

EMERGENCE OF THE COLONIZER AND THE
COLONIZED IN THREE TEXTS: WILLIAM
SHAKESPEARE'S *THE TEMPEST*, APHRA BEHN'S
ORONOKO: OR, THE ROYAL SLAVE AND DANIEL
DEFOE'S *ROBINSON CRUSOE*

Nowshin Naher
Student ID: 03103007

Department of English and Humanities
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BRAC University, Dhaka, Bangladesh

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CRUSOE*

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Nowshin Naher

Student ID: 03103007

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This thesis is dedicated to my husband Raqib Mohammad Habib who gave me the courage, etc.

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ABSTRACT

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Colonization is a practice of power and domination, which defines the subjugation of one people to another. It gives rise to two inseparable groups of people- the colonizer and the colonized. Postcolonial critic Edward Said has defined these two groups by portraying the images of 'self' and 'other'. On the other hand, Homi Bhabha tries to define the psychological process of the colonizer and the colonized by reflecting both groups in the 'mirror-image'. In my paper, I have read three texts- William Shakespeare's *The Tempest*, Aphra Behn's *Oroonoko: or, the Royal Slave* and Daniel Defoe's *Robinson Crusoe* in the light of both Edward Said's concept of 'self and other' and Homi Bhabha's 'mirror image' in the short essay "Remembering Fanon: Self, Psyche and the Colonial Condition".

Introduction

Colonialism is a practice of power and domination, which defines the subjugation of one people to another. It is not modern in its origins. According to Stanford Encyclopedia of philosophy,

The term colony comes from the Latin word *colonus*, meaning farmer. This root reminds us that the practice of colonialism usually involved the transfer of population to a new territory, where the new arrivals lived as permanent settlers while maintaining political allegiance to their country of origin. ("Colonialism"¹)

World history is full of examples of colonialism. The ancient Greeks set up colonies as did the Romans, the Moors, and the Ottomans. In spite of that, in the sixteenth century, a technological development in navigation brings a drastic change in colonialism. As a result, various unknown parts of the world began to be discovered and to be connected to more inaccessible parts of the world. Moreover, the sea voyages made it possible to sustain closer ties between the center and colonies. Thus, the modern European colonial project emerged when it became possible to move large numbers of people across the ocean and to maintain political sovereignty beyond geographical dispersion. As a result, the term colonialism is used to describe

the process of the European settlement and political control over the rest of the world, including America, Australia, and parts of Africa and Asia.

Colonialism gives rise to two inseparable terms called the colonizer and the colonized. According to 'The Free Online Dictionary' a colonizer is a person who forms or establishes a colony or colonies in; migrates to and settles in; occupies as a colony; resettles or confines (persons) in or as if in a colony; subjugates (a population) to or as if to a colonial government. On the other hand, a colonized is a person who is subjugated by the colonial government. According to Memmi, "Three factors typify the colonizer: profit, privilege, and usurpation." Although, colonization opens with a declaration of so-called moral or cultural mission, it shows the profit motive in its origin. "The colonial relationship which I had tried to define chained the colonizer and the colonized into an implacable dependence, molded their respective characters and dictated their conduct."(Memmi ix) Thus Disraeli has said 'East is a career' for the West. Thus the colonial situation brings economic profits as well as the psychic satisfaction of the colonials'.

Colonial Europeans, Mannoni argues, mask an inherent inferiority complex by asserting dominance over the colonized natives. The colonials project their own feelings of inferiority onto the natives, of whom they are secretly terrified: "[Colonial] man is afraid because he is alone and his fear is the fear of other men." (100) The misanthropic urges that lead colonials to separate themselves from their "natural" society splits the native other into

two images: "monstrous, terrifying creatures" (Shakespeare's Caliban, Defoe's cannibals) who must be kept in their place for public safety, and "gracious beings bereft of will and purpose (Ariel, Friday) (104). ['The Psychology of Colonization']

Again, the colonial situation has a profound effect on the psychology both of the colonizer (the colonial master) and the colonized (the colonial subject). The colonized wants to become the colonizer and the colonizer also want to hold on to his superior position. But he has always a fear to lose his superiority. Here, the colonizer and the colonized both are seen in a 'mirror-image', which ultimately reflects their desires. But in reality, the colonized is never able to gain the position of the colonizer and it creates a gap between them.

The first attempt of the colonized is to change his condition by changing his skin. Or by emulating the colonizers' behavioral characteristics (as Memmi describes the Jewish community in Tunisia eagerly embracing "Western" modes). Another is by learning the language of the colonizer or by educating himself in the knowledge of the colonizer. In order to drawing himself closer to the master, the colonial subject becomes dissociated from his original culture and its traditions. He can neither associate himself with the colonizer's identity or the colonized identity and ultimately becomes a

hybrid creature. Therefore he becomes alienated from his "true" self and finds himself torn in the 'gap' between the colonizer and the colonized.

In my paper, I am going to look at how the colonizer and the colonized emerge in three texts-----William Shakespeare's *The Tempest* (1611), Aphra Behn's *Oroonoko: or, the Royal Slave* (1668) and Daniel Defoe's *Robinson Crusoe* (1719). Basically, I will judge them in terms of Edward Said's concept of "Self" (the colonizer) and 'Other' (the colonized) and how they emerge with a contrasting image. Here I would like to bring in Derrida's 'deconstructive criticism', as there is always binary opposition between the 'Self' (the Occident) and 'Other' (the Orient). As I have already said that the colonization has a psychological effect in both the colonizer and the colonized which is not easy to define or understand. But with the idea of Homi Bhabha's essay, '*Remembering Fanon: Self, Psyche and the Colonial Condition.*' The purpose of selecting these three texts is that in Shakespeare's *The Tempest*, we get a paradigm of a colonial setting where the emergence of the colonizer and the colonized is obvious. Again, Aphra Behn's *Oroonoko: or, the Royal Slave* is a documentary on a slave mutiny where the complexity of the colonizer and the colonized is viewed. Finally, Daniel Defoe's *Robinson Crusoe*, highly shows how a man can be driven by the colonial motive in a deserted island and economically benefited. Moreover, it shows how a colonizer enslaved a colonized by his unquestionable superiority. Thus the texts give us a wide overview to

observe the emergence of the colonizer as well as the colonized and formation of colonial identity as a psychological process.

The Postcolonial Interpretations

The best approach to study the post-colonial subject is to read Edward Said's 'Introduction' to the book *Orientalism* (1978). He shows the collusion between the literary text and the process of Western political domination as well as the creation of images of the 'orient' that separates the worlds of the colonizer and the colonized, always imaging the latter as passive and backward. Subsequently Homi Bhabha has built on this thesis to show how the colonizer and the colonized are bound in a 'mirror-image' and identities of both subjects are constructed within the colonial moment. In later chapters, I will see the operation of the ideas of Said's 'Self and Other' and Bhabha's 'mirror-image' and its consequences in three texts----- William Shakespeare's *The Tempest* (1611), Aphra Behn's *Oroonoko: or, the Royal Slave* (1668) and Daniel Defoe's *Robinson Cruose* (1719).

Said's construction of the "Self" is directly related to the general ideas and views of colonization in the present world. His focus is on the two parts of the world---- the 'Orient' and the 'Occident'. According to him, though this division is created by the Occidentals or the Westerners, they address

themselves 'the self'. The 'Orient' or the East is portrayed as the 'other'. Without making any complexity, Said shows the conflict between 'self' and 'other' to build the self. Through the Occidental identity, the West always places itself above the East. This hierarchy is the first step of colonial master-slave relationship. Significantly, Said brings the tools of colonial machine to picture the production of 'self' and 'other'. In *Orientalism*, he refers the concept of Gramsci. Gramsci divides society into civil and political societies through which, the ideologies of the West are transferred among the native people. Educational institutions and central bureaucracy are used to construct the cultural hegemony to recognize the natives as 'the other' and put the colonizers in the place of the 'self'. In Said's view, 'the self' and 'the other' are created for helping the colonizers to occupy the other's land. This concept of the 'self' and 'other' are constructed by the Europeans to define Europe in comparison with the other continents. To show Europe as elevated, civilized, stronger and rich, they call themselves 'the self'. Simultaneously, the colonized natives are degraded and visualized as 'the other' by imposing the negative impressions like uncivilized, weak, poor and lazy. So power relation is responsible to segment the world and individual into two parts. Here, Said says:

The Orient is not only adjacent to Europe; it is also the place of Europe's greatest and richest and oldest colonies, the source of its civilizations and languages, its cultural contestant, and one of the deepest and most recurring images of the other. In addition, the Orient has helped to define

Europe (or the West) as its contrasting image, idea, personality and experience. (*Orientalism 2*)

Again, Homi Bhabha analyzes 'the self' and human psychology in colonial condition critically in his essay 'Remembering Fanon: Self, Psyche and the Colonial Conditions'. Like Fanon, Bhabha looks at 'the self' from the psychological point of view. They call 'the self' the human subjectivity. Interestingly Bhabha exhibits the human subject from both the colonized and colonizer's views. But the concentration is around the colonized black man. To define the human subjectivity, one needs the other. In the realm of colonization, the colonizer and the colonized make images against each other. Here, colonizer traditionally takes the position of the subject and colonized turns into the object. But this is a binary formation. Both are tied to each other.

Homi Bhabha talks about the psychological conditions and reaction of human beings with the formation of the subject in the colonial land. The psyche affects heavily to determine the human subjectivity. Our psyche self is composed of the unconsciousness. All desires are repressed in the unconscious of human beings. In society, inferiority and superiority complex, madness, self-hate, treason, violence are manifestations of unspoken

desires. These are the places also where the subject is misrecognized, according to Bhabha,

Forms of social and psychic alienation- madness, self-hate, treason, violence-can never be acknowledged as determinate and constitutive conditions of civil authority, or as the ambivalent effects of the social instinct itself. They are always explained away as alien presence, occlusions of historical progress, the ultimate misrecognition of Man. (Bhabha 116).

But Bhabha brings another important element to determine human subjectivity. That is the 'mirror -image'. The colonized put in the place of human subject and he desires the position of colonizer. He forms a mirror in the place of colonizer where he sees his own image. To achieve the power of colonizer and to fulfill the desire of him, colonized mimics the colonizer. But unfortunately, he is not able to reach the position of colonizer because of the gap between positions of colonizer and the colonized. The gap represents the reality, which creates barriers for the colonized black man to be white colonizer. The gap makes the image fragmented, distorted, broken and deformed. The colonized black man moves between two positions. The Black man desires the white man's power. So, accordingly Bhabha:

It is true for there is no native who does not dream at least once a day of setting himself up in the settler's place. 'It is always in relation to the place of

the other that colonial desire is articulated; that is, in part, the fantasmatic space of possession' that no one subject can singly occupy which permits the dream of the inversion of roles. (Bhabha 117)

On the other hand, the colonizer also compares his position with that of the colonized. He sets up the mirror in the place of colonized man and judges his position and power by looking at the image in the mirror. Here, the reverse reaction happens. The White colonizer does not desire the colonized black man's position rather he fears the colonized native to lose his power. He builds up his image in the mirror for the validation of his power and position. Like the colonized fate, the colonizer also gets a fragmented image of him. He has to move around the two places in the gap. Both the colonizer and the colonized can not go back their previous position or cannot reach their desired position. According to Fanon, 'the attitude is one of recrimination toward the past, devaluation of self, incapability of being understood as he would like to be.' (*Black Skin, White Masks*, 74). They have to stay in between these two positions. As neither colonizer nor colonized can achieve their desired positions, they become hybrid human beings who turn into a new mixed kind of human subjects. To indicate that, Bhabha describes otherness as white man's features in Black man's body. Thus Bhabha says that "It is not Colonialist Self or the Colonized Other, but the disturbing distance in between that constitutes the figure of colonial otherness-the White man's artifice inscribed on the Black man's body." (117)

To Bhabha there is no 'self' or 'other', there is only 'otherness' through which colonial identity is constructed. The colonized and the colonizer always construct their human subject images comparing with 'the otherness'. It is a continuous construction process of identification of human subjectivity. The whole process is ambivalent and full of complexities and critical factors.' This ambivalent identification of the racist world... turns on the idea of Man as his alienated image, not Self and Other but the "Otherness" of the self" (*Black Skin, White Masks*.116).

Human desire is related with the construction of human subjectivity. Colonization is about the power relation between the colonizer and the colonized. But Bhabha and Fanon focus on the relation and desire of man and woman to describe human subjectivity further by asking –'what does a black man want?' Answering this question, it is found that a black colonized man always desires to acquire the position of the colonizer and to enjoy his power and status. He can do that by entering the culture and society of colonizer. The black colonized man has two ways to enter that environment. One is by learning the colonizer's language and other is by having a white woman who becomes a tool to fulfill a colonized man's hidden sexual desire. According to Bhabha, desire and fear are not different. They live in the same terrain. Understanding the unconscious desire very important to construct

human subjectivity. The unconscious desires are always becomes the suppressed desires. They reveal through the dream, violence, madness, sleep of tongue, etc.

Thus in the realm of colonialism, the colonizer is 'self' and the colonizer is 'other', the formation of colonial identity lies and originates from the sense of 'otherness', while the relationship between colonizer and colonized is a relationship of power, domination and varying degrees of complex hegemony.

Three Texts: Colonialism and Literature

As I have already discussed colonization and postcolonial interpretations of Edward Said and Homi Bhabha. Now I will give an overview of colonialism and its representation in literature. Literature's critical role in both colonial and anti-colonial discourses has begun to be explored. Since Plato, it has been acknowledged that literature mediates between the real and the imaginary. In the *Orientalism*, Said draws a distinction between pure and political knowledge. Literary texts circulate in society not just because of their intrinsic merit, but because they are part of other institutions, such as market or education system. Via these institutions, they play a crucial role in constructing a cultural authority for the colonizers, both in the metropolis and the colonies. The three texts: William Shakespeare's *The Tempest* (1611), Aphra Behn's *Oroonoko: or, the Royal Slave* (1668) and Daniel Defoe's *Robinson Crusoe* (1719) are such prototypical literary texts which examine the colonizer and the colonized in terms of the master and slave relationship and the occurrence of the 'mirror-image'.

* * *

William Shakespeare's *The Tempest* (1611)

It is considered the last romantic comedy. Along with the main plot, it has a sub-plot in a colonial setting with the colonized subjects ----Caliban and Ariel. In the last quarter century, critics have argued that the play deals directly with European colonization of America in the early seventeenth century. As a result, it corresponds directly with the political issues, which characterized the most recent critical works on Renaissance literature as a whole.

Though no English colonies were successful in Shakespeare's lifetime, colonization and its exploration followed rapidly. The traditional view of Europeans was that the world is full of savages. The voyagers sometimes found or said that they found strange and wonderful monsters, often being half one animal and half another. Europeans were fascinated by reports of the new people. Infact, it was a common practice for voyagers to capture members of the native people and bring them home to show. Similarly, Caliban in *The Tempest*, is a savage and deformed slave of Prospero. He is described as a half beast and half man a colonized native on a deserted island.

Some critics find that Montaigne's essay 'Of the Cannibals' both thematically and verbally seems to have served as an important source of the play. Montaigne states that in some ways native peoples of the new lands are morally equivalent or superior to Europeans. His main argument is that what is natural is synonymous with what is good and that Nature herself guides human actions. He perceives these 'cannibals', as he calls them, to be men who live in the way Nature intends them to live, unadorned and unfettered by modern civilization. He boldly asserts that in the character of these people, all of "the true, most useful and natural virtues and properties are alive and vigorous".

These nations, then, seem to me barbarous in this sense, that they have been fashioned very little by the human mind, and are still very close to their original naturalness. The laws of nature still rule them, very little corrupted by ours; and they are in such a state of purity that I am sometimes vexed that they were unknown earlier, in the days when there were men able to judge them better than we.((Montaigne 153).





Montaigne's essay contrasts the corrupt civilization of sophisticated society with the simplicity and innocence of the savages or the cannibals. This view finds expression in an indirect way in Act II, scene I, of the play where Gonzalo creates a fanciful vision of how he would govern the island if he were to become the king here. Gonzalo's phraseology in his description of the ideal commonwealth exactly echoes Montaigne's essay. The portrayal of Caliban in the play is also relevant in this connection. Caliban, the savage, is evil no doubt, but civilized Antonio (the usurping Duke of Milan) and Sebastian (Brother of The king of Naples) are morally even more degraded and odious because, having the benefit of education and other instruction, they have yet not risen above the level of beasts.

Recent critical discussion of *The Tempest* focuses on the parallels between the European conquest of the Americans and Prospero's domination of the island that once belonged to Caliban. Prospero, the Duke of Milan is driven out from his state by the treachery of his brother Antonio. With the help of Alonso, the king of Naples, Antonio put Prospero and his daughter Miranda on a scantily equipped boat, and set the boat afloat on the sea. A certain lord, by the name of Gonzalo, had secretly placed food and fresh water on the boat so that Prospero and his daughter should not starve to death. He had also secretly placed Prospero's valuable books of philosophy and metaphysics on the boat in order to enable Prospero to carry on his studies.

By good fortune, the boat touched the shore of an uninhabited island of Sycorax and her son Caliban.

The story of *The Tempest* begins twelve years after the incidents narrated above. Prospero is now a wizard and necromancer who can control even the elements and forces of Nature. He has been able to gain control over a large number of spirits of the air, spirits of the earth, water and fire. Above, Prospero has gained control over a leading spirit of the air named as Ariel who performs all kinds of miracles. Prospero has also full control on Caliban, who through the talks often adopts a defiant attitude towards Prospero. In fact, he had tried to rape Miranda though his attempt had proved futile. Through the agency of Ariel, Prospero creates a storm and brings all the characters to the island. Though he can take revenge, he forgives his enemies. In the meantime, Caliban plans to kill Prospero with Stephano and Trinculo (Alonso's butler) and make Stephano his new master. However, at the end Ariel foils the intrigue hatched by Caliban.

* * *

Aphra Behn's *Oroonoko: or, the Royal Slave* (1668)

Aphra Behn's, *Oroonoko: or, the Royal Slave* (1668) which is considered the first novel by a female writer about the delineation of a black Prince in a colonial setting. The narrator has very authoritative voice in the whole novel and demands herself as a realistic narrator-----

I was myself an eye-witness to a great part of what you will find here set down; and what I could not be witness of, I received from the mouth of the chief actor in this history, the hero himself, who gave us the whole transactions of his youth: and though I shall omit, for brevity's sake, a thousand little accidents of his life, which, however pleasant to us, where history was scarce and adventures very rare, yet might prove tedious and heavy to my reader, in a world where he finds diversions for every minute, new and strange. (*Oroonoko: or, the Royal Slave* 8)

From the biography of the author, we learn that as a child she was taken to live in Suriname, West Indies where her father was a lieutenant. During that period the novel *Oroonoko* took place. In 1658, she returned to England when England surrendered Suriname to the Dutch. The slave trade of that contemporary time is retrieved in the short novel. The narrator reports that

the British cannot enslave the people because of their vast numbers; instead, to work the land, the colony has to import African labor. The white masters journey across the Atlantic Ocean to the New World and gathered slaves. *Oroonoko* chooses Coromantein as a place in Africa from whence slaves were plentiful and profitable. In fact, the Black prince of Coromantein is also involved in the slave trading.

Coramantien, a country of blacks so called, was one of those places in which they found the most advantageous trading for these slaves, and thither most of our great traders in that merchandise traffic; for that nation is very warlike and brave: and having a continual campaign, being always in hostility with one neighboring prince or other, they had the fortune to take a great many captives: for all they took in battle were sold as slaves; at least those common men who could not ransom themselves." (*Oroonoko* 11).

The setting is in Surinam, a British colony. The land yet has not been fully explored. The explored portion of the land is described in terms of tropical paradise, whereas the unexplored land is uncharted as the most fictitious portion. The racial diversity in Surinam is also highlighted—the slaves (not native), the natives (unlike, the slaves they are free) and the Europeans.

[.....]the European settlers barter with them for fish, skins, furs, feathers, beads and trinkets. The exchange-value of these goods is enhanced by the racial exchange: Indian 'feather' habits being valued in England for their novelty ----'I had a set of these presented to me, and I gave 'em to the King's theatre...(the feather habit was) infinitely admir'd by persons of quality; and was unimiable' (O, pg. 148). Similarly, European beads were woven into ceremonial costumes and much valued by the Indians, who are portrayed as innocent, pure, beautiful and honest, presenting a picture of the noble savage prior to Rousseau. They stand witness to the fact ' that simple nature, is the most harmless, inoffensive and virtuous mistress' (O, p. 149). [Azim, pg. 47]

The story takes shape in two places----- Coromantien and Surinam. In Coromantein , The love story of prince Oroonoko's is that, he deeply loves the beautiful Imoinda. Unfortunately, his grandfather, the King, desires to have Imoinda also. But eventually Imoinda is sold as a slave and is taken to Suriname, which is under British rule. As Oroonoko is also involved in the slave trade, one day an English ship arrives and the captain invites prince Oroonoko to come aboard for a meal and drinks. After dinner, the captain takes advantage of Oroonoko's trust and takes Oroonoko and his men prisoners. The ship then sets sail. When they arrive at their destination, Prince Oroonoko is sold to a British gentleman named Trefry who likes and admires the prince. He also becomes very admirable and desirable to the white women. The narrator feels him very friendly and honorable. Because he knows French and English, he has knowledge about science, language

and morals. He got the European physics. Along with other slaves, Oroonoko is also renamed as Caesar who is holy and noble. Oroonoko soon finds out that Imoinda is a slave on the same plantation, but her slave name is now Clemene. They get back together and soon Imoinda finds out that she is pregnant. Oroonoko tries to free his family because he does not want his children born into slavery. His request is denied. He next leads a slave revolt but he is betrayed and is badly beaten when he is caught. Finally, he decides that he would rather see his family die quickly from his own hand than die the slow death of slavery so he kills Clemene and the unborn child. He is about to kill himself but decides to first have his revenge on those who would not give him his freedom. Eventually he is caught and suffers a cruel and inhuman death. Though, the author demands herself as very firendly and cordial about Oroonoko but at the end she could not find any reason about Oroonoko's revolt which arises the gap between a colonized slave and a white colonized mistress.

* * *

uninhabited island called Juan Fernandez by the captain of the ship called the *Cinque Ports*, which he had, board as a sailor.

In Defoe's novel, Robinson Crusoe, son of a German merchant settled in England, is urged by his father to follow a career in trade. However, a strange impulse impels him to seek adventures. His revolt against his father later considered as a sin and he undergoes some divine punishments in the form of misfortune. In his first sea-voyage, he boarded a ship bound for London on the 1st September 1651. A violent storm began to blow during the voyage, and the ship got wrecked, after all those on boarded had been taken off in a boat. Subsequently, Crusoe made his way to London by road. There he joined a ship sailing for Guinea on the African coast, earned a good profit by selling the goods, which he had taken with him and, on his return, resolved to set up as a Guinea trader. But on his next voyage to Guinea, pirates from Sallee captured the ship; and Crusoe spent the next two years as a slave. Then he made his escape in a boat, in the company of a black boy named Xury; and after some adventures on the West Coast of Africa, was picked up by a Portuguese ship and taken to Brazil, where he established himself as a planter. After four years of his profitable occupation as a planter, he induced a few merchants and planters to fit out a ship for a slave-buying expedition to Africa. This ship was carried off its course by

storms, and got stranded off an island near the mouth of the river called the Orinoco, all on the board perishing with the sole expectation of Crusoe. He then fought his way out of the sea and more dead than alive, found him alone on an uninhabited island on the 30th September, 1659 and there he remained till the 19th December, 1668.

One of the most startling incidents in the life of Crusoe on the island is that one day he saved the life of a savage from the cannibals. This savage then became Crusoe's devoted slave under the name of "Friday". Afterwards Crusoe and Friday saved the lives of a Spanish prisoner and also the life of Friday's father who had fallen into the hands of those cannibals. Crusoe's next adventure was to save the life of an English Sea captain whose crew mutinied against him. It was by this English ship that Crusoe returned to England.

Daniel Defoe's *Robinson Crusoe* (1719)

Daniel Defoe's *Robinson Crusoe* tells about almost every feature of the British colonialism. Spatially, *Robinson Crusoe* illustrates the vastness of the globe that can bring a corresponding enlargement. It also produces a close self-reflection, which is not easy to achieve in "civilized" society. Religiously, the novel demonstrates that a spiritual awakening can take place in isolation from society and can be crystallized when an Englishman subordinates and converts a non-European 'Other'. Economically, Defoe's novel functions as an argument for the expansion of trade. Finally, the psychological of *Crusoe* shows that relations with an alien Other can hone an ego that can master both its own selfhood and the destiny of others. In short, *Robinson Crusoe* owes many of its most characteristic traits to the colonial context.

By common consent, *Robinson Crusoe* is considered as the first novel in the history of English fictions. As a continuation, Defoe is considered as father of all English novels. Scholars have identified the source of the novel which is a book called *A Cruising Voyage Round the World* written by a sea-captain Woodes Rogers. This book contains an account of the actual experiences of a Scottish sailor Alexander Selkirk who spent for years all alone on an

Emergence of the Colonizer and the Colonized

i. *THE TEMPEST*

William Shakespeare's *The Tempest* is considered as a paradigm of the colonial setting. Because the protagonist Prospero possesses certain characteristics of a colonizer and Caliban represents the colonized world and mind. The hierarchical relationship between master and slave in a colonized land ultimately falls in the mirror stage and formats the colonial identity.

According to the deconstructive criticism, we find a sense of binary oppositions: culture versus nature, master versus slave, and colonizer versus colonized in the relation between Prospero and Caliban. The colonizer protagonist Prospero is a European of high social of a noble birth. He was born to be the ruler of the city-state of Milan. In Elizabethan times, nobility carried with it heavy implications. It was expected that Prospero would be intellectually superior and that he would exercise as great discipline over himself as he was expected to exercise over others, in his role of leadership.

On the other hand, Caliban is portrayed as a creature that is half man, half beast. It has been postulated that he was offspring of an unholy pleasure of Sycorax.

PROSPERO

Thou poisonous slave, got by the devil himself

Upon thy wicked dam, come forth! (*The Tempest* 1, II, 319-320)

Thus we see where Prospero has inherited the qualities of a noble person, Caliban is an inborn evil. He represents the principle of evil; evil in his nature is something inherent. In fact, his name is an anagram of 'cannibals'. It recalls the thesis of Michel Foucault that " the habit of defining identity in opposition to an alien other (who is rejected as evil and inferior) arises from the emphasis on Satan in Christianity." ['Approaches to *The Tempest*' 175]

Again a distinction is made between the magical power of Prospero and Caliban's mother Sycorax. The supernatural power of magician Prospero is viewed as an allegory about creativity, in which Prospero and his magic work as metaphors art. We find that the colonizer's supernatural magical power is shown more positively. Prospero's books are a symbol of his power and knowledge. He exercises his magic by means of a strict discipline and study, rising above from the natural order to do his bidding and control other spirits for him. However, in the use of his Art, Prospero reveals the world of mind. Prospero enjoys using the power of his Art, as he tells us in his monologue just before his forgiveness of the court party.

Prospero:

graves at my command

Have waked their sleepers, oped, and let 'em forth

By my so potent art. (*The Tempest* 5, I, 48-50).

However, the types of magic practiced by Sycorax and Prospero are greatly different. Sycorax (native) in many respects a traditional witch worked within Nature and as part of it. She worked with devils and the lowest orders of spirits. Thus here we also see a significant difference between the use of magical power by the Europeans who deals with highest orders of spirits-air, water, wind, earth (Ariel) and natives deals with ordinary lowest orders of spirits.

The Tempest as an allegory about the European colonial practices generally deems Prospero's treatment of Caliban, to represent the disruptive effect of European colonization on native societies. The process, which Prospero used to take over the island of Caliban, is a metaphor for the colonial process. Caliban's own narration:

CALIBAN

[...]

This island's mine, by Sycorax my mother,

Which thou takest from me. When thou camest first,

Thou strokedst me and madest much of me, wouldst give me
Water with berries in't, and teach me how
To name the bigger light, and how the less,
That burn by day and night: and then I loved thee
And show'd thee all the qualities o' the isle,
The fresh springs, brine-pits, barren place and fertile:
Cursed be I that did so! All the charms
Of Sycorax, toads, beetles, bats, light on you!
For I am all the subjects that you have,
Which first was mine own king: and here you sty me
In this hard rock, whiles you do keep from me
The rest o' the island. (*The Tempest* 1, II, 330-343).

Caliban claims that he had inherited the island from his mother Sycorax. He also admits that Prospero, in the beginning, used to treat him most kindly and affectionately. Caliban used to take him all over the island in order to show him its beauty and riches. Subsequently he (Prospero) becomes cruel to him and takes over the island from him by making him (Caliban) slave. Moreover, Prospero and Miranda teach him language.

For centuries the English had regarded themselves as the epitome of civilization and thus as radically superior to the 'Others'. Colonizers need the natives to understand them and so they try to extend their benefits by

civilizing them through their (colonizer's) language, which is a means for upholding their superior image against the colonized.

MIRANDA:

I pitied thee,
Took pains to make thee speak, taught thee each hour
One thing or other: when thou didst not, savage,
Know thine own meaning, but wouldst gabble like
A thing most brutish, I endow'd thy purposes
With words that made them known. But thy vile race,
Though thou didst learn, had that in't which
good natures
Could not abide to be with; [...]
Who hadst deserved more than a prison. (*The Tempest* 1, II, 352-361).

Miranda's narration expresses the colonizer's story of attempts to civilize the native. Prospero states that Caliban remains ungrateful for the help and civilization he has received from him. Language, for Prospero and Miranda, is a means to knowing oneself, and Caliban has in their view shown nothing but scorn for this precious gift. Self-knowledge for Caliban, however, is not empowering. It is only a constant reminder of how he is different from Miranda and Prospero and how they have changed him from what he was. Caliban's only hope for an identity separate from those who have invaded his home is to use what they have given him against them. Thus, this knowledge of language provides the basis for both slavery and revolt.

CALIBAN

You taught me language; and my profit on't
Is, I know how to curse. The red plague rid you
For learning me your language! (*The Tempest* 1, II, 362-364)

We see that Caliban a helpless colonial subject turns out rebellious when he sees his own image in Prospero's eyes and curses him in the language Prospero taught him, his only chance to take position against Prospero. It highlights the tendency of the colonized's always to be like the colonizer. But the colonizer always has the fear to loose their power and the gap between the colonizer and colonized extends this fear and creates the idea of 'Otherness'. Caliban knows that he is weak but in mind he always keeps the desire to take over Prospero's position. But caliban cannot regain his position nor can he be like Prospero because he is responsible for his black deformed identification by Prospero, the white.

Caliban's attempt to rape Miranda is partially political and he appears to recognize that a liaison with her would help him regain sovereignty over the island. The relationship between Caliban and Miranda is again a master and slave relationship. Both Caliban and Miranda serve important objects of Prospero's power and both help to define by contrasting Propero's role as a

patriarchal master of the island. Both have grown up on the island, which is far away from any contact with European civilization. Therefore, a remarkable innocence and lack of experience characterize both. While Caliban's inexperience is a mark of inadequate transformation which helps to identify him as a savage creature driven by animalistic desires and impulses, Miranda's innocence is presented as a virtue; her chastity and virginity represent a feminine characteristic which is highly valued in the contemporary European civilization.

Though both characters possess certain similarity, there is a continuous psychological conflict going on between them. The desire of Caliban to get Miranda creates to view Bhabha's question " what does a black man want?" (Bhabha, pg 114). The colonized man desires to get the position of the colonizer to enjoy the power and status. By two ways he enters the culture and the society of colonizer. One is by learning colonizer's language and other is by marrying a white woman who becomes a tool to fulfill colonized man's hidden sexual desire. His attempt to rape Miranda is a reflection of his desire to gain power.

CALIBAN

O ho, O ho! would't had been done!

Thou didst prevent me; I had peopled else

This isle with Calibans. (*The Tempest* 1, II, 347-349)

Again Caliban's encounter with Stephano and Trinculo add more insight of the power desire of Caliban.

Caliban offers the same services to Stephano as he did to Prospero once:

CALIBAN

I'll show thee the best springs; I'll pluck thee berries;

I'll fish for thee and get thee wood enough.

Only the master now is drunken villain. Caliban of course doesn't know Stephano's subordinate status—which explains why the sudden prospect of freedom makes him so ecstatic. But soon he realizes that the two sailors are no matches for Prospero or himself. "What a thrice double ass/ Was I, to take this drunkard for a god! / And worship this dull fool! (5. I. 295-96) he says when they are discovered in their true colours. These, incidentally, are the last words Caliban speaks in the play, and considered in the context of his overall experience of bitterness and frustration, the drunkard and the fool could come to epitomize the perpetrators of the whole colonialist project. (Islam 10).

Thus the colonized when falls in the mirror-image and tries to create his own identity, the mirror reflects nothing but a distorted, fragmented image which brings the ultimate bitterness and frustration of his whole colonial experience.

* * *

Along with Caliban , we have another 'colonial subject'- Ariel. While Caliban sums up in himself the principle of evil, Ariel is largely a representative of the principle of goodness. Being a spirit of air, Ariel possesses all the qualities of air, namely lightness, swiftness, rapidity of movement and love of freedom. Thus the hierarchy is also visible in the natives.

Ariel is a spirit of the air; and he possesses vast supernatural powers though his powers are not as great as that acquired by Prospero. Ariel has an indispensable role in the action of the entire play. Prospero rescued Ariel from a long imprisonment at the hands of the witch Sycorax and Ariel is Prospero's servant until Prospero decides to release him.

ARIEL

All hail, great master! grave sir, hail! I come
To answer thy best pleasure; be't to fly,
To swim, to dive into the fire, to ride
On the curl'd clouds, to thy strong bidding task
Ariel and all his quality. (*The Tempest* 1, II, 189-193)

As a result, Ariel remains submissive and deferential subject in comparison to Caliban. His language is that of a slave who binds himself to his master. Unlike Ariel, Caliban has no future promise of freedom that will justify an

attitude of difference. His rebellious attitude is a reaction of his feeling that he is being unjustly used and subjugated.

Prospero's relationship is different towards Ariel. While, he uses his magic in order to subjugate Caliban, he uses it to free Ariel. In a sense, he is repaying the debt he owes to Prospero by willingly subjugating himself to him. Ariel is content to serve his master only to the extent to which it ensures his future release.

ARIEL

Is there more toil? Since thou dost give me pains,
Let me remember thee what thou hast promised,
Which is not yet perform'd me. (The Tempest 1, II, 242-244).

Lacking any feeling of debt in his relationship to Prospero. Caliban thus develops he rebellious and accusatory attitude that characterizes him through his work and has a more pathetic end.

Emergence of the Colonizer and the Colonized:

II. OROONOKO: OR, THE ROYAL SLAVE

In the previous chapter, I have discussed about the degenerate, deformed, rebellious, colonized Caliban and the oppressor, powerful, white colonizer Prospero. Along with the characters, the relationship between Prospero and Caliban stands as a prototype of traditional colonial relation between the colonizer and the colonized, master and slave, self and other. However, in this novella, we have a white but a woman colonizer and the “royal slave” which creates another prototypes in the study of the colonizer and colonized. The relation between the Black, desirable, admirable (to the White colonizer), rebellious but ‘royal’ Oroonoko and the White narrator arouses the questions of gap, incongruity and contradictions in the colonial agenda.

The colonized emerge from a very typical Eurocentric point of view. Unlike Caliban , he is physically very admirable and desirable by the white

colonizers. He is not a typical Negro. Behn describes him in terms of European attributes to make him granted by the western people.

He was pretty tall, but of a shape the most exact that can be fancied: the most famous statuary could not form the figure of a man more admirably turned from head to foot. His face was not of that brown rusty black which most of that nation are, but of perfect ebony, or polished jet. His eyes were the most awful that could be seen, and very piercing; the white of 'em being like snow, as were his teeth. His nose was rising and Roman, instead of African and flat. [...] art, which was by pulling it out with a quill, and keeping it combed; of which he took particular care. (*Oroonoko: or, the Royal Slave* 13).

Here the juxtaposition of the phrases 'rising and Roman' and 'African and flat' shows the distinction that Behn is trying to make. While 'rising and Roman' suggests nobility, 'African and flat' suggests inferiority. This oxymoron is used to describe Oroonoko: the Royal slave. He is royal in his country and in his character. At the same time, he remains a slave due to colonization and slavery. Another controversy of his physical description is that he is not a Negro, but it is very difficult to see him as a white person in the text.

Oroonok's racial characteristics and features follow a long line of tradition of the delineation of the Black man in English literature. The racially ambivalent or mixed person, such as the Moor, is preferred. Othello's racial position is

therefore hotly debated. The above description is exemplary in many ways: the carefully marked distinctions between Oroonoko and other Blacks, the little anthropological details (racial characteristics of the Negroes, the way his hair is done, a coming to grips with 'other' realities) and finally and predominantly the fact that the man is under the purview of the narrative gaze, is being objectified and rendered visible through the machinations of the dominant European female's voice, and being brought under the gaze of a European audience. (Azim, pg. 49).

Oroonoko is both physically and intellectually separated from the other Black. He is judged by the Eurocentric point of view, ' he, she reiterates, is not a 'noble savage' but ' a civilised, both in his native and European terms, and educated prince' (Duffy, 1977, p268). [Azim, pg 43].He is royal because of his European rationalism. He is also educated in European knowledge: morals, science and language. He knows English and French, which helps the colonizers to know him better. He knows the European's courtly language.

Science as a system of ' objective' investigation and research. The representation of Oroonoko is typical of accounts of the colonized subject, where that subject, divided and ruptured by the processes of colonial domination, is fetishised and held up to view as an object of investigation, sometimes fearful and at others desirable.(Azim, pg. 50).

We find that Oroonoko is portrayed more positively than most other slaves (Caliban). But there is always a 'mirror-image' in the relationship between master and slave. Thus Oroonoko wants to get back his position. He does not want their (Oroonoko and Imoinda) child to be born as a slave. He wants his child to continue his royal nation. Though he tries to get back his liberty by paying a good ransom of money, he fails to get his liberty as a result he revolts.

This new Accident made him more Impatient of Liberty, and he was every Day treating with Trefy for his and Clemene's Liberty; and offered either Gold, or a vast quantity of slaves, which shou'd be paid before they let him go [...](*Oroonoko* 41).

Again his 'superior' qualities and the perceived difference between him and the other slaves, enable Oroonoko's free access into English society. He has got new name ' Caesar'---a noble and royal name is made to bears the symbol of a power and nobility in which he has no share. Thus a meeting with our author is unavoidable. We can examine the narrator's position in two levels--- her intimate acquaintance with and sympathy for the hero himself and her own identity as one of the Europeans.

Apparently, the division between master and slave in relation between the narrator and Oroonoko is not as much as typical like Caliban and Prospero. Again, the narrator is not powerful in the plot like Prospero. She has a status of a white European but not any occupation. She gets to know him well because he likes the company of women than man. Infact, they have all the liberty of speech with him. Along with other slaves, Oroonoko goes for hunting, fishing, trekking over the island and becomes a tourist guide and an entertainer. As a consequence, he also becomes very intimate with the native Indians which later helps him to generate all the slaves into mutiny.

The narrator is very clam, admirable, sympathetic and considerable to Oroonoko. He calls her, 'his Great Mistress; and my Word wou'd go a great way with him.'(Pg. 41). She is also attentive in Oroonoko's liberty and making herself as interested as Trefry in the couple. One of narrative explanation is that: 'I was interested in Oroonoko only on humanitarian grounds'.

The attitude of the narrator in *Oroonoko* toward slavery is not clear. Though her perspective of the victimized hero promotes a critique of slavery, she never directly criticizes slavery. The paradoxical positioning of the narrator is reflected in the contradictory use of pronouns. When the topic is the abuse of

the slaves, the narrator refers to the colonists as "they"; when she is speaking of the peaceful coexistence with the Indians it is "we":

But before I give you the story of this gallant slave, it is fit I tell you the manner of bringing them to these new colonies; those they make use of there, not being natives of the place: for those we live with in perfect amity, without daring to command them. (*Oroonoko* 8)

The narrator also enters into the action, exploiting Oroonoko's gallantry and his attachment to her in order to keep him under the control of the white settlers. The narrator works as a spy while she is purporting to be a friend.

Oroonoko is suspicious of their promises to set him free when the Lord Governor arrives, an attitude justified by his former experience of the Christian word of honor and by the narrator's comment that they 'fed him from Day to Day Promises'. The settlers, fearing a slave mutiny, ask the narrator to use her influence to persuade Oroonoko to wait till Lord Governor makes his appearance. This she does, and it is hard to tell whether she does so in good faith or not. Her admiration for his heroic scorn of slavery sits oddly with her actions: 'I neither thought it convenient to trust him much out of our View, nor did the country, who fear'd him', she reports, relating how she and the other settlers surround Oroonoko with 'Attendants' who are really spies. (Spencer, pg 217).

Thus the narrator's admiration becomes suspicion. She encourages the royal slave to take several pleasant 'Diversions' – hunting tigers, fishing, visiting the Surinam Indians – the real purpose of which is to divert his thoughts from rebellion. She seems to be acting entirely, and with typical duplicity, as a European. Thus the power relation between master-slave is hidden in the relationship between the narrator and Oroonoko. And the fear of the colonizers to lose their positions becomes intense. Trefry (master of Oroonoko) who possesses a brotherly relation with his slave Oroonoko and helps him to get back Clemene (Imoinda) in plantation of Surinam, proceeds with an armed band of men to fight against Oroonoko.

Further, the narrator has illusion about position in the colony. She insists that she have a certain amount of authority in the colonial society of Surinam, which would seem to imply participation in the racist-colonialist ideology. Despite her claims to social authority, it is precisely the marginal position of the narrator as a woman in patriarchal colonial society that lends her the authority to speak for the hero. Although she maintains that she has authority to save Oroonoko, she is unable to do so because when it comes to a crisis the men are real rulers. Initially the text breaks the division of power. The relationship between the oppressed groups in *Oroonoko* is characterized by sympathy. But when crisis comes we see different complicated hierarchies governing the behavior of two groups. The narrator who is always sympathetic takes the side of the colony when open conflict breaks out.

Apparently there is no gap between the colonizer (master) and colonized (slave), but in reality there is an incomprehensible distance between them and it becomes very clear when the narrator fails to understand the reason of Oroonoko's revolt which shows the ultimate gap between master-slave. The trust between the royal slave and his 'Great Mistress' has been shattered by their racial differences and yet her ignominious flight reveals similarities in the positions of the European woman and the enslaved African man.

Emergence of The Colonizer and the Colonized

III. ROBINSON CRUSOE

Contemporary readers commonly regard Defoe's novel as the prototypical colonial novel. Edward Said, for example, alludes to *Robinson Crusoe* as "a work whose protagonist is the founder of a New World, which he rules and reclaims for Christianity and England" (70). *Robinson Crusoe* has its underlying ideology of overseas expansion that is closely tied to the notion of civilization, Christianity, cultural domination and capitalism. In short, *Robinson Crusoe* owes many of its most characteristic traits to the colonial context.

Like Aphra Behn's *Oroonoko*, we find 1st person narrator who has the authoritarian voice throughout the novel and represents the colonial 'self' image. As a result, the novel becomes the glorification of the imperialist dream. Crusoe is the Englishman who colonizes the island, "civilizes" the native, and protects his colony from enemies. Almost from the beginning of his stay on the island, Crusoe both consciously and unconsciously behaves as an agent of the British Empire. Novelist James Joyce eloquently noted that the true symbol of the British conquest is *Robinson Crusoe*: "He is the true prototype of the British colonist... The whole Anglo-Saxon spirit is in

Crusoe: the manly independence, the unconscious cruelty, the persistence, the slow yet efficient intelligence, the sexual apathy, and the calculating taciturnity". (Interpretations)

Robinson Crusoe combines the traits, which Defoe considers the most desirable in colonial situation. His ability to observe, to use rational faculties to adopt his environment and to stretch out his control are his outstanding qualities. Timothy J. Reiss, in his *book Discourse to Modernism* has observed certain portion of Crusoe's life in the deserted island and demonstrated that Crusoe knows how to nature can be mastered through observations, right reason and the inductive, experimental approach.

Reiss treats Crusoe's story as a process of acquiring knowledge, of learning to "state and aquare" everything by reason. Some passages from Robinson Crusoe quoted by Reiss highlight the learning process that is central to the hero's colonial experience:

So I went to work, and here I must needs observe that as Reason is the Substance and Original of the Mathematicks, so by stating and squaring everything by Reason, and by making the most rational Judgement of things, every Man may be in time Master of every machanick Art. I had never handled a Tool in my Life and yet in time by Labour, Application, and Contrivance, I had found at last that I wanted nothing but I could have made it, especially if I had Tools.....(RC, 68).

But by this Experiment [Crusoe has been trying to plant rice and barley] I was made Master of my Business, and I knew exactly when

the proper Season was to sow ; and that I might expect to Seed Times, and two Harvests every year (RC, 105).

I improve'd my self in this time in all the mechanick Exercises which my Necessities put me upon applying my self to, and I believe cou'd, upon Occasions, make a very good carpenter...(RC, 144). (Alam, 155-156).

Crusoe continues to prove himself as a shrewd observant. From the very beginning, Crusoe keeps accounts of himself enthusiastically and in various ways. For example, his makeshift calendar does not simply mark the passing of days, but marks the days he has spent on the island: it is about him, a sort of self-conscious or autobiographical calendar with him at its center. Similarly, Crusoe obsessively keeps a journal to record his daily activities, even when he finds a few pieces of wood on the beach or waiting inside while it rains. Thus he feels the importance of staying aware of his situation at all times. We can also sense Crusoe's impulse toward self-awareness in the fact that he teaches his parrot to say the words, "Poor Robin Crusoe [...] Where have you been?"(*Robinson Crusoe* 104) This sort of self-examining thought is natural for anyone alone on a desert island, but it is given a strange intensity when we recall that Crusoe has spent months teaching the bird to say it back to him. Crusoe teaches nature itself to voice his own self-awareness.

Crusoe represents the colonial Englishman who expands his territory by discovering new geographical diversity of the globe. His power of observation and the resourcefulness makes him an ultimate explorer and colonizer in the uninhabited island. He conquers various portions of the island. In his first voyage, he reveals a fruitful valley where he builds his bower. This bower contrasts sharply with Crusoe's first residence on the island. Since it is built not for the practical purpose of shelter or storage, but simply for pleasure: "because I was so enamoured of the place." Crusoe is no longer focused solely on survival. Now, for the first time since his arrival, he thinks in terms of "pleasantness." Thus, the bower symbolizes a radical improvement in Crusoe's attitude toward his time on the island. Island life is no longer necessarily a disaster to suffer through, but may be an opportunity for enjoyment of conquest. Again he finds fertile land in the opposite shore. Later, he creates a boat and surveys the entire coastline. Thus "As Taine puts it,.....like his descendants, the pioneers of Australia and America, he [Crusoe] must re-create and re-master one by one the inventions and acquisitions of human industry: one by one he does so." (Alam , 158) Eventually, Crusoe becomes the master of the island: "I was king and lord of all this country indefeasibly and had a right of possession; and if I could convey it, I might have it in inheritance, as completely as any lord of a manor in England".

Unfortunately, Crusoe finds no one on the island on which he exercises mastery. Crusoe has earlier confessed how much he misses companionship, but the evidence of a man on his island sends him into a panic. His shocking discovery of a single footprint on the sand symbolizes our hero's conflicted feelings about human companionship. Immediately he interprets the footprint negatively, as the print of the devil or of an aggressor. He does not possess any hope that it could belong to an angel or another European who could rescue or befriend him. This instinctively negative and fearful attitude toward others highlights his colonial desire and makes us consider the possibility that Crusoe may not want to return to human society after all, and that the isolation he is experiencing may actually be his ideal state of a successful colonizer. Most remarkably, he views the island itself as "my own mere property" over which he has "an undoubted right of dominion."

In a lecture entitled "The Figure of Crusoe" Walcott explains his views on the various facets of Robinson Crusoe's character:

My Crusoe, then, is Adam, Christopher Columbus, God, a missionary, a beachcomber, and his interpreter, Daniel Defoe. He is Adam because he is the first inhabitant of a second paradise. He is

Columbus because he has discovered this new world, by accident, by fatality. He is God because he teaches himself to control his creation, he rules the world he has made, and also, because he is to Friday, a white concept of Godhead. He is a missionary because he instructs Friday in the uses of religion.

Robinson Crusoe deals with the Christian religious beliefs and the economic development, which is related to the spiritual development of Crusoe. John Moore writes that before the publication of *Robinson Crusoe* "there was no English novel worth the name and no book (except the Bible) as widely accepted among all classes of English readers." ("The Figure of Crusoe",)

Crusoe compares his disobedience of his father to Adam and Eve's disobedience of God in Eden, referring to his own "original sin." The Bible, the devil, and God are all becoming very closely entwined in the fabric of Crusoe's everyday life on the island.

Robinson Crusoe's discovery of the work ethic on the small island goes hand in hand with a spiritual awakening. Robinson Crusoe is not a very profound

religious thinker, although religion is part of his education and transformation. He claims he reads the Bible, and he is prepared to quote it from time to time. But he doesn't puzzle over it or even get involved in the narrative or character attractions of the stories. The Bible for him appears to be something like a Dale Carnegie handbook of maxims to keep the work on schedule and to stifle any possible complaints or longings for a different situation.

The ultimate mastery of Crusoe becomes more complex after Friday's arrival, when the idea of mastery comes to apply more to unfair relationships between humans. Crusoe teaches Friday the word "[m] aster" even before teaching him "yes" and "no," and indeed he lets him "know that was to be [Crusoe's] name." He gives him a name, without asking his name. Crusoe finds it as his right to be called "[m] aster" when he later refers to himself as "king" over the natives and Europeans, who are his "subjects." If Crusoe is said to be the ' true prototype of the British Colonists' then Friday is 'the symbol of the subjected race'.

Though Friday is Europeanized like Oroonoko, he is not as much civilized as Oroonoko. Friday is described as " a comely handsome fellow, perfectly well

made; with straight strong limbs, not too large; tall and well shaped, and about twenty-six years of age' (*Robinson Crusoe* 148). He has something very manly in his face, and yet he has all the sweetness and softness of a European in his countenances too, especially when he smiles. He has long and black hair, a very high and large forehead, and vivacious and sparkling eyes. His face is round and plump; his nose small, his lips thin; and his teeth well set and white as ivory.

Like Prospero, Crusoe instructs Friday in his various performances, which Crusoe finds difficult for him to do. He teaches Friday how to load a gun and fire it at any target. And very soon Friday becomes a faithful, loving, sincere servant in the kingdom of Crusoe. Friday feels emotionally bound to Crusoe like a child to his father. Friday becomes so attached to him that he would not now like even to go back his own nation only if Crusoe goes with him.

Like Caliban, Friday goes through the formation of colonial subject. Crusoe, prototype of the colonial master transforms Friday into a learned, civilized colonial servant. Crusoe teaches him the basic needs of human beings to turn the savage into a colonized 'other'. Under the authority of Crusoe, Friday learns to clothe himself, having been stark naked when he fell into Crusoe's hands. He changes his eating habits. Thus we find that the colonized 'other' is exhibited in a primitive way where there is no clue of civilization.

Friday is a heathen but he is in due course converted to Christianity through Crusoe's regular instruction. During these religious sessions, Crusoe tells Friday all about the Christian beliefs regarding God, the Devil, and the Christ. Friday asks his preceptor numerous questions, which shows his intelligence as a noble savage. As a result of Crusoe's painstaking efforts, Friday ultimately becomes an earnest believer in the Christian faith and learns all about the redemption of mankind by Christ. Crusoe now goes so far to say: "The savage was now a good Christian, much better than I" (*Robinson Crusoe* 159). Crusoe now has the pleasure of thinking that he had not only enslaved Friday physically but also his soul.

We see that in Shakespeare's *The Tempest*, Miranda teaches Caliban language to behave like a trained colonized. Similarly, In *Robinson Crusoe*, Crusoe teaches Friday English as well as Christianity, which is used to make Friday into his obedient servant that give a impression of the process of how a colonial discourse is instituted. Moreover, it shows the superiority of the language and religion of the colonizer.

Franz Fanon says in his *Black Skin, White Masks*, " to speak a language is to take on a world, a culture". By speaking his master's language, Friday represents Crusoe's world and culture. The language that Friday speaks is a

sign of Crusoe's desire for power and domination. The first word that Crusoe teaches Friday is 'master' which is nothing but a beginning of a hierarchical relationship, which is a sign of domination, control and power. In *Studying Literary Theory*, Roger Webster says: "language is the major force in shaping human identity through which the individual gains his or her subject-positions"(Shahidul, 197). By speaking the master's language, Crusoe confirms his superiority over Friday. This is to say that the word, which utters Friday, is his recognition as 'other'. Man Friday himself says this to his master: 'you teach wild mans be good, sober, tame mans; you tell them know God, pray God, and live new life' (*Robinson Crusoe*163) which echoes the voice of the colonized subject, only to say this to his master. This example is only one of the many validations of the hegemony of colonization and education of the savage.

At the end we can say that Crusoe emerges as a true prototypical colonizer by virtue of his qualities of a colonial propagandist. Though emergence of the colonized is not very typical, he is a noble savage with no touch of civilization; do not have proper language, food habit, dress, and religion. Through the hegemonic discourse of colonialism, Crusoe turns this savage into an obedient servant who is a better Christian. Moreover, *Robinson Crusoe* has an underlying ideology of overseas expansion, which is closely tied to the notion of civilization, Christianity, masculine domination and capitalism.

Conclusion

After discussing three texts, we get a series of the colonizers who are the prototypical colonial masters and have subjugated the 'other' by their superiority of power, language, religion, culture, skin color, etc. They exploit the colonized by their so-called civilizing process. Though contrasting images are used to distinguish 'the colonizer and the colonized' and 'the master and the slave', some 'colonized subjects' accept the slavery willingly whereas some of them revolt.

"In the colonial situation where everyday life exhibits a 'constellation of delirium' that mediates the normal social relations of its subjects: 'The Negro enslaved by his inferiority, the white man enslaved by his superiority alike behaves in accordance with a neurotic orientation.'"
(Bhabha, 116).

While Prospero and Crusoe emerge strongly as the colonizer, Behn seems very passive in the whole action. The colonizer here is a woman. As a result, she has the marginal position in patriarchal colonial society that lends her the authority. Again, from the beginning, we find her sympathetic, agreeable and desirable towards the slave. Moreover, the text breaks the division of power. The relationship between the oppressed groups in *Oroonoko* is characterized by sympathy. But when crisis comes we see different complicated hierarchies governing the behavior of two groups. The narrator

who is always sympathetic takes the side of the colony when the conflict breaks out. Apparently there is no gap between the colonizer (master) and colonized (slave), but in reality there is an incomprehensible distance between them and it becomes very clear when the narrator fails to understand the reason of Oroonoko's revolt which shows the ultimate gap between master-slave. The trust between the royal slave and his 'Great Mistress' has been shattered by their racial differences and yet her ignominious flight reveals similarities in the positions of the European woman and the enslaved African man.

The setting is different in *The Tempest* than *Oroonoko*. Here Prospero as a colonizer emerge with a strong power, knowledge and culture. He befriends the natives (Caliban, Sycorax, Ariel) and adapts himself to the hostile environment by the help of the native and very often exploits it. Finally, transforms himself in the colonial master by subjugating the natives as 'colonial subjects' with the power of his language and magic. He emerges as almost a god like character who has control over everything by his knowledge of supernatural power to which no one can revolt successfully. As a result, Prospero becomes unquestionable master of Caliban's island.

While Prospero turns the natives into his servant in a hostile environment, Crusoe establishes his colony in a deserted island without any subject.

Again, Prospero takes the position of a colonial master by exploiting the friendliness of Caliban. But Crusoe makes the Inhabitant Island into a land of riches, wealth by using his ability to observe rational faculties to adopt his environment and to stretch out his control. If Prospero has the knowledge of supernatural power, then Crusoe knows how nature can be mastered through observations, right reason and the inductive, experimental approach.

Among the colonized subjects, Oroonoko who was once a prince has turned into slavery. He is portrayed with European attributes, knowledge of language, science and morals. While 'rising and Roman' suggests nobility, 'African and flat' suggests inferiority. This oxymoron is used to describe *Oroonoko: the Royal slave*, which shows his ultimate position in the colonial situation. He has got new name 'Caesar'---a noble and royal name which is a symbol of a power and nobility in which he has no share.

It was not so easy to accept the authority of the colonizers, especially for a Prince who was already the taste of power and position. As a result, Oroonoko has always a hidden desire to get freedom and to get back his position. Moreover, he does not want their (Oroonoko and Imoinda) child to be born as a slave. He wants his child to continue his royal nation. Though he tries to get back his liberty by paying a good ransom of money, he fails to

get his liberty as a result he revolts. Finally, he is caught and killed by the colonizers.

Oroonoko represents the downfall of a Prince into a slave who does not accept his slavery and revolt. He does not allow himself to be torn between the gap. As a result, he has more organized form of revolt. It is a documentary that the 'colonized subjects' are capable to fight against the colonizers.

While Oroonoko revolt in a planned way, Caliban finds himself in a pathetic position in the realm of colonization. Caliban is portrayed as a deformed savage, an inborn evil. He is incapable of all good things. His knowledge of European language provides the basis for both slavery and revolt. He wants to get back his power and position which Prospero has taken away from him. He tries to assimilate himself in the situation but he fails.

Unlike other 'colonial subjects' (Caliban, Oroonoko), Crusoe's slave Friday is represented as a loyal, faithful, hard worker, learned, civilized colonial servant. He is physically portrayed from a very Eurocentric point of view that has also exhibited as a 'noble savage'. By subjugating Friday a prototype of

'colonial subject', Crusoe is underlying ideology of civilization, Christianity, cultural domination in the process of colonization. By speaking the master's language, Crusoe confirms his superiority over Friday. This is to say that the word, which utters Friday, is his recognition as 'other'. Man Friday himself says this to his master: 'you teach wild mans be good, sober, tame mans; you tell them know God, pray God, and live new life' which echoes the voice of the colonized subject, only to say this to his master. This example is only one of the many validations of the hegemony of colonization and education of the savage.

Thus Bhaba says that

social sovereignty and human subjectivity are only realizable in the order of Otherness. What he tries to point out that one's identification is mostly determined by the 'margin of Otherness that displays identification.(120)

We see that both the colonizer and the colonized go through a complex psychological process. The colonized wants to get back his superior position by either assimilation or revolution. But the colonizer neither allows him to assimilate or revolt successfully .The colonizer always wants to uphold his superiority over the colonized. On the other hand, the colonized can neither associate himself with the colonizer's identity or his previous identity and ultimately becomes a hybrid creature.

But there is always a gap between a colonized (black) and a colonizer (white); the native and settler zones, like the juxtaposition of Black and white bodies, are opposed, but not in the service of a 'higher unity'. No conciliation is possible. (Bhabha 120)

As a result, the colonized becomes alienated from his "true" self and finds him in the 'gap' of the 'mirror-stage'.

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