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ture—it is isolation .Through the lens of Rousseau ,the novel reveals itself as a story of social deprivation and the yearning for relational selfhood .Crusoe’s descent into existential anxiety and spiritual despair is not due to physical hardship alone ,but to the absence of language ,recognition ,and mutuality .His eventual relationship with Friday ,though complex and marked by colonial overtones ,marks a turning point: it is through dialogue and companionship that Crusoe rediscovers himself .Teaching Friday to speak is not just a civilizing act; it is a return to shared meaning and moral sensibility.

Together ,Burke and Rousseau offer a dialectical framework for understanding the novel .Where Burke explains Crusoe’s confrontation with the terrible majesty of nature ,Rousseau helps us grasp the necessity of the other in affirming the self .This interplay shows that Robinson Crusoe is not a linear tale of conquest ,but a circular journey :from man against nature to man with man—from alienation to recognition.

The findings of this research offer a reinterpretation of Defoe’s classic .Rather than viewing Crusoe as a heroic figure who masters his environment ,we see him as a flawed ,reflective being who must navigate both the sublime terror of solitude and the deep psychological need for society. His journey is not just a battle for survival ,but a philosophical pilgrimage toward

self-knowledge and moral clarity.

For scholars of literature—especially in the Arabic-speaking world ,where the concept of the sublime remains underexplored—this study provides a model for applying Western aesthetic theory to canonical texts in meaningful ways .It also invites further comparative research between philosophical thought and literary form ,showing how even the most familiar narratives can yield new insights when read through aesthetic and ethical lenses.

Ultimately ,Robinson Crusoe teaches us that the sublime is not only in towering waves or endless forests ,but in the trembling heart that seeks a voice to answer its own .It reminds us that to be fully human is to feel awe—and to be heard.

through the other .The sublime terror that initially isolates Crusoe becomes the condition through which he is humbled ,made receptive to companionship ,and ultimately reborn as a moral being.

The novel ,then ,moves along a trajectory from domination to dialogue ,from self-reliance to interdependence .The island begins as a symbol of estrangement and ends as a space of reconciliation .Even Crusoe's mastery over Friday evolves into respect, and his prayers ,once desperate and solitary ,become acts of shared devotion .In this light ,Robinson Crusoe is not merely a tale of empire or providence—it is a philosophical allegory about the limits of the solitary self and the transformative power of human connection.

This synthesis also suggests that Defoe's novel anticipates later existential and psychological concerns in literature .Crusoe is a prototype of the modern man :rational yet afraid ,autonomous yet incomplete, thrust into a world of sublime vastness ,and seeking meaning in the eyes and words of another .The island becomes both a prison and a crucible—a site of unmaking and re-making the self through the double force of terror and tenderness.

Thus ,through the interwoven lenses of Burke and Rousseau ,Robinson Crusoe reveals itself as more than a survival story. It is a narrative of emotional and philo-

sophical evolution ,where the sublime does not merely diminish the self ,but opens it to transformation ,and where the return to society is not an escape from nature ,but a reconciliation with one's deepest humanity.

Conclusion

In revisiting Daniel Defoe's Robinson Crusoe through the intersecting lenses of Edmund Burke's theory of the sublime and Jean-Jacques Rousseau's concept of the social man ,this study has illuminated the novel as a profound psychological and philosophical inquiry—one that transcends the boundaries of adventure fiction and enters the realm of existential and aesthetic reflection.

At the heart of Crusoe's journey lies a duality :the terror inspired by the natural world's vastness and silence ,and the emotional ache for human connection .This tension reflects the very core of Burke's sublime ,which posits that feelings of awe and dread arise not from physical threats alone ,but from overwhelming immensity, obscurity ,and solitude .Crusoe's island, with its howling winds ,vast oceans ,eerie stillness ,and sudden signs of the unknown, becomes more than a physical space—it becomes a mirror of the soul under siege .The sublime in this context is not merely visual or natural ,but deeply internal and transformative.

Yet Crusoe's greatest challenge is not na-

Thus ,the act of teaching language becomes the climax of Crusoe’s transformation .It bridges the sublime dread of solitude and the Rousseauian fulfillment of society. Crusoe ,once a castaway in a universe of unspoken terror ,becomes once again a man among men—not because he rules, but because he speaks ,listens ,and is heard.

5 .Synthesis :Between Sublime Terror and Human Recognition

Across the pages of Robinson Crusoe, the narrative unfolds not merely as a tale of survival ,but as a profound meditation on the dual nature of human existence: the soul’s confrontation with the terrifying vastness of nature and its irrepressible yearning for society .By placing Crusoe’s journey at the intersection of Burkean sublimity and Rousseauian sociability ,we begin to understand that the novel’s emotional core lies not in its action ,but in its inner tension—a sustained oscillation between existential fear and the search for relational wholeness.

Crusoe’s first years on the island are shaped by Burke’s sublime .The terror of storms ,the unknowable forest ,the silence of the landscape ,and the appearance of a human footprint all produce in him a state of astonishment that suspends rational thought .Burke describes the sublime as

”productive of the strongest emotion the mind is capable of feeling) “Burke ,1990 ,p. ,(53and Crusoe’s dread is not momentary, but enduring—woven into his perception of space and time .He walks not through a paradise ,but through a landscape of dread, where every sound and shadow carries the weight of the unknown .His solitude ,while materially manageable ,becomes spiritually destabilizing.

And yet ,even in this condition of sublime terror ,Crusoe’s heart remains restless for human presence .His prayers are not only directed toward divine deliverance ,but also function as dialogues with an absent community .He writes journals ,speaks aloud ,imagines responses—all signs of a soul conditioned for society ,as Rousseau would argue .The arrival of Friday does not merely alleviate loneliness ;it represents the return of the human mirror ,the relational self that Rousseau believes is the core of identity .Through language ,Crusoe is not only able to teach ,but to reconstruct a moral and emotional bond that had withered in silence.

What emerges from this synthesis is a deeper insight :that the sublime ,for Crusoe ,is not solely an aesthetic experience but a psychological and spiritual one .It encompasses the dread of the island ,the fear of the unknown ,and the awe before divine providence .But it also gives way to recognition—the rediscovery of the self

own longing for connection—the desire to speak and be spoken to.

Language, in this context, is not merely utilitarian; it is existential. It affirms presence, binds memory, and enables trust. When Crusoe begins teaching Friday words for food, danger, and prayer, he is reintroducing him into a symbolic order—but also reintroducing himself. He reflects, “I began to feel myself a man again, not a mere creature of habit and labor” (p. 154). This is a key moment of rehumanization. The voice of the other restores Crusoe’s own voice, not just as sound, but as recognition.

Philosopher Mikhail Bakhtin wrote that “to be means to be for another, and through the other.” While Rousseau provides the philosophical lens for the social and linguistic foundations of selfhood, Bakhtin’s dialogism affirms that identity is always co-authored—never fully formed in solitude. In *Robinson Crusoe*, this is seen when Crusoe begins to see Friday not merely as a servant, but as a mirror: “He seemed to take pleasure in my company ... and I in his” (p. 160). The asymmetry remains, but it is gradually softened by shared practices: teaching, storytelling, prayer, and daily work.

Yet Crusoe’s naming of Friday and insistence on hierarchical roles cannot be ignored. This dynamic reflects the colonial logic of the 18th century, in which language

was a tool of control. By teaching Friday his words, Crusoe also rewrites Friday’s world in terms he understands and dominates. Still, even within this imbalance, the relationship evolves toward a kind of mutual subjectivity. When Friday asks Crusoe questions about God, sin, and death, Crusoe is taken aback, realizing that Friday is not merely learning language, but engaging in philosophical reflection (p. 168). It is here that the master-slave dialectic begins to bend, revealing that language opens not only subjugation, but intimacy and growth.

Moreover, the shared use of language allows Crusoe to relocate himself within time. Prior to Friday’s arrival, Crusoe’s narration of time is static and mechanical: days marked by tasks, weather, and prayer. But with dialogue, memory and anticipation return. He tells Friday stories of Europe, of his family, of God’s justice—thus regaining a narrative sense of self. Language becomes the thread that binds him to history, belief, and futurity.

In Rousseauian terms, Crusoe’s interaction with Friday is not simply an act of civilizing the “savage,” but a symbolic return to the social contract: a life bound by recognition, duty, and reciprocity. Through Friday, Crusoe does not merely build a society of two; he reenters the moral and emotional fabric of humanity. His identity, fractured by isolation and inflated by conquest, is tempered and reassembled in dialogue.

ence of another .Crusoe’s story thus does not merely move from isolation to mastery, but from existential fragmentation to relational wholeness .The self ,in Rousseau’s terms ,is not found in the wilderness but through the other—even if that other arrives as a stranger ,a” savage “,or a servant.

In sum ,Rousseau helps us see that Crusoe’s deepest crisis is not external but internal :the soul’s estrangement from its social nature .His journey is not one of domination but of return—a return not to Europe, but to the human bond that alone makes the self intelligible .In Friday ,Crusoe does not merely find companionship ;he finds his own reflection ,his own forgotten humanity ,and the bridge back from sublime solitude to shared existence.

4 .Language and Power :Teaching Friday and the Reconstruction of Identity

If solitude strips Crusoe of his social identity ,then language becomes the path back to human selfhood .The arrival of Friday initiates not merely a social connection, but a process of linguistic and symbolic reconstitution .In Jean-Jacques Rousseau’s framework ,language is not only a means of communication but a foundational element of social being” :Speech distinguishes man from beast ;and it is society that gives him speech) “Discourse on Inequality.(1755 , Thus ,Crusoe’s decision to teach Friday to speak his language is not a simple pedagog-

ical act ;it is a deliberate effort to restore human structure in a world that had long become silent.

Upon meeting Friday ,Crusoe immediately asserts his dominance” :I made him know his name should be Friday ...and that I was to be called Master) “Defoe ,2001 ,p.(150 . This act of naming is crucial .To name is to define ,to control ,to claim authority .But it also marks the beginning of a shared semiotic world—where signs and meanings are no longer confined to Crusoe’s mind ,but enter into relation .In this moment ,Crusoe moves from being a solitary speaker of a private language to a participant in a relational ,communicative structure .The psychological weight of this shift is immense: he is no longer simply writing to himself or praying into the void .He is now heard ,and more importantly ,understood.

This transition is deeply rooted in Rousseau’s philosophy .In *Émile* ,Rousseau claims” ,Before men could be moral ,they had to be social ;before they were social, they had to be able to communicate“. Crusoe’s moral rehabilitation begins with the return of dialogue .His relationship with Friday ,though initially hierarchical and colonial in tone ,gradually becomes a mutual exchange of signs ,gestures ,and emotions .When Crusoe notes” ,He was the aptest and quickest of any savage I had ever known) “ ,p ,(152 .he is not only commenting on Friday’s intelligence but on his

)Defoe, 2001, p. (84. This despair is not due to hunger or danger, but to the absence of communion—with God, with others, with the self as mirrored by another.

Rousseau argues that language and empathy are what elevate human life from instinct to consciousness. In Crusoe's case, the absence of dialogue becomes not merely silence but ontological disintegration. His journal becomes a substitute for conversation, a mirror in which he speaks to himself, and to an imagined reader. I frequently sat down to write, to think, and to talk to myself, he records p. (102. This act of self-communication is deeply Rousseauian: it signals the need for relational identity—to speak and be heard, even if only through the page. Without society, Crusoe must invent his own echo.

The turning point in Crusoe's psychological journey is the arrival of Friday. More than a companion, Friday represents a restoration of the social order. When Crusoe first sees him, he does not respond with affection, but with awe and paternalism. He writes: "I made him understand I was his master" p. (151. This initial imbalance reflects the colonial ideology of the period, but from a Rousseauian angle, it also signals the first moment of re-socialization. Crusoe's decision to teach Friday his language, to share meals, rituals, and stories, is a process of reclaiming the human self through interaction.

Rousseau viewed language not as a tool but as a communal bond—the first language was the cry of nature, the second was the language of need, and the third was the voice of love and society) "Discourse on Inequality. (1755, Crusoe and Friday begin with the second, but slowly move into the third. Their shared life—however asymmetrical—becomes a model of human interdependence. Crusoe admits, "Never man had a more faithful, loving, sincere servant" p. (158. but it is clear that Friday becomes more than a servant; he is Crusoe's mirror, his witness, and eventually, his redeemer from solitude.

Crusoe's transformation is clearest in how he begins to view himself differently through Friday's eyes. At one point, he reflects, "It was a joy to me to hear his voice, and more to see his delight in mine" p. (162. This is no longer the man who marveled at his own ability to dominate nature, but a man restored to mutuality, to emotional reciprocity. Rousseau argues that man becomes moral only through society, and it is in this bond with Friday that Crusoe recovers a sense of justice, empathy, and humility.

Crucially, this reconnection with society does not negate the sublime terror of the island; rather, it recontextualizes it. The fear, vastness, and silence remain, but they are now shared, absorbed through the pres-

spiritual dread ,which Burke associates with the religious sublime .In several moments ,Crusoe turns to God not merely for salvation ,but for protection from the void. He prays ,fasts ,and records his fears in his journal as a way of writing against silence. His dialogue with God is a reassertion of relational existence ,an attempt to re-establish structure and order in a universe that otherwise threatens to dissolve him into meaninglessness” .God alone could deliver me “,he writes” ,and to Him I lifted up my soul in silence and tears) “p.(93 .

In this way ,Crusoe’s solitude is not empowering but unraveling .What begins as self-reliance evolves into metaphysical anxiety .The very nature that seemed to offer opportunity becomes a source of overwhelming mystery .The forest is no longer shelter but shadow ;the sea ,no longer route ,becomes prison .His mind ,deprived of society ,becomes a site of magnified terror—precisely the kind of inner disturbance Burke saw as the effect of the sublime.

Thus ,Crusoe’s isolation is not a blank canvas for colonial conquest ,as often interpreted ,but a crucible of existential transformation .In silence ,darkness ,and vastness ,the self is stripped bare .The sublime in Robinson Crusoe is not only in the storm or the sea ,but in the trembling of the soul when it finds itself entirely alone.

3 .Longing for Society :Rousseau and the Return to the Social Self

If Burke’s sublime illuminates the psychological weight of Crusoe’s confrontation with nature ,then Jean-Jacques Rousseau’s theory of the social man helps us understand the profound emotional and moral cost of his isolation .While Crusoe begins his island life with a sense of adventure and independence ,he gradually moves from external survival to internal yearning—a deep-seated longing for language ,companionship ,and shared meaning .Rousseau’s assertion that” man is born free ,and everywhere he is in chains) “The Social Contract (1762 ,is often read as a critique of political society ,but in the context of Crusoe ,it resonates with a more intimate truth: man is free in nature ,but fulfilled only in relation to others.

In Discourse on the Origin of Inequality ,(1755)Rousseau distinguishes between the ”natural man “,who exists in solitude and instinct ,and the” social man “,whose identity is formed in relation to others .Crusoe’s predicament bridges both states .Isolated, he begins as a” natural man—“gathering, hunting ,building .Yet ,despite his achievements ,he does not thrive .He survives ,but he does not fully live .Over time ,the lack of human contact becomes a psychological deficit .He writes” :I began to consider that this was the appointed time of my deliverance ...and that God had forsaken me“

magnified not in confrontation but in suggestion .The sounds of unseen animals in the night—howling ,rustling ,fluttering—create a terror more potent than sight” .I heard strange cries of beasts “,he writes, ”and the dismal screeching of unknown birds ,which I had never heard before“)p .(72 .These sonic disturbances ,emerging from the invisible depths of the island, plunge Crusoe into a state of near-panic. Burke emphasizes that sound ,especially when harsh ,sudden ,or obscure ,is one of the most effective triggers of the sublime: ”A low ,tremulous ,intermitting sound ...is productive of the sublime) “Burke ,1990 ,p. .(77

Even more terrifying is the silence that follows .In several passages ,Defoe presents Crusoe surrounded by nothing but wind, trees ,and the oppressive stillness of an untouched landscape” .There was not a leaf stirred by the air “,he observes” ,not a bird to be seen or heard) “p .(90 .This silence is not peaceful but pregnant with dread. According to Burke ,silence” in vast and solitary places “causes the mind to lose orientation ,leaving room for overwhelming imaginings) Burke ,1990 ,p .(65 .Crusoe’s mental descent aligns precisely with this model .In such emptiness ,his imagination becomes his enemy ,populating the void with fears ,spirits ,and unseen observers.

The footprint scene is the most iconic crystallization of this psychological sublime.

Upon discovering the footprint ,Crusoe does not rejoice at the possibility of companionship ;instead ,he recoils in sheer panic:

” <I stood like one thunderstruck ,or as if I had seen an apparition) “Defoe ,2001 ,p. .(130

He flees to his shelter and fortifies it obsessively ,tormented not by the reality of another person ,but by the idea of one .He reflects:

”Thus fear of danger is ten thousand times more terrifying than danger itself) “...p. .(130

Burke writes that obscurity is more powerful than clarity in inducing terror” :When we know the full extent of any danger ...it may alarm us ,but it does not astonish us. But when we are involved in darkness and uncertainty ,our imagination expands the danger) “Burke ,1990 ,p .(60 .Crusoe’s fear is thus sublime not because it is rational, but because it is excessive ,irrational ,and uncontrollable .The footprint becomes a symbol of existential dread :Crusoe is not alone ,yet more alone than ever .The unknown presence negates his fragile sense of mastery ,and he is reminded of his vulnerability not as a man ,but as a solitary being in a world beyond comprehension.

Crusoe’s emotional trajectory also includes

One of the most powerful expressions of this fear appears when Crusoe finds a human footprint on the shore .He confesses:

" <Thus fear of danger is ten thousand times more terrifying than danger itself when apparent to the eyes) "...Defoe,2001 , p.(130 .

This moment encapsulates Burke's notion that the sublime is born from imagined danger more than real threat .Crusoe's terror arises not from violence ,but from the unknown source of the footprint ,the absence of explanation ,and the possibility of being watched .As Burke writes" ,Obscurity is an element of the sublime ...because it raises fears ,and fears are more effective when they are uncertain) "Burke ,1990 ,p. .(60Thus ,even in the absence of direct threat ,the island terrifies Crusoe through its silence ,mystery ,and suggestion of hidden danger.

This paradox—of beauty mixed with dread, of reflection provoked by terror—reveals the island as a sublime mirror of Crusoe's internal transformation ,beginning not with mastery over nature ,but with submission to its vast and terrible mystery.

2 .The Psychological Effect of Solitude: Sublimity and Spiritual Dread

If Burke's sublime originates in terror and vastness ,then solitude—especially in its prolonged and absolute form—becomes

one of its most potent sources .In Robinson Crusoe ,this solitude is not merely environmental ,but existential .As Crusoe confronts the wild island ,he is stripped not only of tools and resources ,but of human presence ,language ,and social affirmation. What remains is a deepening psychological state shaped by fear ,isolation ,and metaphysical uncertainty—precisely the emotional terrain that Burke identifies as the sublime.

Burke states" ,The passion caused by the great and sublime in nature ...is Astonishment ;and astonishment is that state of the soul ,in which all its motions are suspended ,with some degree of horror) "Burke ,1990p .(53 .This suspension of the soul is evident in Crusoe's internal responses to the landscape .His initial vigor gives way to reflection ,dread ,and eventually trembling vulnerability .His isolation is not romanticized but experienced as a slow erosion of identity .In one moment of profound introspection ,he notes" ,I was removed from all the world ...I saw myself now alone on the desert island ...a mere castaway) "Defoe ,2001 ,p .(68 .The sense of abandonment transcends physical loneliness and becomes a crisis of being.

This spiritual erosion is exacerbated by what Burke calls the" terrible uncertainty" of the sublime .It is not merely the presence of danger that induces awe ,but the uncertainty about where it lies .Crusoe's fear is

.The Natural Sublime in Crusoe’s Island: A Burkean Perspective

In Robinson Crusoe ,the island is not merely a setting for survival—it is an aesthetic and emotional force ,a stage upon which the sublime in its Burkean form is vividly enacted .Crusoe’s arrival on the desolate shore ,following the catastrophic shipwreck ,is the first moment where the natural sublime emerges in full force: ”I saw the sea break upon the shore with dreadful noise ,and running back I saw it break at my feet) “Defoe ,2001 ,p .(39 .The violent vastness of the sea ,its power and unpredictability ,produce a sense of terror that Edmund Burke defined as central to the sublime” :Terror is in all cases whatsoever ...the ruling principle of the sublime“)Burke ,1990 ,p.(58 .

The island itself is a sublime object—vast, unknown ,and filled with threatening silence .Crusoe’s first impressions are marked not by beauty or wonder ,but by awe mixed with fear ,which Burke calls the” strongest emotion which the mind is capable of feeling) “Burke ,1990 ,p .(36 .The soundscape, too ,plays a crucial role :the roaring sea, the howling wind ,and even the oppressive silence of the wilderness contribute to the overwhelming atmosphere .Burke emphasizes that obscurity ,solitude ,and darkness intensify the sublime effect ,since they deprive the mind of control and stimulate the imagination’s worst fears) Burke ,1990 ,p.

.(63Crusoe’s repeated references to” a dismal scene of horror “and” a strange stillness) “Defoe ,2001 ,p (42 .echo this aesthetic formulation.

Crusoe is constantly surrounded by what Burke terms” artificial infinity—“an illusion of endlessness generated by unbounded scenes) Burke ,1990 ,p .(70 .His walks along the beach are filled with visual repetition :endless water ,endless sand ,endless silence .This spatial immensity denies orientation ,creating a psychological condition in which time and place lose stability .The island’s geography does not offer comfort but dislocation .The forests are deep and unknowable ;the cliffs are high and dangerous ;the sea is both a boundary and a constant reminder of his entrapment.

Furthermore ,the island’s resistance to domestication—its wild vegetation ,unpredictable weather ,and inhuman sounds—makes Crusoe feel more like an intruder than a master .Burke’s emphasis on the disproportion between man and nature becomes evident as Crusoe realizes he cannot shape the land as he pleases .In this confrontation ,the sublime emerges not only as aesthetic experience but as epistemological humility—the recognition that not all things are knowable or controllable .As such ,the island resists interpretation ,and in doing so ,it becomes a canvas for Crusoe’s fears ,reflections ,and spiritual searching.

land .Where Burke explores how Crusoe's soul is shaken by nature ,Rousseau reveals how it is redeemed through the other.

Literature Review

Scholarly interest in Robinson Crusoe has traditionally revolved around its religious themes ,colonial undertones ,and pro-to-capitalist ideology .However ,several recent studies have begun to approach the novel through more psychological and aesthetic lenses ,offering valuable insights into Crusoe's inner world .For instance ,Neil Heims (1983) explores the novel's underlying anxieties in" Robinson Crusoe and the Fear of Being Eaten " ,arguing that Crusoe's fear of cannibalism reflects deeper existential and social terrors rooted in his isolation .This interpretation opens a path toward understanding how fear operates as a psychological undercurrent in Crusoe's solitary life.

Gökhan Albayrak ,(2022) in" Fear and Repulsion :The Abject in Robinson Crusoe" , draws on Kristeva's concept of abjection to analyze Crusoe's psychological fragmentation .He suggests that isolation on the island produces a sense of bodily and spiritual disgust ,which connects indirectly to the sublime as a confrontation with what is both terrifying and overwhelming. Emmanuelle Peraldo (2020) offers a more ecological reading in" Animal Fridays in Robinson Crusoe and Its Afterlives" , highlighting the symbolic role of animals

as mirrors for Crusoe's human condition, and as a way of coping with solitude.The concept of Sublime is also studied by Arab scholars ,in his thesis of master degree published in Isfahan University ,Al hatamy Khalid Salman studied sublime in William Golding's lord of the flies and how the experience of sublime affects in the protagonist's behavior changing their conduct from civilized into savagery .In another study from the same university ,Haitham Issa Al-Ghanim in his thesis entitled Post-modernism Sublime in Cormac McCarthy's The Road analyzes how the post-modern sublime was portrayed in Cormac McCarthy's novel The Road and how it affected the main characters.

While these studies deepen our understanding of fear ,isolation ,and the symbolic function of nature ,they do not directly connect these elements to Burke's aesthetics of the sublime or Rousseau's theory of social longing .This paper seeks to bridge that gap by showing how Crusoe's emotional journey is shaped not only by physical survival ,but by his oscillation between the sublime terror of nature and the existential need for society .Through this approach ,the study adds a fresh philosophical and aesthetic dimension to the interpretation of Defoe's canonical novel.

Discussion

psychological .It relies on sensory impressions—sound ,sight ,and even silence—that momentarily paralyze the faculties and provoke a suspension of thought .Darkness ,for instance ,is more sublime than light ,because it deprives the mind of control and opens a space for the imagination to fear the unknown) Burke ,1990 ,p.(63 . Similarly ,solitude in vast natural settings evokes the sublime ,as the individual becomes acutely aware of their vulnerability and insignificance .In Robinson Crusoe, Defoe offers ample moments where Crusoe faces such sublime experiences :from the terrifying shipwreck to the vast emptiness of the island ,from the roaring sea to the nightmarish silence of isolation.

What makes Burke’s theory particularly suited to this study is its emphasis on the subjective emotional response .It is not the object itself that is sublime ,but the effect it produces in the mind of the beholder .This understanding allows us to explore Crusoe’s inner world and psychological transformation in relation to his environment, not just as a physical survivor but as a man emotionally and spiritually altered by his encounter with the sublime in nature.

2 .Jean-Jacques Rousseau and the Social Nature of Man

In contrast to Burke’s focus on nature and terror ,Jean-Jacques Rousseau centers his philosophy on the social essence of humanity .In *The Social Contract* ,(1762) Rousseau famously declares” ,Man is born free,

and everywhere he is in chains—“a critique of how society corrupts ,yet simultaneously defines ,human nature .For Rousseau ,to be human is to live among others ,to share language ,customs ,and moral bonds .In his *Discourse on the Origin of Inequality* ,(1755)he distinguishes between the” natural man “and the” social man “,arguing that while solitude may have existed in primitive times ,it is no longer a viable state .The social man” lives in the opinions of others“, and to be cut off from society is to suffer a deep ontological wound) Rousseau,1997 , p.(124 .

Applied to Robinson Crusoe ,Rousseau’s ideas shed light on the emotional toll of Crusoe’s isolation .Though Crusoe initially relishes his independence and control over his environment ,his deep longing for social connection surfaces repeatedly .His conversations with God ,his diary entries, and his eventual bond with Friday all point to an unfulfilled need for companionship and mutual recognition .The moment he teaches Friday to speak his language ,Crusoe symbolically re-enters the human community .Rousseau would see in this act the recovery of human essence—language ,empathy ,and interdependence.

Thus ,while Burke helps us understand the sublime terror of nature ,Rousseau enables us to interpret the emotional cost of social deprivation .Together ,they form a complementary framework for analyzing Crusoe’s complex psychological journey on the is-

lime reflects the human experience of nature’s indifference .He sees the sublime not as a triumph of reason ,but as an awareness of our own insignificance before vast natural forces ,leading to a temporary release from the tyranny of the will .As Bart Vandenabeele notes ,the sublime for Schopenhauer” allows the subject to momentarily transcend their desires and feel unity with a vast ,impersonal cosmos) “Vandenabeele, ,2003p.(75 .

In contrast ,Jean-François Lyotard ,writing in the postmodern period ,views the sublime as an expression of incommensurability and unrepresentability .Influenced by Kant ,Lyotard sees the sublime as central to the postmodern condition ,where we are faced with ideas or phenomena) like the infinite or the unknowable (that resist conceptual capture .In The Postmodern Condition ,(1979) he asserts that the sublime marks a” failure of representation “,a moment where language collapses before the overwhelming) Lyotard ,1984 ,p.(81 .

Slavoj Žižek takes a psychoanalytic and ideological turn .For Žižek ,the sublime is not only a natural or aesthetic phenomenon but a political and psychological rupture .In The Sublime Object of Ideology ,(1989)he argues that the sublime object is” an empty place filled with ideological fantasy “,something that structures desire while remaining fundamentally elusive)Žižek ,1989 ,p .(203 .Applied to literature, this means the sublime may manifest not only in terrifying nature but also in the

symbolic weight of isolation ,authority ,or religious faith.

Together ,these perspectives demonstrate that the sublime is not a static idea but a multi-faceted lens through which we may understand human encounters with vastness ,terror ,beauty ,or the ineffable .In Robinson Crusoe ,each of these threads—Kant’s rational disjunction ,Schopenhauer’s cosmic insignificance ,Lyotard’s limits of language ,and Žižek’s ideological void—converge in Crusoe’s complex psychological and spiritual journey through solitude.

Theoretical Framework

1 .Edmund Burke and the Sublime :Nature ,Terror ,and Solitude

In his seminal work A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful ,(1757) Edmund Burke defines the sublime as a powerful aesthetic experience rooted not in beauty or harmony ,but in terror ,vastness ,and obscurity .For Burke ,the sublime is awakened in the human mind when one is confronted with forces that surpass comprehension—immense mountains ,stormy seas ,deep darkness ,or overwhelming silence .Unlike beauty ,which delights the senses through proportion and clarity ,the sublime overwhelms and humbles ,producing a mixture of awe and fear” :Whatever is fitted in any sort to excite the ideas of pain and danger, that is to say ,whatever is in any sort terrible ,is a source of the sublime) “Burke, ,1990p.(36 .

Burke’s sublime is deeply physiological and

the application of selected philosophical theories—most notably Edmund Burke’s concept of the sublime and Jean-Jacques Rousseau’s notion of the social self.

The decision to employ Burke and Rousseau as primary theoretical anchors arises from the thematic alignment between their ideas and the central conflicts within the novel. Burke’s theory, as articulated in *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (1757) provides a powerful lens through which to examine the sensory and emotional dimensions of Crusoe’s encounters with nature. His emphasis on vastness, solitude, and terror offers tools for interpreting scenes of wilderness, silence, and spiritual awe in the text.

Conversely, Rousseau’s writings—especially *The Social Contract* (1762) and *Discourse on Inequality*—(1755) serve to frame Crusoe’s psychological craving for society. His philosophy helps uncover the deeper implications of Crusoe’s longing for companionship, dialogue, and recognition within a community.

By bringing together these two theoretical traditions, the study aims not only to analyze Robinson Crusoe as a literary artifact but to interpret it as a philosophical reflection on human nature, identity, and the aesthetic power of solitude. This dual-method approach ensures both critical depth and thematic coherence throughout the analysis.

The Concept of the Sublime :A Philosophical Overview

The sublime, as an aesthetic and philosophical concept, has undergone significant evolution from the Enlightenment through postmodern thought. While Edmund Burke emphasized the emotional power of the sublime rooted in terror, other thinkers such as Immanuel Kant, Arthur Schopenhauer, Jean-François Lyotard, and Slavoj Žižek have expanded its meanings and implications in ways that enrich our understanding of texts like Robinson Crusoe.

For Immanuel Kant, the sublime does not reside in the object itself but emerges from the disproportion between the imagination and reason. In *The Critique of Judgment* (1790) he distinguishes between the mathematical sublime—which arises from the mind’s inability to comprehend vast magnitudes—and the dynamical sublime, which involves the mind’s encounter with overwhelming natural power, such as storms or mountains. Kant argues that the sublime “is not contained in any thing of nature, but only in our mind” (Kant, 1952, p. 109). This mental disjunction, though initially distressing, ultimately reveals the supremacy of human reason, affirming our moral autonomy in the face of the immeasurable.

Arthur Schopenhauer offers a more pessimistic yet psychologically nuanced view. In his *The World as Will and Representation* (1818) Schopenhauer posits that the sub-

ena that surpass our capacity for understanding and overwhelm the senses) Burke, 1990p. (53 .To feel the sublime ,according to Burke ,is to stand in trembling admiration before what both threatens and exalts the soul .In Robinson Crusoe ,this sense is vividly evoked through the crashing waves, endless solitude ,terrifying storms ,and haunting silences of the island.

But man ,as Jean-Jacques Rousseau argues in *The Social Contract* ,(1762) is a social being first and foremost .To be isolated from society is not a triumph of individualism but a loss of identity and meaning .Crusoe ,despite his resilience ,often finds himself longing—not only for safety or sustenance—but for companionship ,for shared language ,and for the human presence that affirms his existence .These tensions—between awe and loneliness ,freedom and dependency—resonate throughout Crusoe’s journey and set the stage for a deeper philosophical inquiry-

Thesis Statement and Research Questions

This study contends that Robinson Crusoe is far more than a narrative of physical endurance or spiritual awakening ;it is a deeply philosophical exploration of the tension between the individual’s emotional dependence on society and his confrontation with the vast ,awe-inspiring forces of nature .By employing Edmund Burke’s theory of the sublime and Jean-Jacques Rous-

seau’s concept of the social man ,this paper aims to illuminate how Crusoe’s isolation on the island becomes both a source of terror and transcendence ,loss and self-realization.

Accordingly ,the research seeks to answer the following questions:

- 1 .How does Defoe’s portrayal of Crusoe reflect Burkean notions of the natural sublime—through landscapes ,sounds ,solitude ,and fear?
- 2 .In what ways does Crusoe exhibit a Rousseauian longing for society ,language, and companionship despite his initial embrace of solitude?
- 3 .How do these opposing forces—the sublime and social nostalgia—shape Crusoe’s psychological transformation throughout the novel?

By addressing these questions ,the paper offers a dual reading of the novel that situates it at the intersection of aesthetics and humanism ,and redefines its place within Enlightenment thought.

Methodology.

This study adopts a qualitative textual analysis approach ,supported by a theoretical framework grounded in aesthetic philosophy and social theory .At its core ,the research investigates how Robinson Crusoe reflects the psychological and emotional tensions between isolation and belonging, fear and transcendence .The methodology combines close reading of the novel with

of man over nature ,but a meditation on fear ,identity ,and the redemptive power of language and society .It offers a new interpretation that situates the novel within Enlightenment discourse on the self ,society, and the sublime.

Keywords : Sublime ,Solitude ,Social Longing ,Burke ,Rousseau

الملخص

تتناول هذه الورقة الأبعاد الفلسفية والنفسية في رواية روبنسون كروزو لدانيال ديفو من خلال منظور نظري مزدوج يجمع بين نظرية إدموند بيرك عن السامي (الجليل) ، ومفهوم جان جاك روسو للذات الاجتماعية. فعلى الرغم من أن الرواية تُقرأ غالبًا بوصفها سردًا لمغامرة وبقاء، إلا أن هذه الدراسة تتجادل بأن جوهرها يكمن في صراع داخلي—توتر بين رهبة الطبيعة السامية وحنين الإنسان العميق إلى الارتباط الاجتماعي.

واستنادًا إلى تصور بيرك بأن الغموض والاتساع والعزلة تثير استجابة وجدانية سامية قائمة على الرهبة والإعجاب، تحلل الدراسة تجربة كروزو في الجزيرة بوصفها مواجهة مع حدود الإدراك والسيطرة. وفي الوقت ذاته، توفر نظرية روسو، التي ترى الإنسان كائنًا اجتماعيًا بطبعه، إطارًا لفهم الانحدار النفسي والأخلاقي لكروزو في وحدته، ثم إعادة اكتشافه لهويته من خلال علاقته بـ"فرايداي".

تعتمد المنهجية على تحليل نصي دقيق مدعوم بالنظرية الجمالية والفكرية، مبيّنة البُعد الحسي والعاطفي في السرد. وتخلص الدراسة إلى أن روبنسون كروزو ليست انتصارًا على

الطبيعة، بل تأملًا في الخوف، والهوية، وقوة اللغة والمجتمع في الفداء. الكلمات المفتاحية: السامي، العزلة، الحنين الاجتماعي، بيرك، روسو

Introduction.

In the vast sea of eighteenth-century English literature ,few works have endured with the philosophical resonance and narrative simplicity of Daniel Defoe's Robinson Crusoe .(1719) Often read as an adventure tale of survival and divine providence, the novel also conceals a deeper ,more subtle tension :the existential struggle of a man torn between the awe of nature and the ache of social exile .Crusoe's solitude on the island is not merely physical ;it is a confrontation with forces greater than himself—forces that both terrify and elevate him .This dialectic of fear and wonder lies at the heart of the literary and philosophical concept known as the sublime.

Though relatively unfamiliar to many scholars in the Arabic-speaking academic world ,the sublime) al-jalāl (is a key aesthetic and philosophical notion in Western thought ,particularly from the Enlightenment onward .As articulated by Edmund Burke in A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful ,(1757) the sublime is an emotional response to what is vast ,obscure, powerful ,or terrifying—natural phenom-

“Longing for Society and the Sublime in Daniel Defoe’s Robinson Crusoe: A Study through Edmund Burke and Jean-Jacques Rousseau”

الحنين إلى المجتمع وتجليات السمو
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Abstract

This paper explores the philosophical and psychological dimensions of Daniel Defoe’s Robinson Crusoe through a dual theoretical lens :Edmund Burke’s theory of the sublime and Jean-Jacques Rousseau’s conception of the social self. While the novel is often interpreted as a tale of adventure and survival ,this study argues that it is ,at its core ,a narrative of inner conflict—a tension between the terror of sublime nature and the human longing for social connection. Drawing on Burke’s notion that obscurity ,vastness ,and solitude provoke a sublime emotional response ground-

ed in awe and fear ,the paper examines how Crusoe’s experience of the island becomes a confrontation with the limits of perception and control .Simultaneously ,Rousseau’s theory of man as a fundamentally social being sheds light on Crusoe’s psychological and moral decline in isolation and his gradual re-discovery of selfhood through his bond with Friday.

The methodology combines close textual analysis with aesthetic and philosophical theory ,emphasizing both the sensory and emotional depth of Crusoe’s narrative .The study concludes that Robinson Crusoe is not a triumph