of adultery (*MF* 120), even though she liked to say "yes to this offer at first Word" (125). Yet, she decides "to Play the Hypocrite a little more with him" (125). She refuses his proposal to avoid any involvement with the banker as a mistress because she believes that there is no security for a mistress in the relationship. She states in the third narrative part that if a woman has the money to take care of herself, she "should never be kept for a Mistress" (67), and she appears to have enough money.

Nevertheless, Moll promises to consider his offer if and only if he divorces his wife despite her desire to accept the proposal in order to avoid committing the same transgressions in marriage. She promises that "if he would send [her] an Account of [his divorce, she] would come up to *London*, and that then [they] would talk seriously of the Matter," referring to the marriage proposal (*MF* 126). While he is busy with the divorce procedure, she tries her fortune with a rich gentleman from the Lancashire (Jemy) but falls for the greatest fraud in marriage, although she also unwittingly deceives this deceiver. There is a small sign of guilt before marrying Jemy when she reflects on "the dishonourable forsaking [her] faithful Citizen [i.e., the banker by] giving up her self to another in a manner almost as scandalous as hers could be" (128). Still, the prospect of marrying a rich gentleman "hurried [her] away, and gave [her] no time to think of" the banker (128). The outcome of this fraud for both parties is not what they expected; it leaves them with nothing except for love. However, Jemy deserts her twice, once more without her consent. He not only takes away from her any chance of rewriting her past but also makes her relive the third narrative part where the gentleman-tradesman deserted her.

Seeing herself a deserted wife again, she happily accepts the banker's proposal when he gets a divorce license and is completely free to remarry after his wife's suicide. By waiting for his legal divorce and the possibility of legal marriage to him, although she has always had ulterior motives, she takes control of her identity and works through the confusion she has long had about her identity as a wife and a whore in order to rewrite her past. In her marriage to the banker, there are also several parallelisms at different levels. First, the banker is similar to Moll as "he had *a Wife*, and *no Wife*" (*MF* 120).⁹⁹ He repeats this phrase three times as if reminding Moll of having three husbands and no husbands, foregrounding the technique of repetition in order to show the burden of the past on Moll's present marriage. In addition to him, Moll sees herself as more similar to his wife since she identifies with her and even sympathizes with her by calling the banker's proposal for marriage "Criminal to his wife" (120), echoing her victimhood in marriages to gentleman-tradesman and Jemy and to her transgressions as their consequence.

This identification awakens the feeling of guilt in Moll because she remembers her own whoredom and adultery and finds it very unfair to marry the banker when he tries to save himself from one whore only to end up with another: "having Divorc'd a Whore, he is throwing himself into the Arms of another" (*MF* 157). In this awakening, she lists all of her transgressions to prove to herself and the readers who she is really: the one who

has lain with two Brothers, and has had three Children by her own Brother! one that was born in *Newgate*, whose Mother was a Whore, and is now a transported Thief; one that has lain with thirteen Men, and has had a Child since he saw me! (157)

Her only hope is that, unlike his wife who "is a Whore not by Necessity [...] but by Inclination, and for the sake of the Vice," she has only fallen low out of necessity (122). Through these reflections, she decides to become the true wife she has long dreamed of and wanted but never got the chance because of poverty or the fear of poverty. She promises herself to be "a true Wife to him, and love him suitably to

⁹⁹ The banker's case is as follows: he leaves England and when he comes back, his wife has two children from "an Officer of an Army"; Despite that, the banker takes her back, but she ran away with a linen-drapeer's apprentice and called her a whore by inclination, not necessity (*MF* 120-124).

the strange Excess of his Passion for me"; she also promises to "make him amends, if possible, by what he shall see, for the Cheats and Abuses [she] put upon him" (157). In other words, she uses this marriage as her way of making amends for her guilt resulting from her matrimonial transgressions in order to work through this guilt and eventually rewrite her past.

However, it is not easy for her to start fresh because her transgression haunts Moll in the flesh as Jemy (as a recurrent character in the novel) suddenly appears in front of the inn she had just had her marriage the night before. Seeing him, she says,

I was frighted to Death, I never was in such a Consternation in my Life, I thought I should have sunk into the Ground, my Blood run Chill in my Veins, and I trembl'd as if I had been in a cold Fit of an Ague. (*MF* 159)

Unlike her other transgressions that appear to her in her reflections like ghosts or just memories, her final bigamy haunts her in the flesh, signifying the level of her moral injury in contemplating over her transgressions towards the banker. The final parallel structure in this marriage is between the banker and the younger brother since both marriages last five years and end with her husbands' death, leaving her with two children in each marriage. This similarity in the form of recurrence portrays the beginning of all her problems again and her struggles to find a solution to survive the fear of poverty first and then poverty itself. In other words, it is in this part that the metaphor of the hall of mirrors takes on its full meaning as it connects different narrative parts, gives a haunting feature to her transgressions, and forces Moll to contemplate over her matrimonial whoredom and eventually develop feelings of guilt so that she can work through these feelings, even though they are sometimes not strong enough.

4.2.4. Love and Financial Autonomy in Marriage

Moll completely loses her faith in the marriage market after experiencing miseries, moral injury, and poverty and having wasted her prime years of life with marriage. Instead, she tries her chances at crime, proving to be very successful if not for her arrest. Actually, she chooses more transgression to compensate for her failures in marriage and survive poverty and desperation. However, she continues her criminal

life without any sense of guilt or shame. "But as she becomes accomplished in the art and craft of thievery, the energy of the activity overwhelms its necessity" (M. Seidel, "Introduction" 27). She confesses, "as Poverty brought me into it, so fear of Poverty kept me in it" (*MF* 110). Interestingly enough, "she feels proud that she is so good at it" when she "becomes an accomplished criminal" (M. Seidel, "Introduction" 27), as she claims, "I grew the greatest Artist" (*MF* 180). She "steals because of the emotional and aesthetic rush the deed offers her" (M. Seidel, "Introduction" 27). Her pride in her criminal life is also obvious when she is "inside the prison" because "she seems to enjoy her infamy" initially (Mason 97) when she observes how others welcome her to the Newgate and wish her "Joy" and bid her "have a good Heart" (*MF* 225). If there is any sense of desperation during her time in the Newgate, it is actually due to her fear of the Newgate and not moral injury, as she "is at once proud of the success of her ingenuity and fearful of its consequences" (Birdsall, *Perpetual Seekers* 96).¹⁰⁰

Following her criminal life and her reunion with Jemy in the eighth narrative part, Moll creates new beginnings for herself as an independent woman, a wife, and a mother in the ninth narrative part. Her success, in fact, comes from her love for Jemy and her wealth from crime. While all other marriages and affairs repeat the previous ones and push Moll more and more towards the decline in morality, it is her reunion with Jemy that ends all the loops and repetitions in her marital life, even though the specter of her marriage to gentleman-tradesman overshadows all her marriages and affairs until the end of her life. Brooks asserts that through this reunion, "Moll will [finally] leave the labyrinth" imposed on her by the elder brother, suggesting "the answer" to all the recurring problems that stop one from having a happy marriage are love and financial independence (49).

In addition to this reunion, the disappearance of Moll's partners in transgressions is also another way that Defoe makes sure all transgressions stop haunting her. It seems that distancing herself from them has not been the answer. The ultimate

¹⁰⁰ As this dissertation focuses on familial transgressions rather than criminal ones, I would not detail Moll's lack of moral injury resulting from her criminal life in this part.

answer is actually in reducing her past in a way to fit the present of her narration, symbolized in her husbands' death.¹⁰¹ It is through their literal death rather than symbolic distancing that she starts afresh without a specter looming over her marriage to Jemy. As a result, the mentioned parallel structures help Moll with working through her feelings of guilt. She witnesses the younger brother and the banker's death; she learns about the elder brother's death in the eighth narrative part when she is in Colchester and inquiries about the Colchester family. She intends to rewrite everything about her marriage to Humphry by returning to Virginia, something which is finalized only after Humphry's death. With his death, the specter of incest does not seem to haunt her anymore, even though it is epitomized within the presence of his son, Humphry. It is ironic that the son and the husband carry the same name, being a reminder of her incestuous relationship. The only reason that her son does not symbolize the specter of incest and invoke feelings of guilt is that he does not chastise his mother for an unintentional transgression, representing the necessity of change in people's perspective towards transgressions which generally causes unnecessary moral injury. Defoe seems to propose a new way of treating transgressors and transgressive acts and community support for transgressors, so they can successfully work through their moral injury.

Moll's success in working through her moral injury is the result of her ability "to construct almost anything out of the pieces of her past" (Zimmerman 94). However, to make her work through this moral injury, Defoe literally sends her to a new world with new laws and provides her with a renewed marriage and renewed love, signifying that these unnecessary feelings of guilt does not necessarily result from Moll's wrong doings, but the flawed marriage law and poverty, or the fear of poverty that pushes women towards transgressive acts. Moreover, this flawed law, on the other hand, produces unnecessary moral codes, even the personal ones, which create a guilty conscience. This, in turn, leads to women believing they are

¹⁰¹ She does not have any information about her gentleman-tradesman husband after his disappearance, and it has been more than thirty years since his escape. Therefore, even if he is not dead, it cannot be a serious legal issue, especially because Defoe himself suggests waiting for a few years to remarry.

sinner, feeling guilty, and attempting to work through an already enforced moral injury, despite the fact that they are not at fault. Therefore, Defoe proposes reforms in marriage law, which are manifested in new beginnings in Moll's life on the plantation, "a land so rich in symbolism as a site of broken ties and new beginnings" (Ganz, "Moll Flanders" 182). Therefore, *MF* serves as a great illustration of Defoe's criticism of the marriage market and marriage law and of his matrimonial whoredom instances in *CL*. However, it does not appear that he wrote this novel solely as a case study of matrimonial whoredom and flaws in marriage law. In fact, this novel exposes the generally unnecessary repercussions of such laws on Moll's conscience in the form of moral injury (particularly in the form of guilt) and suggests some solutions for these issues.

4.3. A Similar Plotline with Different Outcome in *CJ*

Daniel Defoe has a strong tendency to experiment with different types of narrators experiencing similar distressing situations in his narrative fiction. One such example is his experiment with the theme of marriage and matrimonial whoredom in *MF* and *CJ*, in which the narrators undergo similar experiences.¹⁰² Both works tell the stories of orphans with a strong inclination for gentility and of transported felons. They also end, eventually, with the protagonists being a prosperous married gentleman or gentlewoman. Most significantly, they marry numerous times but fail in various ways. With each marriage, they commit transgressions until they are reunited with and remarried to their former spouses. The differences, on the other hand, are due to each narrator's distinct background in terms of gender, education, and victimization, all of which, in turn, influence each narrator's reaction to a transgressive act. Gladfelder discusses the significance of gender in Defoe's novel by asking, "what happens when the same material is presented from the perspectives of a female and a male narrator?" (73). For example, *CJ* is different from *MF* in that "it is from the perspective of the unhappy husband rather than that

¹⁰² For discussions on similarities and differences between *CJ* and *MF*, see Blewett's "Jacobite and Gentleman" in *Defoe's Art of Fiction* (1979), Hindle's "Introduction" to Pickering & Chatto's edition of *Colonel Jack* (2009), and Gladfelder's "Defoe and Criminal Fiction" in *The Cambridge Companion to Daniel Defoe* (2009).

of the deserted wife" (Ganz, *Public Vows* 26). Another difference is that Jack was never educated as a child, rendering him morally clueless. Finally, he generally represents himself as a victim rather than a transgressor in his marriages. According to McBurney, Defoe even views Jack as an innocent character who justly deserves his prosperity (322).

Table 8. Narrative parts in *CJ*.

NPs	Main Event	Dates	Pages	ST	NT
1	Childhood	NA	33-37	10 yrs	5
2	Theft	NA	37-109	8-9yrs	73
3	Army	NA	109-113	1 yr	4
4	America	NA	113-163	22 yrs	50
5	Europe (wars and marriages)	NA	163-220	24 yrs	57
6	America (marriage and escapes)	NA	221-263	NA	42

Despite the strong similarities between *MF* and *CJ*, some critics argue that comparing *CJ* to *MF* is simply unfair because *CJ* is a less sophisticated narrative than Defoe's other novels, particularly in the second half of the novel and in those parts setting out his adventures in the marriage market.¹⁰³ Richetti calls this part "a random sequence with no particular logic or pattern to it" ("Crime" 264). Yet insistently repeated as they are, Jack's marriages cannot be overlooked, and I believe they are important when we consider the novels together. We can also see that these issues are important for the writer, if not for Jack, Jack's own narration, and the plot of this narrative. This importance comes from the similarities between marriages in these two novels, and it allows us to examine how different roles and backgrounds in terms of gender, education, and transgression determine the presence or absence of moral injury and the possibility of working through these feelings of shame and guilt, if any. In *CJ*, there is a paradigm shift in how Jack

¹⁰³ For example, McBurney calls Jack "merely a male (and inferior) counterpart of Moll" (321) and the second half of the novel merely "a pastiche of elements from Defoe's earlier fiction" (331). He also criticizes this part for the lack of "the sustained interest and straightforward progression of the rise from orphan to wealthy planter" (331). Baker calls this part "a series of aimless and insipid adventures" (206). Richetti calls these adventures nothing but "the dizzying variety of experiences Defoe crammed into this work" ("The Family" 19). Blewett completely refuses these criticisms on lack of coherence and artistry in *CJ* ("Jacobite" 93-94).

reacts to similar matrimonial transgressions, allowing Defoe to provide a more comprehensive analysis of morality regarding marriage.¹⁰⁴

CJ, like *MF*, is full of matrimonial whoredom, based on Defoe's *CL*, even if Jack is more often the victim of adultery rather than the transgressor himself. Examples of these transgressions include marriage for gain, clandestine marriage and separation, marriage without consent, adultery, and bigamy. In one way or another, he ends up marrying an adulterous wife in each of his four marriages. This is why he perceives himself as a victim. Even if he does not commit adultery, he commits other types of transgressions in his marriages, so he does not appear to be entirely innocent. In *Public Vows*, Ganz focuses mostly on clandestine marriage and lack of consent in *CJ*. Although his failures in marriage mostly "result when couples attempt to form and dissolve unions in private" (26), as Ganz suggests, Jack does not see it that way, which indicates that he does not believe he has broken any moral code or marriage law by clandestine marriage or divorce. Except for his bigamy, this pattern continues with his other transgressions.

CL, as mentioned before, indicates that the most important issue in a marriage is marriage for love, which in *CJ* is neither Jack's nor his wives' intentions. His first wife marries him for financial gain to "live like a Queen" (*CJ* 173). His second wife dupes him into marriage by "get[ing] some Wine into [his] Head [...] yet in an unusual height of good Humour, [he] consented to be Married" (199). His third marriage appears to be a success at first, with no obvious ulterior motive, but a complete failure at the end. While for his fourth marriage, he had decided to marry only for practicality: to have "an upper Servant, *that is to say*, a Nurse to my Children, and a House-keeper to my self" (216). This time it is Jack, not his wife, who marries for gain – and not for love.

¹⁰⁴ Ganz's detailed study of marriage in *CJ* in *Public Vows* (2019), even though concentrating on clandestine marriage and consent in marriage, seems to be the only comprehensive analysis of marriage in this novel. For brief studies of marriage in *CJ*, see Bartolomeo's "New People in a New World" (2011); Gregg's *Defoe's Writings and Manliness* (2009); Novak's *Defoe and the Nature of Man* (1963); O'Brien's "Union Jack" (1998); Richetti's *Life of Daniel Defoe* (2015); Starr's *Defoe and Casuistry* (1971); Todd's *Defoe's America* (2010); Wallace's *Imperial Characters* (2010); Zimmerman's *Defoe and the Novel* (1975).

His purpose in these marriages is inextricably linked to his inclination for gentility. Unlike Moll, who defines her individualism through her role as a wife or as a future wife, "Jack's marital adventures begin only after he has established himself as an individual" and a gentleman (Richetti, "The Family" 19). He does not regard marriage as a means of becoming a gentleman, but rather as a means of remaining or reinforcing his gentility via his mastery as a husband in the domestic sphere. Regardless of his attempts to achieve complete mastery over his wives, he fails in every single marriage due to cuckoldry, which highlights the limitations of mastery and agency as well as his "unmanly passivity" in the domestic sphere as he seems to be a passive agent in his marriages (Gregg 139; Richetti, "Crime" 264; Todd 116). He eventually compensates for this lack of power and mastery in his fourth marriage "by reducing his fourth wife[']s status] to [a] servant [sic]" (Gregg 148). Yet, when he reunites with his first wife on the Plantation, he willingly shares and even grants his wife complete control over their marital relationship, suggesting that he has understood the value of equality in marriage and that he is attempting to rectify the mistakes he made in his previous marriages. It also suggests a solution to what Defoe sees as problematic in marriage law.

Despite his failures, Jack seems to be infatuated with the prospect of getting married and having a family. This obsession is clear in his attempts to find a third wife, as he says: "a settled family Life was the thing I Lov'd, had made two pushes at it, as you have heard, but with ill Success; yet the Miscarriage of what was pass'd did not discourage me at all but I resolv'd to marry" (*CJ* 208). This obsession also indicates that Jack has a naturally occurring grasp of the idea "that marriage is an ideal state for a man [and it] echoes the pressures of an ideology of affective marriage," which stems from "[t]he biblical injunction to marry" (Gregg 145). It is only after he quits chasing this obsession with marriage for the sake of his own comfort and security only, and shares authority with his wife that he finds true security in his reunion with his first wife. With this final reprised marriage, "the novel ultimately endorses [his wife's] agency and equality as a spouse" (Ganz, *Public Vows* 27). Some do not share this perspective. For instance, Blewett considers these repetitive failures as well as repetitive distressing experiences as punishments for Moll and Jack, having

"several times married for the wrong reasons" ("Changing Attitudes" 85). Such a conclusion can be drawn only based on the transgressor's moral codes, which are not often the same as or based on religious and social moral codes. There is no indication in the passage that Jack considers his marriages and acts to be transgressive in any way, and this lack of evidence actually justifies the absence of moral injury.

Through his narration, we find that the only case of what Defoe called matrimonial whoredom that Jack believes to be a significant transgression is bigamy. Yet, he does not develop any serious moral injury even from his bigamous relations. After his first marriage, he is shown to genuinely believe that with mutual separation obtained privately and then with "a legal Decree, or *what they call it*, of Divorce" obtained from "the Ecclesiastick Court," he is free to remarry (*CJ* 181). When he is reunited with his first wife in Virginia, though, it is seen that she did not share this belief despite their official divorce, since she had refused to be married to anyone else. Jack is her first and only husband, she claims, and "she was under Obligations that prevented her from any other marriage, that was, in short, that she was a married Woman, and had a Husband alive" (228). In response to her claim, Jack tells her that he "had been married [him]self since [he] parted from her," but she resolutely does not accept that she could be "a Wife, to any Man alive but" Jack. She also believes that she had committed adultery with another "Fellow" while still married to Jack (179) and that as a result she now believes that she has no right to remarry despite the official divorce (229). These different opinions towards the same marriage also confirm the significant role of personal moral values in the development of moral injury.

Jack's conscience, however, awakens for a short time over his third marriage since he knows that he would be committing bigamy if he should marry the widow. In contrast to his first marriage, Jack has no decree of legal separation or divorce from his second marriage. He is for a while apprehensive about committing bigamy, and relates his views on bigamy in the following manner:

IT came indeed, a little into my Thoughts, that I was a marry'd Man, and had a second Wife alive, who tho' she was false to me, and a Whore, yet I was not legally divorc'd from her, and that she was my Wife for all that; but I soon got over that part; for first, as she was a Whore, and the Marquiss had confess'd it to me, I was divorc'd in Law, and I had Power to put her away. (CJ 211-212)

Moll generally reflected on her transgressions, even those resulting from her original victimization and necessity, and most of the time was shown to develop the feeling of guilt that haunts her; but Jack has never felt guilty other than during this momentary contemplation of bigamy. This absence of guilt is due to his impoverished personal moral values, for he was brought up with neither education nor religion, meaning he has "an embryonic conscience which is based, one should note, not on religious ideals but on social aspirations" (McBurney 325). Furthermore, as Moll was haunted by the notion of her bigamous marriages, it may demonstrate that Defoe underscores the importance of gender and education in determining various possible reactions to identical situations, an important one of which is the development of potential moral injury. In other words, due to his lack of education and his "embryonic conscience," Jack develops moral codes that are unique to him, within which he does not consider marriage for gain, bigamy, or marriage without consent to be transgressive, proving the point that the development of moral injury is directly correlated with personal moral codes.

4.4. Matrimonial Whoredom and an Extreme Case of Moral Injury in *FM*

Daniel Defoe concludes his novelistic explorations of the topic of marriage and matrimonial whoredom with *FM*, demonstrating substantial contrasts in his treatment of these matters and his character's backgrounds. For example, Moll and Jack started life as abandoned children from the lowest class with no formal education and continued by looking for gentility and a financial position that they did not have before. Roxana, on the other hand, starts her life as the daughter of an affluent mercantile family (Mowry, "Introduction" 17), enjoying a luxurious lifestyle and receiving whatever (moral) education is available to schoolgirls, which also sets her apart from Defoe's other narrators as it defines her stronger sense of

moral injury.¹⁰⁵ Another difference is the role of marriage. Unlike Moll, Roxana challenges the institution of marriage, which her narrative proves to be the origin of her destitution. It is an institution that stands in stark contrast to her inherited prosperity and subsequent self-made superfluous wealth. Marriage and her husband's profligacy have taken away from her the luxurious and comfortable life of her class, so her quest is primarily to reclaim her financial security and then to ensure she will never again be destitute by improving upon her earlier financial status. After marriage has brought Roxana nothing but ruin, she becomes the mistress and pretend-wife of a prosperous jeweler/landlord as her only way of survival, and thence turns to courtesanship¹⁰⁶ with increasingly wealthy and high-status gentlemen, obsessively gathering a fortune beyond her needs or even ability to deal with it. In her recurring transgressions of adultery, she strives to become so rich that nothing or no one can bring upon her back to poverty, a state that haunts her narrative through various different kinds of repetition and returns, as will be shown below. Finally, unlike other novels, which conclude with the narrators' success and happiness, this one ends with the narrator's psychological breakdown.

About the relationship between destitution and morality, Nathan Peterson contends that "starvation and hunger [... are ...] forces that unravel [one's] possibilities of moral growth [...] and narrative development" (3). We can see this unraveling impact of necessity on Roxana when she spirals further down into the realm of transgression, beginning with childcare displacement, continuing with adultery, and ending with murder. She is also different from Defoe's other narrators in that, as previously said, she develops a strong sense of guilt for childcare displacement and shame for her whoredom even before committing any. As a result, her desperation and inclination to survive this poverty in the first narrative part create both thematic

¹⁰⁵ Roxana seems to be more similar to the Cavalier than any other narrator in Defoe's novels in terms of status, education, and final psychological breakdown. However, as the Cavalier's final psychological breakdown results from war, it is not within the scope of this dissertation.

¹⁰⁶ I follow Furbank's differentiation between a courtesan and a prostitute as he suggests: "As hardly needs saying, a courtesan - who, in theory at least, is faithful to her protector - is an entirely different characterization than that of a prostitute" (1). When I use words like "whore" and "prostitution," they are direct quotes from the text.

and structural unity in the narrative because the following narrative parts function as repetitive reflections on and references to distressing events and transgressions, the returns of characters from the narrator's past, and recurrences of similar events. Structurally, these repetitions, returns, and recurrences form a spiral pattern in the narrative, depicting Roxana as being increasingly trapped in the world of transgression and moral injury. Thematically, these features foreground the level of her moral injury, her failure to work through her shame and guilt, and the sense of hauntedness, all of which are especially highlighted in the novel's ending. This ending also proves Peterson's argument about necessity's role in unraveling the narrative development and echoes narrative techniques used in today's trauma fiction.¹⁰⁷

4.4.1. Roxana's Family Background, Inclination, and Moral Codes

Like Defoe's earlier novels, *FM* begins with an introduction to the narrator's family that, as she put it, "fled [France] for their Religion about the Year 1683" when she was ten years old (23, 24).¹⁰⁸ Roxana is the "daughter of well-to-do Huguenot refugees" (Furbank 1) and is "accustomed to the comforts of middle-class existence" (Novak, *Defoe* 83).¹⁰⁹ She has a privileged lifestyle and the opportunity of going "to *English* Schools" and "having all the Advantages that any Young Woman cou'd desire" (*FM* 24). She has enjoyed this privileged life to the extent that she "wanted neither Wit, Beauty, [n]or Money" (24). For twenty-three years,

¹⁰⁷ For scholars who praise Defoe's ending in *FM*, see Brooks' *Number and Pattern in the 18th-Century Novel* (1973); Durant's "Roxana's Fictions" (1981); Furbank's "Introduction" (2009); Hume's "The Conclusion of Defoe's Roxana" (1970); Jenkins' "The Structure of Roxana" (1970); Molesworth's "'A Dreadful Course of Calamities'" (2007); Novak's "Crime and Punishment in Defoe's *Roxana*" (1966).

¹⁰⁸ Despite Roxana's claim that they were refugees because of their religion, the novel reveals that the father had previously established a smuggling business based on trade embargos and only left once the London part of his business was well established. He left before they had to. Then, he acted as a money lender to the later Huguenot refugees, who had lost everything. He had created a fortune out of religious, social, emotional, and financial calamities for others. Others left for religious reasons; he took advantage of the situation and departed when it was convenient for him.

¹⁰⁹ Although Novak calls Roxana's family middle-class and Booker calls it master class, Mowry's less anachronistic phrase mercantile class seems to be a better term for such a family.

she has lived in respectable prosperity as a young girl and then a married woman. The narrative focuses on her class and education in order to show how her personal moral values are shaped and can be different from Defoe's other narrators from different backgrounds.

In addition to her family background, the first narrative part introduces Roxana – a deserted wife and a desperate mother of five children in extreme necessity – and the original cause of her transgressive life as a courtesan: her first marriage. What makes her distresses even worse is that all the privileges she has enjoyed for years are taken from her not only by her 'fool' of a husband but also by other male members of her family. Her father "married [her] to an Eminent Brewer in the City" (*FM* 24).¹¹⁰ Then realizing his mistake and seeing the "Match so ill," he left her "5000 Livres, and more at his Death [...] in the Hands of [her] Elder Brother," just so that her husband would not spend it (26). The brother, however, proves to be another financial fool, failing her by losing "not only what he had, but what he had for [her] too" (26). Neither her father nor her brother could thus save her from the destitution brought on by her foolish husband's spending all her dowry and his inheritance on an extravagant lifestyle, and then deserting his family with no substantial sustenance, leading them to be eventually reduced to extreme poverty. Struggling in this situation for more than a year, Roxana not only loses faith in marriage but also in the concept of family and community, which have taken all from her and left her with nothing but poverty. Despite her stronger moral values, her poverty and the need to survive starvation silences her moral values. Seeing no help from her husband's family, in order to save her children, she forces them onto her husband's unwilling family. To save herself, she becomes her landlord's mistress and turns from being a victim into a transgressor of marital codes.

¹¹⁰ Roxana says that she "chose him for being a handsome, jolly Fellow," implying that marriage was her choice and she was to blame (*FM* 25). Apparently, based on the word "chose," Rosenthal concludes that her father does not approve of her choice in marriage and she only "marries him out of sexual attraction rather than rational assessment of his character or future" (90). There is a reference to Roxana's marriage as a choice, and I did not find any direct reference to her father being against the marriage. Like Roxana, he finds out the marriage to be "ill" in retrospect.

Regarding Roxana's education, Mowry focuses on her French origin and her skills in dancing and singing, in addition to her education in English, and considers such education as "the first harbinger of her future corruption" (16).¹¹¹ Roxana attests to the relationship between her skills in dancing and her future ruin (i.e., her marriage to the brewer) by stating that her first husband "danc'd well, which, *I think*, was the first thing that brought us together" (*FM* 25). The same skill, however, Roxana believes, brings her "some Advantage" in the future, pointing to her Turkish dance in the fifth narrative part (24) (although this particular dance scene happens when she is already immensely wealthy, so it is not shown to bring her any financial advantage). This education eventually brings her to ruin, that is, to what Mowry calls her "descent into whoring" (17). What Mowry has failed to consider about Roxana's prosperous upbringing is that her education is what differentiates her from Defoe's other narrators when it comes to defining her moral values.

According to Novak, she has "been well educated [and] attended church regularly" (*Defoe* 83), two fundamental factors that determine her personal moral codes. Comparing Roxana's unique morality to Defoe's other narrators, he also argues that these narrators are almost all

Christian penitents, [... who ...] seldom concern themselves with violations of the laws of society [... because natural] law was regarded as a divine law of reason, far superior to the unjust and often absurd legal codes of eighteenth-century Europe. (87)

Roxana, on the other hand, has a different perspective as she appears to be obsessed with these legal and social codes even though her "necessity is actually far stronger than Moll's" (84). Despite her ongoing courtesanship, she admits that "she had strong Natural Aversions to the Crime at first, partly owing to a virtuous Education, and partly to a Sence of Religion," a confession rarely present in Defoe's other novels as his narrators generally confess to having no education or religion (*FM* 170). Thus, an implication of this confession is that Roxana has stronger moral

¹¹¹ Mowry's point originates from the seventeenth century's suspicion of "education for girls" represented in *The London Jilt: or, the Politick Whore* (1683), in which the main character's education "serves as the prelude to her own descent into whoring." This is a startlingly similar plotline to the first part of Roxana's narrative ("Introduction" 17).

codes than any other narrator in Defoe's novels and that they cause stronger feelings of shame and guilt before, during, and/or after committing a transgressive act.

Although Roxana claims that she enjoys the comfort of her prosperous life originating from her transgressions as a courtesan without any moral injury, she actually develops moral injury. Sometimes, she manages to silence this pain, but it always returns stronger than before and takes over her life, making her narration about her inability to work through this moral injury rather than about her path from transgression to repentance. For example, when the lord to whom she has been mistress "broke his Engagements [...] with" her in the sixth narrative part, she questions her motive in continuing to live as a courtesan and confesses that she "lov'd it for the sake of the Vice, and that [she] delighted in being a Whore" (*FM* 171). Then, she concludes that "as Necessity first debauch'd me, and Poverty made me a Whore at the Beginning; so excess of Avarice for getting Money, and excess of Vanity, continued me in the Crime" (171). Accordingly, she is "perfectly satisfied to remain in her profession" as "Queen of Whores," and she continues to strive towards ever greater prosperity (Novak, *Defoe* 83).

Yet, this satisfaction is not the only feeling that Roxana develops for this transgression because her feelings of shame eventually outweigh her sense of satisfaction. The morality of her mercantile class is the reason behind this self-chastisement. She is even "crueller to herself than Defoe wants his audience to be" (Booker 86), and this cruelty, I argue, is directly associated with her stronger moral codes, originating from her education, as mentioned above. However, I cannot entirely agree with Novak's idea that Roxana, like Defoe's other narrators, is "a religious convert" at the end of the novel, one who "refuses to accept Amy's doctrine as a valid excuse [...] and...] insists on viewing her past actions in the light of Christian ideals rather than the laws of nature" (86). Instead, I suggest that the narrated-Roxana has the same moral codes as the narrating-Roxana does and reacts to her transgressions with the same religious view from the beginning, although she

uses Amy's persuasions and justifications to accept the landlord/jeweler's offer (i.e., becoming his mistress) and silence her conscience throughout the narrative.¹¹²

4.4.2. Adultery as Roxana's Solution to a Failed Marriage

Roxana's fear of poverty and desertion is so intense that it influences how she acts in distress, why she chooses to be a kept woman rather than a wife, and, in general, how she develops her "*Amazonian*" ideology in rejecting the institution of marriage. It is worth mentioning that the focus in this section is not on the ending of the novel as Roxana's punishment for her transgressions, as some suggested, but as her failure to work through her moral injury.¹¹³ Here, the focus is on the development of moral injury caused by this transgression despite her justifications and on her "oppressed [mind] with guilt" (Jackson 183).¹¹⁴ This moral injury starts before she commits adultery and torments her conscience in the second narrative part. It is temporarily silenced in the third and fourth narrative parts but torments her in the fifth and sixth narrative parts, to the point where she attempts to distance herself from her wickedness. Accordingly, I look at how Roxana reacts to each case of adultery and how her moral injury is portrayed through temporal distortions in this narrative in the following paragraphs.

Roxana commits her first case of adultery after her childcare displacement and develops the feeling of shame for doing so in the second narrative part. After ensuring her children's safety and survival, she does not see any prospect in maintaining herself and her maid in the almost empty house or in working because

¹¹² These justifications and Amy's impact on Roxana's transgressions will be discussed in detail in the next section.

¹¹³ For those who consider the ending of the novel as Roxana's punishment, though with different causes, see Durant who claims that Roxana's punishment results from her "compulsion to maintain a fictive life cuts" (231); Novak who believes "that Defoe had Roxana's destruction in mind throughout the novel [... for her] moral evils" ("Crime" 446) and for her greediness (*Economics* 128).

¹¹⁴ Despite Jackson's argument about Roxana's guilt, I argue that she actually develops the feelings of guilt for childcare displacement, as shown in the previous chapter, and shame for her adultery and murder.

"that was not a Town where much Work was to be had" (*FM* 38).¹¹⁵ As a result, Roxana has no other choice but to welcome the landlord's help as she initially believes that "he means to do [them] Good" and sees "no other Meaning he can have" (40), signifying her naivety. Accepting this help, however, is proving difficult for her. Defoe captures a sense of her mind in turmoil in this part, starting with her conversations with Amy over the landlord's intentions behind such help and ending with her conversations with the landlord over the legality and validity of their relationship. In this part, Roxana's troubled mind is illustrated through the amount of the narrative-time (almost eleven pages out of twenty-five pages) devoted to the justification of adultery out of necessity, the frequency of these justifications, and her inability to silence her conscience most of the time.

The landlord, of course, does not reveal his intentions for helping Roxana, but Amy questions it and assures Roxana that he will ask her a favor (*FM* 40). In these conversations, Amy is the voice of reason and nature as she responds to her mistress's naivety. She claims that he will do all this kindness so he can "ask a Favour by and by" because

there's abundance of Charity [that] begins in that Vice, and he is not so unacquainted with things, as not to know, that Poverty is the strongest Incentive; a Temptation, against which no Virtue is powerful enough to stand out. (40)

Roxana wholeheartedly rejects this idea and claims that she would starve rather than "consent to lye with him for Bread" (40), to which Amy responds, "Honesty is out of Questions, when Starving is the Case" (41). Still, Roxana believes that "a Woman ought rather to die, than to prostitute her Virtue and Honour, let the Temptation be what it will" (41). These conversations display how Roxana

¹¹⁵ Comparing Roxana and the Quaker's different behaviors towards the similar distressing situation later in the sixth narrative part, Jenkins asserts that "Defoe contrasts the Quaker lady's behavior with that of Roxana to show Roxana's culpability [... and ...] passivity" (152-153). For example, he argues that Roxana could have supported herself and her children by "taking in boarders" and using "the garden which might have supported them" (153). Although this argument is logical enough and I agree with the idea of Roxana's passivity, Jenkins seems to forget that Roxana belongs to the mercantile class, which does not seem to teach her such survival methods as a gentlewoman. She only knows how to sing and dance, skills that she will use later to survive beyond any chance of experiencing desperation.

struggles with her moral values even before committing any form of transgression.¹¹⁶

Following Defoe's ideas about the driving force of necessity and citing Amy, Novak argues "that willful starvation is an impossibility; human nature is frail, and whenever there remains any means to preserve life, man will grasp at it in spite of virtue and religion" ("The Problem" 85). Stone calls Roxana and Moll "no more than *victims of economic circumstances*, and the role of *poverty* as a prime cause of the submission of women to sexual exploitation is very obvious" (550). However, some, like Mowry, see *MF* as well as these justifications as "an apology for women whose poverty forces them into a life of crime" ("Dressing Up" 94). Apparently, Mowry overlooks the realities of poverty and society and the role of necessity in real life and judges this novel as she does Defoe's conduct books by focusing on "the theological and moral aspects of marriage" rather than its pragmatic and realistic aspects (Rasher 3). Defoe adopts the same approach in Roxana's and Amy's contradictory positions on adultery committed out of necessity. He represents Roxana as the voice of theology and morality from his conduct books and Amy as the voice of nature and pragmatism from his novels. When it comes to the realities of daily life, the latter voice triumphs over the former at the end of the day, but this victory does not silence the voice of morality at all, as it haunts Roxana and eventually leads her to her mental breakdown at the end of the novel.

Despite her inner conflicts, Roxana eventually gives in and accepts the landlord's help out of necessity and under Amy's persuasion. With his kindness, he

has given [her] Hopes of recovering from the worst Circumstances that ever Woman of any sort of Fortune, was sunk into; that he cou'd not believe that what he had said to [her], was like Life from the Dead; that it was like recovering one Sick from the brink of the Grave. (*FM* 42)

This confession reveals that her scar from her destitution is still fresh. Later, she shows that it never gets old, but that it constantly hurts her like a fresh wound every

¹¹⁶ Developing moral injury before committing a transgressive act is unique to Roxana among Defoe's narrators, as mentioned before. The closest example of developing moral injury before committing any transgressive act is in *RC* when Crusoe has inner conflicts over killing the cannibals or not.

time she is reminded of or remembers her traumatic circumstances. After this moment of happiness, she seems to have no choice but to accept his offer as she does not want to re-experience her destitution once more at any cost. However, her conscience outweighs her desire, particularly when the landlord calls this dinner "a Wedding Supper" (46). She cannot fathom what he just said and remembers Amy's argument over his intentions (a case of analepsis). It is at that moment when she "made no question but he intended to do every thing else that *Amy* had talk'd of" (46). Roxana is taken aback and protests vehemently, claiming that both have spouses who are still alive, a situation that makes their remarriage impossible and a transgression. Adultery is definitely a transgression for her, but she cannot imagine how "he would reconcile it to a legal thing, like a marriage" (47).

Afterward, another lengthy conversation starts between Roxana and Amy, who again tries to persuade Roxana that it is OK to commit adultery out of necessity. However, Roxana still refuses to accept such logic. Amy first refers to the brewer's desertion which in effect makes her a widow by telling Roxana that he

has left you so many Years, he is dead to be sure; at least, he is dead to you; he is no Husband; you are, and ought to be free to marry who you will; and his Wife being gone from him, and refuses to 'lye with him,' then he is a single Man again, as much as ever; and tho' you cannot bring the Laws of the Land to join you together, yet one refusing to do the Office of a Wife, and the other of a Husband, you may certainly take one another fairly. (*FM* 47)

This discussion in the novel actually echoes Defoe's criticism of marriage law regarding desertion and its impact on the deserted couple, especially women. Despite this, Roxana cannot accept to lye with him even though she "began at that time not only to be much oblig'd to him, but to love him too" (46) after seeing all the kindness and affection from the landlord (46) and how "he put [her] not a Way to be even more than [she] ever was, namely, to live happy and pleas'd" (46). She even admits that she "cou'd have took him in [her] Arms, and kiss'd him as freely as he did [her], if it had not been for Shame" (47).

Eventually, Roxana gives in out of gratitude toward his kindness "at the dear Expence of Body and Soul, mortgaging Faith, Religion, Conscience, and Modesty,

for (as I may call it) a Morsel of Bread" (*FM* 48). She does not blame him for the same transgression because "he did nothing but what he thought was Lawful," whereas she blames herself: "I did what my own Conscience convinc'd me at the very Time I did it, was horribly unlawful, scandalous, and abominable" (48). This confession shows how different personal moral codes can lead one person to develop moral injury while another one to feel no sense of shame or guilt for committing the same sin. Despite her moral injury, her passivity and her fear of falling into the same destitution give her no chance but to disregard her deeply held beliefs. She iterates, "the Misery I had been in, was great, such as wou'd make the Heart tremble at the Apprehensions of its Return" (48). She had found love in a relationship that was "so agreeable" to her (49), so the fear of losing one friend she has in the world persuades her to accept his offer of so-called wedding.

I had no Friend in the World to have Recourse to; I had no Prospect, no, not of a Bit of Bread; I had nothing before me, but to fall back into the same Misery that I had been in before. (49)

Since she cannot undermine her own morality, she always brings up Amy's arguments to justify her prospective adultery, as if she internalized Amy's justifications and betrayed her own moral values.

However, this internalization does not imply that she accepts Amy's rationale for adultery and entirely ignores her own conscience. It is more illustrative of her passivity rather than approval. As argued before, Roxana has stronger moral codes than Amy or many of the other narrators in Defoe's novels, an argument that can be supported by Booker's idea that "Defoe sets up [the] dichotomy [of] master-class morality versus working-class self-interest" (54-55). Amy, as the representative of this working-class, is "apathetic about religion and car[es] only for material gain because she has no moral code to stand in her way" and "sees poverty and distress as the greatest problem," whereas Roxana, as the representative of this master-class or mercantile class (as I used previously), sees "sexual immorality" as the greatest problem (54-55).¹¹⁷ The actual problem, according to Booker, does not result from

¹¹⁷ About Roxana's acceptance of Amy's justification, Durant also argues that "Roxana is tempted not by sin, but by the acceptance of another code. [...] She is wracked by guilt, but the seed of another morality is sown" (227).

this contradiction but from Roxana's failure "to check Amy's lower-class baseness and impose her moral authority" (55). Kahn and Mowry also refer to Roxana's passivity as the reason for her failure to live up to her own morality. According to Kahn, "Roxana tells her story in the first person, [yet] she is often marginal to the tale. She remains passive while Amy, various husbands and lovers, and Susan propel the events of her life" (77). It is important to note that Roxana's passivity does not undermine the argument that she has stronger moral codes. It only shows that she has no agency in acting according to these moral codes. She cannot ignore them, and her conscience always finds a way to come back and torment her mentally.

Despite her passivity, justifications, and transgression, Roxana never denies her sin. She refuses to call it anything other than adultery and whoredom. In response to Amy's defense of remarriage, Roxana answers, "'tis all Nonsense, *says I, Amy*, there's nothing in it, let me hear no more of that; for if I yield, 'tis in vain to mince the Matter, I am a Whore, *Amy*, neither better nor worse, I assure you" (*FM* 49). Roxana is obsessed with her sin, as evidenced by the number of times she refers to her relationship with the landlord as adultery and herself as whore (ten times) and in the number of times the landlord calls it a marriage (five times). Roxana and the landlord also had lengthy conversations about their relationship. Since both are married, they cannot remarry legally. Yet, he treats their relationship as if it were a legal marriage. It is fascinating that he signs a contract to show his earnestness in his love and intention, a rare moment in Defoe's novels to make a marriage, let alone an affair, an official contract. These differences underscore the strength of her belief in social and religious moral codes and the presence of her moral injury, which is mentioned several times in her reflections. For instance, she chastises herself for giving up "all Sence of Religion, and Duty to God, all Regard to Virtue and Honour" and acting against "the Laws, both of God and [...] Country" (52), but gives him the benefit of the doubt by saying, "he either was before of the Opinion, or argued himself into it now, that [they] were both Free, and might lawfully Marry" (52). She considers herself to have "sinn'd with open Eyes, and thereby had a double Guilt upon" her (52). She also believes that there is no excuse in justifying the

violation of the Laws of God and Country through natural law (Novak, "Crime" 448).

Accepting her sin does not mean she is at peace with it and does not try to work through it in the second narrative part. Living up to her moral values is not an option because she does not want to experience poverty again. She hides from her acquaintances to distance herself from their judgments, leaving her with Amy and the landlord as the only people around her. As mentioned, they do not shame her or judge her for her adultery, and it really disturbs her. They function as a mirror that does not reflect society's moral values. As nothing works to alleviate her moral injury, she tries violence to make them see their transgression and share her moral values and even shame. As discussed in the introduction chapter, one way to work through shame (i.e., moral injury) is via violence or additional transgression, a method that perfectly resonates with Roxana's other transgressions (prostituting Amy in this narrative part and becoming an accomplice in her daughter's murder in the final narrative part), resulting from her moral injury. So, it is well worth addressing her further transgression in the second narrative part regarding prostituting Amy before moving on to Roxana's next adultery and moral injury. It is also worth noting that Roxana believes that a transgression leads the transgressor to any other form of "Wickedness" as she maintains,

when this had thus made a Hole in my Heart, and I was come to such a height, as to transgress against the Light of my own Conscience, I was then fit for any Wickedness, and Conscience left off speaking, where it found it cou'd not be heard. (*FM* 53)

The first event representing this further transgression is "Roxana's prostitution of Amy" (Francus 263). It is foreshadowed multiple times in the second narrative part before it happens. First, when the landlord talked about his "proportion'd Regard to" Amy, "her Colour came and went, and every now and then she blush'd as red as Scarlet, and the next Minute look'd as pale as Death" (*FM* 39). His regard and her reaction foreshadow a later scene in which she is forced into the bed with him and imply as if she eagerly welcomes it. Later, seeing Roxana's refusal to accept his help, she twice offers that "he should lye with [her] for [Roxana living easy] with

all [her] heart" (40) and she "will be a Whore, or any thing, for [Roxana's] sake" (41), again the implication being her eagerness to do so. The landlord is neither innocent in this matter as he tells Amy that he "intends to Lye with" her "to Morrow Night," and in response to Amy's innocent mistake ("*To Night, if you please Sir, [...] your Room is quite ready,*" he jokingly replies, "I am glad you are so willing" (44). Finally, during the dinner when the landlord fooled "with Amy for half an Hour," Roxana joked about "put[ing] Amy to Bed to him," and Amy responded, "will all my Heart, [I] never had been a Bride in [my] Life" (52). Roxana's narration of these seemingly innocent incidents functions as her way of understating her transgression.

Roxana only acts upon her feeling of shame and these previous jokes and offers mentioned above when Amy boasts that "Master wou'd have got [her] with Child twice in that time" (*FM* 54). Novak calls Roxana "the only protagonist in Defoe's fiction who intentionally forces evil on another character[, making it] a far worse crime than any personal sin" (Novak, "Crime" 450). McKillop refers to this transgression as a "corruption which outruns Defoe's usual doctrine of unscrupulous self-help" ("*Daniel Defoe*" 35). One reason for Roxana to commit this crime, Mowry suggests, is that this "boast piques Roxana's pride, and she calls Amy's bluff by forcing the younger woman into bed with her own lover" 24).

Regarding this transgression, I argue that Roxana has accepted her sin but cannot accept that Amy and the landlord share with her this wickedness without developing any sense of guilt or shame. After all, Amy is the one who persuades her to commit adultery and ignore her own morality. Thus, it is Roxana's way of "semiconsciously inflict[ing punishment] on Amy for having urged her on" (R.D. Hume 479). When Amy questions her role as a woman in bearing children, Roxana seems to snap and decide to bring down Amy as well as the landlord to her own level in vice and make them her companions in crime as she feels too isolated in her shame and does not want to bear the burden of her shame alone. Moreover, she has a serious problem with them, not reflecting society's morality on which hers is based, as mentioned before. Thus by prostituting Amy, she makes them share the same morality or at

least reflect society's morality and see the whole relationship as nothing but defiance of marriage law.

To bring these two characters to the realization of their sinful acts and make them share the same sense of shame, Roxana only forces them to commit a crime that they have already desired, earnestly or jokingly.¹¹⁸ By prostituting Amy, Roxana succeeds in making the landlord realize his role in the same world of wickedness that makes Roxana feel shame, "for he thought this [sleeping with Amy] a vile Action" (*FM* 55). This is similar to what Jackson refers to as her "compulsions, which require that her state of mind be reproduced in others" (187). Kahn also explains that Roxana "is trying to define Amy as a woman in the same way that she – in the moralizing parts of her narrative – defines herself" (87). Or, as Jenkins explains, Roxana cannot bear the idea that Amy – "the advocate of vice" – now "has become a symbol of virtue," which she reproaches wholeheartedly; she "alleviates her own situation by sacrificing someone else [... and stifling] the accusing voice and [...] the accuser" (148). Jenkins also believes that Roxana "preserves her security at the expense of others" when she prostitutes Amy or becomes the reason behind her daughter's murder (148). With the second case, Jenkins' proposition makes sense, but not with the first case since Roxana's purpose is not to "preserve her security" but to "make sense of her own sexual behavior when she watches Amy reenact her transgressions" through her "voyeurism" (Lamb qtd. in Rasher 280). What Lamb calls "Roxana's voyeurism" resonates with Brooks' idea of "hall of mirror," as mentioned before.

Another reason behind this further sin is that Roxana takes control of her transgression, which she committed under Amy's persuasion. By doing so, Roxana exerts her agency over Amy and the landlord. As mentioned before, she commits adultery out of passivity despite her strong morality by acting on Amy's working-class morality, which is based on natural law rather than on religious and social law.

¹¹⁸ Higdon argues that Roxana "transfer[s] her own guilt to her victims" (qtd. in Durant 228). However, it is not always the case in the novel because, as mentioned, the purpose of victimizing other characters, such as Amy, is not to transfer her guilt but make Amy share the guilt that she deserves to feel.

This sense of passivity seems to devoid Roxana of full self-chastising. She only finds full responsibility in her transgression by retaking authority in her wickedness, portrayed in forcing Amy to lye with the landlord, an act that Francus sees as "a further justification for self-loathing" (264).

Despite her satisfaction in corrupting Amy and the landlord and in bringing them down into her own level in corruption, she does not seem to take pleasure in this wickedness *per se* as she does not repeatedly narrate the same vile action that happened "several times" but narrates them instead in iterative form. Roxana cannot deny this sin, but, at the same time, she cannot constantly remind herself of it. The iterative frequency highlights her honesty and morality in this part. It is after this sin, despite her happy life, that she eventually starts reflecting on her vices and informs the readers that she repeatedly suffers from

Hours of Intervals, and of dark Reflections which came involuntarily in, and thrust in Sighs into the middle of all my Songs; and there would be, sometimes, a heaviness of Heart, which intermingl'd itself with all my Joy, and which would often fetch a Tear from my Eye; and let others pretend what they will, I believe it impossible to be otherwise with any-body; there can be no substantial Satisfaction in a Life of known Wickedness; Conscience will, and does, often break in upon them at particular times, let them do what they can to prevent it. (*FM* 56)

Despite her control over her transgression, she actually adds another sin to her vices as she suffers more because of the burden of this guilt instead of alleviating her moral pain.

Roxana also loses control over her conscience because she has no control over these dark thoughts as they invade her happy life. This guilt also haunts her later in the fourth narrative part when they are in imminent danger of a shipwreck during a storm. During this storm, Roxana takes pity seeing Amy's fear of death and hell for living "a wretched abominable Life of Vice and Wickedness for fourteen Years" (*FM* 113). Rather than thinking about herself and her own wickedness, Roxana thinks of how she "had been the Devil's instrument, to make [Amy] wicked" and how she had been "guilty of [her] own Sin, and [Amy's] too" (114). Her obsession with her guilt in corrupting Amy is clear when she reflects that

I am the wicked Cause of it all; I have been thy Ruin, *Amy*; I have brought thee to this, and now thou art to suffer for the Sin I have entic'd thee to; and if thou art lost for ever, what must I be? what must be my Portion? (114)

As another dark reflection on her transgressions, this quotation also proves that Roxana never refuses her responsibility for her crimes even though she manages to silence her guilt and shame for some time.

All things considered, Roxana never refers to the landlord as her husband during their seven-year affair because she thinks of herself as his "whore." She only claims the title of the wife later after his death out of convenience when she tries to get what the landlord has promised in his will. It is only when she goes to France that she can distance herself from her transgression for some time, and, as a result, there is less narrative-time devoted to her sense of shame or to her reflections on adultery in this narrative part. However, the landlord's death awakened her fear of poverty in Roxana when she thought for a moment that his death would

threw [her] back into the same state of Life that [she] was in before; with this one happy Exception however, that whereas before [she] was Poor, even to Misery, now [she] was not only provided for, but very Rich. (*FM* 58)

This horror repeatedly haunts her despite wealth, a feature that is repeated when a male figure deserts her in the next narrative parts.

Her experience of poverty after her first husband's desertion has been so traumatic for her that she thinks that "any desertion equals destitution" (Durant 228). She also believes that every man in her life has the power to take everything from her, as did her first husband, even though all of them, except her first husband, are "benevolent and affectionate" (Sloman 413). This hauntedness is present in the narration from the first narrative part in which she refers to her husband and children in prolepsis form to connect this narrative part to the rest of the narrative and show the significance of this experience as the basis of all her miseries and transgressions. In this part, Roxana informs the reader that she will have some news about her husband and her children in the future. For example, she tells the reader: "It must be a little surprizing to the Reader to tell him at once, that after this, I never saw my Husband more; [...] except as hereafter" (*FM* 28). Or, she informs the readers that "What Part of the World they [her husband and his companions] went to, I never heard for

many Years" (30). She also summarizes how children's "Uncle-in-Law" took care of them after they were forced upon the family, implying she will look for her children in the next narrative parts. These cases of prolepsis connect the first narrative part and her traumatic experience to the following narrative parts in terms of childcare displacement (previous chapter's focus) and matrimonial transgression (this chapter's focus) in a way that her past haunts her and her narration for life.

4.4.3. Roxana's Courtesanship and Overachievement

With the landlord's death, Roxana is wealthy enough to live in prosperity without anyone's financial support, but she does not stop there. The trauma of poverty is always fresh, and her main fear in life is to become so destitute and re-experience those distressing days, so she starts another affair with a prince immediately after the landlord's death. Although her initial goal was survival, when she survives poverty and starvation and even enjoys a luxurious life of being landlord's mistress, she desires her status to be "beyond the middle class" (Green 31). In trauma studies, one symptom of trauma is overachieving.¹¹⁹ Perhaps, it is possible to associate overachieving with avarice, as "one of [Roxana's] chief reasons for continuing [her] career [as a courtesan,] despite her large fortune" (Jenkins 151). Overachieving is close to what Green calls "greediness" (31), what Novak calls "a quest for high finances" (*Economics* 128), what Richetti calls "irresistible accumulative quality" ("Crime" 284), and what Sloman calls "primitive hoarding mentality" (411). Whatever the name, this quality originates from Roxana's extreme fear of re-experiencing poverty, which, in turn, forces her to become so monstrously rich that no male figure can take her wealth and social status from her.

In the third narrative part, Roxana continues her adulterous relationship with the prince, an affair that brings her happiness and more wealth. Unlike her adultery with the landlord, this one with the prince does not create the initial inner struggles.

¹¹⁹ Although there are no specific references to overachieving as the coping mechanism of PTSD in *DSM-5*, there are some references to this trait in transgenerational trauma (Schiraldi 45), in child abuse (Flannery), in response to the feelings of inadequacy resulting from trauma (Peterson and Peterson 67), and in PTSD in general (Goulston 90).

However, her conscience always finds a way to come back and torment her in the middle of her happy life. It seems that she is so satisfied with her status as the prince's mistress that in justifying her acts she repeats Amy's logic by calling her affair "a lawful thing" because she is "perfectly single [...] and uningag'd to any other Man" (*FM* 71). To absolve herself from the past and possible present sins, she even regards confessing them to "the *Romish* clergy," so she does not worry about her conscience. Being a Huguenot, she decides against doing so because it might bring her more trouble if she "should betray [her]self to the Priest" in her confessions (71). Finally, she silences her conscience for a while by accepting her justifications about their lawful relationship.

Still, her "perfect Tranquility" cannot silence her conscience as she criticizes herself not only for sinning but also for being responsible for her child's future and for the prince's sin, particularly after her first child's birth in this part (*FM* 75-82). Her conscience actually awakens by her worries about the impact of their adultery on the child's future; she is concerned that their "Affection will be ever his [the child's] Affliction, and his Mother's Crime be the Son's Reproach" (80). Besides these worries, most of her reflections are in retrospect in this part, displaying her ability to keep her conscience quiet for some time during her transgressions. Another factor forcing her conscience and fear to awaken is her first husband's appearance and her attempts to avoid seeing him in the third narrative part. Some characters from her past return to her life and haunt her in the flesh in real life and as memories in her reflections (her husband in this narrative part and her daughter in the sixth and seventh narrative parts). There are two functions for these repetitions and returns. First, her miseries lead Roxana to defy her own moral codes, and she recounts them to justify her transgressions. However, from the time that a specter returns from her past or she seeks her past, any reference to and repetitions of these miseries remind her of her transgressions and shame, from which she struggles to distance herself.

Her husband's return disrupts Roxana's happy life in Paris, where she thinks she has found peace and been able to silence her conscience to some extent. This time it is not her reflections or memories of her past that disturb her. This time it is her foolish

husband in the flesh tormenting her mentally as she is frightened that his reappearance might bring her miseries back. "Such reappearances enforce the continuity of the past, a past from which [she is] seldom free, and such reappearances, as well, enforce the threat of public exposure" (Jackson 184). Being frightened but at the same time curious, she sends Amy to inquire about him and later hires a spy to check on him, so she never faces him as if she cannot face her past. About her husband, she says,

Yet this *Nothing-doing Wretch* was I oblig'd to watch and guard against, as against the only thing that was capable of doing me Hurt in the World, I was to shun him, as we wou'd shun a Spectre, or even the Devil, if he was actually in our Way. (FM 91)

There is another side to the role of the spy who is "order'd to haunt [the husband] *as a Ghost*" (90). Although it sounds like a figure of speech, it conveys that she needs to have her past, symbolized in her husband, under control in order to go on with happy life and does not let her past leak into her present. Her detailed account of the spy's report shows her obsession as well as her fear as she tries to distance herself from her past, which cannot be silenced. Roxana is even forced to re-tell the story of her miseries and re-live them in her narration since she recounts the conversations between Amy and her husband, even though the story Amy tells is far from the truth. As luck would have it, the prince needs to go to Italy, giving Roxana the opportunity to go with him and relocate once more. As once in Paris, her conscience bothers her less; by moving to Italy, she is not disturbed by her guilt or shame, except again in retrospect when she blames herself for "influenc[ing] him [the prince] to so much Wickedness" (96). This self-chastising for her own transgressions and her role in partners' corruptions (recurred before in terms of the landlord's corruption in the second narrative part) show that her conscience has never been silenced despite its absence from the narrative and also shows that her personal moral values are still as strong as that in the second narrative part.

The fourth narrative part also follows a similar trend, starting and ending with her fear of poverty. After the prince deserts her, she needs to turn her property into money, but the Jew who is supposed to buy her jewelry recognizes the jewelry and threatens to make her arrested for the murder of the jeweler/landlord. She manages

to leave France "and [gets] clear of any Business, which, had it gone on, might have ruin'd [her], and sent [her] back as Naked to *England*, as [she] was a little before [she] left it" (*FM* 110). The final fear in this part originates from the Dutch merchant's farewell letter after Roxana rejects his marriage proposal several times, giving him no choice but to desert her. In this letter, he warns her about her future "Disasters," but promises to help her if she is in need. This warning terrifies her "with the Apprehensions of ever coming into such Distress" (141). Between her initial and final horror in this narrative part, she refers to her original miseries to justify her aversion to marriage and refuse the merchant's marriage proposal.

Roxana has learned from her first marriage that she cannot trust a husband to support her and that she needs to be legally independent of men despite their financial support, hence becoming a mistress and a courtesan. This is similar to the symptom of demoralization as she loses her faith in the institution of marriage. Her experience as a wife has been so traumatic that she has no desire to become a wife again. In these "Arguments for Whoring," she compares a wife with a mistress, stating

a Wife is treated with Indifference, a Mistress with a strong Passion; a Wife is look'd upon, as but an Upper-Servant, a Mistress is a Sovereign; a Wife must give up all she has; [...] whereas a Mistress makes the Saying true, *that what the Man has*, is hers, and *what she has*, is her own; the Wife bears a thousand Insults, and is forc'd to sit still and bear it, or part and be undone; a Mistress insulted, helps herself immediately, and takes another. (*FM* 118-119)

This is the prelude to her advocacy for women's independence and her protests against marriage. As a mistress with no strings attached, she believes that there is no legal bond between a mistress and the lover, so neither can he ruin her, nor does his ruin affect her. However, the legal bond between her and her brewer husband has created a haunting feature in the narrative, a bond from which she does not seem to have any break. The impossibility of severing ties with her past (her first marriage) haunts her forever, as explained before.

"The Dutch merchant's proposal of marriage threatens to break the established patterns of Roxana's life," with which she is satisfied; any break in this pattern

means her return to her first miseries caused by her marriage (Durant 229). She is determined to keep herself out of harm's way. She refuses to marry him mainly because of the husband's legal power over the wife bestowed by "the Laws of Matrimony" (*FM* 132). She does not blame the Dutch but marriage law for bestowing "the Power" to men and for commanding women "to obey" (132). This power also gives the husband authority to take wife's liberty and agency in marriage. About women's liberty, she says, "that while she was thus single, she was her own, and if she gave away that Power, she merited to be as miserable as it was possible that any Creature cou'd be" (131). Alluding to her own destitution after her first marriage, she also argues that marriage can ruin the wife's life even though she had already had the money to manage her own life. In the midst of a happy marriage, the wife can suddenly be "ingulph'd in Misery and Beggary" without any "Notice, Knowledge, or Suspicion of" the disaster caused by the husband's bankruptcy (132). She also goes further and compares the financial advantages a mistress has over a wife in her reflections because a mistress as "the Person kept" receives money from "them that keep," whereas a wife should give up all her money "to the Husband" (127). Based on her aversion to marriage and advocacy for women's independence, Sir Robert Clayton even tells her that she talks like an "*Amazonian*" (148).¹²⁰

However, Roxana claims that her justification is nothing but pretense as she believes that "[i]f ever any Man in the World was truly valuable for the strictest honesty of Intention, *this was the Man*," referring to the Dutch merchant (*FM* 137). For her pretenses, some scholars call Roxana on her hypocrisy and ingenuity in criticizing marriage and advocating for equality and independence for women. As stated before, the experience of her first marriage is so traumatizing that she cannot trust a husband nor the marriage institution that was supposed to support and protect her, but are the actual causes of her miseries. Not only did not they protect her, but

¹²⁰ Laura Brown associates this "Amazonian image" with "the most unwomanly form of violence – the murder of a child" ("Amazons" 154); Furbank calls her "a committed feminist" (6); McKillop calls her position on marriage "an advanced feminist position" ("Daniel Defoe" 36); Novak calls her "an ardent advocate of complete equality of the sexes in marriage, or 'Amazonian' marriage" (*Defoe* 102); S. Peterson calls her indulgence "in polyandry and defen[ce of] lapses in social behavior [...] feminist zeal" ("The Matrimonial Theme" 168).

they also led her to more wickedness, making it a complicated case of victimization and perpetration at the same time. This resonates with the traumatized losing trust in others and institutions and being unable to trust them again. None of these justifications silences her conscience; even if she genuinely believes in them, they do not seem strong enough to outweigh her personal moral codes. She also "lacks the particular skill in moral apologetics (casuistry) which Moll to a very high degree possesses" (Jackson 186). Thus, she still has her morality and principles although pretending to be someone she should not be. Only does her trauma of the past get the better of her, so she chooses her freedom over her love for the Dutch merchant.

4.4.4. Roxana's Ultimate Transgression and Moral Injury

Roxana rarely displays any sense of guilt or shame until her final affair with the Lord as she "began to be sick of the Vice" in the fifth narrative part (*FM* 169). This moment of aversion to sin coincides with the appearance of her children, particularly Susan, in the narrative, as mentioned in detail in the previous chapter. It is also a pivotal moment in her life and in the narrative of the novel as a whole, as it is at this moment that she seeks her past, i.e., her children, and simultaneously distances herself from them. These two contradictory desires do not work for her; they actually create the tension in the plot that marks *FM* out from Defoe's other works. This tension reveals itself both in the narrator's insights into her own earlier mind and, explicitly, in some of her narrations. It is also especially forceful when the plot allows the past (symbolized in Susan), which does not want to be distanced, to intrude upon the present, bringing Roxana to ultimate moral and psychological ruination.

Before she feels shame for her adultery, Roxana has lived twenty-six years in mere wickedness "without the least Signals of Remorse; without any Signs of Repentance; or without so much as a Wish to put an End to it" (*FM* 160). She is so used to living in the vice that it does not appear to be vice to her. However, this claim is in contrast to all the small details showing her disturbed conscience over her transgressive affairs. Instead, these details show her ability to contextualize her transgressions by using her traumatic experience of poverty, her fear of re-

experiencing poverty, and her urge to overachieve. Nevertheless, we see the failure of these justifications in holding her moral injury in check after ten pages of analepsis recounting her attempts to find her children from her first marriage. When she returns to the narration of her affairs, she starts by reflecting on how she gradually begins to feel "Sick of the Vice" (169), as noted above. Her feeling of shame increases particularly when she realizes that her elder daughter, her namesake (Susan), tries to figure out who her real mother is. Under no circumstances does Roxana

think of ever letting the Children know what a kind of Creature they ow'd their Being to, or giving them an Occasion to upbraid their Mother with her scandalous Life, much less to justifie the like Practice from [her] Example. (173)

In other words, she cannot accept any conflict between her self-conception as a mother and her children's understanding of her identity as a courtesan. Thus, her method to work through her shame is to conceal her real identity, so none of her children or any old acquaintance can judge her based on her courtesanship.

The closer Susan gets to the truth behind her mother's identity, the more Roxana feels shame for her wicked life to the point that she decides to live with a new identity somewhere that no one recognizes her. Therefore, when her attempts to hide her identity do not work, she tries to hide from the public eye and particularly from Susan by moving to the other end of London and living with a Quaker. This Quaker, like Friday, works like Brook's idea of "hall of mirrors" as Roxana and Quaker share similar initial miseries, i.e., being deserted as a mother of numerous children. She can also be called a recurrent character-type, representing Roxana from the first narrative part. Despite the similarity, Defoe introduces an alternative scenario to Roxana's wicked path in life through the Quaker as he has done with Roxana's life as an alternative to Moll's. By putting this mirror in front of Roxana, Defoe actually gives her an option to live up to her personal values that were strongly present in the second narrative part. Even superficially following the alternate virtuous path of the Quaker (i.e., changing her name and clothes) does not silence her conscience or save her from being discovered by Susan, but "creates a

feeling of terror and suspense [in *FM*] that is unsurpassed in [Defoe's] other works" (Jenkins 152).¹²¹

This sense of terror and suspense, along with Roxana's marriage to the Dutch merchant and her feeling of shame for her wickedness towards the Dutch and her daughter, dominates the sixth and seventh narrative parts, accounting for ninety pages or 37% of the narrative. Among all her regrets in life, none was "so preposterous" as her separation from the Dutch, which "left so much Melancholly on [her] Mind" (*FM* 180). Her regrets "continually return" and haunt her day and night to the point where she sends Amy to seek the Dutch merchant out in Europe. With her new identity, she also tries to have a new life other than pretending to be a Quaker, and interestingly enough, Roxana finds him in London while Amy is looking for her in France. Dutch's return to the narrative makes him a returning character who, unlike Susan, does not threaten Roxana's life but helps her to redefine herself as a married woman, a Lady in England, and a Countess in Holland. Another returning character – the Prince – almost ruins her chance to redefine herself by raising her hopes of becoming a princess as he looks for Roxana to marry her but repents for the second time and ruins her dreams once more. However, her marriage to the Dutch completes her plan of having a new life as she feels satisfied that "At length the Life of Crime was over," thinking all her miseries and moral injury are over (202).

This satisfaction does not last long as her moral injury returns stronger than before ("I trembled every Joint of me") when Roxana and the Dutch share their wealth (*FM* 214). Then, she starts censuring herself by calling herself "*Unhappy Wretch*," for intermingling her "*ill-got Wealth, the Product of prosperous Lust, and of a vile and vicious Life of Whoredom and Adultery*" with the Dutch's "*honest well-gotten Estate*," and for bringing "*the Judgments of Heaven upon him*" and provoking "*Heaven to curse his Blessings!*" (214). Once again, the narrative introduces

¹²¹ Jenkins maintains that Defoe is praised for this Quaker narrative part despite being criticized for his "incomplete and loosely planned" novel (152). For example, Ernest Baker compares this narrative part to *Caleb Williams* in terms of "emotional tension, [...] sensations of mystery and suspense, [and] distracted flight and relentless pursuit" (216).

Roxana chastising herself for others' corruptions through recurrence. In addition to her feeling guilty for ruining him, she is also terrified of every small surprise that may reveal the "secret Hell within" (215). She appears to survive these fears and moral injury when she informs the reader that she manages to leave England with the Dutch as his husband, making relocation once more a mechanism to silence her moral injury (215).

Yet, this relocation does not bring her happiness that Roxana desires because she begins to reflect on "all the gay and wicked Course which [she] had gone thro' before" and "look back upon it with that Horror, and that Detestation" (*FM* 215). Her feeling of shame makes her repent "of the Crime," but it is "moved by [her] Fears of Vengeance" rather "than from a Sense of being spar'd from being punish'd, and landed safe after a storm" (215). This shows her moral injury without succeeding in working through it as she confesses that such reflections haunt her happiness and make "a Hole quite thro' her heart" (218). Her moral pain continues for two years until she reveals the actual reason (i.e., Susan's murder) behind this pain by going back to the story of her children, particularly Susan, in the seventh narrative part. Here, she restarts the narration of the two-year gap which is about her further transgression of murder – similar to her prostitution of Amy – and which eventually leads to her mental crisis explained in the sixth narrative part.

Why do Susan's inquiries threaten Roxana? As mentioned before, Roxana does anything to conceal her identity and have control over her past in order to hide her shame for being an adulterer for so long and to avoid others', particularly her own children's, judgments. Yet, this narrative part shows her lack of control over her past, her daughter, and even Amy, and lack of control brings more shame and humiliation and eventually leads to violence in order to exert the lost control over her past once more. Interestingly enough, Susan, as Roxana's namesake and a returning character, functions on two different levels: metaphorically representing Roxana's past and literally as her daughter. She is "an obvious and vivid embodiment of her mother's past" (Brooks 53), the past that "refuses to be forgotten" (Mullan xiii), pursues and haunts her like a traumatic memory, and

demands being owned. "Roxana has no intention of owning her past, or of having it owned" (Lamb 281). However, as mentioned already, Susan's reappearance like her father's reappearance "enforce[s] the continuity of the past, a past from which Defoe's heroes or heroines are seldom free, and such reappearances, as well, enforce the threat of public exposure" (Jackson 184). Roxana has made her ultimate purpose of avoiding such a public exposure to the point where she ends up with the murder of her daughter. Actually, Roxana thinks that Susan's murder also kills the last "accusing voice of conscience from the past" (Jenkins 156). "On the realistic level," according to Jenkins, Roxana's refusal of Susan and her past "has resulted in murder; on the allegorical level, it has resulted in moral suicide" (158). It does not matter if Susan is dead or not; what matters is Roxana's moral pain and her psychological torture for being responsible for a possible act of murder (Mowry, "Introduction" 26).

This ending is a great representation of moral injury and failure to work through it, the horror of being haunted by shame, and the inability to escape the consequences of past transgressions. Nothing silences the conscience, even symbolic murder of the conscience. It will return in different forms and haunt the transgressors until they work through their moral injury, and violence and murder do not seem to be the solutions. They rather add to the feeling of shame and create a new burden on the conscience impossible to work through. This impossibility and "mental anguish" of the final transgression are also represented through "the novel's topography," as Brooks suggests (58). "Roxana's past presses claustrophobically in on her in this last part of the novel" and "after the wide-ranging travels of the first part, her activities now become increasingly localized, centred as they are on London" (58). Eventually, Defoe seems to punish Roxana only for her transgressions among his narrators, but the punishment is "mental rather than physical"; as Brooks describes, it is "more horrifying" as "the world of objective fact will be coloured by the knowledge of one's guilt, reflecting it wherever one turns" (45).

4.5. Conclusion

Defoe created a body of fictional works (*FARC*, *MF*, *CJ*, and *FM*) that explore similar scenarios with respect to their narrators' experiences in the marriage market, their matrimonial obligations and transgressions, and the ramifications of their transgressions in their everyday lives. By placing his female and male narrators from different classes in similar marital situations, he presents a forceful, if indirect, criticism of marriage laws and perhaps hopes for serious reformations. In addition, the narrators and characters sometimes make explicit criticism of marriage as it was then instituted. He also introduces gender and class as privileges, showing how husbands and wives have distinct experiences in similar situations, especially in the marriage market. These differences also result in different outcomes, and this chapter has shown how these narrations imply that the different narrating-characters may or may not suffer from guilt and shame as defined and explained by Pederson's moral injury model.

According to Pederson's assumptions, personal moral codes determine the development of moral injury. However, every kind of transgression does not necessarily result in moral injury, and the development of moral injury depends on transgressors' ability to contextualize their transgressions. In this model, education (either religious or social) determines each person's personal moral values, which, in turn, determines whether a transgressor sees a transgressive act as a morally injurious event. These novels give insight into the connection between education and moral values, as well as between personal moral values and moral injury.

For example, in *CJ*, Jack's lower-class background and lack of any kind of education suggest that he does not see stealing as wrong until he witnesses the suffering it causes a victim (a sort of education for him). He similarly does not consider his adultery and bigamy as morally transgressive, for he only witnesses the damage it does indirectly and at the end of his adventures when he reunites with his first wife. Moll is also an orphan from a lower class, but she has the advantage of receiving basic education during her childhood and subsequently middle-class education while staying with the Colchester family. In other words, more moral

values have been inculcated in Moll than were instilled in Jack. She therefore feels guilt over her matrimonial transgressions. However, her personal moral values are not as strong as Roxana's, which is shown by her developing the feeling of shame rather than guilt for her adultery and later murder. Roxana's higher moral codes originate from her mercantile class and her serious religious and social education.

In addition to morally injurious transgressions and feelings of moral injury, these novels focus on their narrators' ability to work through their matrimonial transgressions. They imply that it is possible to overcome the worst effects of moral injury through different methods: living up to personal moral values, asking others to change their judgments, concealing from others, or using violence to overcome the feeling of shame. Moll succeeds in working through her feeling of guilt over her adulterous and incestuous relationships as others change their judgments about her transgressions, as she gains new agency in her final marriage, and as she lives up to new values in the New World. Nevertheless, Roxana fails to do so because her shame over her role as a courtesan is directly associated with her role as a mother. She fails in concealing her identity and chooses violence to keep her identity hidden, adding another reason to develop moral injury without working through her first transgressions.

Pederson's model has been shown to be very useful with regard to analyzing the structural representation of moral injury in *MF*, *CJ*, and *FM*. Defoe has successfully manipulated temporality (repetition, recurrence, and return) in these novels to foreground the representation of moral injury caused by matrimonial whoredom, his criticism of marriage law, and his solutions to work through such transgressions and the representation of their hauntedness. For example, Defoe uses repetition in the forms of analepsis and prolepsis in the narrators' reflections and in retelling the story of transgressions and miseries by the narrators or other characters in the novel. These repetitions show how matrimonial whoredom is prevalent in the narrative and haunts transgressors. They also recur in different narrative parts, creating a spiral narrative pattern as if there is no closure to the progress of the narration unless the narrators succeed in working through their moral injury. To portray these

transgressions, Defoe employs the technique of recurrence and the return of characters from these narrators' past to underscore the hauntedness of a transgressive act. All these techniques are skillfully exemplified in the final narrative parts in *MF* and *FM*. Moll's success in working through her moral injury is symbolized through her return to the Plantation, her reunion with Jemy as a returning character, her rewriting of all her past and starting fresh in the New World with new laws, and finally gaining agency in her marriage. With this ending, Defoe seems to suggest a new world with new laws as the solution for the problematic marriage law. However, Roxana's final mental crisis because of her failure to work through her moral injury is represented by her contradictory approach to her past. She simultaneously seeks her past and attempts to distance herself from it. However, the past (represented by Susan) cannot be silenced, and Roxana loses complete control over her moral injury, leading to an ending that artistically depicts this failure.

CHAPTER 5

CONCLUSION

This dissertation is the first study to investigate the associations between familial (filial, parental, and matrimonial) transgressions and moral injury and the associations between these themes and their textual representations in Defoe's novels (i.e., *RC*, *FARC*, *SRRC*, *MC*, *MF*, *CJ*, and *FM*). This study used Pederson's model of moral injury from literary trauma theory as a theoretical framework in order to explore the literary construction of morality and distress in these narratives. Previous scholars' attempts to explain these recurring transgressions, which feature in Defoe's selected novels, have hitherto concentrated on interpretations that have recourse to religious concepts such as sin and salvation. They left a lot of questions unanswered, however, because these novels do not appear to be stories of repentance, redemption, or conversion. The moral injury theoretical framework not only presented a viable approach to the study of familial transgressions in Defoe's fiction, but it also provided a single theme that could be used in examining and comparing the textual representations of transgressions in Defoe's selected novels.

Therefore, this dissertation set out to establish to what extent the themes of familial transgressions and moral injury were present in Defoe's novels and to assess the feasibility of adopting this model to study novels that were not trauma fiction and written before the 1980s. It also revealed the novels' underlying suggestion that it is personal moral codes, rather than universal social and religious moral values that might lead to moral injury in a transgressor. It further identified an interrelationship between the theme of moral injury in a literary text and the form and style of that literary text, where the form and style become evidence of or connote the narrator's moral injury through the implication that certain characteristics (indeed diagnostic) elements, such as repetitions and returns, are symptoms of the narrator's traumatic moral injury. Finally, it explored Defoe's creation of a dialectical discourse between

his novels by creating fictional narrators from various backgrounds who committed similar familial transgressions but had different reactions to their transgressive acts and by creating similar fictional narrative structures to connect each novel to the others.

Returning to the questions posed in Chapter One, it is now possible to confirm the following findings. Firstly, the research clearly indicates that Defoe produced novels notable for transgressor-narrators who violated social and religious moral values in terms of familial transgressions: disobedience and abandonment, childcare displacement, and matrimonial whoredom. Not only did he develop narrators who committed at least two familial transgressions each, but he also built a body of works with similar recurring transgressive acts. Despite the fact that similar transgressions were present in each work, their different narrators were shown not to experience the same feelings of shame and guilt. Some might feel shame, some guilt, and yet some might show no evidence of moral injury at all. When these narrators are shown to have developed a sense of moral injury, the analyses show that their narratives portrayed their feelings primarily through the symptoms of isolation, demoralization, and anger, and rarely through poor self-treatment. Their moral injury, in turn, is shown to lead these narrators to lose their sense of agency. In order to reclaim this sense of agency, the novels show them working through their unresolved feelings of shame by living up to moral values, or requesting others to change their judgments, or hiding from society, or committing (instrumental) violence against others, or overachieving.

In other words, one of the strongest findings to emerge from this study is that these novels present narrating characters for whom personal moral values, not social and religious values, mainly determine the level of shame and/or guilt they feel. These values, as further shown by the novels, are based on different factors. Firstly, the analyses showed a direct correlation between class and education in defining each narrator's personal values. Unsurprisingly, the higher the social class, the more explicit or formal the education, and this has the less expected correlation, in the novels, of a higher class bringing a higher degree of moral sensitivity. Of course,

religious teachings, notably exposure to the Ten Commandments, were parts of this education and should not be overlooked while studying morality and moral injury in Defoe's novels. In fact, these narrators' potential to internalize the social and religious values that are first encountered by children in their upbringing defined their personal moral values, and to that extent we can talk of the greater access of the middle classes to moral education. In comparing the narrators of Defoe's novels, we saw that the possibility of internalizing social and religious norms was greater for those with higher levels of moral education. The novels therefore create narrators with their own distinct methods of defining transgressive acts and interpreting distressing events as signs of punishment. Most crucially, these personal moral values are not stable throughout the narrative, for Defoe created narrators whose personal moral values are shown to change as they do not have fixed moral values. It can also be argued that moral injury shapes these narrators' personal moral codes. As a result, it was necessary to distinguish between how a narrator felt at the time of transgression and how that narrator reflected on that transgression in retrospect. Furthermore, these narrators did not commit just one single transgression, and the severity of any transgression was another factor in explaining why one transgression resulted in moral injury while another one did not.

Gender was another variable that differentiated these narrators from each other since this study found that female narrators were more prone than male narrators to internalize social and religious norms, particularly those related to their roles as mothers and wives, a finding that extends to the moral realm frequently observed and identified by patriarchal societies of the female in the domestic sphere. The narrators' ability to contextualize their transgressions was another factor regarding the relationships between personal moral codes and moral injury. If they succeeded in contextualizing, they might only experience feelings of guilt, try to make amends for these wrongdoings, and work through their moral injury. However, if they failed, they might experience feelings of shame or unresolved guilt and fail to work through these feelings. As a result, whether or not a narrator suffered from moral injury and, if so, whether or not this moral injury provoked feelings of shame or

guilt depended on their levels of internalizing social and religious moral values and their abilities to contextualize their transgressions.

Aside from these findings regarding the representation of moral injury in (narrating) characters, the other strong finding to emerge from this research is that the theme of moral injury had a direct impact on the form and style of Defoe's novels, and vice versa. These textual impacts manifested themselves in the form of temporal distortions (repetition, recurrence, concurrence, and return) and literary tropes (hyperbole, sublimity, and signs of solitude). This finding also confirmed that the entire plot of each novel was founded on the narrator's transgressions, moral injury, and working through this moral injury and that every first narrative part had a sustained structural purpose in the narrative with respect to this overall scheme of familial transgression and moral injury. The plots of the novels studied were generally based on the repetitions that were in the form of analepsis, prolepsis, and repetitive frequency and referred to morally injurious events in the past or the future of the narration. Through these techniques, these narratives simulate and at the same time construct for the fictional narrators the traumatic symptoms of flashbacks, hauntedness, belatedness, and fragmentation produced by defying personal moral values in these novels. This imitation actually disrupts the conventional linear flow of the narrative in the same way as committing a morally transgressive act apparently disrupts the narrator's conscience, demonstrating and emphasizing the difficulty of closure in extreme cases of moral injury and of working through the feeling of shame. It also allows the reader to view the same event from different perspectives and allows the text to foreground repetition compulsion as a symptom of trauma. It also gives the impression that the past is present in, or haunts the present of the narrative, and that the narrator is to some degree paralyzed with this sense of entrapment in the past.

This study also revealed how Defoe's skillful manipulations of the device of recurrence convey the theme of moral injury structurally, in each of the novels analyzed and thus throughout most of his narrative fiction. In these novels recurrence is also used to reflect transgenerational transgressions within the

narrators' families and recurring transgressions committed by both the narrators and other characters in each novel. These two features actually have both thematic and structural implications. Structurally, it underscores each novel's spiral narrative pattern, which demonstrates the continuity of transgressions and their ensuing moral injury. Thematically, it foregrounds the haunting nature of moral injury and the impossibility of working through such a feeling. Defoe also used similar recurring transgressive acts in all of the novels studied, in order to show how female and male narrators from different backgrounds responded to similar morally injurious events, generating the earlier-mentioned dialogical discourse between these novels. This dialogical discourse actually extends the metaphor of a hall of mirrors from characters acting as a hall of mirrors in front of the narrators (inside each novel), to each narrative part acting as a hall of mirrors in front of other narrative parts, and to each novel acting as a hall of mirrors put in front of the other novels. The result is the creation of a very comprehensive and convincing image of people's daily lives in a constructed but realistic world, i.e., Defoe is, it transpires, essentially a very good social and psychological realist.

This study also presented the following findings when it came to other temporal distortions in terms of duration. The technique of ellipsis was employed to conceal the feeling of shame rather than the unrepresentability of moral injury. The technique of scene was used to convey the sense of immediacy, intensity, and anger associated with acts of transgressions and moral injury. The technique of expansion was used to reflect the narrators' comments and inner thoughts about their past transgressions and feelings of moral injury. Furthermore, the return of characters and concurrence of events underlined the hauntedness of the past transgressions and moral injury. In terms of literary tropes, this study established the presence of Pederson's recommended literary tropes of hyperbole, sublimity, and signs of solitude as literary representatives or versions of the rhetorical overflow of speech which, Pederson has found, can function as indications of moral injury in fictional narrators. For example, hyperbole revealed the narrators' struggles with the enormity of their transgressions and the severity of their moral injury, sublimity was a major sign of the narrators' demoralization as they perceived the world as a

terrifying place that turned on them, and signs of solitude were depicted by both the novels' first-person narrative points of view and their directly reported loneliness and isolation when strategically hiding from society or as forced punishments. All of the above-mentioned findings presented strong evidence and firm confirmation of this thesis' argument that Defoe expertly employed these literary devices to foreground the presence of moral injury and its haunting effect on his narrators and narratives. The detailed analyses within this research further show that, in general, Defoe used a combination of the thematic approach of what narrators remember of the past and the stylistic approach of how the narratives show what is remembered of the past to illustrate the moral ramifications of defying one's personal moral values.

The principal theoretical implication of this study, therefore, is that Pederson's idea of perpetration trauma and moral injury model works well in analyzing even the eighteenth-century novels of Defoe. This further implies either that Pedersen's model for the literary representation of moral injury needs to be expanded to take into consideration far older narratives than have so far been investigated, or that Defoe was ahead of his time in combining theme and structure to represent trauma and moral injury in his narratives, since this idea was first verbalized (in non-literary terms) in literary trauma theory and trauma fiction after the 1980s.

Overall, this research strengthens the notion that, while Defoe's novels conclude with his narrators' financial success, they are more often stories of regression and failure (in terms of working through moral injury) than stories of conversion or putative salvation. Taken together, these findings suggest that these novels are more akin to psychological realism than to works of Christian or moral instruction, and that Defoe is fundamentally a psychological realist rather than a Christian moralist in his narrative fiction. This conclusion was drawn from using the moral injury model in analyzing Defoe's novels since it specifically sidelines these Christian ideas and patterns (e.g., sin, punishment, repentance, and deliverance) that have never worked well enough to explain Defoe's narrators' transgressions and their

ramifications, appearing instead to be highly reductive and thus skewed methods of judging fictional narrators.

Pederson's idea of personal moral codes is critical in understanding Defoe's novels which show that they are directly proportional to the experience of moral injury experienced by the fictional narrators. In this way, too, it provides a better account of the plots than those relying on ideas of Christian or moral instructions, which are necessarily universal and inflexible with respect to the nature of the transgressors and their contexts. Every step in the Protestant Christian moral message is clear and linear: you sin; you are punished, or you will be punished; you must repent, and only then may you be delivered. Sometimes, these narrators might not even perceive their actions to be transgressive. As previously mentioned, personal moral codes, as internalized social or religious moral codes, emphasize the notion of individualism rather than universalism.

To put it another way, Defoe does not create stories that judge his narrators based on stringent religious instructions, and he even casts doubt on such judgments. In bringing his readers into the minds of his narrators, even where neither the vocabulary nor the analytic framework exists to discuss them, and the psychological impacts of their reported actions, he encourages his readers to reconsider their judgments and criticisms of his narrating characters. These novels even criticize the blanket application of universal moral values, based on religious instructions and inscribed law, calling for some reformations, particularly regarding filial duties, childcare displacement, and marriage laws. With such implied criticisms the novels also suggest that some of these religious and legal principles unjustly and unnecessarily inflict moral injury on people. This, in turn, reveals Defoe is more concerned with individual human beings and their unstable circumstances than with universalizing Christian principles. His promotion of universal Christian morality is restricted to his conduct books, which serve as the representations of his received and conventional religious dogma, while his novels depict a world of moral contingency and an unstable world in which narrators are caught up in uncontrollable and often seemingly impossible situations. His novels are

explorations of possible real-life experiences through the use of his fictional narrators, and moral injury is contingent upon these characters' educational, social and physical circumstances and not dependent upon a set of external rules. Within this realistic exploration, his manipulation of time and literary tropes function as a prescient reflection of and construction of psychological realism with respect to the repercussions of guilt and shame on human beings.

Despite all the criticisms of his careless craftsmanship in writing his novels, reading these novels also proves Defoe's conscious art of fiction. The themes of transgression and moral injury actually formed a unified theme in his body of works that not only connected each narrative part to other narrative parts and the main narrative but also intertextually connected each work to the others. He either explored similar transgressions from different perspectives or expanded the narration of specific transgressions or morally injurious situations that were not explored fully in the previous work. He even wrote some of his novels as counterexamples to others so that he made it a point to investigate different aspects of personal moral values and moral injury. This thematic intertextuality is also underscored by structural intertextuality, i.e., the presence of similar temporal techniques and literary tropes in all of his novels, the implication being that it is impossible to separate theme from structure when analyzing Defoe's novels.

As a result, these findings contribute to our understanding of moral injury and narrative form in several ways and lay the groundwork for a comprehensive assessment of Defoe's novels in terms of a unified theme and structure. The insights gained from this study may be of assistance to the scholars of Defoe studies, the early English novel, and literary trauma theory. This study helps Defoe scholars in taking a fresh look at morality and narrative structure in his novels. Because this method provides a cohesive thematic and structural analysis, it could also aid researchers working on the attributing and de-attributing of works to Defoe. Next, it provides a fresh line of thinking in studies of the emergence of the English novel in the late seventeenth and early eighteenth centuries. Literary trauma theory, perpetration trauma, and the moral injury model (i.e., in general not limited to the

familial transgressions) used in this dissertation might be applied to other novels written by Defoe as well as other seventeenth-century and eighteenth-century novelists to provide a new perspective on morality and narrative structure in the early English novel. Because the history of trauma during this period has not been thoroughly investigated, this thesis could also aid literary trauma scholars in researching the genealogy of literary trauma theory in the early eighteenth century. In other words, it proves Pederson's assumption that moral injury is not limited to trauma and perpetration fiction, but can also be applied to novels written prior to the 1980s. The findings of this study of fictional transgressions and moral injury could also be extended to the broader and non-literary fields of trauma studies, for it alerts perpetrator trauma experts to the importance of personal, rather than pre-categorized, moral values, and encourages them to consider more holistic approaches in defining trauma-arousing experiences, rather than confining themselves to only the extreme instances of legally-recognized atrocities. It also shows how the symptoms of poor self-treatment and demoralization can be used to justify committing further transgressions in the form of (instrumental) violence, as the analysis of these novels has shown that such violence is not always an initial transgression but could also be a coping mechanism to work through moral injury. This study also contributed to the development of Pederson's moral injury model. Firstly, it explored and validated the viability and productivity of adding his 2014 idea of temporal distortions as the literary representations of trauma to the literary tropes suggested in his 2022 moral injury model. Secondly, it hypothesizes, through the literary evidence of Defoe's fictional case studies, that there are two other methods that sufferers may use as responses to or in dealing with moral injury: violence and overachievement.

In terms of using models of perpetration trauma and moral injury in the analysis of literature, this study's findings are limited by at least three factors: forms of transgression, victimhood vs. perpetration, and individual vs. collective trauma. The topic of moral injury is an intriguing one that might be usefully explored from other perspectives in further research. In the first place, as previously explained, this research focused on familial transgressions and violence as a coping

mechanism for working through moral injury. It did not consider violence as an initial transgressive act. Therefore, this study should be replicated using violence (e.g., piracy in *CS*, theft in *MF* and *CJ*, murder in *FM*, and war crimes in *MC*) as the original transgressive act to examine Defoe's novels, particularly those that are not included in this dissertation. Secondly, it is worth noting that Defoe's narrators are not only transgressors but also victims. In order to gain a more thorough understanding of trauma and moral injury in these novels, it is also necessary to analyze the traumatic experiences of the other characters as well as the narrators, and as victims and transgressors.

Another area of future research might be the portrayal of individual and collective trauma in Defoe's novels, which would allow *JPY* to be included in the analysis of Defoe's novels in terms of trauma. Further research into transgression and moral injury, and therefore psychological realism in terms of psychological ramifications of transgression as the origin of the English novel, is also advocated. In order to broaden the representation of clinical trauma theory in Defoe's narrative fiction, it is also desirable to carry the study ahead by exploring the physiological, psychological, and psychosomatic symptoms experienced by narrators and/or characters as the result of a traumatic experience. Moreover, Defoe's treatment of evil in his novels, as a means of contextualizing transgression and moral injury and as a means of working through this feeling, is worth considering. Finally, a stronger focus on trauma and moral injury in early English novels might provide fascinating findings that help fill in the gaps in trauma studies by stretching the genealogy of trauma and literary trauma theory into the early eighteenth century and providing an alternative interpretation for the origins of the English novel.

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APPENDICES

A. CURRICULUM VITAE

PERSONAL INFORMATION

Surname, Name: SERHATTI, Fahime

Nationality: ████████████████████

E-mail: ████████████████████

EDUCATION

Degree	Institution	Year of Graduation
Ph.D.	METU, English Literature	2022
M.A.	METU, Gender and Women's Studies	2013
M.A.	IAU, English Literature	2008
B.A.	Urmia Uni., English Language and Literature	2004

CERTIFICATES

2017 London Teacher Training College, London, UK,
Level 7 Diploma in Teaching English to Speakers of Other Languages

WORK EXPERIENCE

Year	Place	Enrollment
2007-2010	Azarabadegan University College	English Instructor
2010	Urmia University	English Instructor
2009	Urmia Medical University	English Instructor

PUBLICATIONS

Berenji, Fahimeh Q. "Time and Gender in Charlotte Perkins Gilman's 'The Yellow Wall-Paper' and Kate Chopin's 'The Story of an Hour.'" *Journal of History Culture and Art Research*, vol. 2, no. 2, 2013, pp.221-234.

CONFERENCE PAPERS

Serhatti, Fahime. "Why all the Violence? Daniel Defoe's Crusoe Trilogy and *The Fortunate Mistress*." BSECS Postgraduate & Early Career Seminar Series, England, August 2022. (forthcoming)

Serhatti, Fahime. "Daniel Defoe's Crusoe Trilogy: Novels of Moral Injury." International Conference on Narrative, Chichester, England, June 2022. (forthcoming)

Serhattı, Fahime. "Daniel Defoe's *The Fortunate Mistress*: A Story of Isolation and Moral Injury." Fifteenth International IDEA Conference, Hatay, Turkey, May 2022. (forthcoming)

Serhattı, Fahime. "Focalization in Aphra Behn's *Oroonoko* and Daniel Defoe's *Captain Singleton*." Workshop on Eighteenth-Century Women's Writing and the Novel Genre, İstinye University, Istanbul, Turkey, April 2022.

Berenji, Fahimeh Q. "Daniel Defoe's *The Fortunate Mistress*: A Story of Isolation and Moral Injury." Defoe Society Panel. ASECS, USA, April 2022. (Abstract accepted but withdrawn because of Pandemic)

Berenji, Fahimeh Q. "Transgressions in Motherhood and Moral Injury in Daniel Defoe's *Moll Flanders*." BSECS Postgraduate & Early Career Seminar Series, England, August 2021.

Berenji, Fahimeh Q. "Disobedience, Distress, and Temporality in Daniel Defoe's *Robinson Crusoe*." 25th METU British Novelists Conference: Daniel Defoe and His Work, METU, Ankara, Turkey, December 2019.

Berenji, Fahimeh Q. "Empathic Unsettlement and the Secondary Witness in Pat Barker's *Another World*." Reimagining and Remembering the Other: Empathy and its Limitations Symposium, NSU, Fårö, Sweden, July 2018.

Berenji, Fahimeh Q. "Multiculturalism and Polyphony in Zadie Smith's *White Teeth*." 22nd METU British Novelists Conference: Zadie Smith and Her Work, METU, Ankara, Turkey, March 2015.

Berenji, Fahimeh Q. "Time and Gender in Charlotte Perkins Gilman's 'The Yellow Wall-Paper' and Kate Chopin's 'The Story of an Hour.'" 1st International Week on English Studies, Karabük University, Karabük, Turkey, May 2013.

Berenji, Fahimeh Q. "Order and Gender in Charlotte Perkins Gilman's 'The Yellow Wall-Paper' and 'Making a Change.'" Postgraduate Conference on Translation Studies and Literatures in English, Çankaya University, Ankara, Turkey, May 2013.

Berenji, Fahimeh Q. "Time and Gender in Charlotte Perkins Gilman's 'The Yellow Wall-Paper.'" Seventh International IDEA Conference: Studies in English, Pamukkale University, Kinili Campus, Denizli, Turkey, April 2013.

Berenji, Fahimeh Q. "Resistance and Body in J. M. Coetzee's *Waiting for the Barbarians*." Post-Graduate Student Conference on English Literature and Translation Studies, Çankaya University, Ankara, Turkey, May 2012.

Berenji, Fahimeh Q. "Christine de Pizan: A Phallogocentric or Gynocentric." Second International BAKEA Conference, Pamukkale University, Kinili Campus, Denizli, Turkey, October 2011.

Berenji, Fahimeh Q. "Traditional Hero vs. Modern Hero: A Comparative Study of Michael K as Modern Postcolonial Hero and Oedipus as Aristotelian Hero." First International BAKEA Conference: Hero(ine), Pamukkale University, Kinili Campus, Denizli, Turkey, October 2009.

PROFESSIONAL AFFILIATIONS

BSECS (British Society for Eighteenth-Century Studies)

Defoe Society

European Narratology Network

ISSN (International Society for the Study of Narrative)

NSU (Nordic Summer University)

SERVICES

Sustainability Committee at ISSN, August 2021 – Present

Organizing committee for METU British Novelists Conference, December 2012 – Present

FOREIGN LANGUAGES

English, Farsi, Azeri, Turkish

RESEARCH INTERESTS

Daniel Defoe, Eighteenth-century novel, and the rise of the English novel

Trauma fiction and trauma studies

Temporality and narratology

Feminism and postcolonialism

B. TURKISH SUMMARY / TÜRKE ÖZET

Bu tez, edebi travma alıřmalarının bir alt kategorisi olan Pederson'un ahlaki zarar modeline gre Defoe'nun romanlarındaki ailevi (evlat, ebeveyn, ve evlilik) ihlalleri ve bunların sonuçlarını arařtırmayı amalamaktadır. Bu alıřmada incelenen bu temalı romanlar řunlardır: *Robinson Crusoe* (1719), *The Farther Adventures of Robinson Crusoe* (*Robinson Crusoe'un Bařka Maceraları*) (1719), *Serious Reflections during the Life and Surprising Adventures of Robinson Crusoe* (*Robinson Crusoe'nun Hayatı Boyunca Ciddi Düşünceler ve řařırtıcı Maceraları*) (1720), *Memoirs of a Cavalier* (*Bir Süvarinin Anıları*) (1720), *Captain Singleton* (*Kaptan Singleton*) (1720), *The Fortunes and Misfortunes of the Famous Moll Flanders* (*Meřhur Moll Flanders'ın Bařına Gelen Talihli ve Talihsiz Olaylar*) (1722), *Colonel Jack* (*Albay Jack*) (1722) ve *The Fortunate Mistress* (*Talihli Metres*) (1724). Bu ama dođrultusunda, metinlerde konu edilen ailevi ihlaller, onları takip eden ahlaki zararlar, bu zararların uyandırdığı duygular (utan ve suçluluk), semptomlar (öfke, izolasyon, kötü kendi kendine tedavi ve moral bozukluğu) ve karakterlerin ahlaki zararlarının metinlerdeki zamansal arpıtmalar yoluyla yapılan temsili (terkrar, dönüş, yineleme ve eşzamanlılık) incelenmektedir.

Pederson'ın modeline dayalı olarak, bu arařtırmayı üç temel varsayım yönlendirmektedir. Bařlangı olarak, bu alıřma, ahlaki zarar temasının kurmaca anlatıların kurgusunda sıklıkla ortaya ıktığını ve yakın tarihli kurmaca kurgusu, özellikle de travma kurgusu ile sınırlı olmadığını iddia etmektedir. İkinci olarak, her ihlal eyleminin bir ahlaki zarar hissi yaratmadığını çünkü kişisel ahlaki deđerlerin ve bu deđerleri ihlal edenlerin bu eylemleri bađlamsallařtırma yeteneklerinin ahlaki zararın oluřmasında önemli rol oynadığı vurgulanmaktadır. Son olarak, bu alıřma, edebi bir metnin temasının – travmatik bir deneyim olarak ahlaki zarar – o metnin biçimi ve üslubu – zamansal teknikler ve söz sanatları – üzerinde bir etkisi olduğunu göstermektedir.

Bu savlardan hareketle, bu araştırma, Defoe'nun romanlarında ailesel ihlaller ve bunun sonucunda ortaya çıkan ahlaki zararlar üzerinde deneyler yaparak bu romanlar arasında diyalektik bir söylem kurduğunu ileri sürmektedir. Defoe, farklı geçmişlerden gelen anlatıcılarını benzer durumlara yerleştirerek, her anlatıcının geçmişinin kendi kişisel ahlak kodlarını nasıl şekillendirdiğini, bu kişisel ahlak kurallarının ahlaki zarara yol açıp açmayacağını ve her bir anlatıcının bu ahlaki zararı nasıl atlattığını gösterir. En önemlisi, biçimsel düzeyde, bu romanlar ahlaki zararın romanların anlatı yapısı ve tekniklerine nasıl yansıdığını gösterir. Sonuç olarak, bu tez, tematik olarak, toplumsal cinsiyetin ve sınıfın, anlatıcıların ahlaki kodlarını tanımlamada önemli bir rol oynayabileceğini ve bunun da ahlaki zararın varlığını veya yokluğunu ve anlatıcıların utanç ve/veya suçluluk duygularıyla başa çıkma becerilerini etkilediğini iddia etmektedir. Aynı zamanda, Defoe'nun romanlarında tekrar, dönüş, yinleme ve eşzamanlılık gibi zamansal kırılmaların bolca bulunduğunu, tam da ahlaki zararın anlatıcılar ve metinler üzerindeki etkilerini vurgulamak için iddia eder. Söz konusu zamansal kırılmalar aynı zamanda bir musallatlık duygusu da yaratırlar ve ahlaki zararın sadece anlatıcılar üzerinde değil anlatılar üzerinde de psikolojik etkilerini ön plana çıkarırlar.

Sonuç olarak, bu tezin amacı, Defoe'nun romanlarındaki ailesel ihlal kavramını ve bunun sonucunda ortaya çıkan ahlaki zararı daha iyi anlamaktır. Bu doğrultuda, bu tez, kişisel ahlaki değerlerin Defoe'nun anlatıcılarında ahlaki zararın seyri üzerindeki etkilerini eleştirel bir şekilde çözümler. Bu amaçla, Pederson'un geliştirmiş olduğu ahlaki zarar modeline ve bir edebi metindeki travmatik deneyimleri vurgulayan travma kurgusunun yapısal aygıtlarına dayanan kuramsal bir çerçeve kullanılmaktadır. Bu çalışma, bu romanlardaki evlat, ebeveyn ve evlilik ihlallerini araştırmak için travma kuramından, ahlaki zarar modelinden ve anlatıbilimden türetilen eklektik bir yaklaşım kullanılmaktadır. Edebi travma kuramlarına, utanç ve suçluluk duygulanımlarının kuramsal tartışmalarına, TSSB ve mağduriyet üzerine felsefi ve psikolojik çalışmalara ya da Hıristiyan teolojisindeki dini talimatlar tartışmalarına ayrıntılı bir şekilde değinilmemektedir. Bununla birlikte, bu çalışmadaki çözümler, ahlaki psikolojideki utanç ve suçluluk anlayışlarına, TSSB semptomlarına ve bununla başa çıkma

mekanizmalarına ve özellikle On Emir ile ilgili olarak dini talimatların rolüne atıfta bulunur – tabii, bu alanlar, romanlardaki anlatıcıların utanç ve suçluluk duygularını ve temsillerini detaylandırdığı sürece.

Travma ve edebi travma çalışmalarında ahlaki zarar, yanlış yapmanın veya tanık olmanın neden olduğu ruhsal acı için kullanılan, 21. yüzyılda önerilmiş, yeni bir kavramdır. Bununla birlikte, "ahlaki zarar ve onun öncülleri, kabul edilmemiş olsa da uzun bir edebi tarihe sahiptir" (Pederson, *Günah* 7). Pederson'a göre, ruhsal acı, edebiyatta, örneğin *Mahabharata*'da, Shakespeare'in eserlerinde ve Toni Morrison'ın romanlarında her zaman var olmuştur. Yine de Pederson, bu sürekliliğin Kabil veya Hetty'nin *Adam Bede*'de yaşadığı ruhsal acının bir Irak Savaşı gazisinin yaşadığı ruhsal acıyla eşitlenebileceğini öne sürmediğinin altını çizer. Aslında Pederson "İncil'deki karakterin ve Eliot'ın kadın kahramanının acısını, son birkaç on yılda ahlaki zarar kavramının gittikçe belirgin bir şekilde ortaya çıkışını öngören sarsıntılar olarak görüyor" (23).

Shay'e göre, ahlaki zarar, özellikle askeri bir ortamda "yüksek riskli bir durumda" ahlaki bir koda ihanet eden bireylerde travmayı incelemek için uygun bir modeldir ("Ahlaki Zarar" 183). Ancak, Shay'in tanımı dar ve özeldir. Ona göre ihlal, ordudaki "hizmet üyelerinin kendi ideallerini, ahlakını veya bağlılıklarını ihlal eden" bir otorite figürüyle ilgilidir (184). "Doğru olanı" baltalayan bu figür, "adamlarına çok çeşitli zararlar verir" (*Aşil* 6). Bu tezde ise, söz konusu modelin kapsamını ordunun ötesine genişletmek için Litz ve ark.'in tanımı kullanılmaktadır ve "ahlaki zarar sahip olunan ahlaki inançları ve beklentileri derin bir şekilde ihlal eden eylemlerde bulunmanın, bunları engellemede başarısız olma veya bunlara tanık olmanın kalıcı psikolojik, biyolojik, ruhsal, davranışsal ve sosyal etkisi" olarak tanımlanmaktadır (697). Benimsenen model, bir failde ahlaki zararın gelişimini üç kategori altında inceler: potansiyel travmatik olaylar, faillik ve uyandırılmış duygular. TSSB "gerçek veya tehdit edilen ölüm veya ciddi yaralanma"dan (DSM-IV 424) kaynaklanırken, ahlaki zarar "derin bir şekilde tutulan ahlaki inançları ve beklentileri ihlal eden eylemlerden" kaynaklanmaktadır (Litz ve ark. 700). Ek olarak, söz konusu araştırmacılar, ahlaki kuralları ihlal eden üç faillik biçiminden

söz ederler: doğrudan suç işleyenler, "ciddi etik dışı davranışları önlemede" başarısız olanlar ve bu tür davranışlara tanık olanlar (700). Ayrıca, ahlaki zararın, uyandırılmış duygular açısından da TSSB'den farklı olduğunu kabul ederler. TSSB korku, dehşet ve çaresizlik duygularını uyandırırken, ahlaki zarar suçluluk, utanç ve öfke duygularını uyandırır (698).

Ahlaki zararı incelerken, bu modelin "ahlakın üniter, uyumlu bir değerler sistemi değil, birden çok, potansiyel olarak rekabet eden değerlerin bir toplamı olduğu" gerçeğinin farkında olması gerektiğine dikkat etmek önemlidir (Molendijk 1). Litz ve ark. ahlaki kodları "sosyal davranış için zımni veya açık, kişisel ve paylaşılan ailesel, kültürel, toplumsal ve yasal kurallar olarak tanımlar. Ahlak, işlerin nasıl yürütülmesi ve dünyada nasıl davranması gerektiğine dair temel varsayımlardır" demektedir (699). Bireyler, inandıkları ahlaki kodlardan herhangi birini aşırlarsa ve ihlal edici eylemlerini "mevcut kendilik ve ilişkisel şemalar içinde özümseyemezlerse, suçluluk, utanç ve potansiyel korkunç kişisel sonuçlar (örneğin, dışlanma) hakkında endişe duyacaklardır" (698). Başka bir deyişle, bir birey "genel olarak kabul edilen sosyal normlara veya daha spesifik bireysel inançlara" karşı çıktığı zaman veya "ahlakın yapısı saldırı altında görüldüğünde" (Pederson, *Günah* 44-45) "olası olarak ahlaki açıdan zararlı olaylar" meydana gelebilir.

Utanç ve suçluluk, ahlaki zararda uyandırılan birincil duygular olsa da, fail travması çalışması için ahlaki zarar modeli, aşağıdaki argümanlar nedeniyle utanç ve suçluluk üzerine yapılmış olan daha genel araştırmalardan daha iyi bir yaklaşımdır. İlk olarak, ahlaki acı bir suç eyleminden kaynaklanır. İkinci olarak, kişisel ahlaki kodlar, diğer ahlaki değerlere ek olarak, utanç ve suçluluk duygularının gelişmesinde önemli bir rol oynamaktadır. Üçüncüsü, bir suç eylemi mutlaka ahlaki zararla sonuçlanmaz. Son olarak, ahlaki zararın gelişimi, bireyin "bir yanlış bağlamsallaştırma" yeteneğine bağlıdır (Pederson, *Günah* 17). Bu nedenle, benzer ihlal edici eylemlerin failleri, farklı kişisel ahlaki kodlara sahip oldukları için – aynı toplum veya aile içinde yetişmiş olsalar bile – ve ihlallerini farklı bağlamlara oturtabilme becerilerine sahip oldukları için bu eylemlere farklı tepkiler verebilirler. Bununla birlikte, ahlaki zararın tamamen "özel bir kategori" olduğu

iddia edilmemektedir; bazı ihlal edici eylemler evrensel olarak ahlaki açıdan zararlı olarak kabul edilir. Bunların başında, bireyin kişisel değerleri ne olursa olsun cinayet gelir. İhlalin "şiddeti veya süresi" gibi diğer faktörler de ahlaki zararın gelişimi ile ilgili farklı sonuçlar yaratabilir (47).

Uyarılmış duygularla ilgili olarak, utanç ve suçluluk duyguları, bununla ilgili duygular olsalar da, ahlaki zararın belirtileri olarak kabul edilmemelidir. Ahlaki zararın belirtileri, aslında utanç ve/veya suçluluk duymanın doğrudan etkileri olan öfke, sosyal izolasyon, kendine kötü davranmak ve moral bozukluğudur (Pederson, "Ahlaki Zarar" 46-48 ve *Günah* 48- 66). Ancak bu semptomların varlığı veya yokluğu, türleri ve yoğunluğu kişiden kişiye değişebilir. Öfke, utancın doğrudan bir sonucudur ve failleri tam bir sosyal izolasyona itebilir ("Ahlaki Zarar" 46). Böyle bir izolasyonun iki nedeni var. İlk olarak, failler inançlarını ve "diğerlerine ve sosyal/kültürel sözleşmelere olan güvenini" kaybedebilirler (Drescher ve ark. 9). İkincisi, topluluk "suçlu olarak algılananlardan uzaklaşma" ve "ahlaki ihlal ışığında" onlardan kaçınma eğiliminde olabilir (Pederson, "Ahlaki Zarar" 46 ve *Günah* 49; Litz ve ark. 699). Bu kaçınma, başkalarından ve topluluklarından destek aramalarını zorlaştırır ve sonuç olarak, "kişiler arası toksik zorluklar" ve "başkaları için düşük empati" geliştirebilirler (Litz ve ark. 699). Başka bir deyişle, suç eylemleri faillerin karakterlerine zarar verebilir ve "ideallerini, hırslarını ve bağlılıklarını" değiştirebilir (Shay, "Ahlaki Zarar" 186). Tüm bu sorunlar, sırayla, "sosyal saklanma davranışlarını" (Farnsworth ve ark. 251) veya "umutsuzluğu, intiharı ve kişilerarası şiddeti yükseltir" (Shay 182-183).

Ahlaki zarar nasıl "toplumsal bağlantılara karşı kayıtsızlığa" yol açabiliyorsa, "anlamın çöküşü ve yaşama isteğinin kaybolması" (Sherman 11) nedeniyle "yaşama ve ölüme kayıtsızlığa" yol açabilir (Brock ve Lettini 80). Bu bizi üçüncü semptom kümesine getiriyor: kendine kötü davranmak, "zayıf öz bakım, kendini sabote etme, kendine zarar verme ve hatta intihar" şeklinde (Pederson, "Ahlaki Zarar" 46 ve *Günah* 50-51). Sonunda tüm bu belirtiler, özellikle bu üçüncü küme, moral bozukluğuna yol açar. Moral bozukluğu, "benliğin ve dünyanın ahlaki değeri hakkında giderek artan olumsuz duygular" anlamına gelir ("Ahlaki Zarar" 47 ve

Günah 52). Ahlaki zarardan muzdarip olanlar, kendilerinin eylemlerini "kötü, kötü veya ahlaki olarak bozulmuş" olarak değil, kendilerini ve dış dünyayı "geri dönüşü olmayan bir şekilde etik dışı olarak görürler" ("Ahlaki Zarar" 47 ve *Günah* 52). Sonuç "maneviyat veya din vaadi hakkında artan şüphecilik" olabilir ve bu kaçınılmaz olarak "ya inananı ya da inandığı Tanrı'yı etkileyebilir" ve onlara "Tanrı'yı hayal kırıklığına uğrattıklarını hissettirebilir; diğerleri Tanrı'nın onları yüzüstü bıraktığına inanıyor" (*Günah* 53). Kendini soyutlamanın ve moral bozukluğunun her türlü sorundur çünkü "akranlar tarafından desteklenme ve tanınma, ahlaki zarardan kurtulmanın temel bir bileşenidir"; herhangi bir sosyal destek ve bağlantı olmadan bu acıdan kurtulmak mümkün değildir (Shay, "Ahlaki Zarar" 189).

Genel olarak edebi travma kuramı ve özel olarak ahlaki zarar modeli, edebi metinlerde failin ruhsal acısını incelemede nasıl yardımcı olabilir? Pederson, ahlaki zararın metinsel temsilinin, "ahlaki zararın sıklıkla aşırı olması" nedeniyle aşırılığını gösteren abartma, yücelik ve "yalnızlığın işaretleri" gibi edebi mecazlar aracılığıyla gösterilebileceğini öne sürer (*Günah* 29-30). Edebi metinlerde ahlaki zararı temsil etmenin aşırı bir yönü, kötülüğün "çok bol, aşırı mevcut ve kaçınılmaz" hale getirilebileceğidir (68). En önemlisi, ahlaki olarak zarar görmüş karakterler, ihlallerinden ziyade kendilerini kötü olarak görürler (69). Aşırılığın bir başka tezahürü de "söz taşması" veya "her şeyi söylemek"tir, çünkü "söylemek ve bilmek" ile söylemek ile kontrol sahibi olmak arasında doğrudan bir ilişki vardır (70-71). Her şeyi söylerken benliği bir kez daha tanımaya çalışırlar ve "bilinmeyeni kovmayı" umarlar (71). Ahlaki açıdan zarar görmüş karakterler, "bireyin günah deneyiminin muazzamlığına tutunma"daki mücadelelerinin altını çizmek için anlatılarında abartı kullanırlar (77). Yazar, abartı kullanarak "günahın nasıl aşırı şiddetli, geniş, uzun veya etkili olduğunu göstermeye" çalışır (77). İmgelerle temsil edilen başka bir mecaz olarak yücelik, "gittikçe daha tehditkar bir rol üstlenmeye başlayan" korkunç bir dünyayı betimler. Sanki doğanın kendisi "ahlaki zararı olan kişiye" sırtını dönüyor (81). Başka bir ima, "insanın günahının doğanın güzelliğini ve uyumunu bozduğu ve bir cenneti cehenneme çevirdiği" meselesidir (85). Sonunda, onların moral bozukluğunu vurgular ve "uğursuz, tehditkar bir dünya,

uğursuz, tehditkar insanlar için uygun bir yer" fikrini tekrarlar (86). Edebi metinlerde "karakterlerin gerçek izolasyonunu yansıtan ya da öngören" üslup araçları, "ayrılığın görsel sembolleri", "çoğuldan tekilliğe kayma" veya "birinci kişiye aşırı güven" şeklinde olabilir (88).

Pederson, en son kitabı *Günah Hastası*'nda (2021) ruhsal acıyı temsil eden edebi teknikler arasında 2014 tarihli makalesinde önerdiği zamansal çarpıtma tekniğine yer vermiyor. Bu nedenle, bu tezde, Defoe'nun romanlarındaki zamansal çarpıklıkları ve abartı, yücelik ve yalnızlık işaretlerinin edebi mecazlarını araştırmak için Pederson'ın bu iki eserini bir araya getiriyorum. Pederson, zamansal çarpıtma hakkında, odak noktasının "zamansal, fiziksel veya ontolojik olarak çarpıtılmış deneyimlerin tasvirleri" olması gerektiğini önerir ("Konuş" 339). Bu çarpıtmalar "hafızanın özünü değil, etkisini değiştirir"; örneğin, "zaman yavaşlıyormuş gibi hissedebilir. Boşluklar belirebilir. Dünya gerçek dışı gelebilir veya kurban kendi bedeninin dışına kayabilir" (339). Bu duygulanımlardan bazıları "karışıklık çağrışımları, yer ve zamanda kaymalar, beden dışı deneyimler ve genel bir gerçek dışılık duygusu"nu içerir (340). Pederson *Günah Hastası*'nda (2021) sadece üç edebi mecazın failerin ruhsal acısını temsil edebileceğini iddia etmese de, 2014 tarihli makalesindeki zamansal çarpıtmanın edebiyatta ahlaki zararları incelerken önerdiği edebi mecazlar arasında olması gerektiğini düşünüyorum çünkü edebi bir metinde ahlaki zararı temsil etmek için kullanılabilir. Bunu yapmak için, bazıları Brooks tarafından önerilen, tekrarlar, geri dönüşler, eşzamanlılıklar ve yinelemelere odaklanmayı öneriyorum. Edebi bir metinde ahlaki zararın zamansal temsillerini incelemek için anlatıbilimce önerilen analepsis, prolepsis, süre ve sıklık kullanımlarına bakılabilir.

Bu tezdeki bölümlerin özeti aşağıdaki gibidir:

İlk bölüm çalışmanın amacını tanıtarak başlamakta ve ardından bu araştırmanın Pederson'ın ahlaki zarar modeliyle ilgili kuramsal yönlerine geçmektedir. Bu modeli bağlamsallaştırmak ve detaylandırmak için travma kuramını, fail travmasını, travma kurgusunu, genel olarak ahlaki zarar modelini ve özel olarak edebiyatta Pederson'un ahlaki zarar modelini kısaca gözden geçirmektedir. Ayrıca

Defoe'nun romanlarındaki günah, tövbe ve kurtuluş üzerine kısa bir literatür taraması ve Defoe'nun zamanındaki dini melankoli, utanç ve suçluluk hakkında kısa bir tartışma içerir. Yirmi birinci yüzyıldaki ahlaki zarar modeli ile on yedinci ve on sekizinci yüzyıllardaki utanç ve suçluluk kavramları arasındaki bağlantılara dikkat çekerek, ailesel ihlallerin neden olduğu ahlaki zararın edebi temsilini incelemenin Defoe'nun romanlarında ahlak ve sıkıntı konularına nasıl yeni bir yoruma olanak tanıdığına dair bir açıklama getirir. Son olarak, bu bölüm, bu tezde kullanılan yöntemlerin bir açıklaması ile sona ermektedir.

İkinci bölüm, Defoe'nun *RC*, *FARC*, *SRRC* ve *MC*'sini evlatlık yükümlülükleri, evlatlık ihlallerinden kaynaklanan potansiyel olarak ahlaki açıdan zararlı olaylar (itaatsizlik ve terk etme) ve bu tür ihlallerin ahlaki zarar şeklinde olası sonuçları açısından incelemektedir. Defoe bunu yaparken, bu romanlar arasında diyalektik bir söylem kurar ki bu günlük hayatın gerçekliği hakkında bir noktaya değinmek için benzer durumlarda ve neredeyse paralel anlatı yapılarında farklı arka planlardan (yani sınıf ve eğitim) farklı anlatı karakterleri ile denemeler yapmasına izin verir; böylece, Defoe, meseleleri teoloji veya dini dogmalardan ziyade hayatlar, aile ilişkileri ve ahlaki zarar açısından ele almış olur. Aslında, tezin bu bölümü, *MC*'yi, evlatlık yükümlülükleri açısından Crusoe üçlemesinin bir karşı örneği olarak konumlamaktadır.

Ağırlıklı olarak Crusoe üçlemesine odaklanan bu bölüm, Crusoe'nun aile geçmişinin (sınıf, eğitim ve nesiller arası geçiş) Crusoe'nun kişisel ahlaki değerlerini, yaşamının gidişatını ve anlatımını nasıl etkilediğini ele alıyor. Anlatılar ayrıca Crusoe'nun suçunu kabul etmekten suçluluk duymaya ve daha sonra utanç duymaya nasıl yavaş yavaş geçtiğini de ortaya koyuyor. Aynı zamanda, ihlallerini telafi etme girişimlerinin her adımında nasıl başarısız olduğunu da gösterir. Bu bölüm, ayrıca, bu başarısızlıkların, ahlaki zararını gidermenin bir yolu olarak, onu daha fazla suç işlemeye (Tanrı'ya nankörlüğü ve aktif bir ajan olarak başkalarına karşı şiddet içeren davranışları veya altıncı Emri çiğnediği gibi isteksiz bir tanık olarak) yönelttiğini ileri sürer. Bu tez, üçlemenin kurtuluş ve dönüşümden ziyade gerileme ve başarısızlığın hikayesi olduğunu göstermektedir.

Bu bölüm ayrıca Crusoe'nun ihlalden suçluluk, utanç, aşağılanma ve daha fazla ihlale giden yolu boyunca tecrit (kelimenin tam anlamıyla ve mecazi olarak) ve moral bozukluğu semptomlarını nasıl geliştirdiğini gösterir. En önemlisi, bu bölüm Crusoe'nun ihlallerinin, ahlaki zararın ve bunları çözmeye yönelik girişimlerinin anlatının yapısını etkilediğini savunuyor. Bu, zamansal tekniklerle ilgili olarak yapılar çünkü metin, tüm bu unsurları, analepsis ve prolepsis biçimlerinde ihlallere ve ahlaki zararlara tekrarlayan referanslar, bunlar üzerinde tekrarlayan düşünceler, tekrarlayan ihlaller ve cezalar, onu uyarmak veya cezalandırmak için tekrarlayan karakter tipleri aracılığıyla, ve cezalarını itaatsizliğine bağlamak için eşzamanlı tarihler ön plana çıkarır. Bu teknikler, sırayla, sarmal anlatı yapısını, ihlallerinin ve ahlaki zararlarının musallat edici olduğunu ve her romanda veya üçlemenin tamamında daha küçük anlatı bölümlerinde bile herhangi bir sonuca ulaşmanın imkansızlığını gösterir. Ahlaki zararın ciddiyetini vurgulayan başka edebi mecazlar da bulunmaktadır. Örneğin, bu edebi mecazlar mübalağa, karakterin tecrit edilmesine dair göstergeler ve yüce aracılığıyla karakterin moralinin bozulmasıdır.

İkinci bölümde kullanılan yaklaşımın aynısını izleyen üçüncü bölüm, anlatıcıların ahlaki zarar geliştirme olasılığını da analiz eder. Ancak, odak noktası, Defoe'nun *FARC*, *MF* ve *FM*'sinde ebeveyn yükümlülüklerine (yani, çocuk bakımının yerinden edilmesi) meydan okumaktır. Aynı zamanda, önceki bölümde olduğu gibi, Defoe, günlük yaşamların, ebeveyn ilişkilerinin ve ahlaki zararların gerçekliği hakkında bir noktaya değinmek için benzer durumlarda ve neredeyse paralel anlatı yapılarında farklı arka planlardan (yani sınıf ve cinsiyetten) farklı anlatıcı karakterlerle deneyler yaptığı gösterilir. *MC*'nin Crusoe üçlemesine karşı bir örnek olması gibi, *FARC* da ebeveyn yükümlülükleriyle ilgili olarak *MF* ve *FM*'ye karşı bir örnektir. Ancak, *MC*'den farklı olarak *FARC*, Crusoe'yu *SRRC*'de belirtilen tüm babalık yükümlülüklerini yerine getiren ideal bir baba olarak tanımlamaz. Daha ziyade, çocuklarına karşı görevlerini tam olarak yerine getirmeyen ve bakımını bir başkasına emanet eden bir anlatıcıyı tasvir eder. Crusoe, bir ebeveyn olarak Moll ve Roxana'dan farklıdır. Crusoe çocuk bakımının bırakılmasını ihlal edici bir eylem olarak bile algılamazken, Moll ve Roxana'nın çocuk bakımının bırakılması konusunda farklı bakış açıları ve tepkileri vardır.

MF'de annelik ihlalleri ve çocuk bakımının bırakılmasıyla ilgili olarak, bu bölüm Moll'un çocuklarına bakılmasını ve genellikle bir aile üyesi olan yetkili bir vasi tarafından korunmasını her zaman nasıl sağladığına değinir. Ancak, annelik ve çocuk bakımıyla ilgili ahlaki değerleri anlatı boyunca tutarlı değildir. Bu farklılık çeşitli nedenlerle ortaya çıkmaktadır. Birincisi, vasinin baba veya büyükanne veya büyükbaba gibi bir aile üyesi olup olmadığı, evliliğinde bir ihlal (yani zina ve ensest) olup olmadığı. İkincisi, çocuğu kendi başına geçindirmek için yeterli parası olup olmadığı. En önemlisi, annesinin, annelik duyguları ve çocuk bakımının yerinden edilmesiyle ilgili ahlaki değerlerini nasıl etkilediği. Bu sorulardan hareketle, bu bölüm, annelik açısından olay örgüsünün gelişmesinde kuşaklararası ihlalin önemli bir rol oynadığını savunuyor. Bununla birlikte, evlilik ihlalleri annelerinkinden daha ağır basar. Bu nedenle, ahlaki zararın gelişimi, diğer ihlal türleri ile doğrudan bağlantılıdır. Ayrıca, Moll'un annesinin anlatıdaki görünümünün, ona mali sıkıntılarında sürekli olarak etkilenen güçlü bir annelik duygusu aşıladığını da gösterir. Bu bölümdeki en can alıcı sonuç, Moll'un çocuk bakımının bırakılmasını ihlal edici bir eylem olarak görmemesidir; bu nedenle, Jemy'nin oğlunun bakımının bırakılması dışında hiçbir ahlaki zarar geliştirmez. Bu bölüm, bu özel durumda Moll'un çocuk bakımının bırakılmasıyla ilgili suçluluğunu tartışıyor ve anlatı tekniklerinin anlatıdaki suçluluğunu nasıl gösterdiğini açıklıyor.

Üçüncü Bölüm *FM*'ye odaklanır ve belirli durumlarda Roxana'nın çocuk bakımının bırakılması ve bunun sonucunda ortaya çıkan ahlaki zarar meselesini inceler. Bu bölüm, Moll'den farklı olarak, Roxana'nın annelikle ilgili ahlaki değerlerinin ve annelik duygularının anlatı boyunca değişmediğini iddia eder. Bu tutarlı ahlaki değerlere dayanarak, Roxana, ilk evliliğinden olan çocuklarını terk ettiği için suçluluk duygusu geliştirir ve onları maddi olarak destekleyecek kadar zengin olup İngiltere'ye döndüğünde suçunu telafi etmeye çalışır. Ayrıca, zinadan kaynaklanan utanç duygusu ile çocuk bakımının bırakılmasından kaynaklanan suçluluk duygusu arasında açık bir bağlantı vardır. Bu bağlantı, bu çocuklarla kişisel olarak arasını düzeltmesini zorlaştırır çünkü utançtan bir fahişe olarak kimliğini gizlemek zorunda kalır. Lakin bunu yapamaz çünkü kızı Susan ısrarla Roxana'nın annesi olarak kimliğini kabul etmesini talep eder. Bu bölüm aynı zamanda tekrar, eksiltme,

analepsis, yineleme ve dönüş gibi anlatı tekniklerinin, Roxana'nın ilk evliliğinden çocuklarını terk etme konusundaki suçluluğunu ve başarısızlıklarına rağmen telafi etme konusundaki güçlü arzusunu nasıl ön plana çıkardığını gösterir. Bu bölüm aynı zamanda Roxana'nın gayrimeşru çocuklarına da odaklanarak, evlilik ihlalinin annenin ihlalini aştığını ve onları ya babalarına bakması için bıraktığını ya da bizzat vekaleten onlara baktığı için onları terk ettiği için ne suçluluk ne de utanç duyduğunu iddia eder. Son olarak, Roxana'nın çocuk bakımının bırakılmasındaki rolünden ziyade kızının öldürülmesine karışmasının romanın sonunda ortaya çıkan psikolojik acılarının ana nedeni olduğu iddia edilir.

Dördüncü Bölüm de evlilik yükümlülüklerine karşı gelmeden kaynaklanan potansiyel ahlaki zarara ve bunun *FARC*, *MF*, *CJ* ve *FM*'deki temsillerine odaklanarak önceki bölümlerin çerçevesini izler. Bu bölüm, Defoe'nun *CL*'deki evlilik yükümlülükleri ve fahişelik konusundaki tutumuna genel bir bakışla açılır. Ardından, Moll'un saygın bir orta sınıf kadın olma arzusuna ve bu amacı gerçekleştirmek için evlilik pazarındaki maceralarına odaklanılır. Bununla birlikte, Moll'un özellikle ensest ilişkiye girdiği için duyduğu suçluluk duygusundan kurtulmaya ve evlilik pazarında uygun pozisyonunu bulmaya çalışırken, kendisini esas olarak zina, ensest ve iki eşlilik yoluyla evlilik yükümlülüklerini yerine getirdiğini fark eder. Sonunda çiftlikte bir eş olarak bu konumu yeniden tanımlamayı nasıl başardığını betimliyor, bir kadın anlatıcının başarılı bir evliliğe sahip olmasının ve evlilik piyasasının yeniden düzenlenmesinin tek yolunun yeni dünyada yeni yasalar olduğuna dikkat çeker.

Bu bölümde ayrıca *CJ*'nin kurgusal dünyasındaki benzer evlilik ihlalleri de incelenmektedir; bu, *MF* ve *FM*'ye karşı bir örnek teşkil ediyor, çünkü bu romandaki erkek anlatıcı, ihlallerine rağmen ahlaki zarardan muzdarip değil. Bu kısım, anlatıcının birkaç evliliği sırasında eylemlerini (zina, iki eşlilik, kazanç için evlilik ve rıza olmadan evlilik) ihlal edici eylemler olarak görmediği için, cinsiyet ve sınıfın bu anlatıcının kişisel ahlaki değerlerini önemli ölçüde etkilediğini göstermektedir. Bu da, içselleştirilmiş sosyal ve dini talimatların yokluğunun, evlilik fahişeliğine rağmen ahlaki zararın yokluğunu nasıl belirlediğini doğrular.

Dördüncü bölüm bir kez daha, bir kadın anlatıcı olarak Roxana'yı ve ilk evliliğiyle onu yoksulluk ve açlıktan kurtarmak için bir zina olarak maceralarını konu alıyor. Ayrıca, Roxana'nın evlilikle ilgili ihlallerinin bir travmadan kurtulmanın yolu olduğunu savunuyor; yine de, Roxana, diğer anlatıcılardan farklı olarak, ahlaki zarardan en çok muzdarip olan karakterdir ve evlilik ihlallerinin neden olduğu utanç duygusunu gidermek için başka bir ihlal edici eylem (yani cinayet) işler. Sonunda tüm bu girişimler başarısız olur ve roman bunları zamansal çarpıtmalar ve edebi araçlarla, özellikle de sonuç bölümüyle tasvir eder.

Bu nedenle, tezin bu bölümü tematik olarak aşağıdaki konuları kapsamaktadır: Defoe, farklı geçmişlere sahip anlatıcılarını benzer evlilik durumlarına yerleştirerek evlilik piyasasına sert bir eleştiri getiriyor ve muhtemelen evlilik yasalarında reformlar yapmayı hedefliyor. Ayrıca, her romanda bu duygunun yokluğunu veya varlığını her anlatıcının ihlal düzeyi ve kişisel ahlaki değerleri belirlediğinden, bu romanlarda bu yükümlülüklerle karşı gelmenin mutlaka ahlaki zarar ile sonuçlanmayabileceğini gösterir. Ayrıca, anlatıcıların ihlallerini ve ahlaki zarar duygularını bağlama oturtma becerisinin, utanç duygularıyla başa çıkmak için cinayet ve hırsızlık gibi şiddete başvursalar bile bu duyguların üstesinden gelmelerine yardımcı olduğunu ileri sürer. Yapısal olarak, bu bölüm Defoe'nun zamana dait teknikleri (tekrar, geri dönüş ve yineleme) ve edebi mecazları (abartma, yücelik ve yalnızlık işaretleri) bu kurgusal anlatıcıların evlilik pazarındaki günlük mücadelelerini, evlilik yükümlülüklerini çiğnemenin yol açabileceği olası ahlaki zararları ve romanlarının kurgulanmış dünyasında bu tür duygularla başa çıkma girişimlerini vurgular.

Sonuç olarak, bu tez aşağıdaki bulguları ortaya çıkarmıştır. Bu tez, ailevi (evlatlık, ebeveynlik ve evlilik) ihlaller ile ahlaki zarar arasındaki ilişkileri ve bu temalar ile Defoe'nun romanlarındaki (yani, *RC*, *FARC*, *SRRC*, *MC*, *MF*, *CJ* ve *FM*) metinsel temsilleri arasındaki ilişkileri araştıran ilk çalışmadır. Bu çalışma, bu anlatılardaki ahlak ve sıkıntının edebi inşasını araştırmak için teorik bir çerçeve olarak Pederson'un edebi travma teorisinden ahlaki zarar modelini kullandı. Defoe'nun tüm romanlarında yer alan bu tekrar eden ihlalleri açıklamaya yönelik önceki

arařtırmacılar řimdiye kadar gnah ve kurtuluř gibi dini kavramlara bařvuran yorumlara odaklandı. Ancak bu tutum pek ok sorunun yanıtıř kalmasına neden oldu nk bu romanlar piřmanlık, kefarete veya din deęiřtirme hikayeleri gibi grnmyor. Ahlaki yaralanma teorik erevesi, yalnızca Defoe'nun kurgusundaki ailesel ihlallerin incelenmesine uygulanabilir bir yaklařım sunmakla kalmaz, aynı zamanda Defoe'nun tm kurgusundaki ihlallerin metinsel temsillerini incelemede ve karřılařtırmada kullanılabilir ortak bir tema saęlar.

Bu nedenle, bu tez, Defoe'nun romanlarında ailevi ihlaller ve ahlaki zarar temalarının ne lde mevcut olduęunu belirlemeyi amaladı. Ayrıca, travma kurgusu olmayan ve 1980'lerden nce yazılmıř romanları incelemek iin bu modeli benimsemenin yapılabilirlięini de deęerlendirdi. Bir ihlalcide ahlaki yaralanmaya yol aabilecek evrensel sosyal ve dini ahlaki deęerler yerine, kiřisel ahlaki kodlar olduęu ynndeki romanların altında yatan neriyi ortaya ıkardı. Edebi bir metindeki ahlaki zarar teması ile bu edebi metnin biimi ve slubu arasındaki karřılıklı iliřkiyi de tanımladı. Burada biim ve slup, tekrarlar ve geri dnřler gibi belirli zelliklerin (aslında tanısıl) unsurların, anlatıcının travmatik ahlaki zararın semptomları olduęu ima yoluyla anlatıcının ahlaki zararın kanıtı haline gelir veya bunu aęrıřtırır. Son olarak, Defoe'nun romanları arasında benzer ailevi ihlaller yapan, ancak onların ihlal edici eylemlerine farklı tepkiler veren eřitli gemiřlerden kurgusal anlatıcılar yaratarak ve her romanı dięerlerine baęlamak iin benzer kurgusal anlatı yapıları yaratarak romanları arasında diyalektik bir sylem yaratmasını arařtırdı.

Birinci Blmde sorulan sorulara dnersek, ařaęıdaki bulguları doęrulamak artık mmkn. Birincisi, arařtırma aıka gsteriyor ki Defoe, ailevi ihlaller: itaatsizlik ve terk, ocuk bakımının bırakılması ve evlilik fahiřelięi aısından sosyal ve dini ahlaki deęerleri ihlal eden ihlalci-anlatıcılar iin dikkate deęer romanlar retti. Sadece her biri en az iki aile ihlali yapan anlatıcılar geliřtirmekle kalmadı, aynı zamanda benzer yinelenen ihlal edici eylemlere sahip bir eserler btn de inřa etti. Her eserde benzer ihlaller olmasına raęmen, farklı anlatıcıların aynı utan ve sululuk duygularını yařamadıkları gsterilmiřtir. Bazıları utan, bazıları sululuk

hissedebilir, ancak bazıları hiçbir ahlaki zarar belirtisi göstermeyebilir. Bu anlatıcıların ahlaki bir incinme duygusu geliştirdikleri gösterildiğinde, analizler anlatıların duygularını öncelikle izolasyon, moral bozukluğu ve öfke belirtileri aracılığıyla ve nadiren de kendine kötü davranmak muamele yoluyla tasvir ettiğini gösteriyor. Ahlaki zararın da bu anlatıcıların faillik duygularını kaybetmelerine yol açtığı gösterilmiştir. Romanlar, bu faillik duygusunu geri kazanmak için, ahlaki değerlere uygun yaşayarak veya başkalarından yargılarını değiştirmelerini isteyerek, toplumdan saklanarak veya başkalarına karşı (araçsal) şiddet uygulayarak aşırı başarı çözülmemiş utanç duygularıyla başa çıkmaya çalıştıklarını gösterir.

Başka bir deyişle, bu çalışmadan çıkan en güçlü bulgulardan biri, bu romanların, hissettikleri utanç ve/veya suçluluk düzeyini sosyal ve dini değerlerin değil, kişisel ahlaki değerlerin belirlediği hikayeci karakterler sunması olduğudur. Bu değerler, romanların da gösterdiği gibi, farklı faktörlere dayanmaktadır. İlk olarak, analizler, her anlatıcının kişisel değerlerini tanımlamada sınıf ve eğitim arasında doğrudan bir ilişki olduğunu gösterdi. Şaşırtıcı olmayan bir şekilde, sosyal sınıf ne kadar yüksekse, eğitim o kadar açık veya resmidir ve bu, romanlarda daha yüksek bir ahlaki duyarlılık getiren daha yüksek bir sınıfın daha az beklenen korelasyonuna sahiptir. Elbette, dini öğretiler, özellikle de On Emir'e maruz kalma, bu eğitimin bir parçasıydı ve Defoe'nun romanlarında ahlak ve ahlaki zarar incelenirken göz ardı edilmemelidir. Aslında, bu anlatıcıların, çocukların yetiştirilmelerinde ilk kez karşılaştıkları sosyal ve dini değerleri içselleştirme potansiyelleri, onların kişisel ahlaki değerlerini tanımlamıştır ve bu ölçüde orta sınıfların ahlaki eğitime daha fazla erişimlerinden söz edebiliriz. Defoe'nun romanlarının anlatıcılarını karşılaştırdığımızda, ahlaki eğitimi yüksek olanların sosyal ve dini normları içselleştirme olasılığının daha yüksek olduğunu gördük. Bu nedenle romanlar, ihlal edici eylemleri tanımlamak ve üzücü olayları ceza işaretleri olarak yorumlamak için kendi farklı yöntemleriyle anlatıcılar yaratırlar. En önemlisi, bu kişisel ahlaki değerler anlatı boyunca sabit değildir çünkü Defoe tarafından yaratılan ve kişisel ahlaki değerlerinin sabit ahlaki değerlere sahip olmadığı için değiştiği gösterilen anlatıcılar. Sonuç olarak, bir anlatıcının ihlal anında nasıl hissettiği ile o anlatıcının

geçmişe bakıldığında bu ihlale nasıl yansıdığını ayırt etmek gerekiyordu. Ayrıca, bu anlatıcılar yalnızca tek bir ihlal yapmadılar ve herhangi bir ihlalin ciddiyeti, bir ihlalin neden ahlaki zarara yol açarken diğerinin yapmadığını açıklamada başka bir faktördü.

Bu anlatıcıları birbirinden ayıran bir diğer değişken de toplumsal cinsiyet olmuştur. Bu çalışma, kadın anlatıcıların, özellikle anne ve eş olarak rolleriyle ilgili sosyal ve dini normları içselleştirmeye erkek anlatıcılara göre daha yatkın olduklarını ortaya koymuştur. Bu bulgu, ev içi alanda kadının ataerkil toplumlarında sıklıkla gözlemlenen ve tanımlanan ahlaki alana uzanır. Anlatıcıların ihlallerini bağlamsallaştırma yetenekleri, kişisel ahlaki kodlar ile ahlaki zarar arasındaki ilişkilere ilişkin bir başka faktördü. Bir bağlama oturtmayı başarırlarsa, yalnızca suçluluk duygusu yaşayabilirler, bu yanlışları düzeltmeye çalışabilirler ve ahlaki zararın üstesinden gelebilirler. Ancak başarısız olurlarsa, utanç veya çözülmemiş suçluluk duyguları yaşayabilir ve bu duygularla baş edemeyebilirler. Sonuç olarak, anlatıcının ahlaki zarar görüp görmediği ve eğer öyleyse bu ahlaki zararın utanç veya suçluluk duygularına yol açıp açmadığı, onların sosyal ve dini ahlaki değerleri içselleştirme düzeylerine ve ihlallerini bağlamsallaştırma yeteneklerine bağlıdır.

Anlatıcı karakterlerde ahlaki zararın temsiline ilişkin bu bulguların yanı sıra, bu araştırmadan ortaya çıkan diğer güçlü bir bulgu, ahlaki zarar temasının Defoe'nun romanlarının biçim ve üslubu üzerinde doğrudan bir etkisinin olduğudur. Bu metinsel etkiler, kendilerini zamansal çarpıtmalar (tekrar, yinelenme, uyum ve dönüş) ve edebi mecazlar (abartma, yücelik ve yalnızlık işaretleri) şeklinde gösterir. Bu bulgu, her romanın olay örgüsünün tamamının anlatıcının ihlalleri, ahlaki zararı ve bu ahlaki yaralar üzerinde çalışmak üzerine kurulduğunu doğruladı. Ayrıca, ailesel ihlal ve ahlaki zararın bu genel şemasına ilişkin olarak anlatıdaki her ilk anlatı bölümünün sürekli bir yapısal amacı olduğunu doğrular. İncelenen romanların olay örgüleri genel olarak analepsis, prolepsis ve tekrar eden sıklık biçimindeki tekrarlara dayalıdır ve anlatının geçmişinde veya geleceğinde ahlaki açıdan zedeleyici olaylara atıfta bulunulmuştur. Bu teknikler aracılığıyla, bu anlatılar, bu romanlardaki kişisel ahlaki değerlere karşı gelmenin ürettiği geçmişe

dönüşler, ecinlilik olma, gecikmişlik ve parçalanma gibi travmatik semptomları simüle eder ve aynı zamanda kurmaca anlatıcılar için inşa eder. Bu taklit aslında anlatının geleneksel doğrusal akışını bozar, aynı şekilde ahlaki açıdan ihlal edici bir eylemde bulunmak anlatıcının vicdanını bozar. Aşırı ahlaki zarar durumlarında kendini dış dünyaya kapatmanın ve utanç duygusuyla çalışmanın zorluğunu gösterir ve vurgular. Okuyucunun aynı olaya farklı açılardan bakmasını sağlar ve metnin bir travma belirtisi olarak "repetition compulsion" ön plana çıkarmasına olanak tanır. Aynı zamanda, anlatının içinde geçmişin mevcut olduğu ya da şimdinin peşini bırakmadığı ve anlatıcının geçmişteki bu tuzağa düşme duygusuyla bir dereceye kadar felç olduğu izlenimini verir.

Bu çalışma aynı zamanda Defoe'nun tekrarlama aracını ustaca manipüle etmelerinin, incelenen romanların her birinde ve dolayısıyla onun anlatı kurgusunun çoğunda yapısal olarak ahlaki yaralanma temasını nasıl ilettiğini ortaya çıkardı. Bu romanlarda tekerrür aynı zamanda anlatıcıların aileleri içindeki kuşaklararası ihlalleri ve her romanda hem anlatıcılar hem de diğer karakterler tarafından tekrarlanan ihlalleri yansıtmak için kullanılır. Bu iki özelliğin aslında hem tematik hem de yapısal sonuçları vardır. Yapısal olarak, her romanın, ihlallerin sürekliliğini ve bunların ardından gelen ahlaki tahribatı gösteren sarmal anlatı modelinin altını çizer. Tematik olarak, ahlaki zararın akıldan çıkmayan doğasını ve böyle bir duygunun üstesinden gelmenin imkansızlığını ön plana çıkarır. Defoe ayrıca, farklı geçmişlere sahip kadın ve erkek anlatıcıların benzer ahlaki açıdan zedeleyici olaylara nasıl tepki verdiğini ve bu romanlar arasında daha önce bahsedilen diyalojik söylemi nasıl ürettiğini göstermek için incelenen tüm romanlarda benzer yinelenen ihlal edici eylemler kullandı. Bu diyalojik söylem aslında bir aynalar salonu metaforunu, anlatıcıların önünde (her romanın içinde) bir ayna salonu gibi hareket eden karakterlerden, diğer anlatı bölümlerinin önünde bir ayna salonu gibi hareket eden her anlatı bölümüne genişletir ve her romana diğer romanlardan yerleştirilmiş aynalardan oluşan bir salon görevi görür. Sonuç, inşa edilmiş ancak gerçekçi bir dünyada insanların günlük yaşamlarının çok kapsamlı ve ikna edici bir görüntüsünün yaratılmasıdır.

Bu çalışma aynı zamanda süre açısından diğer zamansal çarpıtmalar söz konusu olduğunda aşağıdaki bulguları ortaya koymuştur. Üç nokta tekniği, ahlaki zararın temsil edilemezliğinden ziyade utanç duygusunu gizlemek için kullanıldı. Sahne tekniği, ihlaller ve ahlaki incinme eylemleriyle ilişkili dolaysızlık, yoğunluk ve öfke duygusunu iletme için kullanıldı. Genişletme tekniği, anlatıcıların geçmişteki ihlalleri ve ahlaki incinme duyguları hakkındaki yorumlarını ve içsel düşüncelerini yansıtmak için kullanıldı. Ayrıca, karakterlerin dönüşü ve olayların örtüşmesi, geçmişteki ihlallerin ve ahlaki zararın musallatlığının altını çizdi. Edebi mecazlar açısından, bu çalışma, Pederson'ın bulduğu, konuşmanın retorik taşkınlığının edebi temsilcileri veya versiyonları olarak Pederson'un tavsiye ettiği mübalağa, yücelik ve yalnızlık işaretleri gibi edebi mecazların varlığını ortaya koydu. Örneğin, abartma, anlatıcıların ihlallerinin büyüklüğü ve ahlaki zararlarının ciddiyeti ile mücadelelerini ortaya çıkardı. Yücelik, dünyayı kendilerine dönen korkunç bir yer olarak algıladıkları için anlatıcıların moral bozukluğunun önemli bir işaretiydi. Yalnızlık belirtileri, hem romanların birinci tekil şahıs bakış açısıyla hem de toplumdaki stratejik olarak saklanırken veya zorunlu cezalar olarak doğrudan bildirilen yalnızlık ve tecritte tasvir edilmiştir. Yukarıda bahsedilen bulguların tümü, Defoe'nun bu edebi araçları ustalıkla ahlaki zararın varlığını ve bunun anlatıcıları ve anlatıları üzerindeki unutulmaz etkisini ön plana çıkarmak için kullandığına dair bu tezin argümanını güçlü bir şekilde kanıtladı ve sağlam bir şekilde doğruladı. Bu araştırma kapsamındaki ayrıntılı analizler ayrıca, genel olarak Defoe'nun, anlatıcıların geçmişe dair hatırladıklarına ilişkin tematik yaklaşım ile anlatıların geçmişten hatırlanılanları nasıl gösterdiğine ilişkin üslupsal yaklaşımın bir kombinasyonunu, meydan okumanın ahlaki sonuçlarını göstermek için kullandığını ve kişinin kişisel ahlaki değerlerini göstermektedir.

Bu nedenle, bu çalışmanın temel teorik çıkarımı, Pederson'ın suç işleme travması ve ahlaki zarar modeli fikrinin, Defoe'nun on sekizinci yüzyıl romanlarını dahi analiz etmede iyi çalıştığıdır. Bu ayrıca Pederson'ın ahlaki zararın edebi temsili modelinin şimdiye kadar araştırılandan çok daha eski anlatıları dikkate alacak şekilde genişletilmesi gerektiğini ortaya çıkarır. Ya da bu fikir, 1980'lerden sonra edebi travma teorisi ve travma kurgusunda ilk kez (edebi olmayan terimlerle) sözlü

olarak ifade edildiğinden, Defoe'nun anlatılarında travma ve ahlaki zararı temsil etmek için tema ve yapıyı birleştirmede zamanının ötesinde olduğunu ima eder.

Genel olarak, bu araştırma, Defoe'nun romanlarının anlatıcılarının finansal başarısı ile sonuçlansa da, dönüşüm ya da varsayılan kurtuluş hikayelerinden çok (ahlaki zararın üstesinden gelmek açısından) gerileme ve başarısızlık hikayeleri olduğu fikrini güçlendiriyor. Birlikte ele alındığında, bu bulgular, bu romanların, Hıristiyanlık ya da ahlaki eğitim kitaplarından ziyade psikolojik gerçekçiliğe daha yakın olduğunu göstermektedir. Ayrıca, Defoe'nun anlatı kurgusunda bir Hıristiyan ahlakçıdan ziyade temelde psikolojik bir gerçekçi olduğunu öne sürüyor. Bu sonuç, özellikle bu Hıristiyan fikir ve kalıplarını (örneğin, günah, ceza, tövbe ve kurtuluş) dışladığı için Defoe'nun romanlarını analiz ederken ahlaki zarar modelinin kullanılmasından çıkarılmıştır. Bunun nedeni, Defoe'nun anlatıcılarının ihlallerini ve sonuçlarını açıklamak için hiçbir zaman yeterince iyi çalışmamış olmalarıdır. Bunun yerine, oldukça indirgeyici ve dolayısıyla kurgusal anlatıcıları yargılamanın çarpık yöntemleri gibi görünüyorlar.

Pederson'ın kişisel ahlaki kodlar fikri, Defoe'nun romanlarının kurgusal anlatıcıların yaşadığı ahlaki zarar deneyimiyle doğru orantılı olduğunu gösteren romanlarını anlamada kritik öneme sahiptir. Bu şekilde de, entrikaları, ihlal edenlerin doğasına ve bağlamlarına göre zorunlu olarak evrensel ve esnek olmayan Hıristiyan veya ahlaki talimat fikirlerine dayananlardan daha iyi bir açıklama sağlar. Protestan Hıristiyan ahlaki mesajındaki her adım açık ve doğrusaldır: günah işlersiniz; cezalandırılırsınız ya da cezalandırılacaksınızdır tövbe etmelisiniz ve ancak o zaman kurtulabilirsiniz. Bazen davranışlarının aşırı olduğunu bile algılamayabilirler. Daha önce de belirtildiği gibi, içselleştirilmiş sosyal veya dini ahlaki kodlar olarak kişisel ahlaki kodlar, evrenselcilikten ziyade bireycilik kavramını vurgular.

Başka bir deyişle Defoe, anlatıcılarını katı dini talimatlara göre yargılayan hikayeler yaratmaz ve hatta bu tür yargılara şüpheyle yaklaşır. Okurlarını anlatıcılarının zihnine sokarak ve onları tartışmak için ne kelime dağarcığının ne de analitik çerçevenin bulunmadığı yerlerde ve onların bildirilen eylemlerinin

psikolojik etkilerini göstererek, okuyucularını anlatıcı karakterlerine ilişkin yargılarını ve eleştirilerini yeniden gözden geçirmeye teşvik eder. Bu romanlar, dini talimatlara ve yazılı hukuka dayanan evrensel ahlaki değerlerin kapsamlı bir şekilde uygulanmasını bile eleştirir, özellikle evlat edinme görevleri, çocuk bakımı ve evlilik yasaları ile ilgili bazı reformlar çağrısında bulunur. Romanlar, bu tür zımni eleştirilerle, bu dinî ve hukukî ilkelerin bazılarının haksız ve lüzumsuz olarak insanlara ahlaki zarar verdiğini de ileri sürer. Bu da, Defoe'nun evrenselleştirici Hıristiyan ilkelerinden ziyade bireysel insanlarla ve onların istikrarsız koşullarıyla daha fazla ilgilendiğini ortaya koyuyor. Evrensel Hıristiyan ahlakını teşvikî, alışılmış ve geleneksel dini dogmalarının temsili olarak hizmet eden davranış kitaplarıyla sınırlıdır; romanları ise ahlaki bir olumsuzluk dünyasını ve anlatıcıların kontrol edilemez ve sıklıkla yakalandığı kararsız imkansız gibi görünen durumlar bir dünyayı tasvir eder. Romanları, kurgusal anlatıcılarının kullanımı yoluyla olası gerçek yaşam deneyimlerinin keşifleridir ve ahlaki zarar, bu karakterlerin eğitimsel, sosyal ve fiziksel koşullarına bağlıdır ve bir dizi kurala bağlı değildir. Bu gerçekçi araştırma içinde, onun zamanı ve edebi mecazları manipüle etmesi, suçluluk ve utancın insanlar üzerindeki yansımalarına ilişkin psikolojik gerçekçiliğin ileri görüşlü bir yansıması ve inşası olarak işlev görür.

Romanlarını yazarken dikkatsiz işçiliğine yönelik tüm eleştirilere rağmen, bu romanların tekniklerini incelemek, Defoe'nun bilinçli bir kurmaca ustası olduğuna dair önemli ipuçları vermektedir. İhlal ve ahlaki tahribat temaları, aslında her anlatı parçasını diğer anlatı bölümlerine ve ana anlatıya bağlamakla kalmayıp, aynı zamanda her eseri diğerlerine metinlerarası olarak bağlayan yapıtlarında birleşik bir tema oluşturur. Defoe ya benzer ihlalleri farklı perspektiflerden araştırır ya da önceki romanlarında tam olarak araştırılmayan belirli ihlallerin veya ahlaki açıdan zedeleyici durumların anlatımını genişletir. Hatta bazı romanlarını diğerlerine karşı örnek olarak yazar ki böylece kişisel ahlaki değerlerin ve ahlaki zararın farklı yönlerini araştırması mümkün olabilsin. Bu tematik metinlerarasılık, yapısal metinlerarasılık tarafından da vurgulanır, yani, Defoe'nun romanlarını analiz ederken temayı yapıdan ayırmanın imkansız olduğu anlamına gelen, tüm romanlarında benzer zamansal tekniklerin ve edebi mecazların varlığıdır.

Bu çalışmada elde edilen bulgular, Defoe çalışmaları, erken dönem İngiliz romanı ve edebi travma teorisi araştırmacılarına yardımcı olabilir. Bu çalışma, Defoe araştırmacılarının romanlarındaki ahlak ve anlatı yapısına yeni bir yaklaşım geliştirmelerine yardımcı olabilir. Bu yöntem, tutarlı bir tematik ve yapısal analiz sağladığı için, eserlerin Defoe'ya atfedilmesi konusu üzerinde çalışan araştırmacılara da yardımcı olabilir. Ek olarak, on yedinci yüzyılın sonlarında ve on sekizinci yüzyılın başlarında İngiliz romanının ortaya çıkışına ilişkin çalışmalarda yeni bir düşünce çizgisi sağlayabilir. Bu tezde kullanılan metodolojiler, erken İngiliz romanında ahlak ve anlatı yapısı üzerine yeni bir bakış açısı sağlamak için diğer on yedinci ve on sekizinci yüzyıl romancılarının yanı sıra Defoe tarafından yazılan diğer romanlara da uygulanabilir. Bu dönemde travmanın tarihi tam olarak araştırılmadığından, bu tez edebi travma bilim adamlarına on sekizinci yüzyılın başlarındaki edebi travma teorisinin soykütüğünü araştırmalarında yardımcı olabilir. Başka bir deyişle, bu çalışma, Pederson'ın ahlaki yaralanmanın travma ve suç kurgusu ile sınırlı olmadığı, 1980'lerden önce yazılmış romanlara da uygulanabileceği varsayımını kanıtlıyor. Kurgusal ihlaller ve ahlaki zarar üzerine bu çalışmanın bulguları, travma çalışmalarının daha geniş ve edebi olmayan alanlarını da kapsayacak şekilde genişletilebilir. Bunun nedeni, failin travma uzmanlarını önceden kategorize edilmiş ahlaki değerler yerine kişisel değerlerin önemi konusunda uyarmasıdır. Ayrıca, kendilerini yalnızca yasal olarak tanınan vahşetlerin aşırı örnekleriyle sınırlamak yerine, travma uyandıran deneyimleri tanımlarken daha bütünsel yaklaşımları düşünmeye teşvik eder. Ayrıca, kötü kendi kendine tedavi ve moral bozukluğu semptomlarının (araçsal) şiddet biçiminde daha fazla ihlalde bulunmayı haklı çıkarmak için nasıl kullanılabileceğini de gösterir. Bu romanların analizi, bu tür şiddetin her zaman başlangıçtaki bir ihlal olmadığını, aynı zamanda ahlaki zarar yoluyla çalışmak için bir başa çıkma mekanizması olabileceğini göstermiştir. Bu çalışma aynı zamanda Pederson'ın ahlaki zarar modelinin geliştirilmesine de katkıda bulunmuştur. İlk olarak, 2022 ahlaki zarar modelinde önerilen edebi mecazlara travmanın edebi temsilleri olarak 2014 zamansal çarpıtmalar fikrini eklemenin uygulanabilirliğini ve üretkenliğini araştırdı ve doğruladı. İkinci olarak, Defoe'nun kurgusal vaka

incelemelerinin edebi kanıtları aracılığıyla, acı çekenlerin ahlaki zararlara tepki olarak veya bunlarla uğraşırken kullanabilecekleri başka iki yöntem olduğunu varsayar: şiddet ve aşırı başarı.

Edebiyat metinlerinin analizinde işlenen travma ve ahlaki zarar modellerini kullanma açısından, bu çalışmanın bulguları en az üç faktörle sınırlıdır: ihlal biçimleri, mağduriyete karşı suç ve bireyselle karşı toplu travma. Ahlaki zarar konusu, daha sonraki araştırmalarda diğer perspektiflerden yararlı bir şekilde araştırılabilecek ilgi çekici bir konudur. İlk olarak, daha önce açıklandığı gibi, bu araştırma, ahlaki zararlarla başa çıkmak için bir başa çıkma mekanizması olarak ailevi ihlallere ve şiddete odaklandı. Bu tez Şiddeti başlangıçtaki bir ihlal eylemi olarak görmedi. Bu nedenle, bu çalışma, Defoe'nun romanlarını, özellikle buna dahil edilmeyen romanlarını incelemek için şiddet (örneğin, *CS*'de korsanlık, *MF* ve *CJ*'de hırsızlık, *FM*'de cinayet ve *MC*'de savaş suçları) kullanılarak tekrarlanmalıdır. İkinci olarak, Defoe'nun anlatıcılarının sadece ihlalcisi değil, aynı zamanda kurban olduklarını belirtmekte fayda var. Bu romanlarda travma ve ahlaki zararı daha kapsamlı bir şekilde anlayabilmek için, diğer karakterlerin yanı sıra anlatıcıların, kurbanlar ve suç işleyenler olarak travmatik deneyimlerini de analiz etmek gerekir.

Gelecekteki bir başka araştırma alanı, *JPY*'nin Defoe'nun romanlarının travma açısından analizine dahil edilmesini sağlayacak olan, Defoe'nun romanlarındaki bireysel ve toplu travmanın tasviri olabilir. İhlal ve ahlaki zarar üzerine daha fazla araştırma ve dolayısıyla İngiliz romanının kökeni olarak ihlalin psikolojik sonuçları açısından psikolojik gerçekçilik de savunulmaktadır. Defoe'nun anlatı kurgusunda klinik travma teorisinin temsilini genişletmek için, anlatıcıların ve/veya karakterlerin travmatik bir deneyimin sonucu olarak deneyimledikleri fizyolojik, psikolojik ve psikosomatik semptomları keşfederek çalışmayı ileriye taşımak da arzu edilir. Dahası, Defoe'nun romanlarında, ihlal ve ahlaki zararı bağlamsallaştırmanın bir aracı olarak ve bu duygu üzerinde çalışmanın bir aracı olarak kötülüğü ele alışı dikkate değerdir. Son olarak, erken dönem İngiliz romanlarında travma ve ahlaki zarar daha güçlü bir odaklanma, travma

arařtırmalarındaki boşlukları doldurmaya yardımcı olacak önemli bulgular sağlayabilir. Bu, travmanın soykütüğünü ve edebi travma teorisini 18. yüzyılın başlarına kadar genişleterek ve İngiliz romanının kökenleri için alternatif bir yorum sağlayarak yapılabilir.

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