



**PATRIARCHY AND DOUBLE COLONIZATION
OF CREOLE WOMEN IN JEAN RHYS' *WIDE
SARGASSO SEA***

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THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Ali KUBAT titled “PATRIARCHY AND DOUBLE COLONIZATION OF CREOLE WOMEN IN JEAN RHYS’ *WIDE SARGASSO SEA*” is fully adequate in scope and in quality as a thesis for the degree of Master of Arts.

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The degree of Master of Arts by the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs, Karabuk University.

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DECLARATION

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

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Signature :

MUCH OBLIGED

All praise and glory to Almighty ALLAH who gave me courage and patience to carry out this work.

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ABSTRACT

The study focuses on the story of Antoinette in *Wide Sargasso Sea* by Jean Rhys. It problematizes colonization of women who live in former colonial territories and evaluated their fate under the concept of double colonization. The study investigates colonization leading to marginalization of women and their madness when they attempt to resist colonization. Using the theory of postcolonial feminism, it studies the depiction of Antoinette to give the real image of women who live in third world countries under the forces of patriarchy and imperialism. Subsequently, it strives to answer this question: 'how does double colonization lead to rebellion among women from developing countries?' to answer this question, it has provided theoretical and literary analysis beside colonization, feminism and double colonization of women and their struggle against alienation and male domination. The findings indicate the place where the three key themes are: The first theme is the burdens imposed by patriarchy on women, the second theme is the role of colonization in identity crisis of women and the last one is the role of double colonization in madness among women living in the third world countries. Finally, the thesis found the role of frustrations, alienations, and loss of identity in triggering struggles for emancipation among women who seek to free themselves from the double yoke of patriarchy and imperialism hence termed mad.

Key words: *Wide Sargasso Sea*, Colonialism, Feminism, Double Colonization, Patriarchal society, Subaltern, Madness.

ÖZ

Çalışma, Jean Rhys'in *Wide Sargasso Sea* adlı romandaki Antoinette'in hikayesinin üzerinde durmaktadır. Eski sömürge topraklarında yaşayan kadınların sömürgeleştirilmesini sorunsallaştırmakadır ve kaderlerini çifte sömürü kavramı altında değerlendirmektedir. Bu çalışma, ayrıca, kadınların marjinalleşmesine yol açan sömürgeleşmeyi ve sömürgeleşmeye direnmeye çalıştıklarında ortaya çıkan deliliklerini araştırmaktadır. Sömürge sonrası feminizm teorisini kullanan tez, ataerkillik ve emperyalizm güçleri altında üçüncü dünya ülkelerinde yaşayan kadınların gerçek imajını vermek için Antoinette'in tasvirini incelemektedir. Daha sonra, bu tez şu soruyu cevaplamaya çalışmaktadır: 'Çifte sömürü geliştirmekte olan ülkelere gelen kadınlar arasında isyana nasıl yol açıyor? Tez, bu soruyu yanıtlarken, kadınların sömürgeleştirilmesini, feminizm ve çifte sömürgeleştirilme ile yabancılaşma ve erkek egemenliğine karşı mücadelelerinin yanı sıra teorik ve edebi analizler de sağlamaktadır. Antoinette'in tasvirine dayanan bulgular, üç ana temanın nerede olduğunu göstermektedir: ilk tema, ataerkilliğin kadınlara yüklediği yük, ikinci tema, kadınların kimlik krizinde sömürgeleşmenin rolü ve üçüncü tema, üçüncü dünya ülkelerinde yaşayan kadınlar arasında delilikteki çifte sömürgeleştirilmenin rolüdür. Son olarak, tez, kendilerini ataerkilliğin ve emperyalizmin çifte boyunduruğundan kurtarmaya çalışan kadınlar arasında Kurtuluş mücadelelerini tetiklemede hayal kırıklıklarının, yabancılaşmalarının ve kimlik kayıplarının rolünü buldu.

Anahtar kelimeler: *Wide Sargasso Sea*, Sömürgecilik, Feminizm, Çifte Sömürü, Ataerkil toplum, Madun, Delilik.

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SUBJECT OF RESEARCH

Colonization is a problematic situation not only for women in the areas which have been colonized but also it is to those who are from the West. This is because colonization leads to a situation that women feel the oppression of both colonialism and patriarchy which is termed as 'double colonization'. The term 'double colonization' as has been used by Kirsten Holst Peterson and Anna Rutherford denotes "ways in which women have simultaneously experienced the oppression of colonialism and patriarchy" (McLeod, 2000). The women who find themselves in such a situation have been named Subaltern Women by Gayatri Spivak as they lack voice to speak. For subaltern and colonized women lack of voice and past means that they do not have sufficient knowledge and cannot speak of their values in the preference of modernity.

PURPOSE AND IMPORTANCE OF RESEARCH

The oppression that comes with double colonialism often leads to self-determination that can be manifested as rebellion in different forms and probably ending in madness. The study therefore seeks to explore how colonialism and patriarchy lead to madness/rebellion for the suppressed and oppressed women as presented through the double minded character of Antoinette in *Wide Sargasso Sea*. This study therefore, contributes to understanding of double colonization in the context of marginalized women in developing countries which present a unique group of women struggling for identity and recognition of their particular needs.

METHOD OF RESEARCH

Since the postcolonial feminist theory focuses largely on women in formerly colonized nations and in western countries, this study will adopt a postcolonial feminism method the fact that double colonization gives information about a chain of reaction of individuals on the verge of losing their identity and voice because of rebellion, qualifies the adoption of postcolonial feminist theory for this study. Furthermore, the need to explore how Antoinette's madness as a result of the oppression and suppression of colonial power and patriarchy requires the need for a

subjective evaluation of attitudes and opinions on behaviour which is provided by postcolonial feminist theory.

In its consistent repetition of the need to examine gender concerns, post-colonial feminist theory exercises pressure on mainstream postcolonial theory. As some feminist critics' claim, postcolonial theory is a male-centered area that has not only excluded but also exploited women's issues, postcolonialism and feminism have come to have a contentious relationship. Postcolonial feminist theorists criticized postcolonial theorists not just of overturning the position of women in the independence fight, but of misrepresenting women in nationalistic discourses. The seminal work of Edward Said *Orientalism* does not give female agency much more consideration and talked to relatively few female authors. Homi K. Bhabha investigates the link between a 'colonizing' subject and a 'colonial' subject without mentioning that gender characteristics may alter its model. Ambivalence of colonial discourse Theoretical Ambivalence Critics like Carole Boyce Davies suspect of the postcolonial critical preference of males often question, "where are women in post colonialism theorizing?" (Boyce, 1994). This has enabled the study to comprehensive explore the character of Antoinette in understanding double colonization among women in developing countries.

HYPOTHESIS OF RESEARCH/QUESTIONS

Based on the need to explore the challenges of double colonization on women in developing countries, this study has been formulated on the following hypotheses:

1. Double colonization of marginalized women leads to rebellion.
2. Patriarchy places a heavy burden on women's shoulders in developing countries.
3. Colonization robs women from developing countries of their identity.

Stemming from the above hypotheses, this study has sought to answer the following research questions. The main research question of this study is: How does double colonization lead to rebellion of women from developing countries? To

effectively answer the above question, this study has also been guided by the following sub-questions:

1. How does, patriarchy act as a burden on women from developing countries?
2. How does colonization lead to identity crisis for women from developing countries?

Scope and Limitations/Difficulties

This study focused only on the Antoinette as depicted by Jean Rhys in *Wide Sargasso Sea* and no other characters. It is also focused on the marginalization of Antoinette as a Creole woman who has found herself under double colonization and in search of her lost identity while attempting to adapt to a different kind of reality. This study did not look at the marginalization of men in developing countries nor women in developed countries but only women in developing countries as presented by the struggles of Antoinette depicted by Rhys in *Wide Sargasso Sea*.

INTRODUCTION

“No nation can ever be worthy of its existence that cannot take its women along with the men. No struggle can ever succeed without women participating side by side with men. There are two powers in the world; one is the sword and the other is the pen. There is a great competition and rivalry between the two. There is a third power stronger than both, that of the women.”

Muhammad Ali Jinnah

For women living in the colonized countries, colonizing offers a more difficult scenario than for women from the West. The reason is that colonization leads to a scenario called ‘double colonization’. Kirsten Holst Peterson and Anna Rutherford have used the term *double colonization* to denote “ways in which women have simultaneously experienced the oppression of colonialism and patriarchy” (McLeod, 2000). This, therefore, means that a woman who lives in a colonized country would suffer oppression from both the colonizers and the patriarchs, hence the need to struggle between these forces to not only to survive but also to save her identity.

Wide Sargasso Sea by Jean Rhys is a precursor to Charlotte Brontë’s famous novel *Jane Eyre* and it is about the postcolonial era. The novel is about reinventing Bertha Mason's identity as the wife of Rochester. In Rhys' opinion, Brontë portrayed a false image of both Creole and West Indian women, which was to clear up some of the misrepresentations in this work. Rhys was actually trying to write about the ‘females lost to’ England, the young Creole girls who had married Europeans, taken away from their people and their country and degraded to selflessness. The novel covers several important issues such as feminism, racism, gender issues and postcolonialism. The focus is on the female character with its fragmented identity due to the circumstances around women. According to Marai Olausen, “The fate of a woman, belongs to a group, which no longer has a place” (Olausen, 1993: 67).

The entire story is about Antoinette’s exclusion, alienation and cruelty of the other people to her. Among the consequences, in the surrounding conditions, she faces an inconsistent quest for serenity. She does her best to find tranquility as a little child,

under the care of her mother, but her rejection, by her nearest and dearest person, makes her silent and lonely. She observes a gang of formerly disenfranchised slaves burning her home to the ground and witnesses her mother becoming mad. In her life, Antoinette had been unable to locate a secure refuge to protect herself. She was alienated and treated as a foreigner, making her marry the wrong man with whom she spent the remainder of her life. She married an Englishman, a total stranger, who simply married her for financial aims. Her emotional and mental health left suicide as her only way out of early situations, such as facing with problems on her honeymoon and then being confined in the attic by her husband.

Furthermore, *Wide Sargasso Sea* reflects an exceptional hybrid woman named 'Antoinette' who was born in the Caribbean but was of European ancestry. She is regarded neither black nor white in her community. She is an outsider who does not have the right to live there and is not even acknowledged to be a white European. Indeed, she is between two worlds and two civilizations, which culminates in struggle, and means that she is in a 'in-between' situation. As Homi Bhabha remarks, "We find ourselves in the moment of transit where space and time cross to produce complex figures of difference and identity, past and present, inside and outside, inclusion and exclusion" (Bhabha, 1994).

Antoinette was mistreated because her mother was of the Martinique ethnicity and her father was a white slave-owner Englishman. Antoinette completely represents the author of the novel, Rhys, as she was born to a Creole mother and a Welsh father. Rhys's short story *The Day They Burned the Books* includes her experiences of being discriminated. She describes her encounters, saying, "My relationships with the few real English boys and girls I had met were awkward. I had discovered that if I called myself English, they would snub me haughtily, "You're not English; you're a horrid colonial" (Rhys, 1966). What Antoinette must confront and attempt to resolve is the wreckage of discrimination that has resulted in mental illness and a personality split. Because she is voiceless and lacks power in society, she is not able to overcome this situation. The women who find themselves in such a situation have been named 'Subaltern' women by Spivak who thought that, "such women who suffer amidst double colonization lack both the past and a voice to speak" (Spivak, 1988).

Conflicts between men and women, white and black, colonizers and colonized are depicted in the novel. Two powerful forces fuel the conflicts: logic and emotion. These forces are presented in the context of many pictures and topics in the novel. Therefore, the gender suppression difficulties also illustrate other abstract issues. Reason and emotion clash in Antoinette's mind, implies that outside stress has an impact on the protagonist's mental health. Antoinette has two conflicting worlds in her psyche; more exactly, she is trapped between two different worlds, and she is not totally in one of them. Antoinette's main struggle was that of a person "who was neither a black Jamaican nor a white Englishman" (Rhys, 1966).

Furthermore, the evidence of conflictions might be seen in:

It was a song about a white cockroach. That's me. That's what they call all of us who were here before their own people in Africa sold them to the slave traders. And I've heard English women call us white niggers. So, between you I often wonder who I am and where is my country and where do I belong and why was I ever born at all... (Rhys, 1966)

Said in his famous book *Orientalism* interprets the conditions of women and oppression of the West as follows:

The challenge often stems from the West which package modernity as the universal reality hence approving its cultural values and norms as universal norms that must be adopted by all others. This packaging makes the subaltern women to be considered to be lacking a voice and a past (Said, 1978).

The colonized woman lacks a past; she is not a part of Western cultural traditions, and her past is regarded as primitive and barbaric, and thus of no meaningful value in the face of modernity. Similarly, the colonized woman lacks a voice because she does not have sufficient knowledge of Western culture, hence cannot speak of values in the face of modernity.

Colonialism and postcolonialism, therefore, "have been pointed to as the authors of metaphors and images that have been used in manipulating race and gender in the interest of the colonizers" (Loomba, 1998: 159). She has continued to think that "lower races represent the female type of the human species, and females are the lower race of gender" (Loomba, 1998: 161). Writers such as Spivak have attempted to call

into question the isolation, identity crisis, affliction, and insanity that women have experienced as a result of double colonization. Feminists have concerned themselves with the struggle that women have had in an attempt to redefine the relationship between men and women in a patriarchal society. Feminism, as an approach, has sought to eliminate all forms of pressure that women are subjected to about gender segregation as manifested in all public and private spheres of life, in an attempt to uphold the rights of all women against male domination.

Feminism, therefore, provides one of the avenues through which women who are under double colonization can resist and break male domination and, by extension, patriarchy. However, there have been dissenting voices among feminists, who have also faced internal conflict. This has been manifested in the emergence of postcolonial feminism or Third World Feminism due to the failure by western feminists to recognize, “the differences pertaining to class, race, feelings, and settings of women in once colonized territories” (Mishra, 2013). The new wave of feminism rejects western feminism due to its Eurocentric nature. This complicates both the fight against patriarchy and colonialism because western feminists have not given much space to third-world feminists, dimming the voices of women in colonized regions. The need for western feminists to appreciate the situations and contexts in which colonized women live not only hinders the struggle of these women who are subject to double colonization, but also draws attention to subaltern women's new ways of struggle and rebellion against double colonization.

Various writers have written about the fate of women who are ill and who are under double colonization, in an attempt to depict their unique situation and how they have been struggling to overcome the loss of identity and seclusion that come with double colonization. For instance, Jean Rhys, in her *Wide Sargasso Sea*, reflects on the alter ego character as a double colonized woman from the point of view of patriarchal society and colonialism. The unique Caribbean setting was defined by the legacy of slavery, and colonialism in the 1960s provided the inspiration for the writing of the *Wide Sargasso Sea*. Emery for example notes that:

Like other West Indian writers...Jean Rhys left the Caribbean island of her birth for the metropolitan centres of England and Europe... Rhys experienced a specifically female alienation and sexual vulnerability (Emery, 1986: 3).

Drawing inspiration from the struggles of women in the colonized regions, Rhys questioned the relationship between women and men in terms of roles within a patriarchal society. “She has, however, been observed to have not regarded herself as a feminist nor particularly concerned with women affairs only” (Carr, 2007: 123). Nonetheless, she has unearthed the marginalized state of women “both in a patriarchal society as well as in colonies, while addressing issues around colonialism, race, political oppression, and mental illness” (Carr, 2007). Despite having paid little attention to black female concerns, there is evidence of “sexual self-determination and economic empowerment and the struggle against the psychic pain of racism and sexism” (Keizer, 2007: 155). The desire for self-determination, particularly through the dual-minded character of Antoinette, exemplifies the struggles that women from colonized territories face in attempting to integrate into society. For instance, “Antoinette attempts to balance between the fight for her identity as a Creole girl while at the same time attempting to perfectly fit as an English girl” (Haque, 2016).

The oppression that comes with double colonialism frequently leads to attempts at self-determination, which can manifest in various forms of rebellion, which then leads to insanity. For example, the oppression and repression that Antoinette experienced as a result of the double domination of patriarchy and colonialism drove her insane. However, before subaltern women are driven into madness like Antoinette, it is observed that the colonized can create a third space which can entail rebellion and other modes of escape from the exploitative powers of the imperialists. It is postulated that the Third Space is established at the points of cultural cross-section, “where cultural boundaries are constantly interpreted and where new cultural meanings and identities are derived, and a cultural hybrid is created” (Bhabha, 1994). However, this opportunity rarely occurs for a subaltern woman who lacks a past and cannot speak.

The challenge is therefore to establish a connection between race and gender as provided by Rhys’ novel while linking the work of Ania Loomba’s ideas on colonialism and postcolonialism to the understanding of the concept of double colonization. Given the various waves of feminism and the madness that results from the various challenges of marginalization that subaltern women face, Julie Kristeva's concept of the abject is explored in understanding Antoinette's loss of identity and how madness results in a situation of double colonization. As a result, this study seeks to

investigate how colonialism and patriarchy led to madness/rebellion for suppressed and oppressed women, as portrayed by the duplicitous character of Antoinette in *Wide Sargasso Sea*. This study, therefore, contributes knowledge to the understanding of double colonization in the context of marginalized women in developing countries, which presents a unique group of women struggling for identity and recognition of their particular needs by feminists from the West.

Before the 1990s, the West Academy had neglected several theories of Black, Hispanic and Asian, critique and creative writing. In more recent years the most known writers, such as Gloria Azaldúa, Chandra Mohanty, Trinh T. Minh-ha, Gayatri Spivak, Rey Chow, Rosario Castellanos and Cheryl Johnson-Odim, have taken place in the literature of feminist critics. These critics criticize prior feminist approaches, in which women shared a similar identity based on mutual oppressive experience. They reject the assumption that women of the white middle class should be regarded as the norm, arguing that the concerns of these women are not necessarily those of all women, and that differences in women's social positions cause very different problems and answers, also with regard to the same broad questions.

The fact that this study analyses the behaviour of the double-minded character, Antoinette, means that postcolonial feminist approach is important in unearthing the underlying motivations behind her behaviour of a double colonized character. It is postulated that the In the postcolonial feminist theory the relationship between the White feminist and its native counterpart has long been addressed. White feminists have disregarded the racial, cultural and historic features that characterize the plight of these women in their haste to express the concern of colonial women. In this way, white feminist paradigms have been forced on colonial women, working as oppressors. The fact that double colonization informs a chain of reaction on the part of individuals on the verge of losing their identity and voice, hence rebellion, qualifies the adoption of postcolonial feminist theory for this study.

This study uses the novel *Wide Sargasso Sea* by Jean Rhys and explores the character of Antoinette in exploring the concept of double colonialism for marginalized women in developing countries. The manner in which marginalization and its resistance by marginalized women and how such intentions lead to madness.

Other novels that explore women's marginalization in developing countries were also used in this study. The data collected has been analysed using postcolonial feminist theory. The fact that materials have played an important part in this study makes this theory to analysis very appropriate. Seeking for the answer of 'How does double colonization lead to rebellion among women from developing countries?' has been regarded as significant. Double colonization of marginalized women leads to rebellion. Especially in patriarchal societies the situation is harder and more conflict. Fuad A. Muttaleb states the situation in his famous article as:

Women have suffered from double colonization in different societies and different cultures. Also, women have faced different kinds of oppression: from their masculine society on the one hand, and from colonization on the other hand. They have experienced the oppression of patriarchy because of socially constructed roles which make them an inferior class in the society with no rights, also they have experienced the oppression of colonization (Muttaleb, 2020).

Patriarchy places a heavy burden on women in developing countries. Women's activists (feminists) utilize the term 'patriarchy' to depict the control relationship between men and women, as well as to discover the root cause of women's subordination. Abeda Sultan explains 'patriarchy' as follows:

The word 'patriarchy' literally means the rule of the father or the 'patriarch', and originally it was used to describe a specific type of 'male-dominated family' – the large household of the patriarch which included women, junior men, children, slaves and domestic servants all under the rule of this dominant male (Sultan, 2011).

She promotes her statement above about patriarchy as:

Patriarchy is the prime obstacle to women's advancement and development. Despite differences in levels of domination the broad principles remain the same, i.e. men are in control. The nature of this control may differ. So, it is necessary to understand the system, which keeps women dominated and subordinate, and to unravel its workings in order to work for women's development in a systematic way. In the modern world where women go ahead by their merit, patriarchy there creates obstacles for women to go forward in society. Because patriarchal institutions and social relations are responsible for the inferior or secondary status of women (Sultan, 2011).

A famous Indian author and feminist activist, Kamla Bhasin explains the function of patriarchy of today in her book *What is Patriarchy?* as, "Now it is used

more generally to refer to male domination, to the power relationships by which men dominate women, and to characterize a system whereby women are kept subordinate in a number of ways” (Bhasin, 2006).

Apart from patriarchy, ‘colonization’ and ‘double colonization’ are other issues that rob women in developing countries of their identity. Once colonization limits women to being free individuals, double colonization goes further by disregarding their existence. Female presence is a significant reality for both colonizers and colonized. Gayatri Chakravarty Spivak, in one of her articles, *Can the Subaltern Speak?* makes the point viably. She stated that women do not speak within the colonial framework because they are not given the right to do so. She is colonized both by the patriarchy and the colonizer. She is, in a way, crushed by this twofold colonization:

Between patriarchy and imperialism, subject-constitution and object-formation, the figure of the woman disappears, not into a pristine nothingness, but into a violent shuttling that’s the displaced figuration of the “third-world woman” caught between tradition and modernization, culturalism and development (Spivak, 1988).

CHAPTER ONE

COLONIZATION, POSTCOLONIAL FEMINISM, AND DOUBLE COLONIZATION

This part of the study provides the theoretical framework of the thesis. It provides theoretical insights into colonization, postcolonial feminism, and double-colonization. It begins by exploring the concept of colonization. It takes a look at the work of Edward Said, entitled *Orientalism*, by highlighting the key concepts that shed more light on colonization. It proceeds to explore how colonization is conducted and sustained by the colonizers. This chapter also provides an analysis of postcolonial feminism as a theory. It provides different conceptualizations of postcolonial feminism from different scholars, the proponents of the theory, and their key arguments. It assesses postcolonial feminism's strengths and weaknesses, the various forms of postcolonial feminism, and the differences between western and third-world feminists. It concludes on postcolonial feminism by highlighting the criticisms leveled at feminism and postcolonial feminism. Finally, this chapter has provided an overview of the concept of double colonization and how double colonization is established and sustained through cultural re-creation and adaptation to sustain both patriarchy and imperialism.

Colonialism has more to do with oppression and persecution under imperial power and thus extends beyond skin color, particularly for those living in the developing world. For instance, Edward Said argues that the “West presents modernity as a universal reality and tries to give a universal quality to its own culture and values” (Said, 1993). They then use this particular kind of presentation as a justification for colonialism. It is projected as the true values that every person in the world must adopt as universal, valid values. Said has continued to consider that “Culture has been used to justify Imperialism by the Whites who have argued that “they weren’t like us for that reason deserved to be ruled” (Said, 1993: 33).

Ania Loomba has gone further to explore how metaphors and images have been used concerning race and gender under colonialism in justifying the actions of the colonizers. For example, Loomba has opined that “lower races represented the

‘female’ type of the human species, and females the ‘lower race’ of gender” (Loomba, 1998: 161). Loomba explains how colonial texts have represented women and non-Europeans as being “passive, childlike and needing leadership or as sexually aberrant, emotional, wild and outside society” (Loomba, 1998: 159). These have been used to justify colonialism on the part of non-Europeans and lower treatment of women both in Europe and developing countries.

The disparity in treatment of the colonized, particularly non-Europeans and women, led Edward Said to define orientalism as “a Western style for dominating, restructuring, and having authority over the Orient” in his seminal book *Orientalism*. (Said, 1978: 3). Said has gone so far as to define orientalism as follows:

Orientalism is a hegemonic discourse that constructs or orientates the east for imperialism. Feminism is undoubtedly part of the colonial knowledge-discourse system in the construction of third-world women as an undifferentiated “other” (Said, 1978: 162-206).

Subsequently, “knowledge that has been produced, circulated and used in Europe has served as an ideological justification for colonialism” (Said, 1978). The role of writers, statesmen, political thinkers, philologists and philosophers has been pointed to by Said as having been employed in the creation and recreation of the images of ‘orient’ and how they would be controlled. Knowledge has been used to maintain and extend European hegemony over other lands.

Spivak, while agreeing with Said, has opined that every representation is a misrepresentation. This is based on what Said has observed concerning western fantasies about “the Orient, which is often based on the West’s dreams and fantasies, hence a fabricated construct” (Said, 1978). The results of these fabricated images of the Orient always arise from views, theories, and opinions which are then circulated as factual knowledge about the Orient. The fabrication of knowledge about the Orient, therefore, gives orientalism influence, as volumes of literary work are always produced about the Orient. For example, it has been observed that orientalism studied Islam while ignoring the people who practice Islam, effectively turning the religion into a desert with no followers. The main justification for this kind of skewed study has been

the objective of orientalism “to bridge its imaginative assumptions and its material effects in the misrepresentation of the Orient” (Said, 1978).

Stemming from such skewed misrepresentations are the stereotypes about the East and the Orient in general. Orientalism creates a positive image of the west that is characterized by scientific progress and advancement whereas, the orient is presented as “remote, unchanging, primitive or backward” (Said, 1978). Similarly, the orient is given an image of being strange, fantastic, and bizarre, however, the west has been presented as rational, sensible, and familiar all in an attempt to justify the need for colonization and the spread of the Western culture as a universal set of values that needs to be embraced by them all. This fabricated image, as created by orientalism, has led to racism, which has assigned negative images to different groups of individuals from non-western societies. For instance, orientalism has presented Arabs as murderers and violent, Indians as lazy, and the Chinese as inscrutable, hence developing stereotypes that help to propagate racism and the justification for colonialism.

Inherent in orientalism and colonization by extension is the gender stereotypes which consider women from the east in their entirety as “effeminate or the sexually promiscuous, exotic oriental female” (Said, 1978). The image of women from the East is that of nudity and the objects of sexual desires. This fabrication of image does not just stop with the female gender but proceeds to give the orient man an image of being less manly. Said describes orientals as lack of courage to utter, and that they cannot be compared with western men who are civilized. “The man who is presented as lazy, uncivilized and coward who cannot compare with the western man whose culture is sound and is civilized” (Said, 1978). The presentation of the Orient by orientalism is to make the Orient a suitable site for colonization. The production of knowledge under orientalism and its critique by Said has been influenced by the work of Foucault who has drawn attention to the production of knowledge and the power relations that are involved. Foucault’s work permits us to evaluate how institutions that regulate our daily lives work. Stemming from this, orientalism can therefore be seen as a European political project that promoted the binary image of Europe as a familiar place with the orient which is an unfamiliar place hence the justification of European colonization measures.

The justification for the generation of knowledge about the Orient has been accurately captured by Edward Said who has opined that “the Orient needed first to be known, then invaded and possessed, then re-created by scholars, soldiers, and judges” (Said, 1978: 92). The fabricated images of the orient have been rejected by Spivak who has argued that a picture despite how perfect it is; does not translate to the actual thing that it represents. The question that Spivak tends to contend with is whether the orient has a pre-colonial culture to return to about the original roots and native culture. He begins by appreciating that there is no pure pre-colonial culture that can be rediscovered since the existence of such a culture has been watered down by colonialism. He then continuously points to the possibility of only understanding the Third World worlding which is the process that the Europeans used to lure the local populations to accept the European worldview as the reality of comprehending their social world. Secondly, Spivak postulates that “as long as the subaltern is not able to develop a political consciousness and express it, this representation is the best option available” (Spivak, 1985). He does, however, criticize scholars who have criticized Foucault's work, accusing them of sympathizing with capitalists and imperialists who have aided colonialism and the West's grip on the Orient and developing countries.

1.1. Desire to Free Oneself from Colonialism: Decolonization

The aim to be free from colonialism and imperialism may at times be difficult, therefore the colonized must create his/her Third Space which would be referred to as madness by imperial/colonial power or patriarchal dominance. The Third Space is about the desire to change the reality as presented by the imperial power and its exploitative arrangements. The colonized must attempt to break away from the norms established by the colonizer and success is based on the degree to which the colonized can retain its norms by failing to adopt the norms imposed by the colonial powers. Failure means that the colonized must follow the norms of the colonizer by giving up on their ancestors' culture and heritage (Icen, 2020). The desire to free oneself from colonialism is therefore a quest for the discovery of a lost identity. Edward Said, however, points to more with regard to the resistance against colonial power to be embodying the desire for “the national re-establishment of society, affirmation of

identity and the appearance of new cultural practices launched as mobilized force” to challenge the Western domination everywhere in the non-European world (Said, 1978).

The sight of Third Space, which represents madness and rebellion against the colonizer, has been observed as providing a suitable integration site for colonialism, modernity, and postcolonialism. Bhabha, with regard to the Third Space, has opined that:

Where cultures open up to each other, the Third Space is formed where boundaries cross each other. This threshold space between cultures is the intermediate space where cultural boundaries are constantly interpreted and where new cultural meanings and identities are derived, and cultural hybrid is created (Bhabha, 1994).

The creation of knowledge is not an innocent affair but stems from the powerful relationships that determine interactions in the Third Space. It is upon this observation by Foucault that Said wrote critically about the West and its discourse about the East and its depiction as a discovery of the West and the representation thereof in literary, sociology, and other literature without a counter version in the East to authenticate or challenge the views of the west. The creation of the Third Space, therefore, “allows the orient to evaluate and offer counter views to those of the west about the East” (Bhabha, 1994). The identity that results from this interaction leads to hybridity and the “cultural differences are not synthesized into a new third term but continue to exist in a hybrid Third Space” (Thomas, 2005). This provides the genesis of hybridity as a concept where cultures crisscross and new boundaries are created and recreated. The Third Space is conceived as creating a middle ground between the cultural extremes (Bhabha, 1994).

Despite the existence of the Third Space, oppression by the colonizers combined with patriarchy has been decried as responsible for the low position of women in society, hence the need for effective engagement with gender issues in the Third Space. For example, Bill Ashcroft has stated:

There have been robust debates in a variety of colonized societies over whether gender or colonial exploitation is the most significant political element in women’s lives and add that such colonial control has led to requests

for greater consideration of gender creation and jobs in the study of imperialism and colonialism (Ashcroft, 2000).

In a similar vein, Mohanty has postulated that “without the overdetermined discourse that creates the third world, there would be no (singular privileged) first world” (Mohanty, 1994: 82). This contention challenges the presentation and discussion of women’s position in the Third Space where the issues of women from the Third World is presented as different from those of the “first world”. This indirectly sustains imperialism and colonial tendencies even in the postcolonial era hence undermining the definition of boundaries in the Third Space.

1.2. Postcolonial Feminism

Since the 1980s, the interchange and the conversation, which began to take place in feminism and the postcolonialism theory of culture, have been creating a new interpretations space. Postcolonialism and feminism are both practical and theoretical in a highly intricate connection. It was apparent that both cultural theories were always congruent, as they focused on marginalizing the ‘other’ whom the governing system excluded and intentionally defended their interests. The shared basis of patriarchy and colonialism, the way of conceiving binary opposition, is used to reject post-structuralism. In recent times, however, Postcolonialism and Feminism were almost like an alliance. The fact that both parties acknowledge their limitations contributes to this cooperation. In addition, these two equally well-known critical theories have been in dispute for a long time. Their relationships with imperialism and feminism have been split profoundly on questions such as how to assess women's freedom in the Third World and how to interpret colonists utilize feminism as their ‘civilization mission.’

According to Lundin, “while postcolonialism focuses on the marginalization and exploitation in colonial contexts” (Lundin, 2008). As McLeod pointed out, “feminism and postcolonialism share the mutual goal of challenging forms of oppression” (McLeod, 2000). Women who are colonized by foreign colonial agents are double oppressed, exploited, and colonized. The postcolonial feminist criticism explores how women are depicted in colonial and postcolonial literature, as well as issues in literature and society regarding women. Colonialism and patriarchy were

historically intertwined, but ending a formal empire in former colonies did not entail ending female subjugation. Postcolonial feminist women point out the way in which women writers who could profess to challenge a culture of oppression remain stereotyped, ironically sometimes excluded.

An Australian Professor, Margaret Chilla Bulbeck explains Postcolonial feminism in her book as:

Postcolonial feminism emerged from the gendered history of colonialism. Basically, because the colonial power always imposed its Western norms on the colonized countries. This colonial oppression made the colonized people to appreciate the pre-colonial culture and fight for it after the national independence. Likewise, Postcolonial feminists have argued that oppression relating to the colonial experience, particularly racial, class, and ethnic oppression, has marginalized women in postcolonial societies. Moreover, they believe that gender differences are the main force behind patriarchy. They also reject the portrayal of non-Western women as voiceless and passive victims. They object to the representation of the Western women as modern, educated and empowered (Bulbeck, 1998).

In one aspect of society there stood the sacred hearth and the inviolable family, and their women were, in theory, sheltered and respected, not so much for themselves as because they were the centre of the home and the guardians of the 'honour' of their husbands. In the other aspect there were women, too, equally necessary, but very differently regarded. These women not honoured either for themselves or for any other thing. They were exploited, bullied, and ill-treated, cooped up in the brothels of the great towns, condemned to dreadful life and an early death, but 'tolerated', and under the 'protection' of the police (Fernando, 1977).

The Third Space here is synonymous with what women, gender studies, and feminism, therefore, it has been employed by this study to deepen understanding of the position of women in the Third World. The term feminism has its roots in the Latin word *Femina* which means woman and was initially employed in enhancing equality of women as well as the Women's Rights Movement. Feminism has represented women's struggle for equality and fair treatment, as well as an objection to the legal, economic, and social constraints on the basic rights of women that have been in place throughout history. Feminism as a concept has been conceived differently by different writers. For instance, Chaman Nahal, in his article, *Feminism in English Fiction*, conceives feminism as "a mode of existence in which the woman is free of the dependence syndrome. There is a dependence syndrome: whether it is the husband or

the father or the community or whether it is a religious group or an ethnic group.” (Nahal, 1991). According to Beauvoir the situation of women is as: “When women free themselves of the dependence syndrome and lead a normal life, my idea of feminism materializes” (Beauvoir, 1956).

On the other hand, Simone de Beauvoir notes that:

One is not born, but rather becomes a woman. No biological, psychological or economic fate determines the figure that the human female presents in society; it is civilization as a whole that produces this creature, intermediate between male and eunuch, which is described as feminine (Beauvoir, 1956: 301).

Postcolonial feminism is referred to as third world feminism that is a form of feminine philosophy and is interested in the idea that colonialism, racism and long-lasting effects of colonialism are linked to the unique gender reality of non-white and non-Western women in postcolonial environments. Western feminists are criticized by postcolonialism as they have a history of universalizing women and their discourses are frequently not interpreted as representing women around the world. It strives to end the domination of man over women through different strategies that seek to alter the relationship between men and women towards equality while emphasizing race, gender, class, and sexual orientations.

Just like orientalism has been viewed as part of the hegemonic discourse in support of imperialism, so has postcolonial feminism been viewed as intrinsic to the colonial knowledge-discourse system in the advancement of the otherness of women from Third World countries (Said, 1978: 162). According to Chaman Nahal women's position is “that of secondary in relation to men as history indicate” (Nahal, 1991). This has been attributed to the control over education and other values that have been under the custody of men. This has impacted negatively on the dignity of women, despite the fact that women stand on an equal footing with men in terms of professional and intellectual equality. The result has been the social evils that women have endured, hence feminism as a practical and theoretical challenge to men's domination over women.

Postcolonial feminists agree on the acknowledgments of feminists which is that God created human beings as male and female with just minor differences in body with the irresistible attraction between them to enhance their procreation and survival.

This irresistible attraction led to marriage, which has been pointed to as the institution that has been responsible for sowing the seeds of slavery for women (Nahal, 1991: 17). The ambition to go beyond analyzing the consequences of patriarchy, gender inequality and sexual exploitation is one of postcolonial feminists. Rather, they stressed the necessity not just to combat the patriarchy which is widely interpreted as men's dominance over women, but also to combat classism and racism that favours white women over women of colour. Their argument is that the fight against patriarchal and socioeconomic injustice must include a fight against racial, ethnical and sexual privileges, as well as the notion of worldwide unity amongst women's groups. This oppression has been responsible for the counter-reaction in the form of a revolution from the side of women, which has taken different forms, like feminism as an umbrella concept for perceptions of the injustices that women have been enduring over time. As indicated previously, feminists do not have a common front in their quest for women's rights. The disagreements always stem from the nature of injustice in question, the region where the injustices are being committed, the manner of sexism, and the group of women in question. In general, however, feminists and postcolonial feminist are dedicated to achieving social change by taming all forms of injustice against women for being women.

The main rallying call by Feminists and Postcolonial feminists is informed by the documented and perceived oppression that women have been enduring by the fact that they are women. At the art of these feminist movements is the desire to understand gender inequality with regard to social roles as well as lived experiences of women and how different societies construct sex and gender. This has led to criticisms of some forms of feminism that have just focused only on some categories of women, like the middle-class, educated women, or white women. This kind of criticism has resulted in forms of feminism that have taken ethnicity or multiculturalism as their main focus. The bottom-line in the view of feminism is aptly captured by Simone de Beauvoir who has opined that "the situation of woman is that she is a free and autonomous being like all human creatures nevertheless finds her living in a world where men compel her to assume the status of the other" (Beauvoir, 1956: 155). The overriding themes in feminism are discrimination, oppression, stereotyping, objectification, and patriarchy with regard to the treatment of women in different societies. On the other hand, Postcolonialism suggests that the term 'woman' is used as a universal category alone

and is not characterized by social classes and ethnic identities. The mainstream western feminists have also been thought to have ignored the views of non-Western women for years and so have created animosity among women in emerging nations.

Postcolonial feminists have constantly pointed to the link between capitalism, colonialism and patriarchy. While feminist and postcolonial studies are still in a tension condition, postcolonial feminism, which corresponds with wide postcolonial perspective, is also apt to criticize western mainstream feminism. The focus has been the protection of women from all forms of violence, especially domestic violence, sexual harassment, and other forms of sexual abuse especially in Third World countries. Feminists have focused on fair treatment of women with regard to improved work environments, like the guaranteed right to maternity leave and the elimination of all forms of discrimination against women. Feminism, therefore, is more concerned with the kind of injustices to be fought rather than the groups that are supposed to benefit. This can be deduced from the fact that some injustices that have been addressed by feminists have actually benefitted men as well as women, hence the focus on injustices rather than on different groups. However, Alice Jardin has emphasized that “feminism is generally understood as a movement from the point of view of, by and for women” (Jardin, 1986: 15). She continues to aver that feminism is majorly focused on the issues of women which are specific both in form and context.

On the other hand, Postcolonial feminist writer Chandra Talpade Mohanty has criticized western analytical techniques and feminism that have become overly simplistic and are only seeking to gather ‘evidence’ on different examples of weak women, to support the traditional idea of Third World women as impotent victims described above. Mohanty consequently also criticizes the white feminist idea of ‘sisterhood,’ since it suggests a mistaken sense of similar experiences and objectives, as though all women are subjugated by monolithic, scheming patriarchal control. Mohanty believes that this concept is absolutely not productive, because it merely paralyzes women. Mohanty not only exposes the inadequacy of West feminism but also goes a step further in providing remedies to the lacunes that afflict the portrayal of ‘third world’ women by Western feminists. Mohanty aims to demonstrate the distance between women from the Third World as a portrait against women from the real world which is third world. Careful research, which can assist empower women of various

and varied third worlds, taking into consideration historical and social-political contexts. Mohanty is highly significant for the notion of a politics of place or “situatedness.” Therefore, she wishes to remove the overly simplistic paradigm of power that is ‘oppressors’ against ‘oppressed’ dichotomy. Mohanty is really dismantling the dichotomy ‘first world women versus third world women’ in attacking the feminist scholarship of White Westerners and the binary “men as oppressors and women as victims.” (Mohanty, 1991)

The feminist movement can be traced back to the 1630s and 1650s when radical English sects championed religious equality for women. In the period of the 19th and the early 20th centuries, feminism concentrated on the desire to acquire the basic political and civil rights of women. The era that spanned from 1920 to 1960 was marked as the era of self-satisfaction since the feminists could end many injustices that had prevailed over the previous centuries. Currently, feminists are preoccupied with the institutionalized biases against women which are anchored on cultural values.

The feminist crusaders despite their historical epochs have been troubled by the treatment and perception of women:

defined and differentiated with reference to man and not he with reference to her; she is the incidental, the inessential as opposed to the essential. He is the Subject, he is the Absolute-she is the other (Beauvoir, 1956: 16).

Jawaharlal Nehru, who served as the pioneer Prime Minister of India, remarked that “you can tell the condition of a nation by looking at the status of its women” (Nehru, 2007: 1). The treatment of women has therefore been viewed as a reflection of any society’s civilization. “The kind of rights that are enjoyed by women in any given society has been equated to its level of maturity and development” (Sharma, 2007). Simon De Beauvoir states ‘civilization’ as, “Civilization has been observed as responsible for the creation of the stereotypes and determination of the social, political and economic fate of women in any given society” (Beauvoir, 1956).

In a patriarchal society, the definition and provision of identity markers led Frantz Fanon to believe that “she is a woman... (...), that... she is not welcomed in this society” (Fanon, 1967). The use of identity and symbols are combined with mimicry of the dominant culture to propagate the domination and enslavement of women. While

pointing to the utility of mimicry in the service of dominant cultures, Bhabha has postulated that:

The ambivalence of mimicry – almost but not quite – suggests that the fetishized colonial culture is potentially and strategically an insurgent counter appeal. What I have called its ‘identity- effects’ are always crucially split. Under cover of camouflage, mimicry, like the fetish, is a part- object that radically revalues the normative knowledge of the priority of race, writing, history. For the fetish mimes the forms of authority at the point at which it reauthorizes them. Similarly, mimicry rearticulates presence in terms of its ‘otherness’, that which it disavows (Bhabha, 1994).

The use of mimicry has been at the core of feminists’ attacks on the repression of women. However, feminism has been criticized, especially Western liberal feminist scholarship, which has been blamed for propagating colonial tendencies. For instance, Spivak has opined that “the emergent perspective of feminist criticism reproduces the axioms of imperialism” (Spivak, 1985: 243). Whereas, Mohanty points to the reproduction of the image of the ‘third world woman, continuously and universally oppressed, for perpetuating the illusion of 'the first world' women's independence, giving the impression that first-world women are “secular, liberated, and have control over their own lives” (Mohanty, 1994: 353). Subsequently, “a Western feminist discourse and political practice are neither singular nor homogeneous in its goals, interests, or analyses” (Mohanty, 1994: 334). Despite the existence of feminism as a movement against women's oppression, there are marked differences in context and region, making it not homogeneous in explicitly enhancing women's rights globally across the globe.

While postcolonial feminism is difficult to generalize, we may focus Third World women as a widespread group in which we can study postcolonial women's history and battles against colonialism, racism, sexism and economies. The notion of a so-imagined community’ of postcolonial oppositional strife is proposed by Chandra T. Mohanty in 1991. She stresses the abstract significance of this notion, which implies prospective partnerships and collaborations beyond dividing borders and a chance to engage deeply with ‘sisterhood.’ Not only do postcolonial feminist women challenge beliefs that have undermined the position of women, they challenge the dominant notion that the woman of the West is the norm. They are trying to eliminate the stereotypes that describe them as submissive and they point out that they are in

many respects still vulnerable to the pressures of neo-colonialism, notwithstanding the fall of imperialism.

Postcolonial feminism never acted as a distinct entity from postcolonialism, but has influenced postcolonial politics and its forces directly. Its feminist focus includes non-western feminism which, along with daily patriarchy's social challenge, typically underpins institutional discrimination, deal with the political demands of socialist feminism, nationalism, liberalism, and eco- feminism. Postcolonial feminism begins with the condition of the average woman in a certain location and also reflects on its predicament as regards wider concerns, giving her a more strong base for the community. It highlights the degree to which women are still struggling against an institutional, financial, political and ideological colonial legacy that was itself profoundly patriarchal (Young, 2003).

1.3. Entrapped Between Two Poles: Double Colonization

Lack of homogeneity in the fight for the rights of women, especially women from the first world, exposes women from the Third World who are living in formerly colonized territories to additional challenges. This has led to the coinage of the term Double Colonization by Kirsten Holst Peterson and Anna Rutherford, who have used the term to denote “how women have simultaneously experienced the oppression of colonialism and patriarchy” (McLeod, 2000). Women who find themselves under the yoke of colonialism and patriarchy have been referred to as ‘subalterns’ who are depicted as inferior without a past and a voice to speak (Spivak, 1988). From the foregoing, women in colonized countries are depicted as lacking culture and cannot, therefore, speak about what they desire, since they do not know a pre-colonial culture to return to. This depiction has been referred to as a “Western-style for dominating, restructuring, and having authority over the Orient” (Said, 1978: 3).

Spelman points to the different situations in which women find themselves because of just being women in different circumstances. She notes that:

In a world in which a woman might be subject to racism, classism, homophobia, anti-Semitism, if she is not so subject it is because of her race, class, religion, sexual orientation. So, it can never be the case that the treatment of a woman has only to do with her gender and nothing to do with her class or race (Spelman, 1988).

At the heart of these oppressions are images and metaphors that are created and propagated within the colonial arena. Subsequently, “lower races represented the ‘female’ type of the human species, and females the ‘lower race’ of gender” (Loomba, 1998: 161). Fanon’s *Black skin, White mask* covers aptly the tie between territory and gender fantasy by noting that “I marry white culture, white beauty, white whiteness. When my restless hands caress those white breasts, they grasp white civilization and dignity and make them mine” (Fanon, 1967: 63). In colonized countries, the colonizers are like Whiteman who sexually assault the colonized women as a punishment for the colonized men. This make women who live in the colonized country to suffer double colonization by living under imperialism and patriarchy.

The use of rape by nationalists who seek to free themselves from the colonizer’s wives and daughters also points to the challenges that women who live in the territory face. Fanon declares the supremacy of the white man over the colonized as: “The end of colonization work is crowned with submission on the part of the colonized that the white man’s values are both intelligent and supreme” (Fanon, 1967). The postcolonial literature has poked holes in the Western feminist literature for its “ethnocentric myopia disregards the enormous material and historical differences between ‘real’ third-world women, and the fused Othering” (Gandhi, 1998: 85-86). These kinds of othering that have been used by the Western feminist to characterize the third world women are equally responsible for double colonization.

The images of the women of the Third world have always been depicted as:

Ignorant, poor, uneducated, tradition-bound, domesticated, family-oriented and victimized while the image of the western women always depicted as educated, modern, as having control over their bodies and ‘sexualities’, and the ‘freedom’ to make their own decisions (Mohanty, 1994: 200).

These kinds of depiction in literature by the Western women also subject the women from the Third World of double colonization hence making this dichotomy less useful in the fight against women oppression.

The persistence on this form of dichotomy has been problematized and Mohanty has opined that “without the overdetermined discourse that creates the third

world, there would be no (singular privileged) first world” (Mohanty, 1994: 82). This kind of dichotomization is what creates the third world woman while giving the first woman some kind of privileges hence reinforcing the idea of imperialism and Western supremacy.

Three analytical presumptions have been found to be responsible for the characterization of third world women in Western feminist texts and literature, as follows: First is the assumption of the category of “Third World women as a coherent group with identical interests, experiences, and goals prior to their entry in the socio-political and historical field” (Mohanty, 1994: 121). This pre-conception is not valid since it is based on the notion of Third World women as ‘outsiders’ with regard to the social relations that they are involved in. Secondly, the model of power that influences the writing by Western feminists is humanist, classical notion of men as oppressors and women as oppressed. As Mohanty says, “The concept is not adequate, as it implies a universal notion of patriarchy and thus only stresses the binary of men versus women” (Mohanty, 1994). Thirdly, Mohanty criticizes Western methodological practices which are over-simplified and “are in fact just trying to find ‘proof’ of various cases of powerless women in order to support the above mentioned classical notion of Third World women as powerless victims” (Mohanty, 1994).

From the foregoing, the concept of sisterhood as espoused by Western feminists is faulted for its lack of common experiences and objectives if they continue to insist on the categorization of women from the third world as others with regard to their social experiences. Mohanty is deconstructing the dichotomization that is provided in the literature between “first world women versus third world women” and “men as oppressors versus women as victims” (Mohanty, 1994). The Western women’s depiction in the texts as sexually liberated, free-minded and autonomous is problematic since they portray themselves as having a different kind of challenges as opposed to the women from the third world.

Said has faulted this binary classification by postulating that:

such... geographical sectors as ‘Orient’ and ‘Occident’ are man-made. Therefore, as much as the West itself, the Orient is an idea that has a history and a tradition of thought, imagery and vocabulary that have given it reality and presence in and for the West (Said, 1978: 5).

This points to the power and authority that underlie such kind of writings and classification of women into two categories. Said concludes that orientalism is “created body of theory and practice in which, for many generations, there has been a considerable material investment in propagating this binary division” (Said, 1978: 6).

The fact that stands out, according to Said, is that “in male-dominated societies, women are doubly marginalized since men are regarded as superior while women are regarded as inferior” (Said, 1978). Thus, women are doubly colonized; once they represent the other for the imperial power, and the second time they also represent others for their own husbands, fathers, and the society. The double image of women has also been pointed to regarding colonial power and patriarchal power. Colonization, however, does not depict the “physical presence of a colonizer in a certain place, but rather a force rooting into the various aspects of life, culture and society while ‘restructuring’ it, also maintaining authority over it through the new, re-defined norms” (Said, 1978: 3). These redefined norms are what keep the colonized under the control of the colonizer. Said has pointed to the enduring western culture by pointing out that “cultures have always been inclined to impose complete transformations on other cultures, receiving these other cultures not as they are but as, for the benefit of the receiver, they ought to be.” (Said, 1993: 67). The receiver is only, however, made to accept the culture in the interest of the giver. This study, therefore, seeks to explore how the adoption of these cultures led to the double colonization of Antoinette.

Wide Sargasso Sea, a postcolonial feminist novel by contemporary British writer Jean Rhys, might well be regarded as one of the greatest masterpieces of modern British literature. The text has been typically reworked as Charlotte Brontë’s *Jane Eyre*, in which Rhys freely joins the popular discourse. The force of Rhys’ work, however, lies in its challenge to both historical and authorial limits of traditional topics and their structure. In other words, the novel subverts 19th-century European discourse while rewriting one of English literature’s great masterpieces.

In her pioneering work, *Jean Rhys* revisits Charlotte Brontë’s insane Ms Rochester in *Jane Eyre*, who is living in the attic. Rhys, who comes from her own White Caribbean heritage (Creole, former Mrs Rochester, the Creole Antoinette), says

in her preface that what she wanted to accomplish was to “provide a life” for her and therefore place at the heart of her work. Rhys offers what Brontë’s work left, giving Antoinette a single voice and another perspective. For his critical criticism of the colonial and patriarchal order, as well as his position as a loose adaptation, Rhys’ work is highly original. The wide range of critical attempts at defining the *Wide Sargasso Sea*, since its first publication in 1966, have frequently considered it as a feminist manifesto against the patriarchal (and imperial) power that constitutes the background of *Jane Eyre*’s struggle in Brontë’s novel.

Wide Sargasso Sea is a precious historic work, written in the 1960s but set in the early 1800s, which examines the paternalism of Victoria, sexualisation, racism, and the complicated social and political history of West Indian society. When he met Bertha, a Creole—a naturalized Western Indian of European ancestry, Rhys imagines vividly Rochester's period. The Emancipation Act, which frees slaves but reimburses slave owners for loss, has been adopted, the dominant and rival colonizers are England and France, and Spanish colonial exploration has had an impact on the past, with many formerly profitable estates declining due to a lack of exploited labour and the slowdown of sugar.

CHAPTER TWO

ANTOINETTE AND THE WEB OF DOUBLE COLONIZATION

“They said, you are a girl, you can’t wear shorts, you can’t play with men. They always excluded me. Then I said, NO! why shouldn’t I play? I made a promise to myself then. I will change the destiny of the girls of my village myself. I will always work and do my own profession and continue to do sports so that I can destroy their prejudices. After that, I always continued sports. I don’t plan on quitting either.”

13-year-old Şanlıurfa handball player Merve AKPINAR

This chapter critically analyses the character of Antoinette in *Wide Sargasso Sea*, as portrayed by Rhys. It begins by tracing the burden of the Patriarchy on women by looking at the challenges that Antoinette faces as a result of living in a society where values and practices are under the custody of men. It then examines how Antoinette’s loss of identity was caused by colonization. It takes a close look at how the forces of colonization as depicted in the novel have driven Antoinette into an identity crisis. The process of colonization and the desire to reproduce the colonized in the image of the colonizer, as well as how this process resulted in an identity crisis for Antoinette, a Creole woman living in Jamaica. The chapter also looks at the concept of double colonization and how it drove Antoinette into madness. In this section, the characterization of otherness has been analysed and the role of hybridity in bridging otherness and how madness operates as a tool for freeing oneself from the yoke of double colonization. Finally, this chapter has incorporated a discussion section that has roped in the theories for understanding the fate of women living in colonized countries.

The re-writing the story of Bertha Mason in *Jane Eyre* as Antoinette in *Wide Sargasso Sea* is Jean Rhys’s attempt to give Bertha a voice and to allow her to speak on the other side in view of her English colonial and Jamaican identities, as Gilman states: “the anxiety present in the self-concerning its control over the world engenders a need for a clear and a hard line of difference between the self and the other.”

(Gilman, 1985) She therefore explains, “the hard line is skin colour, but stereotypes, like commonplaces, carry entire realms of associations that form a subtext within the world of fiction.” (Gilman, 1985).

Double colonization further investigates how women are colonized and dominated by men. Therefore, women are controlled in the colonized nations by both imperial authority and patriarchy. The origin is from Greek; *Patria* means father and *arché* means domination, and thus patriarchy means domination of father. The origin of patriarchy is Greek. Patriarchy often indicates that men control society both politically and religiously by their status. The background to the investigation shows how colonies of informant women are twice controlled like Antoinette who is controlled by both patriarchy and colonial power, and then double colonized character.

Stemming from the above, Heidarzadegan, has asserted as follows with regard to the situation of Antoinette:

This feeling or perception of abandonment by both cultures causes the colonial subject, to become a psychological refugee. The colonized writer must create a new discourse by rejecting all the established transcendental significance created by the colonizers. Such a writer must also embrace pluralism, believing that no single truth or meta-theory of history exists (Heidarzadegan, 2019).

Besides being a double colonized character, the conditions of Antoinette become almost worse than that of the colonial tradition. Her status as a white Creole in Jamaica consequently turns into a personally-minded tragedy and she is not just the ‘other’ of the black Jamaicans but also the White English. In Colonialism/Postcolonialism, Ania Loomba explains that race and gender in the colonial field: “In short, lower races represented the ‘female’ type of the human species, and females the ‘lower race’ of gender” (Loomba, 1998). Loomba shows why both non-Europeans and women have been seen as both docile and childlike and leadership-requiring or as sexually deviant, emotional, wild and outside of society in the colonial literature (and therefore in common opinion). The chapter makes readers to understand why Antoinette loses her personal identity and how madness in a colonial and patriarchal culture truly works.

2.1. Burden of Patriarchy on Creole Women

Rhys examines the roles of women and their relationships, just like many other female authors in the 60s. In her works, she analyses how the male-dominated company lives, and sustains beliefs, and habits. However, they do not classify themselves as feminists, and they do not deal solely with women's concerns. In *Wide Sargasso Sea*, she exposes “the marginalized condition of women within the patriarchal society of the colonies and she also explores issues such as colonialism, race, political oppression, and mental illness” (Carr, 2007: 123). The conceptualization of feminism in the context of the dependence syndrome is of great importance to her and it is based on the independence of women to transcend such dependence on men, communities, spiritual cliques, and ethnic affinities.

At the beginning, *Wide Sargasso Sea* announces that they cannot subvert patriarchy and are not oriented to women’s home but to their husbands, including Heroina-Antoinette, Annette’s mother, Cora- Annette's sister and Christophine’s and Tia’s workers. The sole exception, Brother of Antoinette, Pierre, is portrayed in a complimentary and helpless manner. Mr Mason, who marries and follows Annette's rulings out of his deep love for Annette, is a dominant male figure.

The second part of the book begins with a change of narrative voice between Antoinette and her husband and portrays a patriarchal attitude. The narration of Edward concentrates on his perspective of the native land of Antoinette, where he is totally secluded. He not only feels far off the island of a woman, but he also hates the position of the land amid wild environment. Since the island is very different from Edward’s homeland, and Edward fails to adjust to the new system, he acts as an outsider. Edward is similarly fascinated with the covert presence in the country and seeks to reveal this. Edward’s position towards the conquest and demystification of the country recalls orientalist discourses, which claim that the East can only be explored from a Western perspective (Said, 1993). Edward has a colonial vision in this regard, considering them pleasant, terrifying, strange, and primitive in their handling of land and of its inhabitants. The following remarks of Edward regarding the country reflect his Orientalism: “It was a beautiful place-wild, untouched, with an alien, disturbing, secret loveliness. And it keeps its secret” (Said, 1993). In other words, Edward finds

pleasure, like all the colonists do, to confirm his superior position by exploring his Other, which he calls the “god-forsaken-land” (Rhys, 1999).

In Rochester’s limited knowledge of the land which is his Other similar to the one of Antoinette or of the other women inhabitants, the binary opposites such as nature against culture, the matriarch vs. the patriarch, the colonizer vs. the colonized are unavoidably expressed in his narration. Antoinette and the countryside become one in his story, and Rochester gradually distances himself from his wife:

She held up the skirt of her riding habit and ran across the Street. I watched her critically. She wore a tricorne hat which became her. At least it shadowed her eyes which are too large and can be disconcerting. She never blinks at all she seems to me. Long, sad, dark, alien eyes. Creole of pure English descent she may be, but they are not English or European either... (Rhys, 1966: 39)

The above-quoted statements by Edward Rochester give Antoinette a strong sense of superiority. He studies the physical appearance of Antoinette in implicit contrast to the physical appearance of English and European women, as he watches Antoinette from a critical perspective. Edward can thus be seen as patriarchal and imperialist. The relationship between Edward and other women who live in the country also includes a patriarchal and colonial attitude. To be precise, he considers Christophines and Amelias both as an integral component of the mysterious atmosphere and often commodifies and frequently reflects condemnations and fear. Edward, for instance, seeks to have sexual intercourse with Amelia while he stereotypically characterizes her physical attractiveness, as “dark skin, thick lips” (Rhys, 1966: 61).

Antoinette suffers from a considerably more serious effect compared to Christopher’s gender discourse, which reinforces her inferiority with the sexism of Rochester. We are provided with no words during the whole story to commend Antoinette by Rochester. Instead, from a patriarchal point of view he judges her and estranges her from him, as a civilized person:

I watched her critically. She wore a tricorne hat which became her. At least it shadowed her eyes which are too large and can be disconcerting. She never blinks at all it seems to me. Long, sad, dark alien eyes. Creole of pure English descent she may be, but they are not English or European either (Rhys, 1966: 39)

Besides, Antoinette is voiceless and cannot control her life. She is under the control of Rochester as well. Antoinette is a rich woman. However, Rochester wants to take her under control of the economy. Christophine, the black woman who has more rights than Antoinette because she is a Creole, stands up to protect Antoinette's money from Rochester:

...You want her money but you don't want her. It is in your mind to pretend she is mad. I know it. The doctors say what you tell them to say That man Richard he says what you want him to say - glad and willing too, I know She will be like her mother. You do that for money? But you wicked like Satan self!' (Rhys, 1966)

Rhys concerns herself with the treatment of women by depicting the unfortunate situation of Antoinette in the *Wild Sargasso Sea*. Just like Simone de Beauvoir notes:

One is not born, but rather becomes a woman. No biological, psychological or economic fate determines the figure that the human female presents in society; it is civilization as a whole that produces this creature, intermediate between male and eunuch, which is described as feminine (Beauvoir, 1956).

The problem is thus how society, especially in a patriarchal system, duplicates the identity of women. Women are important in their writing as secondary to men. The blame is on the traditions and ideals under the custody of men who have spread women's control in patriarchal cultures. Emery observes that "like other West Indian writers...Jean Rhys left the Caribbean island of her birth for the metropolitan centres of England and Europe... Rhys experienced specifically female alienation and sexual vulnerability" (Rhys, 1999: 3). To grasp women's situations correctly, this type of estrangement and sexually vulnerable nature in England has had a significant effect on her writing.

The reading of *Jane Eyre* and the depiction of Bertha as a 'mad' wife of Mr Rochester, "the key male character as 'some strange wild animal' which was clothed puzzled Rhys" (Brontë, 1960: 295). From Spivak's point of view, "the disappointment that came with this reading is what offered the inspiration to write the *Wide Sargasso Sea* in an attempt to give Bertha the 'mad' woman some life" (Spivak, 1985: 803). Rhys' personal struggles have caused her to sympathize with all sorts of people,

regardless of the cause. Rhys may have assumed that Bertha Mason must have felt the same since he always felt chilly and distant in England. Therefore, she opposed all types of injustice in repressive patriarchal styles and writing fictional approaches. Her major duty has been the identification, under the lens of postcolonial developments, of women who are imprisoned by the Patriarchal Systems to undermine, dismember, and destroy the Western framework.

It investigates the lives of African women living on the colonial Caribbean islands. For example, these women examine their sexual independence because of their incapacity to commit to contractual marriages and compare their status with white Creole women. The sexual freedom of black women exposes both whites and blacks to sexual exploitation. The interpretation of *Wide Sargasso Sea* with feminist glasses gives Antoinette the feeling that she has been exploited under the dominion of man. Based on anonymous rumours about the illegitimate child of a Creole, Antoinette's husband tried to leave her in the *Wide Sargasso Sea*. He did not judge her, however, it shows the exotic ideas of Westerners towards the Creole people.

Rochester is depicted as the real representative of the othering mentality projected towards Antoinette and the Caribbean Creoles. As a colonized woman, Antoinette is the addressee of Spivak's question *Can the Subaltern Speak?* (Spivak, 1988), She attempts to raise her voice against all the forces of oppression. The lack of confidence and heartlessness of Rochester's marriage drove Rochester into Amelie's clutches. Full of contradictory sentiments, Antoinette shuns her tears and her smiles. The happiness she enjoys is a wild smile from her spouse. However, happiness is all she can enjoy, given what she has achieved. He conceives her as the "Devil, a madwoman and insane" (Rhys, 1965: 149). The termination of her relationship with her husband also bears a message that Europeans are hospitable to their underlings. "The challenges that are faced by Antoinette are understood within the colonial mimicry as observed by" (Bhabha, 1994).

The usual colonial writings portray the white Western man as the conqueror and a witness who also speaks for the colonized lands and women who, under the imperialists, lack their own voice. *Wide Sargasso Sea* also depicts the reversed side of the position of the white male, providing a voice to the 'other woman' through

Antoinette. Edward, for example, is portrayed in Jamaica as being so frequently lost, watched, and hatred while oblivious to all that is happening in his area. He appreciates his lack of linkage to the “brightly coloured, very strange country which, just like Antoinette, never had anything to do with me at all” (Rhys, 1966: 45). These sentiments make Antoinette and Edward in their local context strange and remote. They have a sense of non-appearance because of the events they encounter.

Loomba styles the frequently encrypted colonial spells of the ‘other woman’ character of the Western man who cares and protects a local woman (Loomba, 1998: 157). Edward is not able to realize this, but rather is not symptomatic, but Antoinette tries to hope that Edward would alleviate her from her suffering, “You’re safe, I’d say. She liked that—to be told ‘you are safe’ [...] felt very little tenderness for her. She was a stranger to me, a stranger who did not think or feel as I did” (Rhys, 1966: 55). After realizing his isolation and his incapacity to understand and possess Antoinette correctly, Edward then started to suppress her identity, after not disclosing their secrecy and mysticism.

Edward’s incapacity to understand this Creole woman enables him to use the patriarchal standards to define his relationship to Antoinette. The worth of a women in a patriarchal culture depends on the male oriented meaning. In *Wide Sargasso Sea* when Rochester renames Antoinette as Bertha and gives her another identity. Spivak critiques this renaming in her piece *Three Women’s Text and a Critique of Imperialism* by decrying the violent renaming of Bertha by Rochester and Rhys wonder “why such significant, peculiar and intrinsic human identity can be subjected to the political machinations of imperialism” (Spivak, 1985). This thread of criticism has also been advanced by the writings of individuals such as Gayatri Chakravorty Spivak’s “*Three Women’s Texts and a Critique of Imperialism*” (Spivak, 1985) and Chandra Talpade Mohanty’s “*Under Western Eyes: Feminist Scholarship and Colonial Discourses*” (Mohanty, 1994), who have been critical of the western feminist writings which are propagating the colonial tendencies.

Spivak has pointed out “the emergent perspective of feminist criticism that reproduces the axioms of imperialism” (Spivak, 1985: 243). Similarly, Mohanty has pointed to the production of the image of the ‘third world woman’ as “always and

everywhere oppressed as an illusion that reinforces ‘first world’ women’s independence and total control of their lives” (Mohanty, 1994: 353). These essays make an important case for championing more nuanced feminism. In the same breath, Judith Butler opines that “the very subject of women is no longer understood in stable or abiding terms” (Butler, 1999: 1). Spivak, for example, criticized Charlotte Brontë’s *Jane Eyre* in *The Three Women’s Texts and A Critique of Imperialism* by pointing out how Bertha Mason had been placed in the background as a Creole wife and silenced, with *Jane Eyre* in the forefront of his tale. According to Spivak, this is a sign of the shortfall of feminism’s participation in the Third World’s issues. Bertha/Antoinette in *Wide Sargasso Sea*, therefore, signifies the white colonial subject (Spivak, 1985: 80).

In this connection, Spivak maintains that in her own community Bertha preserves her own identity as a Creole, therefore representing the exploits, not the exploited, in so much as she is doubly linked as a native of her own community or a metropolis of English imperialism. Unlike ‘Jane’ in Brontë’s novel, “Antoinette ends up being a social stranger in both societies as Jane also finds herself fixed between different social cadres as a governess” (Baldellou, 2008: 13). This is the lifelong struggle of Antoinette for a role and identity in the community. As Spivak explains, Antoinette “is caught between the English imperialists and the black natives” (Spivak, 1985: 243). The account of her upbringing in Antoinette portrays her struggle because she had caught between the English and the black people, in order to create a distinctive identity.

Spivak studies Antoinette’s formidable life: “Pain is evident in Antoinette’s voice as her childhood when she was a nervous, solitary girl, afraid of rejection” (Spivak, 1985: 246). The patriarchal culture and the identity assignment for women make women experience a wedged identity crisis, which means that they do not know how best to represent themselves as Antoinette in their societies. In this connection, Spivak maintains that in her own community Bertha preserves her own identity as a Creole, therefore representing the exploits, not the exploited, in so much as she is doubly linked as a native of her own community or a metropolis of English imperialism. Unlike ‘Jane’ in Brontë’s novel, “Antoinette ends up being a social stranger in both societies as Jane also finds herself fixed between different social cadres as a governess” (Baldellou, 2008). This is the lifelong struggle of Antoinette for

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2.2. Colonization and Identity Crisis Among Creole Women

Jean Rhys’ social critique in *Wide Sargasso Sea* was based not just on the history of the oppression of women but on the history of colonialism. It was, historically, in the late 1830s, when *Wide Sargasso Sea* was formed, that the Caribbean was a British colony. It was one of the countries that throughout the Victorian Age suffered seriously from British colonization. In reality, slavery and other British colonies existed there for a long time, until the British parliament in 1833 outlawed them. However, as Rhys (1982) reported, the Slavery Abolition Act made the situation for the Creoles worse, especially the weaker and vulnerable ones, like the male and wealthy households of the colonized female members, because of the recently liberated, vindictive and aggressive Blacks. *Wide Sargasso Sea* also seems to be the solution for the Creole who, via the double-minded character Antoinette, has offered significant insight into postcolonialism. “In one sense, she has been portrayed as a very unruly soul hostile against the English, while on the other hand, she has equally been portrayed as attempting to perfectly fit as an English girl” (Haque, 2016). In the same vein, Ashis Nandy (1983) in *Intimate Enemy: Loss and Recovery of Self Under Colonialism* has observed that:

Colonialism has been in tandem with the prevailing Western sexual stereotypes and the philosophy of life. The result of colonialism has been the production of a cultural consensus in which political and socio-economic dominance symbolized the dominance of men and masculinity over women and femininity (Nandy, 1983: 4).

The intricacies of colonialism subject women to the problem of identity. For example, the role of Antoinette is more difficult compared to that of historically colonized women. Antoinette suffers from “being viewed as the ‘other’ to black Jamaicans yet to the white English also. This makes her position to sit ambiguously in Jamaica as a white Creole which plunges her into personal tragedy” (Nandy, 1983: 18).

In terms of colonialism and postcolonialism and their use in the colonial arena, Ania Loomba points out pictures and metaphors. “These images and metaphors are used to designate inferior races equated to the ‘female’ kind of human species and women the ‘lower race’ of gender” (Loomba, 1998: 161). Loomba also explains “how, in colonial texts and common parlance, both non-Europeans and women were regarded as being either passive, juvenile-like and requiring guidance or as sexually peculiar, emotive, wild and external to society” (Loomba, 1998: 159). Spivak describes the lack of a return alternative to the pre-colonial society which she feels colonialism has changed (Spivak, 1985). The process through which the pre-colonial culture has been altered has been aptly captured by Edward Said, who has pointed out that “the Orient needed first to be known, then invaded and possessed, then re-created by scholars, soldiers, and judges” (Said, 1967: 92). According to Said, the cultural reproduction of the conquered one is a major privilege of the colonial discourse (Said, 1967).

The cultural reproduction of the other colonial person was also present in the Orientalists as well as in feminists trying, through a shared ideology, to describe the third world. The ideology which stresses the colonized person’s incapacity to be replicated thus the colonized colonizer’s necessity to reproduce. The opposite target of Western knowledge is then characterized as the third world woman. This notion of national re-establishment has been discussed by Edward Said, who has pointed to “the role of the colonizer in the affirmation of identity and the appearance of new cultural practices which then provide the basis for the launching of a struggle against western supremacy in the colonized lands in non-European countries” (Said, 1967). This is based on how “Orientalism as a term is used with regard to ‘the Orient’ as discovered, observed and labelled, in a way, ‘invented’ by Europe and the West” (Said, 1978). This indicates the absence of innocence in knowledge about the authors and the

intended goal for which knowledge is, therefore, an indicator of Orientalism's complex relationship between power and knowledge.

Identity is a matter of defining an imperialism, wherein the West sees other societies as objects which may be defined from its point of view. The sentiments of Rhys as a Creole woman in England were tense or alienated from British ancestry, her heroes sense women, were excluded from all political institutions, power, and authority. *Wide Sargasso Sea* is like a memoir in the way that Rhys "voices her own sense of displacement as a white Creole, dispossessed at home and living as an exile in England" (Howells, 1991). Jean Rhys' *Wide Sargasso Sea* is critical for postcolonial scholarship since "it reverberates the voice of the oppressed others and subsequently sets up an attestation to the social peculiarities of the prior colonized Creole individuals" (Gramaglia, 2008).

When women refuse to live by the customary gender role, they become constantly more confused about a complicated identity problem in the colonial nations. Beauvoir has stated it in this connection:

Since the husband is the productive worker, he is the one who goes beyond the family interest to that of society, opening up a future for himself through co-operation in the building of the collective future: he incarnates transcendence. Woman is doomed to the continuation of the species and the care of the home—that is to say, to immanence (Beauvoir, 1956).

Women who refuse to obey the conventional roles of gender have been labelled as wicked in patriarchal society and literature, regardless of their degree of training, upbringing, eating or professional training. If a woman does not fit into societal, patriarchal, or imperial rubrics designed to maintain male domination, she can be other. Phyllis Chesler explains this situation in her book entitled as *Women and Madness*, "(...) Therefore, female madness can be considered a gender specific reaction towards oppressive and inadequate environments" (Chesler, 2005). The case is not different for third world women who are reproduced as "ignorant, poor, uneducated, tradition-bound, domesticated, family-oriented, victimized as opposed to the image created and reproduced of the Western Women who are depicted as educated, modern, independent, free and empowered" (Mohanty, 1994: 200).

Antoinette's being a Creole also makes her identity either uncertain or unambiguous. In this particular circumstance, the question is the requirement for hybridity pointing to a convergence region where there are communal, cultural, linguistic and psychological distinctions. An in-between situation happens at this place at an intersection, which means that things are none. Bhabha contends that the cultural interaction point creates what she calls the "Third Space of enunciation" (Bhabha, 1994). According to Susie Thomas, Bhabha conceives any identity as already hybrid and "(...) that cultural differences are not synthesized into a new third term but continue to exist in a hybrid Third Space" (Thomas, 2005). And this is the beginning of the entire idea of hybridity. Hybridity is otherness which removes the colonized from its own culture and identity and forms a person who is not himself or its colonizers. Consequently, "they are people who were in-between without practical and actual identity, like Antoinette, who is a Creole/hybrid person. She is neither Jamaican nor English because of her heritage. The black community calls her and her family 'white-cockroaches' because they are not as rich as they were" (Rhys, 1999: 1).

Antoinette upon being made to experience alienation and subjection to identity crisis has questioned about her land and her people that:

"But how can rivers and mountains and the sea be unreal?"

"And how can millions of people, their houses and their streets be unreal?"

"More easily," she said, "much more easily. Yes a big city must be like a dream."

"No, this is unreal and like a dream," I thought (Rhys, 1966).

The Third Space offers a paradoxical and unstable setting, which, because of the impracticability of cultural particularities, Bhabha says, is not hierarchical in the purity of culture. For him, knowing this ambiguous field of cultural identity helps overcome the exoticism of cultural variety by recognizing that cultural variance may function in an exciting hybridity. As Bhabha postulates that:

It is significant that the productive capacities of this Third Space have a colonial or postcolonial provenance. For a willingness to descend into that alien territory may open the way to conceptualizing an international culture,

based not on the exoticism of multiculturalism or the diversity of cultures, but on the inscription and articulation of culture's hybridity (Bhabha, 1994).

Bhabha views hybrid identities as "in-between identities, conceived as identities in which humans are not this or that but are both this or that and neither this and that" (Bhabha, 1994). He stresses that hybridity is "a constant state of contestation and flux caused by differential systems [...] the unstable element of linkage" (Bhabha, 1994: 227). The issue of this hybrid identity is the demand that one behaves like a white while, in other cases, as a black person who may have a capacity to cause psychological difficulties depending upon the conditions existing. In the case of a third world woman, Spivak opines that "between patriarchy and imperialism (...) the figure of the woman disappears (...) into a violent shuttling which is the displaced figuration of the third- world woman caught between tradition and modernization" (Spivak, 1988). She considers the woman to be an imperialist-patriarchal figure. It notes the woman's total disappearance between the projects of both sides and argues that, in the midst of traditions and modernization, she lost her identity as a third-world woman. Postcolonial women are subjugated, and the capacity of self-determination is robbed from them.

The conqueror's construction of the subject's identity is made possible by imperial discourse, shaped by its distance and, maybe most significantly, by its projected supremacy in the colonizer's ego. One is the imperialists' speech that provides the living conditions of the occupied person and the lack of independence of the occupied person and the creation of the theoretical framework upon which the occupied conceives the universe. The other is the imperialists' discourse. The bias of the colonized is continuously levelled against the overpowering Other in the colonial discourse. That is what affects Antoinette's behaviour when she introduces Rochester in the second half of the story to act as an English woman. She is putting on her clothes like English, dining, and speaking like an English woman. She imitates Rochester, the English colonizer, and white guy since English culture is admired. "Antoinette is a mimic man who imitates the imperial culture that constitutes colonial mimicry" (Bhabha, 1994), which Bhabha conceives as the desire for a reformed, recognizable other.

The aim of colonial mimicry is to represent a dual affirmation whose primary duty is to regularize the other by opposing the current regulating authority, providing room for subversion and producing an ambiguous subject. Bhabha postulate as follows, “Colonial mimicry is the desire for a reformed recognizable Other” (Bhabha 1984).

The Mimicry discourse is based on uncertainty. Mimicry must constantly yield its slips, surpluses and distinctions to be effective. This means that the imperialist wants the conquered person to imitate their own society. Antoinette, for example, strives to appear like an English woman, so that Rochester again loves her. She is dressed in English, which thrills Rochester, who represents the prevailing imperial culture. For instance, Amélie says, “I hope you will be very happy, sir, in your sweet honeymoon house” (Rhys, 1966, 55). After that Rochester’s inner voice; “She was laughing at me I could see. A lovely little creature, but sly, spiteful, malignant perhaps, like much else in this place.” (Rhys, 1966: 55) Even if Rochester did think of Amélie instead of a human as a ‘creature,’ it is evident that he was first drawn to her.

The dehumanization of the black people by the males of Europe was seen as simple organisms as well as a conception of “the sexuality of the beautiful dark-skinned women as the symbol of an African heritage” (Couti, 2012: 130). This trend in relation to cross-breed women, on the other hand, was prevalent. In the Caribbean Islands, the colonization process created a skin-tone categorization. In the 18th century, a white Creole from Martinique, “Moreau de Saint-Méry declared the existence of one hundred twenty-eight gradations of blood resulting in dozens of skin colours organized in a restrictive social hierarchy in which the whiter the skins, the better” (Couti, 2000: 130). Therefore, before visiting the island, Rochester may have been privy to this knowledge. Amélie or any other women of crossbreeds could have been targeted by the patriarchal sight of Rochester. In the light of Derrida’s famous quote, the definition of another is a little difficult by Rochester, “every other is every other, is altogether other” (Derrida, 1995: 50). Derrida also elucidates through an otherness in the unconsciousness “We are all other in totality; in one way, every One is also an Other to someone else and on the other hand every One is also an Other in oneself” (Derrida, 1995: 50).

The Otherness that is common to everyone is a definition of the other in an endeavour. The other, as a notion, is thus the product of the cultural processes that give the other its particular characteristics. These qualities that mean alterity are highly essential in the process of self-identification. We might say that to establish an identity, one has to define the Other. Then Rochester must have someone else to distinguish himself from if he regards himself as One. This is so crucial, that if the Other is his opposite, in all respects it will always be the opposite; if he is of the opinion that he has big values, the Others must have weak values; if he sees himself as good, the Others must be bad, and so on. The debate in the novel highlighted that type of otherness and lack of fulfilment in the second step. For example, if asked whether England is the Third Space, then she responded in the affirmative that “England is like a dream? Because one of my friends, who married an English man, wrote and told me so. She said this place London is like a cold dark dream sometimes. I want to wake up” (Rhys, 1966: 58). The othering within imperialism causes the colonized to lose their identity since the patriarchal and imperial powers have lost their own identity.

Overall, ‘The doll’ as a symbol in the novel, brings the life of women in a colonized/third world/developing country to the light through Antoinette. “I scarcely recognized her voice. No warmth, no sweetness. The doll had a doll’s voice, a breathless but curiously indifferent voice” (Rhys, 1966). Because a woman in a colonized country is voiceless and it is hard to recognize her voice, Rhys uses ‘the doll’ as a symbol of ‘subaltern’ women. According to Spivak, ‘subaltern’ is: “the inferior, like women in the sense of colonial production has no past and cannot speak” (Spivak, 1988). “That word mean doll, eh? Because she don’t speak. You want to force her to cry and to speak” (Rhys, 1966). Unlike Spivak, Donna Landry and Gerald Maclean define it as, “The kinds of groups that are claimed to be subaltern are simply groups that feel subordinated in any way” (Landry and Maclean, 1993).

2.3. Double Colonization and Antoinette’s Madness

Wide Sargasso Sea demonstrates double colonization by a series of circumstances in this regard of the Creoles Antoinette and her mother. Firstly, Antoinette and her mother Annette’s sufferings, miseries and troubles are in some manner a result of their White affinity. The heroine Antoinette is a Creole who came

from the proprietors of a colonial plantation and her father had numerous Black women children. However, she is not accepted by the Black community or by the colonial centre leaders. She is nothing as a white Creole. Indeed, the very first line of the story welcomes the whites' coming as a horrible omen:

They say when trouble comes close ranks, and so the white people did. But we were not in their ranks. The Jamaican ladies had never approved of my mother, because she pretty like pretty self". Christophine, the surrogate mother of Antoinette, is absolutely accurate when she speaks of the white Luttrells arriving in her neighbourhood by saying: "Trouble walk[s] into the house this day. Trouble walk[s] in (Rhys, 1966).

Colonialism as well as patriarchy are founded on an unequal relationship of power and oppression in the general sense. While postcolonial philosophers and authors' major issue is colonialism, patriarchy is the central focus of feminists. As Lundin states in her article (2008), "feminists focus on the power balance between men and women, while Postcolonialism focuses on the marginalisation and oppression of women in colonial contexts" (Lundin, 2008)

Wide Sargasso Sea, social criticism of Jean Rhys is based not only on the history of oppression of women but also on the history of colonialism. In patriarchal cultures, women are usually regarded as colonial images. They are regarded as men's slaves during this period and are mostly excluded from the most significant social events. It might be an indicator of their limited function if women's participation in the events of a society is not obvious. The condition of women is worse when there is patriarchal dominance. As a result, both the White male colonizer of patriarchal Victorian English culture and the Black-dominated patriarchal society had the greatest damaging impact on the Creole female colonized. Kirsten Holst Peterson and Anna Rutherford called this kind of combination of colonialism and patriarchy that oppresses women as 'double colonization'. If women are both colonial and patriarchal in society, they are said to be double colonized.

Wide Sargasso Sea was perhaps one of the best feminist postcolonial novels, exposing the worst consequences of double colonization for the Creole female characters, and especially for Antoinette and her mother, Annette, including their tragic deaths, in a more logical, convincing, and hypocritical way than any other novel. The first was that the imperial conquerors came largely from Europe to rule and manage their nations because of their own legislation. They were colonized by

patriarchal notions existing in their own homelands. Women are therefore capable of suffering from diverse forms of oppression that different powers impose on them. Lundin noted that “the relationship between Antoinette and her husband, Mr Rochester, is traditionally patriarchal and colonial, not only a sexual mixture, it is also a synthesis of various cultures and traditions” (Lundin, 2008).

Political criticism of Jean Rhys’ *Wide Sargasso Sea* focuses on the backdrop of female subjugation and colonialism. The novel challenges the portrayal of patriarchs and the imperial abuse of the mixed-race and their sensual weakness and link with madness. The madness of Antoinette is shown in the description of insanity as shown in the novel by her subjection within two cultures and her marriage. Antoinette, being a Creole, does not belong to the indigenous Jamaicans or the white European culture because of her refusal. However, Antoinette’s ignorance is evident in the story owing to a lack of self-governance in her marriage with her unnamed English spouse. Marriage reflects a greater socio-cultural logic, in which the husband is regarded as the colonizer and Antoinette as an object of commercial trade. This type of perspective from her spouse then drives her to insanity because of insecurity in her local environment.

In addition, the double colonization analyzes how women are colonized by masculine power. In the colonial states, women are controlled by imperial power and patriarchy. Although the issue of black women is not the focus of Rhys’s story, it may be seen through her work as “the need for sexual self-determination and economic empowerment and the struggle against the psychic pain of racism and sexism” (Keizer, 2007: 155). While Brontë’s work portrays Rochester in *Jane Eyre*, as a mysterious and interesting man, Rhys allows the reader to examine his part in leading his wife into madness. Hague asserts that “*Wide Sargasso Sea* has become the Creole answer to Brontë’s English text, which has generated the subtle understanding of postcolonialism through the double minded character Antoinette” (Haque, 2016). While in England, Antoinette gets interested and fantasizes about her life that originates from her estrangement from her country.

Rochester is a symbol of colonization, an Englishman who is not considered either Creole or Black and lacks the historic legacy of the Creole people. Rochester’s

dominant position in the island is reflected in his dominion over Antoinette, his history, familial roots, cultural identity, and Antoinette's name which is erased by the end of the novel. In that sense, the marriage agreement between Rochester and Antoinette becomes in itself a kind of colonialism. Antoinette's destiny is finally determined by both colonizer Rochester and her male relatives who represent patriarchy not only using her ethnic origin but also gender, and Antoinette is placed in a clearly defined category of dispersion in *Wide Sargasso Sea*. "Vain, silly creature. Made for loving? Yes, but she'll have no lover, for I don't want her and she'll see no other" (Rhys, 1966). Every word in this quote reveals the brutality of patriarchy and colonialism.

Antoinette, for instance, is reported to have said out of curiosity that "I will be a different person when I live in England and different things will happen to me" (Rhys, 1966: 66). Curiosity turns into contempt in the third part of the novel when she shows her frightening vision of England in Thornfield Hall. She is confined as a senseless girl to the hall of Thornfield Hall and her fantasies have the Caribbean's lovely colours. England for Antoinette is the chilly, dreary, and harsh environment. Thornfield Hall is brandished, as the Blacks do for Coulibri and she leaps from the window to kill herself. "Now she is free to call it home: this place is not either the Caribbean or England" (Rhys, 1966). Because she does not feel free in those places, she is looking for another place which is called as 'Third Space'. Furthermore, the 'third world women' that Western feminists write about in particular in relation to their distinctions themselves, according to some postcolonial critics, is a follow-up to colonialism. This excitement by the dynamic exoticism of indigenous women can only help satisfy Western women's morbid wishes.

Western feminists should use their awareness of diversity within the cultural hierarchy to uphold the rights of third world women. Despite the fact that female bodies were utilized in colonial regions as a symbol of the conquered territory (Loomba, 1998: 152), and its consequences are apparent in Edward's sense of Antoinette. But for Edward, this conquering never succeeds; Antoinette or the land that he sees as dreamlike and unreal are unable to understand him (Rhys, 1999: 47). However, the most essential value for the colonial people is land, therefore symbolizing women's bodies and land is the greatest insult rate for the colonized and a

sign that women are being double colonized. Land has food and dignity that are important to existence (Fanon, 1965). Subsequently, the occupation of land and the independence of individuals on the other can never happen. In the hope of ultimate annihilation, it is the country as a whole, its history and everyday mood that are challenged. Under such settings, the breathing of the human is watched, a breathing occupied. It is a breath of battle (Fanon, 1965).

These conditions, which are necessary for the colonized, require the use of violence as the only route out of a colonial breathing system. Antoinette, for example, set fire to the mansion, the emblem of colonial authority, to set herself out of the colonial power attic/prison. Her body must not only be free, but her mind also has to be free. She has double liberty, one of which gets crazy. She had been captured in an attic in England, making her mentally free. The second one set the mansion on fire. This liberates her body from the cage of colonial power. The fact that the colonizer was not willing to pay the ultimate price for freedom demonstrates the absence of compromises shown by Antoinette's lack of restrictions. These challenges the unfortunate position of the subaltern who is depicted as "unable to speak because of the domination by the powers of the male in a patriarchal society and the imperial powers" (Spivak, 1985). Rochester, who was supported for freedom, but failed to give freedom, did not take action in the background of Antoinette's activity. Antoinette, for example, indicated to Rochester that "I will not trouble you again if you will let me go. But he never came" (Rhys, 1966: 142).

Women, especially in third world countries are oppressed by both patriarchy and colonization. They are limited by oppression of double pole. Spivak ponders the situation in *Can the Subaltern Speak?* The word subaltern has been explained as:

From a historical perspective, the concept of "subaltern" was first introduced by Antonio Gramsci in 1930 in relation to hegemony. However, the present-day definition of subaltern includes people who are termed "oppressed" or "the other," and their voices are unheard in society. Gayatri Chakravorty Spivak's term, "the other" is another name that makes this issue controversial. Gramsci and Spivak's views on this subject are not only associated with each person but also separated at certain points. According to Spivak, the main problem is that subalterns can-not speak; in other words, their voices cannot be heard (Kiraz, Kestel, 2017).

The idea of the subaltern, which Gramsci first utilized when he created a model of hegemony, gives to the oppressed a shaped and fragile area with power networks in addition to the description of the 'oppressed.' The existence of a consciousness which comes from the wishes of subalterns lead to room for the oppressed to resist hegemony. In this perspective, Gramsci's idea of counter-hegemony would be explained as:

Counter-hegemony is the product of ideological and political reinterpretation to be carried out in the field of culture neglected by the ruling class at its core, and in this area, "subaltern" is defined in connection with the resistance. In this context, the resistance of women in the position of subaltern within the gender regime is important in standing up against hegemony (Gramsci, 1971)

It was undoubtedly Gayatri Chakravorty Spivak who gave the concept of subaltern a theoretical dimension in the mid-1980s and laid the foundations of subalternity studies. Spivak asks the question that is central to all this work: *Can the Subaltern Speak?* More importantly, will she be able to speak "in her own name" and "in her own voice"? Finally, does the fact that subaltern can speak make her not being subaltern? (Spivak, 1988)

Gayatri Spivak is one of the influential woman who is related to Postcolonialism:

She was a follower of Derrida and his translator. She is the author of translator's preface of Derrida's "Of Grammatology". She is interested in seeing how truth is constructed rather than in exposing error. Fundamental to Spivak's theory is the concept of Subaltern. The 'Subaltern' is a military term which means 'of lower rank'. She borrowed this term from Italian Marxist Antonio Gramsci. In her essay "Can the Subaltern Speak?" shows the earliest political historiography shifted the voice of the subaltern groups such as women, tribal people, Third world, and orient (Stephen, 2003).

Since Spivak published her famous and complex essay *Can the Subaltern Speak?* in 1988, it has received enormous attention. Spivak refers to voiceless and weaker people in society by the term "subaltern." Spivak points out on people who are classified in lower economic, cultural positions and those who try to survive without any power in society. In *Can the Subaltern Speak?* Spivak seeks to overthrow the binary opposition between the subject and the object, itself and the rest, the West, and the Orient, the middle and the margin, and the majority and the minority. They cannot

Speak because they are divided by gender, class, caste, religion, etc. Rhys focuses on women who are subaltern through the main character Antoinette as:

Very soon she'll join all the others who know the secret and will not tell it. Or cannot. Or try and fail because they do not know enough. They can be recognized. White faces, dazed eyes, aimless gestures, high-pitched laughter (Rhys, 1966:).

The term 'Speak' is not entirely literal for Spivak. She means can the lowest members of society express their concerns, enter into dialogue with those who have power? and also if they do speak right or otherwise communicate their concerns will they be hurt? Spivak argues as:

What we mean by attending to the subaltern classes is what they do 'speak' is resist they form collectives; but there is no infrastructure for again to go back to the metaphor for them to have this speech act completed. In other words, those around them with the power, the state's power or long states power do not have the infrastructure to be able to attend to these things (Spivak, 1988).

Spivak also states that:

Between patriarchy and imperialism (...) the figure of the woman disappears (...) into a violent shuttling which is the displaced figuration of the third- world woman caught between tradition and modernization (Spivak, 1988).

She sees women as an object trapped and crushed between male-dominated society and colonial power. She observes that the woman almost completely disappears between the oppression exerted by both sides, and emphasizes that she disappears within society as a Third World woman between the concepts of tradition and modernization.

In *Can the Subaltern Speak*, she exposes the irony that the subalterns have awakened to a consciousness of their own rights by making practical utterances against unjust domination and inequality. She denounces the harm done to Women/Third World women and non-Europeans. She wants to give voice to the subalterns who cannot speak or who are silent. She focuses on speculations made on widow sacrifice. She attempts to restore the presence of the women writers who have been submerged by their male peers. She investigates of Women's Double-Colonization (Spivak, 1988)

Enormous amount of evidence is shown in *Wide Sargasso Sea* to consider Antoinette as a subaltern character. Besides the black women portrayed as silenced in

the novel, Antoinette as a creole woman is also double oppressed and sub-altered by both colonial power and patriarchy. These groups do not have their own voice in the novel. In *Can the Subaltern Speak?* Spivak argues that “there is no space from where the subaltern (sexed) subject can speak” (Spivak, 1988)

Although Rochester attempts to leave her voiceless without giving her any single space, Antoinette responds to express her thoughts. The nature of Antoinette’s personality comes to the light once she relates her story in voicing to Rochester so as to defend her which transpired a vain attempt:

“No, I said I was always happy in the morning, not always in the afternoon and never after sunset, for after sunset, the house was haunted, some places are. Then there was that day when she saw I was growing up like a white nigger and she was ashamed of me, it was after that day that everything changed. Yes, it was my fault that she started to plan and work in frenzy, in a fever to change our lives. Then people came to see us again and though I still hated them and was afraid of their cool, teasing eyes, I learned to hide it.” (Rhys, 1966)

As a representative of the colonizer, Edward, also is often critical of Christophine and often laments Antoinette for the non-standard usage of English by Christophine. In other words, England and its English identity are generally placed as the ‘standard’ or ‘norm,’ assessing others in comparison alone. Rochester criticised Christophine’s awful language at Granbois during his honeymoon when she requested him to “taste my bull’s blood, master” (Rhys, 1966), and her lingering appearance. Rochester represents the colonizer, “the black woman is unclean, sexualised and lazy” (Rhys, 1966), he inferred. Homi Bhabha states in his book *The Location of Culture*:

The intervention of the Third Space of enunciation, which makes the structure of meaning and reference an ambivalent process, destroys this mirror of representation in which cultural knowledge is customarily revealed as an integrated, open, expanding code. Such an intervention quite properly challenges our sense of the historical identity of culture as a homogenizing, unifying force, authenticated by the ordinary Past kept alive in the national tradition of the People (Bhabha, 1994).

If Rochester does not provide liberty, Antoinette’s struggle for independence is required. Rhys also discussed the issue of the black and white women’s interaction with their husbands in Rochester’s and Antoinette’s backgrounds. Rhys has found that African women had more personal independence than white women on colonial

islands. In postcolonial times, the indigenous people were legally no longer slaves, but black women never had total independence due to the male-dominated social structure, and the legacy of the Europeans. However Black women, who are individualistic and never trust males, have greater independence than white women, who are legally and financially reliant upon the men around them. However, this independence from black women has been having a negative side that subjects black and white men to sexual assault. The solution for this kind of mix fortunes lies in the Third Space as Bhabha (Bhabha, 1994) points to.

Rehabilitation through asylum is the third place for Antoinette. Her ritual death and rebirth have been performed all across the narrative. She escaped pressurizing to go to a symbolic area called Third Space. This renders Bhabha's assertion of a hierarchically pure culture unworkable in this conflicted and ambiguous context when cultural identity arises. For him, it is a recognition of an exciting hybridity in which cultural variety may work, that helps us overcome the Exoticism of Cultural Diversity.

It is crucial that colonial or postcolonial production capabilities of this Third Space come from. To make it ready in this foreign region, an international culture may be understood on the basis of a desire for multiculturalism based on a hybridist culture (Bhabha, 1993).

People who had psychiatric problems were abandoned and left to ruin in colonial societies. Bhabha points out that "cultural roots cannot be seen as predetermined, irreducible, written and historical and encapsulating ethnic ties. Nor can 'colonizing' and 'colonizing' be independent things that clearly identify themselves" (Bhabha, 1993). Furthermore, Bhabha claims that cultural identity negotiation involves a continual interaction and the sharing of cultural achievements that really generate a reciprocal and changeable recognition of cultural differences (or portraying). Bhabha argues that the depiction of difference in cultural negotiations cannot be interpreted in a simplistic manner as reflecting the ethnic or cultural characteristics pre-determined in the fixed tablet of tradition. A complicated on-going discussion aimed at permitting cultural hybridity that arises at times of historical transition is a social articulation of diversity from the standpoint of the minority (Bhabha, 1993).

The two spaces have to be mobilized by a Third Space, which symbolizes the overall circumstances of language and the specific involvement of utterance in a performative and institutional strategy that it cannot 'in and of itself' be cognizant of. [...] "The meaning of the utterance is quite literally neither the one nor the other" (Bhabha, 1994). When interstices arise, the domains of difference are overlapped and displaced, the intersubjective and collective experience of the national, communal, or cultural value are brokered. The separation between the purpose and its meaning when in the Third Space foreignness enables a tale to become in situ, at the exact point of the translation and its expression, the carrier of motivation and deliberation in the location (Bhabha, 1994).

The Third Space leads to hybridity, which helps Antoinette overcome the madness which has come about because of alienation, loss of identity, the crisis of identity, feelings of insecurity, mistrust, financial, cultural, and hierarchical injustices of all kinds, gender, imperial and class. For example, "although Antoinette is a purely English Creole, she might be English or European" (Rhys, 1999). Therefore, Antoinette and her mother were "white niggers" who were neither Jamaican nor English but instead were trapped in between: "And I've heard English women call us white niggers. So, between you I often wonder who I am and where is my country and where do I belong and why was I ever born at all" (Rhys, 1966). Antoinette has no place for herself amid two separate cultures and nationalities. This calls for the Third Space and hybridity, as its refusal by both sides leads to personal tragedy and madness.

Without hybridity and third space, an oppressive subjection of Antoinette amplifies her oppression and forces her to suffer as both a female subject and a postcolonial. Antoinette's twofold unfairness in accepting her identity takes her to the final resolve, which is a delightful madness. Antoinette had no one to aid, so a guy who tried and attempted to enslave her, who could not fight and protect herself any more, was placed in her hands. For Antoinette, love is the only solution. He could not silence her when he locked her up inside an iron gate in England until he could silence her. His disdainful style of living abroad led to her misery. From the perspective of Antoinette/Bertha, the only exit was to sail into her imaginary world and be safe again with Christophine. However, the truth was "her suicide which may be perceived as liberty, but she existed under another title abused by a person who was supposed to

protect and support her” (Burns, 2010). When her spouse continually deprives her life of all her own power, freedom and identity, Antoinette slips into madness. Their immersion in madness shows the book’s uneven power dynamics. It illuminates the cultural disparity of colonial countries by calling into question their hierarchical dictations.

Between 1816 and 1830 Georg Wilhelm Friedrich Hegel spoke on madness in several colleges. It is therefore one of the greatest thinkers to explain why people go insane, despite his notes on this topic were not found in more than two pages of *the Philosophical Sciences Encyclopaedias*. (Berthold-Bond, 1991: 193). Nonetheless, Daniel Berthold-Bond was able to construct a book containing the Hegelian theory of madness using the notes he took during his lecture.

Antoinette aspires to live in safety and freedom throughout the two chapters of the story, however she cannot achieve it. In the last chapter, she builds her own space, as Bhabha calls it Third Space. Third Space as Bhabha points to, “is a space between the colonizers and the colonized as the cutting edge of translation and negotiation. It is a position where one constructs identities regarding conflicting meaning structures” (Bhabha, 1994).

Although Antoinette suffers from “a psychological disorder, whose roots are to be found in some childhood trauma” (Rovera, 2009), she is dominated by a need to unite her inner and outward environment. Antoinette, when married to Rochester, follows her mother, as her mother married Mr Mason, an Englishman, hoping that she gets her desired happiness (Rhys, 1966). As Teresa F. O’Connor states that, “Antoinette later also marries Rochester to increase the possibility to become happy and satisfied” (O’Connor, 1986). Nevertheless, Antoinette will again be quite disappointed that her previously unsteady consciousness would suffer much more.

It is Antoinette in the final part, who tells the narrative again, but else; she sacrifices herself and becomes an alien for herself and for the land ‘England.’ “The windows were in my room, but they were taken away. In this place is not much more... no glass looks inside, and now I don’t understand how I am” (Rhys, 1966: 149). Rochester stole her name, her body, her heart, and even her pride and left in her nothing recognizable, “I remember watching my head brushing up and my eyes

looking back at me” (Rhys, 1966: 180). When she wakes up and recalls what occurred, the vision becomes obvious and the truth becomes an illusion. She does the same things as she wakes up. The novel tells her about secrets, unspeakable expectancies and hopes with images of water, eyes and mirrors. “I got used to a solitary life, but my mother still planned and hoped – perhaps she had to hope every time she passed a looking glass” (Rhys, 1966: 3-4). Antoinette feels lonely, and she has not learned to hide herself, like her mother. When she cannot identify herself in a mirror, she discovers this reality. It means that she has completely lost herself.

Antoinette against the colonial and imperial powers was a tool of resistance and revolution. And madness is also a Third Space in which refugees from the colonial and imperial power might be seen in the mirror. Antoinette lives in a civilization that offers her the fate of a Third Space, madness. This is what Homi Bhabha states, “The non-synchronous temporality of global and national cultures opens up a cultural space - a Third Space - where the negotiation of incommensurable differences creates a tension peculiar to borderline existences” (Bhabha, 2000).

Seeing insanity as a type of rebellion frequently raises several problems of over-simplification of living situations, acknowledging great misery and impediments as a revolutionary activity. But the thesis examines the good aspects of the sufferings of the characters with an effort to emphasize how insanity is a social structure. The aim is the postcolonial condition, in which madness and the world contrast with their colonial and postcolonial structures. In a patriarchal culture, women who are chosen depict the portrayal of madness and man-dominated colonial authorities. Madness is a revolutionary deed against imperial/colonial and patriarchal authorities, and not mental disturbances or disabilities of right thinking, in the novels analyzed in the thesis. In the novel, Antoinette suffers from tyranny stemming from dominant authority and must thus protect herself through madness. Madness provides the characters with another place, and she finds shelter in her own insanity. Madness is an ambiguous environment; it is the reflection of a character’s subconsciousness to have happy memories and live a life she wishes for.

The madness here is a consequence of the conflict between Antoinette and the imperial and patriarchal authorities and is not necessarily a mental disorder. There are

three segments in *Wide Sargasso Sea* and characters tell about the personal components. Madness cannot be readily described because the novels connote and have diverse meanings. Mental disturbance as the product of social and cultural influences might be examined. Misfortune is manifested as a feminine condition or a patriarchal machination, meant to reduce the heroes of the novel. No innocent truth on the power side is anticipated in the context of patriarchal tyranny. Authority has the power to tell the tale by its own will. Women have often been accused of madness if the status quo and the ethical norms are questioned. Women who did not follow the line immediately were regarded as non-compliant and crazy throughout literary works. As the existing power institutions are part of the hegemony because they are all males, no one disputes the diagnosis, so that female individuals who could have gained a foothold in the name of women are once again silenced.

Antoinette shares with Rochester the specifics regarding the life and death of her mother. Rochester does not trust Antoinette at this point and thinks he has lied to her. Antoinette says a certain portion of her died during her mother's fire on a certain day. Annette goes mad after Pierre's death and never gets back. It is also possible to claim that the recall of her history by Antoinette is an intentional attempt to indicate Antoinette's imminent madness. The fact that her voice is so oppressive that she has been blown away after years of passion shows that she has reached the point of rupture and will end up being crazy, just as her mother did.

Rhys recognized it well and thought that Antoinette/Bertha was inspired to dissatisfy with the systemic masculine control of culture. Rochester begins to call Antoinette by names that are distinct from her true name. Without an established identity, Antoinette feels lost. Rhys shows her desire that Antoinette should be called as Bertha by Rochester. In a cool night in *Wide Sargasso Sea*, Rochester calls Antoinette by a different name, "Don't laugh like, Bertha." "My name is not Bertha; why do you call me Bertha?" He said "because it's a name that I love most. As Bertha, I dream about you" (Rhys, 1966).

It is not the problem of using the name Bertha, because the novel does not establish or even clarify if Mr Rochester is related to this, but rather the simple notion that Antoinette is redefined by an arbitrary name selected. Because of Antoinette's

capitulation, the division of identity remains symbolic. Moreover, Rochester has not only personally ruined Antoinette but also her beloved island by training her with one of the members of her culture, and into the trade that Amélie is black. Her final dream of attention and affection is lost. Rochester seemingly eliminates her sole point of reference, her island, and hence, destroys her. “her sense of hope, of belonging, of ownership, autonomy, and ultimately her own sense of personal power” (O’Connor, 1986). She spoke to him after she had witnessed the betrayal of Rochester,

[...] Do you know what you’ve done to me? It’s not the girl, not the girl. But I loved this place and you have made it into a place I hate. I used to think that if everything else went out of my life I would still have this, and now you have spoiled it. [...] I hate it now like I hate you and before I die I will show you how much I hate you. (Rhys, 1966).

Antoinette starts turning her hatred for Rochester into a stronger hatred towards the island and hence towards herself. Antoinette has completely lost hope to be a respectable woman and to enjoy a happy life here. This is the precise point. She is angry and transported to England by Rochester, where she is locked up in the hall of the Thornfield. She destroys Rochester’s home at the height of her madness and dies in the fire (Rhys, 1966)

As Gunner emphasizes that “Antoinette’s madness and her last dream – where she jumps down from the roof after setting the house on fire – have been analysed as signs of her defiance against the colonial and patriarchal power structures” (Gunner, 1995: 143). The reader may see how Antoinette struggles in her youth to fill in the gaps in the madness and silence of her mother. By demonstrating the madness and frivolity of Annette towards Antoinette her daughter, Rhys aims in some way to illustrate how the lack of the love of a mother substantially contributes to Antoinette’s fracturing identity, and subsequently to her mother’s insanity. Antoinette is anxious about the affection and care of her mother, which she lacks because of her brother, Pierre, who gets his own part. Despite the ignorance of her mother, Antoinette has only love and respect for her mother, as Antoinette says about her mother.

Antoinette’s memory of her history may alternatively be interpreted as an intentional attempt to provide Antoinette with an indicator of her imminent madness. It is a sign that she has reached her breakpoint and ends up insane as her mother did,

since her voice represses so much, that she has burst out of her emotions for years. The unwillingness of Rochester to identify Antoinette by her name in any form is a refusal to embrace and recognise her own individuality and uniqueness. Antoinette constantly voices her displeasure at Rochester's ignorance – "My name is not Bertha; why do you call me Bertha." (Rhys, 1966: 111) In reply to that, Rochester would say, "Because it's a name I am particularly fond of. I think of you as Bertha." (Rhys, 1966). If one recalls that Bertha was the madwoman named in *Jane Eyre*, Charlotte Brontë, who shows up as Edward Rochester's mad Creole wife. Throughout reality, in the French Revolution, the name Antoinette was usually linked with Marie Antoinette, the French queen. The name is associated with grace and elegance.

On the other hand, the argument is that the madness which takes over Antoinette is significantly caused by her husband Rochester's opinion regarding her from the beginning of the marriage as he always thinks of Antoinette as this mad, Creole girl as Chesler stated that, "in a patriarchal society, men assign features of madness to women when they do not act and behave according to one's sex-role stereotype" (Chesler, 2005: 57). Rochester soon develops the impression that Antoinette behaves oddly, and it is because she is Creole. They quarrel violently when Rochester confronts Antoinette about her history, and he begins to nickname her Bertha, as he loves her more nickname. "Even though Antoinette dislikes that name, he insists on using it. He learns that it is one of Antoinette's mother's names." (Rhys, 1966: 94). The change in her name might be regarded as one of the causes of Bertha's insanity in *Jane Eyre*. Finally, they walk to the chamber of Antoinette. He sips narcotic wine there, followed by raw love.

Antoinette, before moving to England, she had a hope which she will obtain a better life than the one in her colonized country. As a colonized character, she believes that England, the colonizer, may give her a chance to have a new life which would bring her happiness and peace. She shares her thoughts as: "I have been too unhappy, I thought, it cannot last, being so unhappy, it would kill you. I will be a different person when I live in England and different things will happen to me..." (Rhys, 1966). Frantz Fanon, in his famous novel *The wretched of the Earth* claims that "For a colonized people the most essential value, because the most concrete, is first and foremost the land: the land which will bring them bread and, above all, dignity." (Fanon, 1963).

Regarding Fanon's quotes, Antoinette want to find dignity in England, however, one may not ignore that Antoinette is both a woman and a colonized. Therefore; Fanon clarifies the situation of a woman in *A Dying Colonialism* as: "she is a woman (...) that (...) she is not welcomed in this society" (Fanon, 1965). Thus, Antoinette is not welcomed by the society in which she lived and moved.

In the novel Rhys attempts to describe Antoinette fighting as a warrior. Antoinette is not submissive and seeks to escape patriarchal domination and colonial force. As previously indicated, Antoinette has been subjected to double oppression by colonial power and the dominating man. The stronger she stands against them, the madder she is. Rochester believes that Antoinette is an insane/mad woman.

She thirsts for anyone – not for me ... She'll loosen her black hair and laugh and coax and flatter (a mad girl. She'll not care who she's loving). She'll moan and cry and give herself as no sane woman would – or could. [...] Till she's drunk so deep, played her games so often that the lowest shrug and jeer at her (Rhys, 1966).

The bodies of women were regarded as a country that colonial Western males might invade and exploit. He still speaks using the name Bertha to Antoinette. And although he stays worried about her intentions, he knows she never likes that term. "Rhys suggests that so intimate a thing as personal and human identity might be determined by the politics of imperialism. Antoinette is caught between the English imperialists and the black native" (Spivak, 1985: 804). Here Rochester starts to see the indications of Antoinette's madness, he thinks. As the novel progresses, she becomes insane. The madness of the colonial and imperial heroin was a resistant and rebellious instrument. And madness is also a Third Space which reflects on the mirrors of the colonial and imperial nations. In that culture, Antoinette exists but shares the same truth that there is madness as a Third Space. Homi Bhabha states in *The Location of Culture* as follows: "The non-synchronous temporality of global and national cultures opens up a cultural space - a Third Space - where the negotiation of incommensurable differences creates a tension peculiar to borderline existences" (Bhabha, 1994).

Antoinette pursues pleasure and wealth in the Third Space of her past. With the novel, she cannot fit anyplace or anybody thus she is indeed not glad. From the first to

the last, Antoinette wants to be free from oppression, so she chooses to be furious and, in the mirror, finding solitude, takes a refuge there to feel secure. She ends up winning her fight against colonial/imperial control, burning the house, and gaining freedom in the Third Space.

The Third Space was used for retribution and happiness in *Wide Sargasso Sea* where Antoinette lived. By becoming insane, she seeks shelter in isolation. Despite Rochester's continual efforts not to give her a voice for her thoughts, Antoinette can express herself in sections. When she ends up telling her narrative in order to justify her problematic background, Antoinette's essence comes to light, which turns out to be a failed endeavour:

No, I said I was always happy in the morning, not always in the afternoon and never after sunset, for after sunset, the house was haunted, some places are. Then there was that day when she saw I was growing up like a white nigger and she was ashamed of me, it was after that day that everything changed. Yes, it was my fault that she started to plan and work in frenzy, in a fever to change our lives. Then people came to see us again and though I still hated them and was afraid of their cool, teasing eyes, I learned to hide it (Rhys, 1966: 109).

Antoinette continuously pressed on and robbed her of personal identity and belonging by the existence of patriarchal and imperial forces. In essence, *Wide Sargasso Sea* is a unique work in exposing the cause of the suppressed, the repressed and the under-represented, who are set in their own realm by postcolonial, feminist and post-modern critics. Perhaps throughout the Caribbean literature it shows the worst example of a double colonization with regard to the alienation, identity problem and the consequent insanity and sad death of a colonized woman in the colonial and patriarchal domain of the colonizer's husband. O'Callaghan discusses this issue of identity loss, which is similar to every Creole wife in Caribbean literature as:

With neither blackness, nor Englishness, nor economic independence to sustain her, [the white Creole woman] is excluded from all groups that matter to her and subjected to cruel paradoxes: having privilege without power; sharing oppression with the solidarity and support of fellow victims . . . the product of two cultures, she is denied and despised by both (O'Callaghan, 1993)

Wide Sargasso Sea has been widely discussed by critics, especially in the fields of postcolonial, feminist, and modernist literary theory, but while many critics have

focused on how it rewrites race and gender as expressed in *Jane Eyre*, this work highlights the novel as an independent entity and introduces the notion of abjection to analyse Antoinette's identity crisis. Thus, by examining the connections between race and gender in Rhys' novel in the light of Ania Loomba's ideas about colonialism and postcolonialism and linking it to psychoanalytic feminism with Julia Kristeva's notion of the abject, it is possible to understand why Antoinette loses her identity and how madness actually operates in a colonial and patriarchal society. Race and gender are used to provide metaphors for one another and to abject 'the other' among us, driving it to insanity.

To a large extent, the above criticism of feminist imperialist tendency has absorbed Edward Said's understanding of the colonial discourse. In Edward Said's view, colonial discourse is the cultural prerogative to reproduce the conquered other. Both orientalists and feminists try to speak of the third world through a common dogma: This dogma insists: they cannot reproduce themselves; they must be reproduced. Thus, 'women of the third world' can be seen as another 'object' of western knowledge. Said's critique is influenced by Foucault's work to make connections between the production of knowledge and the exercise of power. It allows us to see how institutions which regulate our daily lives. His basic argument is that orientalism or the study of the orient was ultimately a political vision of reality, whose structure promoted a binary opposition between the familiar (Europe) and the strange (orient) (Said, 1978).

As a postcolonial novel *Wide Sargasso Sea* brings out the oppression and domination of a colonial and patriarchal society under which Antoinette lived; it shows how Antoinette, under the pressure of her race and gender, is forced to abject her own identity. Her subjectivity is trampled upon, ridiculed, and torn into pieces by everyone around her – she is never given the chance to respect herself or even form a clear perception of her identity in relation to others. As someone who is always othered and abjected, she never fully becomes a part of the symbolic order that, according to Kristeva, separates one from the abject and is crucial to the formation of one's own identity. Antoinette is forced to repress and abject herself and there, between the boundaries of object and subject, as something loathed by others, she slowly begins to lose herself. Just like the abject that needs to be hidden out of sight and denied because

it threatens our own borders and existence, Antoinette had to be locked away too – in the attic as – a desperate attempt to control and silence that which cannot be kept away and continues to impose its threat on us. In the end, Antoinette defies her role as an outsider of the symbolic order by deciding to destroy and escape the house that tried to tie her into a life of abjection.

CONCLUSION

Antoinette, as a character, used to depict the unfortunate situation of women who lived in a patriarchal society under imperial forces. She has been portrayed as struggling to overcome the forces of patriarchy that tries to hold her down as well as deny her identity. This thesis has looked at the burden of patriarchy on women in the previous chapters, indicating how patriarchy has served to undermine the rights of women as portrayed by Antoinette, the female character in *Wide Sargasso Sea*. Antoinette, for instance, is renamed by Rochester, who calls her Bertha because she is not loyal to her husband and hence does not abide by the social rules as defined by the patriarchy. The renaming is a symbol of imperial authority and male domination in a patriarchal society.

Analysis of *Wide Sargasso Sea* makes it clear that double colonization affects Antoinette and Annette in the worst possible way not just so that their identity changes, i.e. from Annette Cosway to Annette Mason and Antoinette Cosway through Antoinette Mason and Antoinette Rochester to Bertha.

The insistence on the part of Rochester to call Antoinette as Bertha despite several attempts by the latter to resist being referred to as Bertha has been established in the thesis as making Antoinette nurse the feeling of being lost. Rochester's insistence shows that Antoinette does not have a voice to speak because she is under the oppression of patriarchal and colonial power. As depicted in the novel, she is like a 'doll' who cannot show any action against colonialism and patriarchy. For instance, Rochester tells Antoinette not to laugh like Bertha and Antoinette is not satisfied with the name Bertha. The intention of Rochester is to begin systematically and gradually to increase the vulnerability of Antoinette by eroding her identity, hence, her social security. By insistence on calling her a different name, Rochester wants to isolate Antoinette by bringing to disrepute her Creole roots in preparation for relocating her to the attic to be locked up. This begins to pile unnecessary pressure on Antoinette which makes her to begin questioning the reality of her identity.

Rhys in her depiction of Antoinette has also wondered about the position of women in the society and how women have been treated to doubt their reality using both reality and fantasies. The status of women, therefore, is dependent upon the society that defines a woman, from the identity that she should bear to the way she needs to conduct herself within society. It is established that this kind of dependency syndrome has always subjected women to the whims and wishes of men in society. This has clearly been developed by Rhys in the character of Antoinette, who is secondary to Rochester in their relationship. For example, Antoinette questions whether England is like a dream, then Rochester describe the country as dreamlike (Rhys, 1966). Rochester, therefore, made Antoinette begin to question her own heritage by creating an image in her mind that England was better than her own place of origin. This seems to confuse Antoinette further, since she is made to doubt the reality of her own land and heritage in fantasizing about England.

Rochester, by his insistence on calling Antoinette Bertha, points to his nature as a colonial settler who assumed the role of assigning new names to nearly everything in the colonized territory. Antoinette is therefore being subjected to an identity crisis to enable the colonizer's husband to take complete control over her. The name Bertha that Rochester insisted on while calling Antoinette has been attributed to some 'mad' woman who had unruly hair and wild eyes, also referred to as wild animals in postcolonial texts. The insistence on the name of Bertha, therefore, was to portray her as different and not civilized like her husband, hence, of a lower social status. Antionette is left to wonder whether her name was real in the first place or whether she was dreaming.

The troubled marriage between Rochester and Antoinette mirrors the challenges that women face under the patriarchal system. For instance, Antoinette's husband attempted to dump her over allegations of Creole's illegitimate child which was coming from unknown. The depiction here of Antoinette is that she is sexually immoral and cannot be trusted by the white husband nor even her child. These allegations, coupled with the violent renaming, only serve to point to the challenges that women face under the yoke of patriarchy and colonialism. Further, it has been established that the white husband of Antoinette did not only understand her, but also did not understand her feelings, fears and anxiety. These served to complicate the

identity, heritage and sense of belonging of Antoinette. The case became more complex for Antoinette who was not accepted in his native Jamaican heritage as well as by the English subjecting her to frustrations and desire to search for her true identity as a creole woman.

The second major theme of this thesis has been about colonialism and loss of identity. Through the use of a mixture of truth and reality, Rochester has been portrayed as having created some form of fantasy in the mind of Antoinette about England, which increased her longing to visit England. For instance, Rochester reports as, she generally questions him about England and listens my answers attentively and her idea about England would not change because they are fixes.

Antoinette, upon visiting England, finds herself displaced. She first attempts to behave like an English woman what has featured in the previous chapter under mimicry of the colonizer's culture but then she finds that she cannot permanently act like an English woman. Colonialism therefore, has been represented as responsible for the production of cultural consensus in which political and socio-economic dominance symbolized the dominance of men and masculinity over women and femininity. The women therefore, are expected to abide by the cultural consensus created and recreated by colonialism. The culture perpetuates women's stereotypes and any woman who attempts to break off from such a culture is labeled 'mad.' Therefore, struggles against colonialism especially by women have made such women to be termed mad for the mere reason that they are opposing the prevailing culture that needs to conform their behavior in the service of masculinity and colonialism.

The imposition of this kind of culture by imperialist and patriarchal forces has served to complicate the situation of women like Antoinette, who belonged to neither black society nor to the West. This eventually subjected Antoinette to identity crisis which gets to be complicated further by the colonial texts which depicts non-Europeans and women as either passive, child-like and needing leadership or as sexually aberrant, emotional, wild, and outside society. Subsequently, it has been established that the lack of recognition of this social peculiarity is what has been responsible for the identity crisis for Antoinette and for women who live in the former colonized territories.

The burden of the identity crisis for women in colonized societies, therefore, dwells in the need for pluralism. However, achieving pluralism is not easy for women in the face of a culture that supports patriarchy and imperialism. The struggle, therefore, must be at times violent, as was displayed by Antoinette in her act of shooting, as a way of finding her freedom from the burdens placed on her by imperialism and in trying to trace her heritage. The colonized, therefore, according to Rhys, suffer from an identity crisis placed on them by imperial powers which attempt to change their heritage through renaming and a mixture of truth and imagination in creating fantasies that leave the colonized displaced.

The last theme that has been explored in this thesis has been that of double colonization and madness. The combination of the forces of patriarchy and imperialism has been observed as responsible for driving women into some form of madness from the perspective of the male colonizers. Antoinette's insanity is illustrated by her two small positions between two cultures and marriage in the history of madness in the novel. As a Creole, Antoinette does not belong to the indigenous Jamaicans or white Europeans, since both reject her. Her troubled marriage, in which her husband is the imperial object of the whites who oppresses her hence she feels frightened and by default, endangered by the natural environment. These drive Antoinette to madness as she attempts to resist oppression from her husband and the colonial forces hence under double colonization. The madness comes as a frustration where the dreams and fantasies turns out to be disappointing for Antoinette. Before she would actually travel to England she was made to believe that England would be the best place for her.

The inability to find the answers to these kinds of questions by Antoinette made her to turn violent in responding to the burden of oppression that was placed upon her by the imperial forces and patriarchy. Antoinette is driven into madness by oppressive forces and the theme of madness is understood as a label that is assigned to women who attempt to put forth efforts to challenge the patriarchal and imperial powers. The Madness of Antoinette serves as the Third Space where she can find refuge in managing the frustrations that come as a result of oppression. For instance, Antoinette rejects her renaming to Bertha by warning Rochester to stop calling her Bertha, she

wants Rochester that not to call her as Bertha. Rochester responses her question as, because it is the name that he loves and dream about most.

This loss of identity and other forms of alienation are the factors that pushed Antoinette into madness by rejecting everything to do with imperialism by jumping off the attic wall. Without such acts that violate the norms of imperialism and patriarchy, Rhys has demonstrated that it is not possible for women who are oppressed by the forces of colonization and patriarchy to be free. Madness as a form of rebellion must be used as a tool in overcoming oppression especially those of double colonization. In summary, women who live in societies that are operating under patriarchal and imperialism always find themselves subjected to oppression that has often led to their need to rebel against such oppressive powers, hence being referred to as mad.

Madness, therefore, is a product of the double oppression occasioned by imperialism and patriarchy. Antoinette's madness can therefore be understood from the unfortunate situation in which the forces of imperialism and patriarchy drove her and not a mental illness.

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