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**Araştırma Makalesi • Research Article**

## **The Othering of Women by the Otherised: Jean Rhys's *Wide Sargasso Sea* as the Voice of the Voiceless**

### ***Kadının Ötekileştirilen Tarafından Ötekileştirilmesi: Sessizlerin Sesi Olarak Jean Rhys'in 'Wide Sargasso Sea' Adlı Romanı***

Mahmut Akar\*

**Abstract:** Some works of art are a kind of term analysing products. By reading or examining them we can have an idea about the era they were created in. In this context, Jean Rhys, in her masterpiece *Wide Sargasso Sea*, gives very detailed information about Creole women's life and mishaps they lived. There is a Creole character named as Bertha Mason, namely the woman in the attic. Jean Rhys, as a Creole herself, looks for the reasons of imprisonment of Bertha Mason to the attic. Bertha, as a Creole, could not gain admission in English society due to not being full-blooded white. Because of this, she is neither English nor slave. Since *Wide Sargasso Sea* is a post-colonial work, reader can see the clash between 'black and white negros'. Here, 'the white niggers' are Creoles who had slaves and lands lang syne. *Wide Sargasso Sea* can be analysed from many perspectives, yet it can be said that the most important one is the othering of others by otherised people. The marginalized society is especially Creole women, and those who marginalize are blacks, especially black men, who are themselves marginalized by the British. There will not be discrimination between black or white men. In this study, the othering of women in English society, even though the Kingdom is governed by a Queen at that time, will be examined. The study will touch the reasons that compel women to stay at home and, if they are not full-blooded white, in the attics like a mad person. And also, the causes of maddening of woman in that era will be scrutinized.

**Keywords:** Woman in the Attic, Slavery, Creole, Othering, Hatred

**Öz:** Bazı sanat eserleri, bir tür dönem analizi ürünleridir. Bu eserleri okuyarak veya inceleyerek üretildikleri çağ hakkında fikir sahibi olabiliriz. Bu bağlamda Jean Rhys, başyapıtı olan *Wide Sargasso Sea* adlı romanında Kreole kadınların hayatı ve yaşadıkları talihsizlikler hakkında çok detaylı bilgiler verir. Romanda Bertha Mason adında bir Kreole bulunmaktadır yani çatı katındaki kadın. Kendisi de bir Kreole olan Jean Rhys Bertha Mason'ın tavan arasına hapsedilmesinin nedenlerini araştırır. Bertha, bir Kreole olarak, safkan beyaz olmadığı için İngiliz toplumunda kabul görmez. Bu nedenle ne tam bir İngiliz ne de tam bir köledir. Post-kolonyal bir eser olması nedeniyle, okuyucu siyah ve beyaz zenciler arasındaki çatışmayı açıkça gözlemleyebilir. Burada bahsi edilen beyaz zenciler bir zamanlar köleleri ve toprakları olan Kreollerdir. *Wide Sargasso Sea* pek çok açıdan incelenebilir ama en önemli konunun ötekileştirilmiş insanlar tarafından ötekilerin ötekileştirilmesi olduğu söylenebilir. Ötekileştirilenler özellikle Kreoller kadınlardır, ötekileştirenler ise kendileri de İngilizler tarafından ötekileştirilen siyahlar, özellikle siyah erkeklerdir. Burada siyah veya beyaz erkek ayrımı yapılmayacak. Bu çalışmada, Krallık

\* Dr. Öğr. Üyesi, Muş Alparslan Üniversitesi, Fen Edebiyat Fakültesi, İngiliz Dili ve Edebiyatı Bölümü

ORCID: 0000-0002-2550-3793 m.akar@alparslan.edu.tr

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o dönem bir Kraliçe tarafından yönetildiği halde, İngiliz toplumunda kadınların ötekileştirilmesini incelenecek. Kadınları evde kalmaya, safkan beyaz değilse, çatı katlarına deli gibi iten sebeplere değinilecek. Ayrıca o dönemde kadının çıldırmasının nedenleri de incelenecek.

**Anahtar Kelimeler:** Tavan Arasındaki Kadın, Kölelik, Creole, Ötekileştirme, Nefret

## Introduction

Literature, in its most general definition, is defined as the art of conveying people's feelings and thoughts to others, either orally or in writing. According to what Berna Moran (2012) quotes from Plato, literature cannot be instructive, it cannot acquaint us with the facts. Nevertheless, Terry Eagleton does not think like Plato in this regard. Eagleton (2014: 15) explains this situation as noted below:

Various attempts have been made to define literature. For example, 'fictional' writing in the sense of fiction; that is, it can be defined as writing that is not correct in the literal sense of the word. However, even a quick thought about the writings that people usually include under the title of literature will reveal that this definition will not work.

Furthermore, literature is a means for touching on some social problems gently.

When the history of literature is briefly examined, it can be seen that most artists produce literary products based on their own past or the events that the societies experienced. In other words, the artist can touch reality from time to time. Essentially, through literature, the artist mirrors the life of society, as Stendhal (2005: 74) states. In producing a work of art, there are different elements that the artist uses as a fulcrum and sees as a source of inspiration. Artists can produce works by benefiting from the realities, beliefs, and backgrounds of the society they live in. A. Didem Uslu states that the task of art, as Stendhal means, is to mirror the period in which it was produced, and to reflect what happened in that period to future generations, she goes on as follows: "The art of the prehistoric period seems to be a direct reflection of hunting" (1993: 1). This citation shows us that every work of art tries to reflect the era it was produced in. Namely, the artists wish to convey the information about their era via work of art. Hence, it can be asserted that literature is a branch of art that deals with facts and has an instructive side.

When the literature is examined as a means to reflect the realities, it can be used as a mirror to analyze the discrimination attempts against the 'others' in literary works. In the course of history, there have been many kinds of discrimination. In modern times we have met with some kinds of them such as gender, race, social class discrimination. Due to the explanations above, Rhys tries to reflect the discriminations deemed proper to women, especially to Creole women, in her book *Wide Sargasso Sea*. It is a resistance against the imperial power of men. Rhys desires to announce the voice of the voiceless 'others' by using literature as a means. Silvia Cappello (2009: 47) states this task as indicated below:

*Wide Sargasso Sea* emerges within this huge postcolonial literature where, according to Ashcroft both a national and a regional consciousness try to assert difference from the imperial center. Such literature subverts the imperial privilege of the 'center' in order to give voice to that 'periphery' which has been silent for so long. It is time that world hears 'the other side'.

In the postcolonial era, imperial powers otherized the natives as if they need to be civilized by them. Hence, they treat the natives as cruel as they could. All layers of natives felt this ordeal so deeply, yet women were the most affected group by this otherization. In this context, "Rhys' *Wide Sargasso Sea* is a product of the modern postcolonialism and the use of the language she does represents the extraordinary ability to subvert the ideologies of the West, deconstructing the European discourse and monocentrism" (Cappello, 2009: 47).

## Jean Rhys and *Wide Sargasso Sea*

Modern British writer Jean Rhys was born at Roseau, Dominica, and lived there till adulthood. Her mother was a Creole, that is, a White West Indian, and her father was a Welsh doctor. When she was sixteen, they moved to England. After First World War, she married with a Dutch poet and lived a rootless, wandering life mainly in Vien and Paris for a decade. Her first book is *The Left Bank* (1927),

a book of stories. Although this book was critically acclaimed, it could not sufficiently make her a well-known author. Her second book *Quartet*, her first novel, was published in 1928, and her second novel, *After Leaving Mr Mackenzie* was published in 1930. After the publication of *After Leaving Mr Mackenzie*, Rhys returned to England, where she would write the books that would be published later. *Voyage in the Dark* was published in 1934, and her book *Good Morning, Midnight* was published in 1939. The author could not reach a wide audience due to the effects of the World War II and secluded herself in. No one heard from the author for about twenty years, and people believe that she was dead. Then, as the result of a dramatized version of *Good Morning, Midnight* broadcast on BBC in 1958, she was found at an address in Cornwall. In the meantime, she had written many unpublished short stories, and she was at work on a novel. This novel is *Wide Sargasso Sea* which would popularize her after a long time. It was published in 1966. After a late coming reputation, she passed away in 1979.

Rhys is an artist who narrates her experiences and her society, as any artist probably does. The author tries to mirror what people lived in the West Indies in her novel *Wide Sargasso Sea* by sweeping the readers back to a century ago. When this work of the author is examined and looked at its historical background, it can be seen that the artist reflects the lives of people living in that period to the reader. "The author of *Wide Sargasso Sea*, by means of language, emphasizes and constructs the setting; the Creole, Black, and European identity; and the race relationships of the novel" (Cappello, 2009: 47). The artist narrates the events with such vivid descriptions that the reader can almost suppose that she writes by observing the environment that she writes. The artist's portrayal of events, characters, and places with such vivid and vital depictions can be described as an indicator of social memory transfer. Berna Moran, in the prologue to translation of *Wide Sargasso Sea* in Turkish, explains Rhys's powerful portrayal of talent as follows: "Rhys presents a nature that she has not seen since the age of sixteen, with all its beauty and black imaginary elements, to the reader with an astonishing vitality. Such that, you can see and smell even tropical flowers whose names and scent you do not know" (1989: 13). In other words, the artist's ability to convey the events as if she was witnessing them shows that the work also has a strong side in terms of psychological time.

In her work *Wide Sargasso Sea*, Rhys deals with the prohibition of slavery in the West Indies, and the witch hunt and marginalization initiated by the blacks, who were former slaves and that are free men now, against the non-British native white people living there. In this postcolonial novel, the author deals with the marginalization of these Creole people by the English and blacks after the abolition of slavery.

### **Women and Being the Other in the World of the Marginalized**

One of the things to be considered while examining a work of art is to analyze it within the framework of the conditions in which the work of art was created. As it is mentioned before, while some artists aim to entertain their readers with pure fiction, some artists present the realities of the society they live in by making artistic touches by constructing or softening the facts. Freud expresses this situation in the following words: "Writers are under the necessity of creating intellectual and aesthetic pleasure as well as producing certain emotional effects. Therefore, they cannot recreate reality in its unaltered form; they have to isolate certain parts of it, remove the offending connotations, soften its whole style, and complement the lost" (2015: 219). As a matter of fact, if the artist writes the facts without fictionalising, it will be either a diary or an article. In this sense, it is asserted that most of the artists use their subconscious, namely their experiences and memories to produce an artistic work. In an attempt not to hurt anyone, they fictionalize the memories and serve to the readers these narrations as fiction.

Rhys, who softens the realities while writing, is best known for her work dubbed as *Wide Sargasso Sea*, which is known as a rewrite of British writer, Charlotte Bronte's *Jane Eyre*, who lived nearly a century before her. But *Wide Sargasso Sea* is neither a rewriting nor a pastiche of Charlotte Bronte's *Jane Eyre*. "In fact, in *Wide Sargasso Sea*, Rhys confronts the possibility of another side to *Jane Eyre*, and she gives voice to Edward Rochester's mad wife, Bertha" (Cappello, 2009: 48). It is a monument

that is independent of *Jane Eyre*. *Wide Sargasso Sea* can be evaluated not as a rewrite but as a response to *Jane Eyre*. It can be read as a splendid and creative response to Bronte's novel. "In response to *Jane Eyre*, Rhys gives a presentation of Antoinette different from Bronte's Bertha Mason and sets out to write a colonial story that is absent from Bronte's text" (Cappello, 2009: 49). Furthermore, Rhys gives voice to the voiceless in Bronte's text and let them tell their own ordeals and stories in *Wide Sargasso Sea*. As Cappello states, "Jean Rhys constructs her novel in response to Charlotte Bronte's in order to enlighten the readers about a contradictory and conflicting cultural situation deeply affecting the social, political, and religious life of the Caribbean, a situation not considered in its totality and not present in Bronte's text" (2009: 52).

When *Wide Sargasso Sea* is discussed structurally, it is clear that it is written in multiple narratives. The novel consists of three parts. The first is told by Antoinette, the heroine. In the second part, Mr Rochester describes his arrival in the West Indies, his marriage to Antoinette and his alleged disastrous end. The last part is narrated by Antoinette again, but the setting is now England, and she writes her story from the attic room she was caged in Thornfield Hall. *Wide Sargasso Sea* is a work fictionalized by Rhys about her homeland and its misfortune, which she has not seen since she was sixteen. In this work, which can be classified as a bildungsroman, the life story of the unfortunate Antoinette, the protagonist of the novel, the search for self and the struggle for freedom in a male-dominated society are examined. Rhys makes the difficulties and marginalization of women, in fact hybrid women, experienced in a patriarchal society the central narrative of this work. When the work is carefully examined, the first thing that strikes the eye is the in-betweenness. Silvia Cappello explains this fact as follows: "She experienced being Creole both in the Caribbean and in England, and she was personally aware of the conflicting culture she depicts in the figure of Antionette who, being Creole, is approved neither within the black community nor by the white representatives of the colonial power" (2009: 48).

Antoinette is, characteristically, an emotional and fragile girl. Excessive shyness and diffidence from her childhood always create a search for safety in her. It can be seen that after her mother married to her second husband, she was estranged from her daughter and did not show much interest in her. This period coincides with exactly the phase when slavery was banned in the West Indies. This phase also marks the incipency of the period when the lives of all Creoles are turned upside down. From now on, Creoles will always experience the feeling of being in-between. The biggest cause for this is that the blacks who are the slaves of yesterday and the free people of today, harbor anger against the hybrids, that is, the masters of yesterday. They cannot be seen displaying any aggressive attitude towards the British who exploited them or caused them to be exploited. They direct their execration and vengeance, which they have accumulated over the years, to the Creole people. Blacks do not see them as pure-blooded English, nor do the English approve of them as white. Rhys makes this execration of blacks visible to the reader from the first page of the novel. Jamaican women hate her because Antoinette's mother is very lovely and above all she is from Martinique. Antoinette expresses this situation with these words: "She was my father's second wife, far too young for him they thought, and, worse still, a Martinique" (Rhys, 1968: 3). As a young girl, Antoinette realizes that she was not and will not be approved by either blacks or whites. This proves that a woman is the 'other' at every time, it does not matter if the payer is a black or white man. This exclusion, that her mother was exposed to, is like a harbinger of the same fate in the future. From the very beginning, she explains this feeling as noted below: "My father, visitors, horses, feeling safe in bed – all belonged to past" (Rhys, 1968: 3). Antoinette is an orphan girl, in this house, where she lives with her mother and servants, is their last stronghold and shelter. Although her mother continues to her old habits, Antoinette is aware that those gilded times will not return. Her mother rides her horse every morning and completes the ride, ignoring the blacks mocking her. This daily routine is a kind of mimicry since she pretends to be a master. Singh (2009) expresses this mimicry as "Mimicry is often seen as something shameful, and a black or brown person engaging in mimicry is usually derided by other members of his or her group for doing so". Furthermore this mockery turns into hate, or something else and they poison her horse. Bertha's horse is a means that will take her away from miseries and take her to freedom, in short, it represents the gate to freedom. The

killed horse means that they no longer have a door to freedom, to the outside world. Antoinette expresses this cruel reality by saying, “Now we are marooned, my mother said” (Rhys, 1968: 4).

Despite her young age, experiencing and witnessing all these affect Antoinette's character development negatively. Antoinette cannot understand her mother's odd behavior, her refusal to approve new orders, and her distancing herself from even her own children. The fact that her mother, who is her last support in life, is so distant from herself that damages Antoinette's sense of confidence. Antoinette is lost, she does not know where she belongs. Because neither blacks nor whites accept them. Antoinette explains the feeling of being in-betweenness after a song she listens to as indicated below:

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 I do belong and why was I ever born at all (Rhys, 1968: 76).

As Cappello states, Antoinette, like any other person on earth, needs to recognize her personal identity, to know who she is, where she comes from, and what she belongs to (2009: 50). Antoinette does not dare to look at any black she does not know, they hate them. They extravagate and holler them as “White cockroach” (Rhys, 1968: 8). Due to this, Antoinette is not sure about her identity. When the name of the novel is beheld, it is clear that it symbolizes the rootlessness. As Cappello states, “*Wide Sargasso Sea* is a novel about Creole identities and race relations, themes of displacement, and the groups' different relationship with home” (2009: 50). Sargasso Sea lies between Europe and West Indian Island, namely it belongs neither Europe nor India exactly. Rhys gives this name to her novel since she wants to emphasize the lost feeling of Antoinette. She feels rootless and homeless. Blacks delight in spreading false rumors about them and humiliating them on all occasions. Antoinette expresses the thoughts of a black girl, she had quarreled with, against them as follows: “Plenty white people in Jamaica. Real white people, they got gold money. They did not look at us, nobody sees them come near us. Old time white people nothing but white nigger now, and black nigger better than white nigger” (Rhys, 1968: 9). Being portrayed as a white black is a sign of remaining in limbo.

When Antoinette's mother gets married for the second time, their surname is no longer Cosway, it is Mason. The marriage of the rich Mr Mason to Bertha is considered very odd among people. They cannot understand why the man prefers this woman when he can marry any English woman or anyone else, he wishes. To them, this marriage is an astounding event that Mr Mason will eventually regret (Rhys, 1968: 13). Overhearing all these gossips, Antoinette is a heartbroken girl. The rumors are not just about this marriage. Antoinette also has to endure slanders against herself and her younger brother such as, “As for those two children – the boy an idiot kept out of sight and mind and the girl going the same way in my opinion – a lowering expression” (Rhys, 1968: 13). In countries where the caste system is dominant, according to common belief, the fate of parents is shared by their children. Antoinette is supposed to share the fate of her mother because of this perception instilled in people's subconscious by the colonialists in the West Indies, where there is no obvious caste system. Antoinette commences to live with her aunt Cora, as her mother lost her mental balance during the time that passed since the burning of Coulibri. Life does not treat her well here either. While going to the nuns' school, the other girls she meets make fun of her mother's illness and express that the same bad end awaits her, as noted below: “Look the crazy girl, you crazy like your mother. Your aunt frightened to have you in the house. She sends you for the nuns to lock up” (Rhys, 1968: 31).

What Rhys tries to do with an artistic style, with a revolutionary tone, is not just to make people hear the silent cries of women; she tries to explain in *Wide Sargasso Sea* that men can always get what they want. They want women to obey their rules and they get this. This brings to mind, as M. Ali Çelikel states, “The effort of men to justify concepts such as self-esteem, ownership, and management over women evokes the ideology of racism and colonialism throughout history” (2004: 375). This effort of man can be named as a gender racism. Rhys, also, resists against the understanding that women cannot produce any literary product. Attic, room, and any other part in house that woman has to stay in are

symbolic prisons for them. M. Gilbert and Gubar state this as follows: “Literally confined to the house, figuratively confined to a single ‘place,’ enclosed in parlors and encased in texts, imprisoned in kitchens and enshrined in stanzas, women artists naturally found themselves describing dark interiors and confusing their sense that they were house-bound with their rebellion against being duty bound” (1984: 84). Women are restricted to house, and to men the only thing they can produce is child. In this context, they are accepted as angels as long as they stay at home.

As a matter of fact, it is seen that the British and male dominant society continues to exploit the women and the land. In these so-called law-governed places, people live more miserably and are hungrier. These newly freed people, who were previously shackled by their feet, are once again made to work in order to escape from the grip of hunger. In the light of these events, Rhys tries to explain that the real enemy is not the Creoles. It is stated in the novel that those who are exploiting them now are more brutal: “These new ones have Letter of the Law. Same thing. They got magistrate. They got fine. They got jail house and chain gang. They got tread machine to mash up people’s feet. New ones worse than old ones – more cunning, that’s all” (Rhys, 1968: 11). The main point that Rhys wants to show us is, under both conditions there is a discrimination against women. Due to this the women can be called as ‘the nigger of the world’ as John Lennon and Yoko Ono (1972) say in one of their songs.

Bertha marries Mr Mason about five years after her deceased husband, Mr Cosway, but as it is mentioned above, she is subjected to severe pressure from the locals. After her second marriage, she persistently wants to emigrate from her place of residence. Despite all her insistence, she cannot convince her husband. Her husband believes that blacks cannot be as harmful as Bertha supposes. He even tries to placate his wife by saying, “Annette, be reasonable. You were the widow of a slave-owner, the daughter of a slave-owner, and you had been living here alone, with two children, for nearly five years when we met. Things were at their worst then. But you were never molested, never harmed” (Rhys, 1968: 16). The fact Mr Mason skipped over is that blacks do not interfere with poor whites because they think absence is painful enough for whites, but they cannot stand the wealthy crossbreeds. Antoinette explains this situation as: “The black people did not hate us quite so much when we were poor. We were white but we had not escaped and soon we would be dead for we had no money left. What was there to hate?” (Rhys, 1968: 18). Of course, the situation is not as Mr Mason thinks. The blacks can no longer tolerate what they call the ‘black Englishman’ or ‘white niggers’ (Rhys, 1968: 25) who are getting rich again, and one day they set their house on fire.

The household, trying to save their lives from the flames, throw themselves out among the hateful gazes of the blacks. The most important point to be considered here is what the parrot represents, which is caught between the flames and whose wings are clipped by Mr Mason so that, it does not escape. It would not be a vain promise to argue that the flames represent the blacks who do not approve of the existence of Creoles, cannot tolerate their prosperity and see them as inferior to them. Because these people, who are not approved, who are between two communities and who are experiencing an identity crisis, have been exposed to the fire of execration by black people. On the other hand, a parrot is seen whose wings were cut off by the white man just so that it would not fly away. And moreover, the readers are witnessing that this parrot cannot fly because it is wingless in the fire burned by the blacks and dies. In this context, it is seen that the Creole woman, who is again in-between, is controlled by a white man, and her freedom is taken away.

The wingless parrot represents Bertha and her daughter Antoinette, who do not have the will to set them free. In the novel, this deplorable state of the poor parrot is described as indicated below: “I opened my eyes, everybody was looking up and pointing at Coco on the *glacis* railings with his feathers alight. He made an effort to fly down but his clipped wings failed him, and he fell screeching. He was all on fire” (Rhys, 1968: 25). Bertha and Antoinette are not different from this parrot whose freedom have been taken away. They are constantly in search of someone they can feel safe with, too, but these people they trust always fail them and condemn them to poverty, despair, and worst of all, madness. Being cheated on by the person Antoinette loves and trusts the most is undoubtedly one of the worst feelings in the world. As a matter of fact, Antoinette experiences this cruel feeling deep into her bones when she was a little girl. While the householders, who are desperately throwing themselves out while

their house is burning, are looking for a safe place to take shelter, Antoinette thinks that this safe harbor is her friend Tia and moves towards her. But Tia, whom Antoinette knows and trusts as a friend, responds to her trust with a notched stone on her head:

Then, not so far off, I saw Tia and her mother, and I ran to her, for she was all that was left of my life as it had been. We had eaten the same food, slept side by side, bathed in the same river. As I ran, I thought, I will live with Tia, and I will be like her. Not to leave Coulibri. Not to go. When I was close, I saw the jagged stone in her hand, but I did not see her throw it. I did not feel it either, only something wet, running down my face. I looked at her and I saw her face crumple up as she began to cry. We stared at each other, blood on my face, tears on hers. It was as if I saw myself. Like in a looking-glass (Rhys, 1968: 27).

Both girls are moved by the touching atmosphere of the moment because they feel that something has been lost. They see each other as in a mirror image. “There are, noticeably, many images of mirroring in the text” (Spivak, 1985: 250). “The mirror represents illusion of two things being the same” (Cappello, 2009: 49). Essentially, both sides of this image are in misery. Antoinette and Tia are close friends till someone separate them emotionally. Antoinette is in grief since she lost her haven and confidant; Tia is upset for losing her best friend. When Coulibri, the house in which they lived, was set on fire, a black man angrily scolded a black woman who pitied and cried, “You cry for her – when she ever cry for you? Tell me that” (Rhys, 1968: 27).

It would be unfair to say that Rhys solely deals with the atrocities suffered by the Creole people in this novel. As it was mentioned before, the artist has endeavored to present the events that she has experienced and conveyed to her as an impartial observer, by fictionalizing them with all their reality and simplicity. In this work, it is possible to hear the silent cries of oppressed peoples, especially women. It is also possible to see the narration of the cruelty that inflicted irreparable wounds on the souls of other oppressed people, the black people, who were chained to slavery, whether legal or illegal. There are also narratives about black people who cannot stand even people of their own blood and skin, who are turned into without an id and soulless beings. There are people who marginalize even the persons from their own race, who serve the whites because they have to, by saying “Run away, black Englishman, like the boy run” (Rhys, 1968: 26). Although these narratives concealed between the lines cannot be seen in a superficial reading, they can come to light when thoroughly examined.

When the work is examined in a psychological context, it can be seen that there is a society that makes people mankurt for their own interests. The author masterfully handles the fact that the imperials left the people who had a business with them alone after liberating the blacks in the towns where they had accumulated wealth side by side for years and made the two races there to break up with each other. The author talks about the steppingstone in front of Coulibri in the novel. This symbolizes that the colonizers will always find societies to step on and rise to and will never be harmed by adversity because they are cunning. Since “When they had finished, there would be nothing left but blackened walls and the mounting stone. That was always left. That could not be stolen or burned” (Rhys, 1968: 27).

So far, it has been tried to mention the events that took place in the part of the novel narrated by Antoinette and to examine the work from Antoinette's point of view. The second part of the novel gains a different dimension. In this section, it is mentioned about the Creoles, whom the British do not approve even though they are white like themselves, because they do not have pure English blood, and the marginalization of Creole women despite their magnificent beauty. The second part of the novel is narrated by Mr Rochester, who tries to portray himself as a victim and whose name could not be learnt throughout the novel. In this episode, the readers witness the real drama of Antoinette. Mr Rochester, who married Antoinette because of her wealth and consented to this marriage, as if unwillingly, humiliates the people and environment he lives in throughout the narrative. Sadly, the newly freed people of the island do not hate this Englishman who humiliates them. They hate and do not respect poor Antoinette, who pity them. Instead of protecting his wife, who made him a rich man, Mr Rochester watches all these disrespects against her unresponsively. While his maid Amelie wishes him happiness, she uses a sarcastic statement, but instead of being angry with her, the man questions his marriage. He

conveys the girl's wishes for happiness as follows: "The girl Amelie said this morning, 'I hope you will be very happy, sir, in your sweet honeymoon house.' She was laughing at me I could see. A lovely little creature but sly, spiteful, malignant perhaps, like much else in this place" (Rhys, 1968: 45). Despite all its beauties, Mr Rochester is a person who adopts neither natural beauties nor human beauties due to an intense prejudice. Rhys relates the ingratitude and smugness of this man, who says, "Looking up smiling, she might have been any pretty English girl..." (1968: 50) to his wife, in the novel as noted below:

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 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. And when did I begin to notice all this about my wife Antoinette? After we left Spanish Town, I suppose. Or did I notice it before and refuse to admit what I saw? Not that I had much time to notice anything. I was married a month after I arrived in Jamaica and for nearly three weeks of that time I was in bed with fever. (1968: 46)

What is noteworthy here is that Mr Rochester speaks as if he had been married unconsciously. It is known that he married Antoinette for her wealth, whom he tried to find fault with and whose beauty and attractiveness he had to approve, and he admits it himself. During a horse trip with his wife, he confesses these in his inner world as follows: "And the woman is a stranger. Her pleading expression annoys me. I have not bought her, she has bought me, or so she thinks... Dear father. The thirty thousand pounds have been paid to me without question or condition. No provision made for her" (Rhys, 1968: 49). This hypocrite man is disturbed by Antoinette's pleading glance at her husband, as he is her only security and support in life. With these expressions, disregarding his wife, he expresses that his aim is to marry merely for her money. Evelyn Reed states this approach of imperialist man as indicated below: "The main source of the humiliation and oppression of women is the capitalist system, the final stage of class society" (1985: 87). In fact, everyone who lives there knows this. The old black maid Christophine, who is also Antoinette's closest person, slaps this fact in his face, saying, "Everybody knows that you marry her for her money, and you take it all" (Rhys, 1968: 120). For Mr Rochester Antoinette, who is in search of a safe haven, is just another other to be exploited. In this context, Mehmet Ali Çelikel states that every woman is in the position of 'other' waiting to be discovered and owned by a man (2004: 376).

The woman is an angel as long as she obeys the rules of man. "It is debilitating to be any woman in a society where women are warned that if they do not behave like angels, they must be monsters" (Gilbert and Gubar, 1984: 53) For Rochester, who is driven by the greed of possession, Antoinette is perhaps particularly attractive because she is untouched, yet she is monster to be civilized and exploited. It is probably an implication to this idea that Mr Rochester finds the pool, where he swims every morning, and the plants around are particularly attractive as they are untouched. Rhys states this as follows: "It was a beautiful place – wild, untouched, above all untouched, with an alien, disturbing, secret loveliness" (1968: 64). However, he says to Antoinette, who is not sure about getting married at the time, "But don't you remember last night I told you that when you are my wife there would not be any more reason to be afraid?" (Rhys, 1968: 56) for making her to believe that he is the safe haven she is in search of. This heartless and emotionless man does not hesitate to act until he convinces Antoinette to marry.

He, eventually alienates his wife so much that he starts to refer to her as 'she'. It is an indication of how much he marginalizes Antoinette, implying that the delighting times with his wife are so short that they can be measured in hours. "I poured out two glasses and told her to drink to our happiness, to our love and the day without end which would be tomorrow" (Rhys, 1968: 61). These enunciations are signs of the remorse of a cruel hypocrite. Silent and fragile Antoinette merely wants to find someone to share her life with, to be her voice and breath. She has such a touchy being that she even hesitates to be happy with the worry that she may lose it one day. While Antoinette is so hungry for happiness and possession, Mr Rochester expresses his execration for her as noted below: "I did not love her. I was thirsty for her, but that is not love. I felt very little tenderness for her, she was a stranger to me, a stranger who did not think or feel as I did" (Rhys, 1968: 69). These cruel expressions are the explication of the feelings of one nation towards another. While Antoinette characterizes an oppressed nation and the most



oppressed group in this nation, namely women; Mr Rochester represents the other nation that exploits these people and marginalizes them. The fact that Mr Rochester sees Antoinette, whom he uses for his bodily pleasures, solely as a sexual object is the biggest proof of the marginalization of women. In this sense, Jennifer Gilchrist states that, “Antoinette stores an erotic power” (2012: 463). Thus, for Mr Rochester, Antoinette is only an erotic object. Rochester appears as an entity that does not value women as a human being but values them merely as sexual objects.

Mr Rochester is a man who, based on a crazy letter from someone named Daniel Boyd, that claims to be Antoinette’s half-brother, drives a poor girl who is sane and wants nothing more than to be happy, crazy by force. He commences to believe that his wife will go crazy like her mother. After receiving these letters, instead of explaining the situation to his wife, he almost takes the marginalization to the top by treating her as someone she is not. He begins to address her by her mother's name, not by her own name. Rochester's purpose is to remind his wife that her mother is crazy, and one day, she will go crazy, too. After Antoinette takes over the narration in the novel, she acquaints the reader about this issue as noted below: “When he passes my door he says. ‘Goodnight, Bertha.’ He never calls me Antoinette now. He has found out it was my mother’s name” (Rhys, 1968: 86). When Antoinette asks him why he calls out her Bertha, his answer is: “Because it is a name I am particularly fond of. I think of you as Bertha” (Rhys, 1968: 105). Another way to marginalize her is to holler her by someone else's name, and Mr Rochester relentlessly uses her mother’s name to imply insanity. The cause for calling out his wife as Bertha is a way of searching for control in this foreign land as he wants to control everything. He plays this gull on his wife to disrupt her sense of belonging. Cappello states this as indicated below: “In the Antoinette/Rochester relation Jean Rhys implies that sense of possession implying a superior/inferior relation which she strongly rejects and condemns. Rochester reveals all his self-centeredness and possessiveness even with the language. The moment he turns Antoinette into Bertha and then to Marionette is emblematic” (2009: 51). Antoinette states that she clearly understands what Mr Rochester is trying to do by hollering her by someone else's name: “Bertha is not my name. You are trying to make me into someone else, calling me by another name. I know, that’s obeh too” (Rhys, 1968: 115). Unfortunately, she goes crazy because she cannot be heard by anyone.

### Conclusion

Under the influence of Mr Rochester and other marginalized creatures around her, Antoinette commences to seek solace in alcohol. Her husband wishes all these to be a nightmare. He expresses his regret about his wife as follows: “Pity. Is there none for me? Tied to a lunatic for life – a drunken lying lunatic – gone her mother’s way” (Rhys, 1968: 130). In the hope that one day all these events will be forgotten, he expresses the following statements: “I too can wait – for the day when she is only a memory to be avoided, locked away, and like all memories a legend. Or a lie...” (Rhys, 1968: 137). From this point of view, it is possible to make a judgment about what the end of Antoinette will be. Readers are asked to watch the outcome of an insidious plan. Locked in the attic of Thornfield Hall by Rochester and completely cut off from the outside world, Antoinette can no longer think clearly. Taking advantage of the darkness of the night and the drunkenness of her caregiver, Grace Poole, she escapes from the attic and sets fire to the house. Her setting Thornfield Hall on fire is not an act of lunacy, it is an act of freedom. It is an act of resistance.

By this novel, Rhys tries to serve a different perspective to Bronte’s text. She did not imitate Bronte’s novel, her novel is far from *Jane Eyre*, since in it, there is no voice of the second-class women, the women in the attic. Rhys wishes to announce that there are some basic discriminations between members of the same class, too. For example, not all women but some of them are accepted as the other. She wants to be the voice of the voiceless and manages this with *Wide Sargasso Sea*. With this novel Rhys wants to emphasize on the miseries which colonialist and imperialist powers cause to ‘the niggers of the world’, women. Rhys wishes to emancipate the chained souls of the women who cannot express themselves in a world under male domination. And she manages this with her splendid novel.

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