

Essentialization of Structural Differences in the Canonical Narratives

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Abstract

*This paper examines the canonical narratives, *The Tempest*, *Robinson Crusoe* and *Jane Eyre* to uncover the influence of essentialism in representations. I argue that the construction of structural binaries regarding race, gender, class and nationalities in these narratives are the consequences of essentialism that rationalize unequal relations as natural or essential. Ideologies play the key roles to essentialize the binaries of relations. The racial supremacy, gender hierarchy and class divisions are essentialized to maintain the center-margin power relations. Therefore, to deconstruct the binaries, it is necessary to critique to essentialism and the ideologies that help maintain unequal relations in the name of cultures or other problematic belief systems. To address these issues, the study draws the theoretical support from Gayatri Spivak's ideas of Strategic Essentialism and Deconstruction. The key finding of this study is that the canonical stories reflect the influence of essentialism as they represent binary relations between classes, races, nationalities and men and women. To alter such relations in representations, the canonical narratives need revisions through the alternative narratives. *A Tempest*, *Foe* and *Wide Sargasso Sea* respectively are examples of alternative representations.*

Key words: Essentialization, ideology, binary, canonical, representation, strategic essentialism

Introduction

The efforts to essentialize human relations may not get approval always as some relations are debatable. The representations of asymmetrical relations in *The Tempest*, *Robinson Crusoe* and *Jane Eyre* draw criticisms. Therefore, it is pertinent to ask, why do the respective authors represent in such ways. What may be the underlying factors that contribute to construct the contested relations in the narratives?

The thesis of this study is that essentialization of unequal relations is problematic since helps maintain the social disparities and compromises with justice for the marginalized. The claim of essentiality to be the master, like Prospero and Crusoe, and to define the slave, like Caliban and Friday, is problematic since it divides the society between the center and the margin. The mainstream narratives

bear the traces of the hegemonic ideologies that falsely rationalize the hierarchal relations as essential. The racial hierarchy between Prospero and Caliban, the gendered relation between Rochester and Bertha are essentialized to define the dominant and subordinate roles. Therefore, the binary relations are the product of essentialism and they fail to work without the assumption of essence.

For the theoretical insight to critique essentialism, the study draws ideas from Gayatri Spivak's theory of Strategic Essentialism as a tool. It is a provisional strategy that assumes certain position or holds a perspective to critique asymmetrical relations between races, classes and others. However, the provisional strategy can be dropped as the situations of disparities change for the better social relations.

The assumption is that essentialism influences the authors, so they construct the contested relations. To address the problems of representations, the mainstream narratives need critical revisions. Some revisions are explicit in *A Tempest*, *Foe* and *Wide Sargasso Sea* to address the binaries of races, gender, classes and nationalities.

Essentialism, Hegemonic Ideologies and Binary Representations

Binaries represented in the narratives of *The Tempest*, *Robinson Crusoe* and *Jane Eyre* invite contestations since they create the hierarchies between societies, like the Europeans and the non-Europeans. Under the influence of essentialism, the authors of the narratives produce the asymmetrical relations between the mainstream and the peripheries. So, binaries are the product of essentialism. Strategically, Aime Cesaire (1991), JM Coetzee (2010) and Jean Rhys (1982) expose the paradoxes within these texts and search the alternatives for binary relations of the master narratives. The purpose of the reconstruction of these narratives is to configure the discourses that can contribute to build egalitarian societies. Putting justice above other concerns, these authors vociferate the languages of the margins, like of women, people of color and the underclass workers. Similarly, the issues of nationalities and races draw their attentions. Therefore, the center-margin relations between the societies are the matter of concern for these authors. To critique such relations, they investigate the problematic representations of the former authors.

The Tempest is not free from binaries. Like *Robinson Crusoe*, it draws the borders between Europe and others. The politics of class and race are interwoven in this narrative. So, the binaries operate in the complex ways. The worlds of Caliban and Prospero meet and contest due to the differences of the ideologies of race and nationality. Caliban's savagery, like of Friday, has a connection with his non-European identity as Prospero's is associated with the civilized European identity. Caliban's relation with Prospero is like a Devil's relation with the God. The God does not like the Devil but he needs the Devil to justify the Godly role. Similarly, Prospero searches his heroism by putting Caliban against him. Both Shakespeare and Defoe fail to break the European legacy of representation since they construct the oppositional relation between the European societies and others. They take Europe as a point of reference. So, like Crusoe, Prospero is an imperial figure. Though he does not leave Milan deliberately, he does not miss the opportunity to be the emperor of chance in Caliban's island. Prospero's desire

to rule other is the manifestation of the imperial mission that explores the possibilities of controlling others. Through coercive ways or non-coercive ideologies, the imperialists gain power and maintain it. Prospero employs such strategies to contain his enemies. He uses sorcery to cast an illusion to bring his rivals under his control. For instance, he causes the shipwreck through Ariel. His rival brother, Antonio, is made to surrender to Prospero. Similarly, the mysterious noises and unseen forces torment Caliban. Symbolically, the illusion created by Prospero refers that the political strategies of the imperialists are deceptive.

The author draws the borders between the internal differences and external differences. To resolve the internal differences between Prospero and his brother, Antonio, the play ends with a compromise as Antonio asks for apology and Prospero approves it. As Prospero regains his dukedom, the enmity turns into brotherhood. However, matters are different with Caliban. Since Caliban does not become ready to compromise with his freedom, the hostility between him and Prospero continues. Prospero does not show readiness to give up his authority over the island. Yet, he leaves it because his differences with his brother are resolved as he regains the power of his dukedom. Only he shifts his attention from the island-colony to his domestic affair.

The powerful defines the weak one in binary relation. So, Prospero defines Caliban with the negative traits, “He is as disproportioned in his manners/ As in his shape” (p.216). This projected image of Caliban reflects how the colonizer perceives the colonized. Antonio sees Caliban like a fish from the alien territory. So, the question is pointed at the author. Why does he create such a degrading image of the native, Caliban? He could be presented in the normal shape of human unlike a fish. Like Caliban’s, his mother’s image is no better. She gets a form of a witch, named Sycorax who had control over the island. Different from this, Prospero gets the positive light. For example, he glorifies himself and his family. He narrates his history of a prestigious duke of Milan. Similarly, he gives self-admiration for his knowledge and expertise in sorcery. He takes pride of his beautiful daughter, Miranda, and the virtuous wife who lives no more. Likewise, the author gives much space to Prospero’s self-reflection. For instance, Prospero tries to draw sympathy from his daughter, Miranda, over the loss of his position and honor at Milan. He tells the story of his dislocation. These illustrations evidence that the contradictions reflect power relations. Essentialism works here to characterize people with different traits. As the mainstream define the marginal, like Prospero does so to Caliban, they naturalize the hierarchy of power relations. So, essentialism operates to normalize the unequal relations, in the name of beauty, higher race, civilization and other traits.

The hatred between Prospero and Caliban has a connection with the racial ideology. It is visible in the expressions of Prospero and his daughter. For example, Miranda reprimands Caliban as a “vile race”. The racial awareness of Miranda comes from her father’s practices of racial segregation. Since he repeatedly abuses Caliban, Miranda learns from him that abuse is the language they speak to him. The ugly expressions of these father and daughter expose their racist political biasedness against Caliban in whose island they take shelter. Since the problems emerge with the arrival of Prospero at the island, his

departure from there can solve them. However, it is in the interest of the colonist to prolong the stay to rule. Accordingly, Prospero nourishes his ambition to remain the lord of the island where he wishes that every dweller and even the elements of nature follow his commands. Prospero believes in ideology that he belongs to the race of ruling class. Therefore, his assumption is that Caliban, from another race, exists to serve the master, Prospero, from Europe.

In the context of *The Tempest*, different binaries have connections with the major categories of the colonizer and the colonized. Therefore, the battle between Prospero and Caliban is the battle between the colonial imperialist and the colonized native. The subjectivity of Caliban and Ariel provokes them to act against the oppression of Prospero. So, Caliban sets a mission to decolonize the island from the colonial occupation. Due to Prospero's imperial perspective, he fails to see the relation with the external society in terms of cooperation and equality. Rather than expressing gratitude for Caliban's hospitality and generosity, Prospero plots to rule him. He betrays the trust of Caliban. So, he complains, ". . . And then I loved thee/And showed thee all the qualities o'the isle, / The fresh springs, brine-pits, barren place and fertile- / Cursed be I that did so! . . ." (p.118). Caliban regrets for sharing compassion to the ruthless opportunist who is expected as a friend but turns out as a foe. Prospero does not let the friendship grow with Caliban due to the fear of losing the colonial role. So, no friendship develops between Prospero and Caliban. Rather, against Prospero's oppression, Caliban needs to plot the strategies. Caliban's reactions against Prospero are the productions of Prospero's actions themselves. For instance, Prospero abuses Caliban verbally, "Thou poisonous slave, got by the devil himself / Upon thy wicked dam, come forth" (p.117). To respond this, Caliban retorts, "As wicked dew as e'er my mother brushed / With raven's feather from unwholesome fen / Drop on you both!"(p.117). He curses Prospero with bad consequences for the latter's abusive expression. For the hostility between Prospero and Caliban, Prospero is responsible as he is the one who encroaches into Caliban's territory and defies the courtesy of a guest. Caliban's kindness to Prospero, who needs a shelter as a driven away refugee, falls in the wrong hand. So, it becomes counter-productive to Caliban. Therefore, the colonizer, Prospero, has lost the moral ground to claim his superiority over Caliban. These instances illustrate that the use of binary between the colonizer and the colonized in *The Tempest* is a political strategy to search an imperial identity.

In *Robinson Crusoe*, Defoe draws the borders between the differences. He projects them in binary way. The major separations are between the European and non-European societies. Similarly, the representation of master-slave relation, duality between the races, and between the colonizer and the colonized shows the political use of binaries in the narrative. Through Crusoe and Friday such contradictions are represented. The use of binary is one strategy to differentiate the identities of people in relation to their nationalities and cultures. The identification of Crusoe's self in contrast to Friday as other is based on the binary principle. Traditionally, such binaries are employed in literary narratives to show hierarchies. *Robinson Crusoe* is one example among many.

The idealized image of Crusoe in contrast to the primitive image of Friday illustrates the politics

of representation that searches the European identity in relation to others. Daniel Defoe (2001) keeps the imperial legacy alive by constructing the narrative that devises the primary role to the imperial representative, Crusoe, to engage with the peripherals. Defoe characterizes Crusoe as an adventurous man from England with the desire for prosperity and experiences. As an imperial hero, he has to meet lots of challenges. Similarly, Friday gets a role of a savage from the primitive society. These differences are the parts of the imperial narrative to project the hierarchies. For Defoe, it seems that without Crusoe, Friday does not exist as the latter is created to justify the role of the former. Similarly, in the narrative structure, Crusoe comes first and Friday joins later. To look at the binaries that the author associates with these two figures, Crusoe represents civilization, progress, rationality, scientificity and kindness. Whereas, Friday represents barbarity, backwardness, irrationality, superstition and cruelty. These classifications in the western discourses are common as they compare themselves with their colonized societies of Africa, Asia, Latin America and others. Therefore, Edward Said (2001) in his "Orientalism" vehemently critiques the western discourses that devalue and misrepresent the East. He lambasts, ". . . European culture gained in strength and identity by setting itself off against the Orient as a sort of surrogate and even underground self" (p.1993). This imperial perspective is reflected in *Robinson Crusoe*.

In Crusoe narrative, to foreground the English identity, the identity of the outer society is created. So, the relations are perceived through the imperial political lens. The ideas of savagery and cannibalism in connection with Friday from the outer society is the product of imperial politics. For instance, Crusoe narrates about the feast of the cannibals, ". . . the victors having taken any prisoners, would bring them over to this shore, where according to their dreadful customs, being all *cannibals*, they would kill and eat them; of which hereafter" (p.130). How to approve these fabrications of Defoe intended to tarnish the image of the people of alien society? Comparatively, some societies are more developed than others. But the projection of cannibalism of a savage society in contrast to the civilized self of Crusoe is to forget the ethics of representation. It illustrates that how much lie an author, like Defoe, can tell under the intoxication of the ideologies of race and others.

Prosperity is connected with entrepreneurship as an asset of Europe to claim for its productivity. They link entrepreneurship with development. So, it works as a defining feature of Europe's identity. They use this as strength against the backwardness of non-European societies to justify their role for the progress of the world. For instance, Defoe foregrounds Crusoe's entrepreneurship. Crusoe is shown to hold the potentiality to prosper and succeed. Whereas, Friday is still in the wilderness struggling for the survival. So, another duality is constructed in the narrative taking entrepreneurship as a reference point.

The Europeans knew the secret that through the construction of discourses, they could gain power. Accordingly, they produced knowledge about Europe and other parts of the world. The historical and the literary narratives and even the scientific discourses produced in the West about the Third World depict its subordinate position. They construct truth about the non-European societies to maintain the power hierarchy. About the relation between power and truth, in *Power/Knowledge*, Foucault (1980)

states, “Truth is linked in a circular relation with systems of power which produce and sustain it, and to effects of power which it induces and which extend it. A regime of truth” (p.133). For example, in *Robinson Crusoe*, Crusoe is presented as independent to make his decisions but Friday is made to depend on Crusoe for his survival and better life. Therefore, the roles given to these characters reflect that the European representative is to lead and other to be led.

The binary relation between Crusoe and Friday is the relation between the colonizer and the colonized. To fulfill the imperial political motive, Defoe constructs such relation. The divisive policy of imperialism draws the borders to justify its role. Due to the influence of this ideology, the literary narrative of Defoe becomes the means to fulfil its political interest. By rising above such ideology, Defoe could give different meaning to the narrative. Rather than projecting the relation in binary way, he could fashion the story where Crusoe and Friday could have friendship and they would respect one another. Love and compassion would unite them. But the gulf between Friday and Crusoe cannot be bridged easily since the problem is not merely between the two individual members but between the societies which are divided politically and ideologically. The political mission for ruling motivates for such representation. To illustrate, Crusoe feels good to be a ruler. So, he expects Friday to surrender before him as he takes himself as the lord, “I was absolute lord and law-giver; they all ow’d their lives to me, and were ready to lay down their lives, if there had been occasion of it, for me” (p.190). So, like the God, he imagines being above everyone on the island. Ironically, he is the self-proclaimed lord of single subject, Friday. This ambition to be the lord invites troubles in the world. Colonies, slavery and other anomalies are its productions.

Racial duality is another marker in *Robinson Crusoe*. It causes the gap between Crusoe and Friday. So, in terms of race also, the author fails to rise above its ideology. It is explicit in the characterization of these figures. Crusoe comes from a White racial family of England. Whereas, Friday represents the non-White society of the cannibal world as depicted by Defoe. He gets his name from Crusoe who does not like to identify Friday with his local name. So, the role of Friday is to become what Crusoe intends him to be. He is not made to take his own decisions and claim his identity. His primitive instinctual ways of living come from the author’s decisions. Another illustration of racial politics in Crusoe narrative is that Crusoe intends to involve himself in Negro buying trade. He sees profit for him if he goes to Africa and brings some Negros. In Europe, the blacks from Africa could be enslaved legally as a labor force. Crusoe follows the same legacy. So, Defoe’s narrative approves the racial division as a part of imperial politics.

Class contradiction cannot be overlooked in Crusoe narrative. Defoe’s middle-class perspective is reflected in the image of Crusoe. Economically, the motive of the imperialists is to own the means and resources of the peripheries for the former’s prosperity. Crusoe’s oversea adventure, his entrepreneurship in Brazil and attempts in negro-trade are parts of his economic motivation. The problem with Crusoe’s capitalistic motivation is that he is conscious of his middle-class identity and aspires to maintain it. So, the master-slave relation between Crusoe and Friday is the product of capitalistic programming.

Under Capitalism, marginalized are exploited systematically. Crusoe's control over the resources, like weapons, food stuff and other logistics, gives him the privilege of owning Friday as well. So, Friday's labor and his productions belong to Crusoe as a master. However, the problem has a connection with the socio-political structure supported by ideology as it validates the social disparity in terms of class. Crusoe, himself is made a slave once under a Moor and manages to escape. However, he keeps his temptation of becoming a master alive. He translates it into practice in his relation to Friday.

In terms of disparities in *Jane Eyre*, Charlotte Bronte (1999) clearly presents the divisions between men and women, rich and poor, and British and non-British. Similarly, sane and insane is another hierarchy in the narrative. Such divisions are within a society as well as between the societies. The author portrays the contradictory pictures between Rochester, the English national and Bertha, the Jamaican. Similarly, Bertha and Jane do not get equal attention from this woman author; they are put in the binary relation. Even within the same racial background of Jane and Bertha, a border is drawn. The author makes the judgment on the basis of their identities. She presents Jane as a pure White English girl. Whereas, Bertha is depicted as a White but a creole. Similarly, the heterosexual relations and other contradictions are apparent in the narrative. Rochester and Jane try to uphold the heterosexual values. Similarly, Bertha suffers from the gender ideology. Beside the problem of gender, discourse of madness is used against her since the opposition is constructed between a sane and an insane. So, the situation becomes worse as the discourse of gender is embedded with the discourse of madness. Though differently treated, Jane remains no exception in gendered relation with Rochester. Another disparity that is a part of *Jane Eyre* is the disparity between the classes. The class politics speaks about the ills of Capitalism that inflicts both the British and the Caribbean societies. Therefore, *Jane Eyre* is debatable in terms of binary relation projected in it.

The ideology of nationalism is a powerful programming that divides people under the national entities. Christian Fuchs in "Nationalism, Communication, Ideology" argues that nationalism is a modern ideology which rationalizes the construction and maintenance of a nation. It draws the political and cultural borders. What belongs to a nation is justified by what is outside of it. Nationalism plays the key role for the reproduction of capitalism and class ideologically (p.235). The ideology of nationality is explicit in *Jane Eyre*. Bronte writes in the language of the British mainstream culture. Rochester and Jane serve as the spokespersons for the author's ideological orientation. To promote the English identity, the author shapes the contrasting role for the Jamaican national Bertha. So, she tries to identify the British 'self' in contradictory relation to the Jamaican "other". For instance, instead of creating harmony between the marriage partners, marriage is dramatized to establish the contradictory relation between Rochester and Bertha. Their marriage is made a failure since they belong to different nationalities. Rochester reveals that he married a creole of the Caribbean, "You are not to suppose that I desired perfection, either of mind or person. I longed only for what suited me – for the antipodes of the Creole and I longed vainly" (p.274). This regret has a connection with Bertha's creole identity rather than individuality. The gulf between Rochester and Bertha is so deep that he even does not want to expose

his marital relation to the society. He fears that his image will be tarnished if he makes his relation with Bertha public. So, he writes to his family not to disclose his relation with Bertha to the public. He admits it with Jane, “My father and brother had not made my marriage known to their acquaintances; because, in the very first letter I wrote to appraise them of the union . . .” (p.927). For monetary gain, Rochester compromises with Bertha’s background for marriage. However, he cannot resolve the differences with her as he suffers from the superiority complex of his imperial identity. Thus, he plots against Bertha and discards her as an insane.

The colonial legacy survives in the narrative of *Jane Eyre*. The references drawn from the Caribbean show that still the imperial mentality exist. To look back, Jamaica had to pay the price due to the British occupation during the colonial era. Even in the postcolonial time, the imperial legacy affects the Jamaican in different forms, like in literary narratives. For example, the contradictory images of Jane and Bertha in relation to their social identities illustrate that the politics of imperialism motivates for the biased representation of these characters. Bertha’s condition shows that things are not fair in her representation. For instance, servants’ mouths are shut at Rochester’s home about Bertha. Jane narrates, “there was a mystery at Thornfield; and that from participation in that mystery I was purposely excluded” (p.144). Like the public, Jane was kept in darkness about Bertha. Why does mystery surround Bertha, the legitimate wife of Rochester? Only the legal binding does not make Rochester and Bertha love each other. Other factors cannot be overlooked since they contribute to draw Rochester to Jane. The English social identity is the key element for it. For example, he becomes very sensitive to the security of Jane, “I must be careful of you, my treasure: nerves like yours were not made for rough handling” (p. 251). But his language becomes harsh for Bertha, “The lunatic is both cunning and malignant; she has never failed to take advantage of her guardian’s temporary lapses . . .” (p. 273). These instances show that the social identity in connection to nationality is one of the key factors that works in binary relation in *Jane Eyre*.

Beside the dichotomies based on the ideologies of imperialism and nationalism, gender is another issue of study to examine the binary relation in *Jane Eyre*. The author presents the unequal heterosexual relations as legitimate or normal. Moreover, the naturalization of gendered relation invites criticism against Bronte’s narrative. It shows that she fails to be critical of the gender ideology that shapes the relation between men and women of the Victorian Society. Due to the compliance with the repressive mechanism that shapes women’s role to meet the expectations of patriarchy, the story of *Jane Eyre* becomes another means to institutionalize the gender politics. The relation between Rochester and Bertha and between Rochester and Jane are heterosexual and gendered. Bronte characterizes Rochester with masculine traits. So, his expectations reflect the ideology of patriarchy that essentializes women’s feminine traits. Moreover, his expectations are under the influence of other ideologies, like race. Therefore, the sexual relations become more complex. Further, the problems between Rochester and Bertha are not merely sexual in biological sense rather they are connected to the socio-cultural identities. Thus, it seems that Rochester’s antipathy with Bertha develops due to her creole Jamaican identity.

The tradition of understanding men in contrast to women shapes the discourse of patriarchy. Accordingly, the patriarchal authors frame their master narratives. Bronte as a woman author fails to hold a critical position against such tradition. Therefore, in “Three Women’s Texts and a Critique of Imperialism,” Spivak (1985) critiques her, “It seems particularly unfortunate when the emergent perspective of feminist criticism reproduces the axioms of imperialism” (p. 243). *Jane Eyre* comes as another example of heterosexual narrative that draws the borders between men’s world and women’s world. To meet the heterosexual standard, Jane attempts to fit herself into the feminine model of the Victorian society. Her education, like that of other girls, aims to shape modesty through discipline. Likewise, dexterity for household works: sewing, mending, and sensitivity to aesthetic dimension of body to please men are other contents of Jane’s education. She prepares herself for such courses. For instance, she joins Lowood girls’ school of missionary to learn the values; chooses the profession of a governess as recommended for a woman. Similarly, she tries to meet the expectations of Rochester with feminine modesty and submissiveness. On the other side, Rochester feels proud of his manly role. For instance, he takes pleasure in offering jewelry to Jane, “I will myself put the diamond chain round your neck, and the circlet on your forehead. . .” (p. 228). In the context of the Victorian society, Rochester’s masculine identity is based on his economic power and luxury. He spends money on women abroad. It defines his strength. In case of women, Bertha is one legitimate but others are the women for pleasure for him. As Bertha fails to meet his expectations, he tries to compensate from others. So, he follows glamorous women as a lady killer. Yet, who can raise the moral question against this man? He is privileged in the gendered relation. Unlike Bertha, he is free to make his decisions as per his interests.

National identity issue causes the clash between Rochester and Bertha. Their marriage fails due to it. Since Rochester becomes more conscious of his identity to meet the expectations of his society, he fails to compromise for the acceptance of Bertha’s identity. The image of Bertha as a mad woman is the product of identity politics. Her Caribbean Creole background and the gendered position largely determine the hostile relation with Rochester. Detached from the mainstream English identity, Bertha gets the status of a second-class person in Rochester’s domain. She is but an outsider due to her association with the periphery of the British Empire. Moreover, Rochester’s imperial masculine outlook influences his relation with her. For instance, it reflects how he perceives Bertha, “In the eyes of the world, I was doubtless covered with grimy dishonour; but I resolved to be clean in my own sight – and to the last I repudiated the contamination of her crimes and wrenched myself from connection with her mental defects” (p. 27). Rochester does not want to link his name with Bertha since he feels dishonored to do so. Therefore, his aversion to Bertha is the product of his superiority complex developed from his way of understanding their relation in binary way. Rochester places himself in the primary role. Whereas, for Bertha, he assumes that secondary role suits as per her social identity. Similarly, he assumes that he holds the authority to judge on Bertha’s insanity. He claims the legitimacy for his judgment against Bertha. Whereas, she is not in a position to delegitimize his declaration of her as insane. What empowers him to do so? Since Bertha does not have agency to defend herself against his offence, he tries to justify

his actions by showing her mental abnormality. The binaries of sexual orientations compounded with national and cultural identities create the distance between Rochester and Bertha.

Binary of sanity and insanity is also used to create hierarchy in *Jane Eyre*. Rochester employs madness as a weapon against Bertha to tarnish her image and rationalize his actions against her. The projection of opposition between sane and insane is politically motivated. The stigma of madness on Bertha has a connection with identity politics. Foucault (1988) in his text, *Madness and Civilization*, writes, “Madness and non-madness, reason and non-reason are inextricably involved: inseparable at the moment when they do not yet exist, and existing for each other, in relation to each other, in exchange which separates them” (Preface x). Since sanity and insanity overlap or within sanity, insanity defies the rational order, it is difficult to separate them. Foucault argues that the discourse of madness is used to exercise power. So, the concept of madness goes beyond the condition of health as it is the product of power that can define who is mad who is not. With regard to Bertha, her gendered liminal position makes it easier for Rochester to categorize her under insanity. As they represent different societies, one tries to define the other. Rochester finds himself in a position to define Bertha as a manic. He is conscious that Bertha does not belong to his mainstream politics now. So, he treats her as the marginal. As a woman from the colony of Britain, Bertha gets a subordinate position in the narrative. Gender ideology is another reason for her marginalization.

The relation between Rochester and Bertha is not based on mutual respect and coexistence rather Bertha is taken to satisfy his expectations. Therefore, he takes her for granted and abuses her. Rochester himself is the product of English socio-cultural structure that shapes his psyche. So, he tries to conform to the expectations of the British mainstream practices that follow the imperial and patriarchal ideologies. Madness in itself is less important. Rather, against whom it is associated is more meaningful. In the context of *Jane Eyre*, the binary of sanity and insanity is employed to differentiate the center from the margin. In other words, Rochester from the mainstream identifies himself as a sane whereas, peripheral Bertha is defined as an insane. In this contradiction, center gives validity to who is sane, who is not. The use of the discourse of madness in the binary relation is to define who holds the weak position in power relationship. Madness, connected with the negative meaning, works as a stigma against the subaltern figure, Bertha. So, the discourse of madness becomes a political tool in representation to degrade the one and upgrade the other.

Class contradiction is another problem in *Jane Eyre*. The projection of the binary relation between the classes as a normal part of life has a connection with class ideology. Bronte presents the British Victorian society under the capitalistic organization of the 19th century in her narrative. The disparity between the classes are normalized in the narrative. In this context, she seems to concentrate on the problems of the upper-class, specially, the middle-class but overlooks the concerns of the underprivileged. For example, the master-servant dichotomy at Thornfield of Rochester and the workers’ condition at Mrs. Reed’s home illustrate that the author seems to take the class disparity as accepted system in the English society. Her internalization of capitalistic socio-political structure is reflected in the narrative.

Further, the narrative fails to offer explicit evidences in the story to show the disapproval of the master-servant relation at Rochester's Thornfield. Rather, he gets the author's attention as a middle-class English man with the privilege of owning property and servants. With this power, he keeps mystery about Bertha. For this purpose, he transacts with Grace Poole who keeps vigilance on Bertha in the attic. He offers extra money to Poole to keep the matter about Bertha secret. So, Rochester employs unfair means as a master to use the servant-woman to imprison his wife inside his own house. He makes use of the poverty of his servant, Grace Poole to fulfill his interest. More, Rochester's luxury lies on his servants' labor. However, their contributions get no recognition except in monetary value that they get as payment. This illustrates that the master-servant structure of binary relation causes social injustice since it serves the interests of the upper-class at the cost of the working class. So, capitalism translates human relation into commodity. For example, Grace Poole has to follow as the master commands because he pays to her. So, Rochester claims that she must keep the matter confidential about Bertha. He assumes that it is the duty of Grace Poole to follow his order whether right or wrong since she draws money for it. This shows that class contradiction is problematic as it gives the privilege to the upper-class to use the resources in its favor which brings social disparity and injustice. Under the protection of Capitalism, such disparity survives. So, Capitalism gives legitimacy to the systematic exploitation of the underprivileged. Ultimately, all the binary relations serve the interests of the dominant. Politically or culturally, they try to maintain hierarchy to promote one at the cost of the other.

To disapprove the contradictory representations, like in *The Tempest*, the new versions of texts are produced. Therefore, Cesaire, Coetzee and Rhys attempt to dismantle the binaries politically so that human relations can be redefined for the better society and justice.

Conclusion

The literary narratives, *The Tempest*, *Robinson Crusoe* and *Jane Eyre* reflect the influence of essentialism. The intersected issues: race, gender, class and nationality are essentialized under the respective ideologies. Therefore, it is necessary to critique essentialism to address these issues. The social disparities in *The Tempest* are the consequences of essentialization of unjustified differences based on race and others. The supremacy of Prospero over Caliban and Ariel reveal the essentialized hierarchies between the white and the non-white, and across nationalities. So is the case with *Robinson Crusoe* regarding the role of Crusoe and Friday. *Jane Eyre* also draws the borders between Rochester, the English man, and Bertha, so-called mad woman from Jamaica, under the gendered relations. The impact of class differences between Rochester and his servants is visible in their relations. These illustrations evidence that essentialism is influential in these mainstream narratives. To critique essentialism as expressed in the narratives, they need revisions by the critical approaches. The modified narratives, *A Tempest*, *Foe* and *Wide Sargasso Sea* are the instances of such efforts.

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