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Essay of The colonial attitude of Robinson crouse in dealing with Friday, the cannibal

Political images of power and dominance over others are the foundation of colonial representation. Because it is man-made, this kind of representation is called colonial representation, and colonial discourse is a type of discourse that creates a false ideology. Ideology is a collection of images, ideas, and values that are a part of our lives. These images, ideas, and values are not only implicit but also invisible, but an invisible power constantly rules our lives, society, and minds. The ideologies and values of the colonizers are always present in colonial representation. Gayatri Spivak investigates the issue and discovers that it also causes the issue of name use. There is the ability to interpret representation. Because the dominant groups always hold the power over representation, it becomes more prominent by representing the subaltern. Both the interpretation of representation and its actual meaning are skewed, skewed, and imaginative. It has a particular meaning that is completely different from the actual meaning. As a result, representations of the colonized or marginalized group are entirely typical and allegorical. A discourse that organizes one's identity and existence is represented. It is a method for classifying human society into two distinct groups superior and inferior Franz Fanon argues in *Black Skin, White Masks* that colonial imagery legitimizes white supremacy over colonized people in order to draw an invisible line between the two groups. It involves alienation, inequality, and discrimination. In terms of culture, history, language, and values, the White race is depicted as superior to non-White people. The colonized are motivated by the colonizers' strong sense of superiority to adopt their language, culture, and customs in order to make up for their sense of inferiority in their own self-identity. This is a stage in the formation of the subject that results in a divided sense of self. Colonizers portray colonized identities as gloomy, barbaric, and primitive. The colonized wear a mask to disguise themselves and represent them as a universal subject in order to gain equal rights in society. The colonized people become alienated from him in these circumstances. Fanon says that European ideology makes the black soul behave the same way, making them a separate group. There is no predetermined social or personal identity structure in colonial identity representations rather, socialization of individual existence. Therefore, identity formation constitutes a specific historical discourse. Image is essential to self-

organization. The subaltern or colonized group sees themselves through the eyes of the colonizers through the mirror image. In these circumstances, they began to imitate Western culture and adopt an ambivalent identity known as hybridity identity. Homi Bhabha asserts Hybridity is a problem with individual and colonial representation that reverses the effects of the colonialist disavowal. As a result, other denied knowledges enter the dominant discourse and disrupt the foundation of its authority—its rules of recognition.(162) Edward Said defined Orient from a European point of view as the image of the other. The representation of colonialism is one of power and dominance. Said argues in Orientalism that the representation of East and West is a binary process that produces an unequal relationship between the Orient and the occidental world. Instead, calculative representations serve as the basis for the definition of the Self and the Other. The East Other are depicted as savage, dark, lewd, lazy, passive, feminine, superstitious, and exotic, while the West Self are depicted as moral, industrious, masculine, active, and rational. Colonizers create colonized images that cause sufferers of false consciousness to experience an existential deviation. Thus, colonial representation is a collection of ideologies, values, and political ideologies held by a person, party, or state that govern our lives, identities, and societies. The people who were colonized were made to feel like they were different, which led to the development of an inferiority complex. The colonizers act as masters, and their economic power is primarily responsible for this process of subjugation and dominance. Fanon asserts that language, which complicates one's consciousness, has the power to dominate or colonize others as well as economic power. As a result, the process of representation is the act of speech between a speaker and a listener. Like a portrait, colonial representation is the political portrayal of a particular group. In addition, through the representation of Self and Others, as well as the West and East, this process took place especially in the context of binary power relationships. The idea that the Orient is an "Other" and that Western culture and identity are thought to be more powerful and superior leads to racial tensions. The way in which non-Europeans are portrayed as exotic or immoral outsiders separates us from them when this binary representation process is looked at. Consequently, colonial representation demonstrates the construction of false ideologies and truth. Because she is probably the first nonwhite character in an English novel to be given a realistic, individualized, and humane portrayal, Friday has a significant literary and cultural significance. Friday is a Caribbean tribesman

and all of the natives of Asia, Africa, and America who would later be oppressed under European imperialism, if Crusoe is a fictional representation of the first colonial mind. When Crusoe teaches Friday to call him Master, he becomes an enduring political symbol of racial injustice in a world that opposes imperialist expansion. Recent retellings of the Crusoe story, such as *Foe* by J. M. Coetzee and *Friday* by Michel Tournier, highlight the tragic consequences of Crusoe's inability to comprehend Friday and suggest that the story might be told very differently from the native's perspective. Sparknotes as well in addition to his significance to our culture, Promo Friday is a significant character in the setting of the novel. In many ways, he surpasses his master as Robinson Crusoe's most colorful and charismatic character. In fact, Defoe sometimes emphasizes the contrast between Crusoe and Friday's personalities, such as when Friday is much more attached to his family than Crusoe when he is happy to see his father again. Crusoe never talks about how much he misses his family or hopes to be happy to see them again, whereas Friday jumps and sings in joy when he meets his father. Crusoe's stoic heart is revealed by this emotional display. Crusoe's request for Friday's death rather than his abandonment is more genuine than anything he has ever said or done. Because Crusoe only responds indirectly and hesitantly to Friday's sincere questions about the devil, we are left wondering whether Crusoe's knowledge of Christianity is superficial and patchy in comparison to Friday's complete understanding of his own god Benamuckee. In a nutshell, Crusoe's wooden conventionality is frequently highlighted by Friday's exuberance and emotional directness. Despite Friday's subjugation, Crusoe appreciates Friday much more than he would a mere servant. Crusoe does not appear to place a high value on human contact, despite the remarkable admission that he loves Friday. This is the only admission Crusoe makes in the book, and he never shows love for his parents, siblings, or even his wife. The Englishman's admission that he loves an illiterate Caribbean ex-cannibal more than his own family demonstrates the appeal of Friday's personality. Even though Crusoe brings Christianity and clothing to Friday, he also brings emotional warmth and a spirit of vitality that Crusoe lacks in his own European heart. Robinson Crusoe has been a great adventure story ever since it was first published in 1719. Everyone, especially children, is familiar with the hero and the books. Although this book appears to be merely an adventure story on the surface, a conscious reading reveals that colonialism is technically presented beneath the storyline, with issues like race, the formation of power

identities, and other similar topics being viewed from a colonial perspective. Some crucial aspects of colonial representation that are typically overlooked will be highlighted in this chapter. More than just a thrilling tale, *Robinson Crusoe* is also it is also a story about a European man learning to control both his own compulsion and a vast, hostile, and indifferent environment over time. The protagonist of the book is a typical colonial figure. In order to establish his own colony, civilization, and culture, he sets out for a faraway Caribbean island. A fantastical character study of an adventurous man who eventually takes control of an island and establishes his own colony is how Defoe addresses colonialism. Clear examples of how colonialism is depicted in *Robinson Crusoe* include the relationship between the colonized and the colonizer, the depiction of a colonized land and people, and the perspective of trade, commerce, and the establishment of an empire. The original *Robinson Crusoe* is viewed as a figurative work. This book is a religious account of *Robinson Crusoe's* spiritual journey, an economic tale about trade expansion, and a psychological account of an alien. However, the purpose of this chapter is to demonstrate how much colonialism influences the novel. The famous novel *Robinson Crusoe* was published in the eighteenth century. The author shows the imperialist mindset of a man from Europe who wants to be in charge of other people. Friday's statement makes it abundantly clear that he is content with his new identity. *Crusoe's* produces some invisible powers that impose some hidden beliefs on Friday's mind and senses without resorting to physical force. Friday is also taught religious knowledge by *Crusoe* after he teaches language. *Crusoe's* superstitious beliefs regarding Jesus Christ have a significant impact on Friday. In addition to saving Friday's life, *Crusoe* taught Friday the truth about Christianity and religion in an effort to calm Friday's wild spirit. On Friday, it was evident that *Crusoe* imposed his own culture to make *Crusoe* appear to be a civilized European man. His only desire for him. The Soul of a Wise Savage, and educate him about Jesus Christ, the One whose Life Eternal is, and bring him to the true Knowledge of Religion and Christian Doctrine. *Crusoe* portrays Friday as a blinded ignorant pagan, and he attempts to destroy Friday's identity in order to establish Friday as a superior scholar. I say that when I thought about all of these things, a secret joy ran through every part of my soul, and I frequently rejoiced that I had ever arrived at this location.²²⁰ *Crusoe* portrays Friday as a "blinded ignorant pagan. However, enslaving another man is a process, not a conversion of a good Christian or a civilized man. Said asserts that European

authors develop the cultural and political impact of colonized societies through a single type of discourse. The Europeans' belief that they are entitled, as civilized Anglo-Saxon Christians, to transform uncivilized savages into civilized savages is reflected in Friday's representation of the white man's burden. When Crusoe declares that Friday is now a good Christian, his European master establishes his new identity for Friday. Friday is an image of colonialism. After teaching Friday to speak his language, Crusoe also tries to change his cannibalistic eating habits. Defoe demonstrates that Friday was a cannibal who took pleasure in flesh eating. Crusoe informed Friday that because of their barbaric behavior, which is unacceptable in human society, they were a distinct group in human society. Crusoe changes Friday's language, beliefs, and even his name as a colonizer. Crusoe gradually alters Friday's eating habits and transforms him from a cannibal to a human by teaching Friday to eat the meat of animals rather than humans. I had, through some means, informed Friday that I would kill him if he offered some flesh, and he still had a hankering stomach for some of the flesh.²⁰⁸ The colonizers technically imposed their own language, religion, culture, and identity on the groups or nations they had colonized through this strategy. Peter Hulme says that the relationship between Crusoe and Friday is an example of capital and labor. Robinson Crusoe also depicts Friday as a normative, productive, and unpaid laborer. Crusoe's authoritative relative, who views Friday as private property, is the source of the profit. He has a very colonial quality. because he provides Friday with a new home and life. He teaches Friday to call him his master so he can live. In addition to saving Friday's life, Crusoe desired Friday to become a royal servant. Crusoe imposes his will on Friday in the most obvious way. We learn about Crusoe's double-standard personality. He hates barbarism but also wants to feel better about himself. He doesn't take the time to learn Friday's language or his real name as a result. To demonstrate his superiority, Crusoe, a calculating man, accepts Friday as a servant rather than a companion. Friday may be considered the first royal "savage" in English literature to question the implicit assumption that white people are superior to other races. This book uses the terms "servant," "master," "load," and "savage" a lot. The significance of "domination" and "subjugation" in this novel is made clear by these words. Friday willingly assumes the role of a slave because he is so preoccupied by differences in culture and language. Race relations in colonial times can be seen in Friday's subjugation, servitude, and submission to Crusoe. When Crusoe and Friday arrive on the island

together, his attitude toward Friday demonstrates his authority. Crusoe is of the opinion that Friday has been saved by God. Consequently, he seizes the opportunity and assumes the role of Friday's god, just as the island grants Crusoe authority over Friday. Crusoe's position of authority on the island is similar to a monarchy and serves as a mirror in which he projects a self-validating image for others to see. Bhabha argues that a black man's identity suffers when he carries colonial otherness on his body. The ideal colonial figure with white musk and black skin is Friday's cultural inferiority. Because he gives him a new place to live and a new way of life, he cannot speak for himself. Instead, he acts like his master and talks like his master. In addition to saving Friday's life, Crusoe desired Friday to become a royal servant. Crusoe imposes his will on Friday in the most obvious way. We learn about Crusoe's double-standard personality. He hates barbarism but also wants to feel better about himself. He doesn't take the time to learn Friday's language or his real name as a result. To demonstrate his superiority, Crusoe, a calculating man, accepts Friday as a servant rather than a companion. Friday may be considered the first royal savage in English literature to question the implicit assumption that white people are superior to other races. This book uses the terms "servant," "master," "load," and "savage" a lot. The novel's emphasis on dominance and subjugation is exemplified by these words. Friday willingly assumes the role of a slave because he is so preoccupied by differences in culture and language. Race relations in colonial times can be seen in Friday's subjugation, servitude, and submission to Crusoe. When Crusoe and Friday arrive on the island together, his attitude toward Friday demonstrates his authority. Crusoe is of the opinion that Friday has been saved by God. Consequently, he seizes the opportunity and assumes the role of Friday's god, just as the island grants Crusoe authority over Friday. Crusoe's authority on the island is a "monarchical system and a process to create his self-image, a mirror, to show someone a self-validating image of him." Bhabha argues that a black man's identity suffers when he carries colonial otherness on his body. The ideal colonial figure with white musk and black skin is Friday's cultural inferiority. He imitates his master's actions and speaks in his master's voice; he cannot speak for himself.