TREASURING
ROBINSON CRUSOE

300 YEARS OF ADVENTURE
SYMPOSIUM

Written by Daniel Defoe in 1719, Robinson Crusoe is one of the most widely read and translated works in the English language.

Eight faculty from various departments at the University of Regina will present on the significance of the novel and its impact in their respective disciplines.

Friday, Nov. 15, 2019
Morning Session:
9:00 am - 11:30 am
Afternoon Session:
1:30 pm - 3:30 pm
LC 211 (Luther College)

Poster design by Jason Cawood
# Program

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<td>Dr. Noel Chevalier, Dept. of English, Luther College</td>
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<td>Q &amp; A, Michael Shires Closing Remarks (morning)</td>
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<td>11:00am</td>
<td>Exhibit, Selected Robinson Crusoe Titles (LC 211)</td>
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<td>Dr. Troni Grande, Dept. of English, University of Regina</td>
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Brochure by Arlysse Quiring
Panelists (In Presentation Order)

Dr. Noel Chevalier, Department of English, Luther College:

Noel Chevalier is an Associate Professor of English at Luther College, whose teaching and research interests spread out over a wide range, but always rooted in the eighteenth century. He has published and presented work on eighteenth-century theatre, and on authors such as David Garrick, Frances Burney, William Blake, and Christopher Smart; he has also edited a collection of essays on Smart with Min Wild. Outside of the eighteenth century, he has published a widely-cited essay on politics and JK Rowling’s Harry Potter series. Recently, he has published and presented work on eighteenth-century pirate narratives, and is completing a monograph on Charles Johnson’s General History of the Pyrates. His interest in Defoe and Crusoe stems in part from this work on piracy, but the present paper also incorporates an interest in the ongoing debate over the contents of the Defoe canon.

A “School of Defoe”?:

Robinson Crusoe, Textual Integrity, and the Defoe Attribution Debate:

Daniel Defoe was, by all accounts, one of the most prolific writers of the eighteenth century: John Robert Moore, in his Checklist of Defoe works, lists over 500 pieces, including an essay-journal published several times a week for eight years, several full-length novels, a geographical survey of the British Isles, book-length treatises on business and commerce, plus hundreds of short pieces on politics, commerce, economics, religion, ethics, pirates, even devil-worship and necromancy. Virtually no anonymous pamphlet published between 1700 and 1731 on a subject that might remotely have interested Defoe was left unconsidered. In 1994, however, PN Furbank and WR Owens seriously challenged Moore’s methodology, and trimmed back a little under half of the pieces Defoe is said to have written. Since then, Defoe scholars have been forced to take a position on Furbank and Owens, especially since now the attribution question has been extended to works once thought unimpeachably canonical: the novels Moll Flanders and Roxana, in fact, almost all of his fiction apart from Robinson Crusoe.

The attribution question, therefore, leaves Crusoe as something of an outlier in Defoe’s work, rather than being the start of Defoe’s brilliant, if short-lived, career as a novelist. Moreover, the de-attribution of pamphlets and other material Defoe was said to have written in 1718-1720 untethers Crusoe from what might be significant contexts that could shed light on ways of reading this unusual novel. Defoe biographer Max Novak, stubbornly clinging to the notion that one major de-attribution, Charles Johnson’s General History of the Pyrates, might still somehow find its way back to the Defoe canon, suggests something like a “school of Defoe,” in the way one speaks of a “school of Raphael”—works not created by the master himself, but heavily influenced by his style and his general sphere of interest. I find that idea intriguing, if difficult to pin down, and suggest that one way of reading Crusoe is not in terms of Defoe himself, but in terms of the circles of literary activity that surrounded the publication of Crusoe. Perhaps, in this 300th anniversary year of its publication, the radical refashioning of the Defoe canon that has now been rather firmly established might actually open us up to new ways of reading even canonical Defoe texts, especially this, his most famous and most enduring work.
Dr. Volker Greifenhagen, Department of Religious Studies, Luther College:

Dr. F. Volker Greifenhagen is Professor of Religious Studies at Luther College, where he teaches World Religions, Islamic Studies and the Hebrew Bible. His research focuses on contemporary Muslims in Canada, Muslim-Christian relations, Qur’anic/biblical intertextuality, and identity formation in the Hebrew Bible. Besides various articles and academic papers, he has co-authored a textbook on the Hebrew Bible and co-edited two volumes on global Lutheranism.

Castaway Religion: Robinson Crusoe Meets Hayy Ibn Yaqzan:

A conversation between Robinson Crusoe, the main character in Daniel Defoe’s trilogy (1719, 1719, 1720) and Hayy ibn Yaqzan, the main character in Ibn Tufayl (12th century)’s work by the same name. The conversation focuses on reason, autodidacticism, and religious faith in light of contemporary discourses pitting “spirituality” against “religion”.

Dr. Sylvain Rheault, La Cité, universitaire francophone:

Sylvain Rheault is an associate professor and has been with the University of Regina since 1998. He has co-authored, with Bernard Dupriez, an interactive dictionary of literary devices available both online and on CD ROM titled Genres littéraires et figures de style (1998). He has published Le Style de Poisson d'amour de Didier van Cauwelaert (Peter Lang, 2004) and Rediscovering French Science Fiction, co-authored with Philippe Mather, (Cambridge Scholars Publishing, 2016). His fields of interest includes 20th Century French literature (more specifically on the theme of combat), rhetoric, stylistics as well as comics and graphic novels of all cultures (European, Asian, North American).

Adaptation of Robinson Crusoe in Graphic Novels:

Graphic novels (or comics) in their modern form, were born at about the same time as films. It was progress in printing technology that allowed the emergence of this new form of mass entertainment. The graphic novel is a medium with unique characteristics. In fact, there is no limitations in terms of what can be represented in a graphic novel, be it the explosion of a galaxy to a subatomic particle. As any other narrative medium (novel, film, etc.) it can accommodate a variety of genres, and it soon became a favorite for stories where a visual component could increase the emotional impact, like horror, science-fiction or fantasy. With its fantastic events, the novel Robinson Crusoe seems to be the perfect candidate for an adaptation in graphic novel. The paper will explore how successful these adaptations are.
Dr. Garry Sherbert, Department of English:

Garry Sherbert is Professor in the Department of English at the University of Regina. Dr. Sherbert has published essays on the literary critic Northrop Frye and philosopher Jacques Derrida. His publications include Menippean Satire and the Poetics of Wit, (Lang, 1996), Canadian Cultural Poesis: Essays in Canadian Culture, co-editor (Wilfrid Laurier, 2006), and he is the co-editor of Northrop Frye’s Writings on Shakespeare and the Renaissance, Vol. 28 of The Collected Works of Northrop Frye (University of Toronto Press, 2010). He is also the co-author and co-editor, with Christopher Elson, of In the Name of Friendship: Deguy, Derrida and Salut (Brill Rodopi, 2017). His most recently published essay, entitled “‘Exit without exit’: Deguy’s Poetics of Conversion and Derridean Autummunity,” will appear in Dalhousie French Studies volume 114, (2019).

“This Death of a Life”: The Cannibal Conscience in Robinson Crusoe

Robinson Crusoe never finishes mourning “this Death of a Life” on what he calls “the Island of Despair” (52), because of his constant fear of being “devoured by savages” (32). Crusoe confesses to feeling “very melancholy” (127) after seeing a footprint in the sand, breaking his feeling of loneliness and solitude, but raising the specter of his death at the hands of cannibals to even greater heights. I will argue that Crusoe’s melancholy, or unfinished mourning, is the means by which he not only feels attacked by his troubled conscience for not obeying his father, and failing to maintain his faith in God, but it is also the means by which he identifies with the cannibal Friday, whom he rescues from being devoured by his own kind, and to whom he further grants “liberty of conscience.” Following Sigmund Freud’s theory regarding the formation of conscience from the melancholic incorporation of the other, because of a regression to the oral or cannibalistic phase of human development, Robinson’s conscience is deeply affected by his identification with Friday and his cannibal identity.

Dr. Troni Grande, Department of English:

Troni Grande teaches Shakespeare, drama, and feminist theory in the English Department at the University of Regina; she also holds an administrative appointment as Interim Associate Dean (Research & Graduate) in the Faculty of Arts. She has published a book entitled Marlovian Tragedy: The Play of Dilation. In recent years, she has co-edited Northrop Frye’s Writings on Shakespeare and the Renaissance (U of Toronto Press, Collected Works of Northrop Frye, vol. 28), and has followed up on that work with articles on Northrop Frye and feminism. She teaches and writes on “she-tragedy”—an eighteenth-century kind of tragedy that focuses on the woman as a suffering, beautiful victim of patriarchy. She has also published several poems in literary anthologies and CV2. Her current work-in-progress is a memoir entitled Finding Frozina, celebrating the familial and storytelling legacy of her maternal grandmother, a settler who lived from 1902-1972 in the Ukrainian bloc area in east-central Alberta. A portion of this memoir has been published in the 2016 Demeter Press anthology Borderlands and Crossroads: Writing the Motherland (edited by Jane Satterfield and Laurie Kruck). Troni is delighted to return to Robinson Crusoe, which formed a key part of her M.A. thesis.
(Continued Dr. Grande)

**Reading Typology in *Robinson Crusoe***:

In apparent contrast to his role as *homo economicus*, Robinson Crusoe serves as a spiritual everyman figure to recount the workings of Providence in his life—a “life of Providence’s chequer-work.” Perennially “inured to a wandering life,” even after his conversion experience and his subsequent spiritual rebirth, Robinson searches for a means of organizing his vagabondage. He finds an organizing structure in the interpretive frame of Biblical typology, whereby he reads himself in relation to analogous types in Biblical narratives. The most striking typological parallels—Jonah, Israel in the wilderness, and the prodigal son—are paradigmatic of Robinson’s adverse situation, but also prophetic of his eventual triumph. Daniel Defoe broadly uses typology to structure *Robinson Crusoe* as a fictional spiritual autobiography. Yet Robinson’s adventures resist the ultimate closure promised by the U-shaped conversion pattern from bondage to deliverance. As Robinson continues to wander in a series of inevitable “farther adventures,” his reading habits wander with him. The typological habit of mind cultivated by conversion shows the shaping influence of the autobiographer on the reading of his own life. For it is through a process of *reading* the master-text that Robinson is converted, that he gains communion with an absent but effectual community, and that he opens up the self to continual reinvention. Defoe has sparked anxieties in his contemporaries and in recent critics about the typological parallels and methods of his hero. However, given Defoe’s Puritan background, it is hardly surprising that *Robinson Crusoe* uses the tension between typological patterning and individual interpretation to elevate the human impulse towards analogical thinking, and to affirm the individual’s desire to create a narrative shape out of chaos.

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**Dr. Rick Kleer, Department of Economics:**

One of the first birthday gifts Rick remembers receiving was an unabridged copy of Defoe’s *Robinson Crusoe*, which he eagerly devoured that summer. In his more mature years he has spent over a decade reading the public-finance pamphlet literature that was published in London from 1690 to 1720 — in which literature, of course, Defoe also figured quite prominently. And fables set in Crusoe’s island economy have long been prominent in economics textbooks. So to him it feels a little bit like destiny to be presenting at this event.

**The Power-less Economics of Defoe’s *Robinson Crusoe***:

The tale of Crusoe has long been taken as a model for economists. This may well be because Crusoe’s island economy is very predictable and mechanical. It has almost no other humans in it. But even when we step beyond that island economy to the broader trading world that forms the back story for Crusoe’s tale, we still find a marked absence of human relations. The various get-rich-quick schemes in which Crusoe is portrayed as engaging, both before and after his island ordeal, betray a conception of investment as a very mechanical process: small amount of money in, large amount of money out. My goal is to suggest that Defoe’s conception of contemporary entrepreneurship was highly unrealistic and ignored the fundamental roles of conflict and power in the business relationships of his day.
Dr. Jan Purnis, Department of English, Luther College:

Jan Purnis is an Associate Professor in the Department of English at Campion College. Her specialization is in Renaissance literature. Her research interests include representations of digestion, the mind-body relationship, religious discussion of the resurrection of the body, and the cannibalism motif. She has published material on the role of the stomach in early modern theories of emotion and gender, the belly-mind relationship, and Renaissance out-of-body experiences. Her research project on cannibalism received a grant from the Social Sciences and Humanities Research Council of Canada.

Robinson Crusoe’s “The Horror of the Spectacle”:
Cannibalism and Emotional Response in Robinson Crusoe:

Robinson Crusoe's discovery of “the Print of a Man’s naked Foot on the shore” causes him “Dread and Terror of falling into the Hands of Savages and Cannibals,” a fear that is magnified when he later comes across the remain of what he interprets as “inhumane Feastings upon the Bodies of their Fellow-Creatures.” In The Life and Strange Surprizing Adventures of Robinson Crusoe, Defoe draws upon a long tradition of attributing cannibalism to ‘New’ World peoples, but he also devotes considerable attention to his protagonist’s psychological and physiological responses to physical evidence of, and thoughts about, the practice. The range of emotions Crusoe experiences in reaction to cannibalism include horror, anxiety, fury, and self-doubt. I begin my paper by first briefly contextualizing the novel’s representation of cannibalism within broader colonialist and religious discourse. I then turn to an analysis of the role of the passions in Crusoe’s interpretation of, and reaction to, cannibalism. In the interests of time, I will focus on horror and disgust, including their socializing function, exploring what Defoe suggests about the relationship between biology and culture in emotional experience.