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**Double Colonization in Jean Rhys' *Wide Sargasso Sea*:
Critical Analysis**

**Dissertation submitted in Partial Fulfillment of the Requirements
for a Master Degree in Literature and Civilization**

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Academic Year: 2019/2020

Dedication

We dedicate our dissertation to our parents whose affection, love, encouragement and prayers of day and night make us able to get such success and honor.

A special feeling to our beloved families and close people for their support.

We dedicate this work and give special thanks to our best friends for being there for us throughout the academic path. All of you have been our best cheerleaders.

“Everyone can rise above their circumstances and achieve success if they are dedicated to and passionate about what they do”

Nelson Mandela

We dedicate this work to ourselves and to all the hard times we have passed together.

Acknowledgement

Thanks to the merciful Allah for all countless gifts you have offered to us.

It is a great pleasure to acknowledge our deepest thanks and gratitude to Mrs. KADDOURI Souad, our beloved thesis advisor, teacher of Literature, for her support and kind supervision.

It is a great honor to work under her supervision.

We are deeply indebted to our respected teachers who took part in our master degree and helped us achieve our objectives. We would also like to express our sincere gratitude to the members of the English department for their support and assist in a way or another.

We hereby declare that we are responsible for any possible mistakes and errors.

Abstract

In the nineteenth century, the British power held control over many countries of the world. It was undoubtedly proved to be very cruel towards the indigenous people, bringing about brutality and oppression. The Caribbean islands are ones of the territories where the English ruled and exploited the people and their lands. Caribbean women suffered even more because they experienced another level of dominance imposed on them by men; patriarchal society, itself, is a colonization for them. The present study aims at investigating the issue of double colonization in Jean Rhys's *Wide Sargasso Sea*. This novel is considered as a masterpiece of the Caribbean resistance literature as well as a narrative of female fall down in a male-dominated society. For this purpose, the postcolonial feminist theory is used to examine how the main character in *Wide Sargasso Sea*, Antoinette, is doubly subjected by colonialism and patriarchy. In doing so, an analytical method is conducted to analyze the different forms of oppression the creole protagonist is subjected to throughout the novel, and which of these forms lead to her madness. This study reveals that women are not genetically fragile and weak but the different cultural, emotional or physical factors they face contribute to this fragility. Thus, colonial and patriarchal forms of subjugation, as the two are inextricably entwined, are responsible for the identity crisis and mental breakdown of Antoinette in *Wide Sargasso Sea*.

Key words: Double colonization, colonialism, patriarchy, identity crisis, *Wide Sargasso Sea*.

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General Introduction

Wide Sargasso Sea is an art work of the author Jean Rhys who is considered as one of the first postcolonial female authors of the 20th century. The novel uncovers the life of the Afro-Caribbeans (Jamaicans) who were attacked and involved by the British in 1655. It investigates the heartbreaking destiny of the female protagonist, Antoinette, which emerges from the profoundly established belief systems about females being left out for their class, sex and race. Antoinette endures a great deal in a bombed endeavor to arrive at where she can have her very own existence and articulate her personality away from the oppression of her entourage, the colonizers and her patriarchal spouse.

As a white Creole writer living in England, Jean Rhys attempts to capture the ambivalence of what it means to be caught between two cultures and never able to identify fully with anyone. Born to a Welsh father and a Creole (white West Indian) mother on the island of Dominica in the West Indies. Rhys was white but not English, West Indian but not black. Her sense of belonging to the West Indies was necessarily charged with awareness of being part of another culture (Kadhim 590). *Wide Sargasso Sea* (1966) is a rewriting of Charlotte Bronte's canonical novel *Jane Eyre* (1847) in which Rhys writes the absented side of the silenced creole protagonist.

It is important to note that the writer is known for her themes of oppression and victimization of the female gender. For that, the Caribbean novelist opens the ground for her creole heroine who shares the same origin and background to unveil her fragmented identity (Dibelková 16). Antoinette is ill-treated by her dominating husband who accounts of her story of madness. Hence, this novel is an illustration of the mad woman in *Jane Eyre* as the story of her life before madness. Furthermore, Rhys has always been keen to give voice to the untold experience of the Creole women who, like the heroine of *Wide Sargasso Sea* and like Rhys herself, were born and brought up in the Caribbean (Kadhim 591). She granted Antoinette what Charlotte Brontë denied

her; a name, a history, and most importantly, a story which explains her mental breakdown. She becomes a character with a complex mixture of English and Caribbean influences, torn between two worlds yet accepted by neither (Weaver 10).

Through history, women were living under the negative effects of both patriarchy and colonialism which is known as double colonization. The concept of double colonization or double oppression is a product of the theoretical approach of postcolonial feminist criticism which is a combination of the two theories of postcolonialism and feminism. *Wide Sargasso Sea* exposes the dominant imperial and the patriarchal ideologies over the protagonist Antoinette. Rhys in her novel tries to show how the white creole female suffers from these oppressions. Antoinette Cosway and her husband's relationship is considered as a colonial and sexual encounter. Antoinette is seen as a victim of her husband's oppression, her exile and marginality. Ultimately, the novel is used to speak for the silenced 'other' in the canonical text and to illuminate the way that the protagonist is doubly oppressed (Kadhim 589).

Some previous academic works studied Jean Rhys' *Wide Sargasso Sea* from different angles to conduct their researches. First of all, Reem Mohammed Abu-Samra in a dissertation entitled *Identity Crisis: A Comparative Study between Antoinette in Jean Rhys' Wide Sargasso Sea and Nazneen in Monica Ali's Brick Lane* which investigates the identity crisis experienced by Antoinette in Jean Rhys' *Wide Sargasso Sea*. Her study aims at exploring the struggle in order to articulate her identity within restricting borders of class, gender and, race in a society in which she does not belong.

In *Writing and Rewriting: Jean Rhys's Wide Sargasso Sea*, Eglè Jagminien examines the textual bonds between Charlotte Brontë's *Jane Eyre* and Jean Rhys's *Wide Sargasso Sea* through analyzing the latter's intertextual method of rewriting, falling back on typical poststructuralist

techniques. The aim of this thesis is to present Antoinette as the other side of Brontë's Bertha and to analyze the portrayal of Edward Rochester as Brontë's prototype. The study concludes that in Charlotte Brontë's *Jane Eyre*, Antoinette/Bertha is a mute, animal-like narrative object. Whereas in Jean Rhys's *Wide Sargasso Sea*, Antoinette becomes a narrative subject. She regains her voice and the right to tell her own story. Additionally, under Rochester's influence, Antoinette undergoes a division of herself and considers her soul to be dead. She also has a great problem in fixing her identity. Being a Creole, she feels attracted by the black people and their culture, craves for their friendship but is repeatedly betrayed by them and finally displaced. However, Antoinette's jump from Thornfield's tower at the end of the book directly suggests her escape from incarceration and indirectly from white femininity towards blackness.

The relation of *Jane Eyre* and *Wide Sargasso Sea* has also been studied by Chloe Whitaker's thesis entitled *The Zombi of the British Empire: Rochester's Imperialist Drive in Charlotte Bronte's Jane Eyre and Jean Rhys' Wide Sargasso Sea*. The study stresses on the character of Rochester, Antoinette's husband, as he presented in both novels as the colonist who takes control over the women he comes into contact with, metaphorically turning them into his colonized subjects. According to this thesis, zombies, or the living dead, are used to symbolize the different ways that female protagonists can be physically alive but socially or emotionally dead in the previously mentioned novels. It is concluded that the one who is responsible for their zombification is the English Husband.

The former mentioned investigations focused on comparing and contrasting both the canonical discourse and its response. However, none of the few studies listed above focalizes the different forms of oppression to which the protagonist is subjected. Correspondingly, our study attempts to elucidate how the creole heroine is doubly oppressed by colonialism and patriarchy.

Additionally, this inquiry aims at analyzing the different forms of oppression the creole protagonist is subjected to throughout the novel, and which of these forms lead to her downfall.

In seeking to dismantle the iconic status of postcolonial feminism and to demonstrate how the female protagonist is doubly oppressed, this study attempts to answer the following questions:

- What are the different forms of oppression that Antoinette undergoes in the novel of *Wide Sargasso Sea*? And which one of these forms affect directly her psyche?
- How do factors such as racial difference and detachment of Antoinette from her family harm her identity?

To clarify the queries of our research, we hypothesize that:

- The protagonist struggles simultaneously from both colonial and patriarchal forms of subjugation since oftentimes these two are inextricably entwined.
- Antoinette's disconnection from her family and her exposure to an ethnic divergence result in an identity crisis and lead her to madness.

In order to reach out the research objective of our study, we have used the analytical approach of the postcolonial feminist theory that seeks to address double colonization as it looks at the broader interactions between the practices of patriarchy and colonialism against the marginalized women. It examines other main issues such as female identity, gender, race, sex, sexuality and many other elements perceived as the legacies of these two forms of oppression.

The present study is composed of two chapters. Firstly, the theoretical chapter is devoted to study the reflections on postcolonial literature and female position. It mainly deals with defining the Caribbean literature and decolonization. Moreover, it discusses the postcolonial feminist theory in addition to the personification of the female identity. Secondly, the practical chapter seeks to analyze the representation of the Caribbean woman between colonialism and patriarchy in *Wide*

Sargasso Sea. It focuses on subjecting the creole protagonist's breakdown through the events of the story. The chapter reflects different forms of oppression that Antoinette encountered by her husband which leads to her identity crisis and insanity.

Chapter One: Reflections on Postcolonial literature and Female Position

Introduction

One of the most exciting features of English literatures is the explosion of literatures written in English in formerly colonized societies. This field has given rise to a great range of theoretical ideas, concepts, problems and debates. This chapter brings together a selection of these theoretical issues in a way that indicates and celebrates the immense diversity of postcolonial feminist theory. It is divided into two sections. The first one discusses three main parts. In the beginning, it gives an outline about the birth of postcolonial literature. After that, it undertakes the Caribbean Literature. Finally, it deals with the literature of decolonization. The second section examines three major parts. First it talks about the postcolonial feminist theory. Next, it deals with the notion of the theory according to some scholars. It also reviews fundamental concepts of postcolonial feminism. Moreover, it takes up the female identity between sexism and racism. Last, it talks about an overview of cultural identity between hybridity and originality. The objective of this study is to give an outline on postcolonial feminist literature which would lay the first stone to fulfil this study.

Section One: The Caribbean Postcolonial Literature and Decolonization

Postcolonial literature appeared simultaneously with several colonies paving the way to their independence. Postcolonial writers played a crucial role to free their countries from colonialism, thus they took some important issues like white people are privileged that smoothed the path for colonialism. These writers appeared from all corners of the world Africa, Asia, Caribbean and other countries. They took a decision that these colonial countries had been dominant for so long and now it's time to make an end for this show. So, this battleground took place in the mind, in other words, this was the start of the literature of decolonization. The Caribbean postcolonial literature mainly focuses on the representation of their identities, thus Caribbean writers used their pens to fight the colonial discourse and talk on behalf of their fellow people (Ashcroft et al. "Empire").

1 The Birth of Postcolonial Literature:

The rise of colonialism made its beginnings when European countries started to conquer the continents of Africa and Asia; however, this issue was known even in the Roman and Persian empires. Colonialism and Imperialism have always been confusing for many because they believe that these two terms go hand in hand, be that as it may, the etymology of these notions implements some hints about the way they are distinguished. Colonialism can be defined as the physical control over the territories of other people's countries to get power, control, wealth and sovereignty (Migge & Léglise 04). Imperialism means to remotely control and dominate the colonies and this can be direct and indirect. In her book *Colonialism/Postcolonialism*, Ania Loomba distinguishes between the two notions. She argues, "One useful way of distinguishing between them might be to separate them not in temporal but in spatial terms and to think of imperialism or neo-imperialism as the

phenomena in the metropolis, the process which leads to domination and control. Its result, or what happens in the colonies as a consequence of imperial domination, is colonialism" (12).

The term colonialism refers to the extensive domination of a state beyond the bounds of its geographical borders in pursuance of wealth and power because colonialism is a substantial process that has shaped human settlement across the planet (Kohn & Reddy). There was a philosophy that was built up which explains and maybe defends the fact that the savage, fierce and brutal actions which colonizers were doing upon the colonized. They were within the framework of acculturating and it's their responsibility which made it a reason for them to make colonialism continue. Colonialism did not come out of anywhere; however, there were many factors as to why European industrial powers were making it continuous. These factors were to make colonial powers stronger and gain more wealth which will make them more powerful and give them more strength for domination, for instance, the economic factors such as raw materials, new markets to sell and buy and to decrease the pressure of the population in their crowded main cities. Another motivation for them was the political factor for national prestige and the action of highly influential politicians (Hodge).

The cultural and scientific factors were a good reason to expand; back then they were thirsty for knowledge and export the western culture into these lands. In addition to all these factors, geostrategic factors played a massive role as they joined the political motives. At the end of the 19th century, these gigantic powers made their plans to establish empires that will give them the ability to control the colonies (Kohn and Reddy). Edward Said once said, in his book *Culture and Imperialism*, "Just as none of us is outside or beyond geography, none of us is completely free from the struggle over geography. That struggle is complex and interesting because it is not only about soldiers and cannons but also about ideas, about forms, about images and imaginings" (34).

The beginning of Imperialism was not in the nineteenth century. From the sixteenth to the early nineteenth century, that cycle was dominated by what is now called Old Imperialism. The hunger and the tremendous need of European nations to establish trade routes with the Far East discovered the New World and made settlements in North and South America as well as in Southeast Asia. These gigantic powers assembled markets and secured positions on the coasts of Africa and China and made local governors work under their service to make sure that the economic interests of Europeans are secured. Yet, their impact was narrow (Webster). A new era of imperialism has begun from the late 1800s through the early 1900s that Western Europe chased which is known as New Imperialism. This updated version of Imperialism was motivated by economic, military, political, humanitarian, and religious reasons, as well as from the development and acceptance of a new theory Social Darwinism and advances in technology (Hodge 351).

In the book of *Cultural Geography*, postcolonialism is defined as a term that has various meanings, political bonds and involved in the systemization of imperialism, modernity, identity, self-representation, cultural geography and postmodernity (Atkinson et al. 175-176). This concept was brought to life in the mid-1980s, as revealed in the scholarly journals in Bill Ashcroft, Gareth Griffiths and Helen Tiffin's book *The Empire Writes Back: Theory and Practice in Post-Colonial Literature* (2002). In 1978, it was maybe the beginning of a new theory which we call now Postcolonialism when Edward W. Said's *Orientalism* was published. Yet the term was not introduced back then. *Orientalism* was profoundly influential in the works of Gayatri Spivak and Homi Bhabha (Brennan 558).

The confusion on whether to use “Postcolonialism” or “Post-colonialism” is indeed put many scholars in doubt and confusion on what to use, fortunately, the two forms are correct and there is no difference between the two; however, the most commonly accepted form is the one

without hyphen “Postcolonialism”. Remarkably, the word is a combination of two parts “Post” and “Colonialism”. Conveniently, the meaning of the word “post” is “after”, so it has to do with the time which refers to the time following a period. On the other hand, colonialism indicates the era of European colonization in America, Africa, Asia ... etc.

Generally speaking, “Postcolonialism” is a term used to represent the age of the colonies that gained freedom from European colonization. The concept postcolonialism deals with the consequences of WWII and colonialism on cultures and communities of the colonized. For this reason, historians used this term to refer to the post-independence time. Postcolonialism in literature mainly focuses on the issues of language, identity, self-representation, cultures of the colonized after gaining their independence and how they are still resisting the colonizer until the present day probably (Ari & Toprak 72-73). Ashcroft et al. claim in *The Empire Write Back* that “more than three- quarters of the people living of the world today have had their lives shaped by the experience of colonialism” (14).

Postcolonial literature is a term that examines the consequences of all cultures that were altered by the imperial mechanism from colonialism until this moment because European imperial powers are still in control. So, the process is still in process as reveled by Ashcroft et al. whom suggest that it should be kept within the bounds that the concept postcolonial to signify after colonialism. “All post-colonial societies are still subject in one way or another to overt or subtle forms of neo-colonial domination and independence has not solved the problem” (“Postcolonial” 02). This proves that Europe is still dominating these countries. Postcolonial literature deals with the issues of language, identity, cultural hybridity, migration, nation and cultural schizophrenia ...etc. Yet, these issues are of the newly independent colonies of Britain such as the Caribbean countries, Africa countries and India.

The very first time when postcolonial literature came to life is when Edward Said introduced his book *Orientalism* in 1978. *Orientalism* set up the scientific study of postcolonial literature. It made a tremendous transformation in the scope of postcolonial theory and works of literature. It, in a way, is a kind of special book that has its terminology. This book represents how the inequality between Occident and Orient and how Occident is always the upper hand and always superior to the Orient (Said 03-04). Correspondingly, Peter Barry in his book of *Beginning Theory: An Introduction to Literary and Cultural Theory* argues that the concept of the superiority of the West and the inferiority of the East produced by Edward Said is the cornerstone of postcolonial studies. He claims that “Said identifies a European cultural tradition of ‘Orientalism’, which is a particular and long-standing way of identifying the East as ‘other’ and inferior to the West. Identifying the East as ‘other’ and inferior to the West” (193).

Not only what Edward Said brought to the postcolonial studies but many other exceptional writers such as Gayatri Spivak whose contribution was influential by introducing *Can the Subaltern Speak?* which was a huge contribution to broaden the subject of subaltern literature not to mention the literature of marginalized women. Another leading figure in postcolonial literature is Homi K. Bhabha who made an immense and significant addition to postcolonial studies when he published his book *The Location of Culture* (1994) which questions the issue of identity and hybridity.

According to Peter Barry, postcolonial literature went through three main phases. He starts with the first phase is the adopt phase in which the writer looks for the frame of the genre and indicates its all-inclusive legitimacy as in Joseph Conrad’s *Heart of Darkness* or Albert Camus’ *The Outsider*. The second phase is the adapt phase, here the writer familiarizes or imitates the structure, especially the European structure to the native’s one, a good example for that is *The*

Empire Writes Back. The ultimate phase is the adept phase, concentrating on the autonomy of the content, Edward Said's and Homi Bhabha's works are one of the pioneering works in this phase (194).

Postcolonial writing is a proper and generally definitive term to signify, portray and study the developing literary works in English. Resistance, disruption and recreation are noteworthy highlights of postcolonial writings. Postcolonial literary works in all languages, especially in English depending on the struggle between the conventional culture of history, gender, culture, and political issues.

2 The Caribbean Literature

The history of Caribbean islands, or what is so-called West Indies, is shaped through loads of experiences, cultural conflicts, economic crises and the urge for political power. Starting with early stages when Cristopher Columbus accidentally made landfall in the Caribbean, in what is now known as the Bahamas. His discovery made European countries greedy for quick wealth. Thus, it brought about the exploitation of the land and the people as well (Lambert para. 02).

During the late fifteenth century, European nations particularly Spain and Portugal, race to claim as many territories as they can. Their primary interest was gold then it turned to plantation and cultivation of sugar, coffee, tobacco, cotton and rice. Later on, England joined the rivalry of the European powers for the area. In April 1623, the British people landed in the northeast exactly in St. Kitts which claimed the first British settlement. At this period of time, the African slave trade occurred to keep up with the growing demands of the plantation economy that extends over the Caribbean and stifled the other economic activities (Rothermund 211). Nonetheless, the Caribbean writer V.S. Naipaul does not give account to these explorations. He states that, "History is built on creation and achievement and nothing was created in the West Indies" (29). Despite the fact of this

journey of explorations some Caribbean scholars believe that the history of the West Indies remains rootless.

The creation of Caribbean literature is woven through its complex historical, political and geographical diversity. The mixed nature of the region's language, cultural aspects along with European evidence contributes to the development of literature. This is precisely why the field of Caribbean literary studies have questioned the meaning of the terms "Caribbean", "West Indian" and most importantly their use when referring to the literary compositions produced in that area (Scott 02). In her article *The History and Shaping of Caribbean Literature*, Dr. Julia Udofia clarifies that the terms "Caribbean" and "West Indian" can be used interchangeably in discussing the literature of this particular region in this world. Nevertheless, the notion "Caribbean" refers to the literature written in all the languages of the area English, French, Spanish and Dutch. Whereas, the notion "West Indian" characterizes only the writings of those Island and Mainland territories where English is the official language and the chief medium of literary composition (60).

The emergence of Caribbean writings can be traced back to the 1930s and 1940s because works produced before that period had received less attention. Some critics believe that is the influence of European and African literary works which gave birth to this new world literature. To a greater or lesser degree, the intervention of European culture, language and tradition is inescapable and present through different modes of narration. It is also clear that the people who were forced to migrate to the west indies cannot separate themselves from their ancestors and their indigenous culture. Hence, they have produced literature with strong and direct ties to traditional African expressions (Scott 06). Yet, creative works written by major writers gained the praise to the flourishing of Caribbean literature such as George Lamming's *In the Castle of My Skin*

(1953), V.S. Naipaul's *Mystic Masseur* (1957) and the poetry of the noble prize winner Derek Walcott (Udofia 60). As Barbara Howes observes:

One thing they seem to have in common: Vitality, a range of talent. A great deal is going on writers of stature have emerged and more are emerging. What Mr. Wickham in a recent article identifies as the essence of the West Indian is 'a quality of intimacy', honesty and openness which accords well with the creative spirit; this quality 'is not separatist in intention', he says, 'but arises inevitably from the traffic of a small population living an open life in the bright searching light of the sun.' (12)

As indicated above, although some Caribbean writers have their own unique style, Caribbean literature is still developing since it started its blooming only after a series of ignorance and lack of recognition.

Postcolonial Caribbean literature is primarily concerned with the issue of self-representation and the quest for selfhood. It is quite significant that many writings discuss other themes such as the effect of diaspora, the challenge of cultural fragmentation and alienation, home and exile as well. Class and gender are also prominent interests of Caribbean authors like V.S. Reid and Orlando Patterson. Some other writers from former colonies such as Jean Rhys have directed their focus to write back to the imperial discourses and condemn colonial actions (Innes 4). All these writers bear the burden to carry the postcolonial experience of their people and reclaim the indigenous identity.

In this West Indian society, the attitude towards the cultural heritage and the quest for belonging to one culture varied from one author to another. According to Catherine Douillet, the Caribbean poet Derek believes that West Indians must establish a literary identity since most of the territories share the common experience of colonization, displacement, slavery, emancipation

and nationalism (1). He stresses the fact that for an authentic Caribbean personality to be built people must identify themselves at least with two cultures one native and the other alien. For that reason, most of his works are characterized by the fusion of the two cultures where different elements exist to mirror the society, he lives in. Paradoxically, a pessimistic vision is presented by a dominant Caribbean figure. V.S. Naipaul sees that the native inhabitants are unable to celebrate their own culture and thus they fail to build their cultural identity. This strain of protest can be witnessed in almost Naipaul's writings, especially *the middle passage*, *MR. Stone and the knight's companion* entail the idea of dissolution, futility and rootlessness in the postcolonial world (Udofia 60). Ultimately, all these different claims prove once again the diversity of West Indian literature.

One of the striking features of Caribbean literary production is the co-existence of more than one language. The languages of Europe's colonial powers were blended with various African languages that were spoken by slaves and to a lesser extent, indigenous languages. In this sense, Kamau Braithwaite introduces the notion of "nation language" which means "the language which is influenced very strongly by the African model, the African aspect of our New World/ Caribbean heritage" (Ashcroft et al. "Postcolonial" 311). He also points out that this language is characterized by the sound it makes which generally carries the meaning. Furthermore, he discusses the role of the English language and its contribution mainly at the lexical level. For him, the English uttered by subjugated individuals is not Standard English it is rather a dialect or a "bad English." Braithwaite's nation language describes a creative system that infuses the imposed language with the attributes of the suppressed system (266). In general, the Caribbean language takes part in a revaluation of the black or African cultures as a fundamental artistic expression that differentiated it from European production.

To sum up, Caribbean literature and culture are a mixture of various components. Firstly, the European component inspires some novelists because all the territories have been subjected to some forms of external domination. Secondly, since slavery and plantation labor were deeply marked in the region history, the African traditional expressions are dominant in poetry.

3 The Literature of Decolonization

Decolonization is the process of deconstructing the colonialist power in all forms that remain after independence (Ashcroft et al. “Key Concepts” 56). In history, differences are often drawn between empire, imperialism, colonization and colonialism. However, decolonization is a spacious concept that encompasses actions and processes that counteract, reverse, or terminate all of these notions (Collins 01).

The concept of decolonization, which began towards the end of World War I, plays a great role in shaping the contemporary world. It unfolds in two main phases. Firstly, there was the classic model of armed conflicts ending around 1960. The second phase is characterized by the independence negotiations. It refers basically to the process of dismantling colonialist power which includes all the institutional, cultural and political aspects that remain after independence. As the American historian David Gardinier, in Joseph Dunner *Handbook of World History Concepts and Issues*, states that decolonization was initially a political phenomenon soon extended in meaning to include all elements incurred in the colonial experience whether political, economic, cultural or psychological (Betts & Raben 23).

Decolonization has given rise to voluminous historiography which could be the subject of a special comparative study. According to Dietmar Rothermond, it includes the accounts written by historians of the countries of the former colonial rulers as well as those of the decolonized nations (21). He explains that postcolonialists pay attention to the new African, Asian and

Caribbean writers who expressed the quest for an identity that had been submerged by the colonial impact; the Caribbean islands were among the oldest colonies of the European powers and the decolonization of most of them was rather belated. Moreover, Edward Said's *Orientalism* had stimulated postcolonial studies. He shows how the image of the 'other' projected by Western Orientalists had forced the 'Orientals' to think of themselves in terms constructed by scholars who served the colonial rulers. The postcolonialists fight for the intellectual and spiritual self-determination of the people who had been subjected to colonial rule (Rothermund 31).

As Hellen Tiffin explains in her article of *Post-colonial Literatures and Counter-discourse* that the process of literary decolonization involved a radical disintegration of the postcolonial subversions from the dominant European discourse. Hence, it has been accompanied by the demands for a new discourse free of all colonial taint (Ashcroft et al. "Postcolonial" 95). Additionally, decolonization is a process which appeals to a continuing dialectic among the domination of both the pertaining systems and their boundaries. Since it was hard for the European colonies to create an independent structure from the colonizers, postcolonial writings were the main project to investigate the European discourses. In this regard, the re-reading, re-writing and re-inscription of European history was the main tool that characterized the postcolonial discourse which is called 'counter-discourse'. The latter refers to various acts of resistance against the representation, ideology and values of colonial canons (Ashcroft et al. "Postcolonial" 95-96).

Postcolonial writers and critics enroll in many different counter-discourses; however, Tiffin focuses on a particular discursive which named it 'canonical counter-discourse'. She defines it as a "strategy [which] is perhaps most familiar through texts like Jean Rhys's *Wide Sargasso Sea* and it is one in which a post-colonial writer takes up a character or characters, or the basic assumptions of a British canonical text and unveils those assumptions, subverting the text for

postcolonial purposes” (“Postcolonial” 97). The aim behind this strategy is not just to write back to the text, but to the whole field where this text was operated in postcolonialism. As an example, Jean Rhys in ‘*Wide Sargasso Sea*’ writes back to Charlotte Brontë’s ‘*Jane Eyre*’ and J.M. Coetzee in ‘*Foe*’ writes back to Daniel Defoe’s *Robinson Crusoe* (Ashcroft et al. “Postcolonial” 97).

For Léopold Sédar Senghor, decolonization has to involve more than the transfer of political power but by decolonization of any superiority or inferiority complex in the minds of the colonizer (Smith & Jeppesen 04). ‘Decolonizing the mind’ is a famous expression during postcolonialism which paved the way to many scholars and writers to write concerning this sentence. Ngũgĩ wa Thiong’o and his book *Decolonizing the Mind* asserts that colonialism’s most important area of domination is the mental universe of the colonized, the control through culture, of how people perceived themselves and their relationship to the world. For Ngũgĩ, the colonized mind has to be decolonized which means to give up the language of the colonizer in his writings and the struggle to change the educational system that gave precedence to Western traditions at the expense of all others.

Fanon’s concept of decolonization is related to violence. The latter is useful for an analysis of how the English language is ‘violated’ from its standard usage and how literary forms are transformed from their definitions within the Western tradition. In terms of language, it is as if a version of the cultural and economic violence perpetrated by the colonizer is now appropriated by writers to ‘violate’ the English language in its standard use. Language is culture, particularly the transformations of rhetorical and discursive tools available through a colonial education system.

The literature of decolonization took many different forms but the aim was always unified which is to write against colonialism. Postcolonial writers such as Edward Said, Ngũgĩ wa Thiong’o, Homi K. Bhabha, Gayatri Chakravorty Spivak, Salman Rushdie, Frantz Fanon, Bill

Ashcroft, Helen Tiffin, Aimé Césaire, Jean Rhys and a lot of other scholars worked on decolonization from a different perspective.

Section Two: Feminism and Identity in a Postcolonial Context

The experience of women in the postcolonial context varies according to complex interactions between factors such as race, gender, class, and culture. For that reason, the postcolonial feminist theory offers the colonized women an authentic voice to tell their stories. This theory also explores the histories and struggles of hybrid women against patriarchy, racism, sexism, and placing emphasis on how sexuality and madness have been portrayed through different colonial works in the past. It is important to clarify that investigating key points such as cultural identity, hybridity and creolization provide a better understanding on how these women face different oppressions to create a clear sense of identity, particularly a cultural one.

1 Postcolonial Feminist Theory:

Throughout history, women and colonized subjects have been exiled to the position of ‘other’ by various forms of colonialism and patriarchal domination. Both of them thus share an intimate experience of oppression and repression. Thence, feminist theory has paralleled developments in postcolonial theory. They both seek to reinstate the marginalized in the face of the dominant. Until recently, feminist and postcolonial discourses have followed a path of convergent evolution and merged to form the postcolonial feminist theory (Ashcroft et al. “Postcolonial”).

Postcolonial feminism as a new feather wishes to bring into light the typicality of problems of women of the Third world nations. In *A Companion to Postcolonial Studies*, Schwarz and Ray explain that, “Postcolonial feminism is an exploration of and at the intersections of colonialism and neocolonialism with gender, nation, class, race and sexualities in the different contexts of women’s lives, their subjectivities, work, sexuality and rights” (qtd. In Mishra 129-130). In *Third world Critiques of Western Feminist Theory in the Post-Development Era*, Javier Pereira Bruno

explains that the theory of postcolonial feminism is clear evidence of the fact that there exist feminisms indigenous to third world countries. It is sometimes called 'third world feminism'. The term is preferred by some feminists for reasons of precision and context. Historically, the third world countries have been under colonialism and liberated through struggle against a foreign power and are characteristically postcolonial.

Tyagi in *Understanding Postcolonial Feminism in relation to Postcolonial and Feminist Theories* asserts that:

Postcolonialism and feminism have come to share a tense relationship as some feminist critics point out that postcolonial theory is a male-centered field that has not only excluded the concerns of women but also exploited them. Postcolonial feminist theorists have accused postcolonial theorists not only of obliterating the role of women from the struggle for independence but also of misrepresenting them in the nationalist discourses. (46)

This theory came forth as a response to colonialism and imperialism particularly in the 3rd wave of feminism during the 1980s which aims at understanding the legacies of colonialism within feminist activism. It is a combination of both postcolonialism and feminism. On one hand, the postcolonial main focus is on the colonizers' power to dominate and control the colonized. On the other hand, feminism deals with women's gender, rights, identity, oppression and position in society. Thus, postcolonial and feminist theories are concerned with how women and men are presented in colonialism and how they share the same goal of challenging forms of oppression (Sabri 07). For Yashodha Shenmugasundaram, postcolonial feminist theory has emerged in an attempt to address the experiences of women born and raised in former colonies of western imperial powers. Also, it draws comparisons between colonization and women's suppression in the light of geographical, historical and cultural factors (382).

Postcolonial feminism is concerned with how women are represented in colonial and postcolonial literature as well as concentrating on the construction of gender differences. It also challenges the assumptions which are created about both literature and society. It examines the struggles of postcolonial women against colonialism, racism, sexism and economic forces. The postcolonial feminist critics raise a number of conceptual, methodological and political problems involved in the study of the representation of gender (Tyagi 45). It points out the ways in which women continue to be stereotyped and marginalized, ironically sometimes by postcolonial authors who might claim to be challenging a culture of oppression. This theory discusses topics related to academic studies and researches which provides a nuanced picture of the women's lives from around the world through the creation of an intellectual discourse that can reflect the struggle of women (Tejero 254).

The term 'postcolonial women' turned out to become problematic due to its relation to colonialism. For some theorists, it is a form of oppression. Whereas for others, racism and sexism are more or less interchangeable which results in a confusion between the image of postcolonial women in the context of feminism and colonialism (Gunjate 284). Gayatri Chakravorty Spivak's *Can the Subaltern Speak?* is considered to be one of the most important texts in postcolonial feminist theory. She presented the word 'Subaltern' which implies a subject who is marginalized and oppressed particularly women.

Chandra Talpade Mohanty in her work *Under the Western Eyes: Feminist Scholarship and Colonial Discourses* provides the arguments and criticized homogeneous perspectives and presuppositions in some of the western feminists' texts that focus on women in the third world. She criticizes Western feminism on the grounds that it is ethnocentric and does not pay attention to the unique experiences of women residing in postcolonial nations (Mishra 132). Mohanty laid

the foundational critique against naturalizing all women's oppression without regard to their cultural differences by introducing the term 'sisterhood' which demonstrates the idea of universal experience among women regardless of their traits or factors. Sisterhood is defined as the bond created when women come together in a supported effort to claim their rights and reject male dominance and oppression. In sisterhood, women support each other to change their social and political weak position in society (qtd. In Sabri 09).

2 Fundamental Concepts in Postcolonial Feminism:

2.1 Double colonization:

In postcolonial literature, one might see the opposing forces as being the colonizer and the colonized. But each lays the innate qualities of distinct gender. The roles of women in literature are often quite wide in the spectrum. Women are often portrayed as secondary characters to the greater men who carry the storyline along. They simply offer a supporting role in the midst of the action (Patki & Dodal 371). Ultimately, women in formerly colonized societies were doubly colonized by both imperial and patriarchal ideologies.

The notion of double colonization became a catch-phrase of postcolonial and feminist discourses in the 1980s (Ashcroft et al., "Postcolonial" 249). Women suffer from double colonization as they simultaneously experience the oppression of colonialism and patriarchy. Females have to resist the control of colonial power not only as a colonized subject but also as women. The term 'double colonization' was introduced by Holst-Peterson and Rutherford (1988). It refers to two main forms of dominance which are patriarchy and colonialism of women's status. It indicates the colonized nations' women who are doubly oppressed due to their race and gender. Moreover, this term analyzes the concerns of women as members of marginalized groups within postcolonial societies, the case of indigenous minorities and as women with a history of unbroken

oppression (Shenmugasundaram 389). Besides that, it designates the condition of women as being doubly oppressed by patriarchal ideology and imperialistic ideology.

Patriarchy is a social system where the male is an authority in a social organization. In this system, the male in the domestic sphere can dominate women physically or psychologically where he isolates and subjugates the female. It is a structure that seeks to control and subjugate women where they are unable to make their own choices about economy, sexuality, mothering, or childbearing. Therefore, it is a system of oppression aiming towards destroying women's identity, abilities and potentials. Patriarchal institutions perceive women as different from men and consequently, women are worth less than men (Sabri 08). Besides that, economic dominance is considered as one of the ways that enables men to dominate women economically, yet they had power over women and women were subversive to patriarchy. In a patriarchal society, the female is considered as an opposing to male because women are inferior and have lack of independence to man. It is the male who dominates and the woman is oppressed (Qian 420).

Women and men are equal in all fields of life. However, there is a discrimination between them in all societies. Consequently, feminists have been fighting for their freedom from male domination. As Parveen mentioned in *Feminism: A General Survey* that:

Feminism is an organized movement for women's rights, interests, freedom, and equality. There should be the political, economic and social equality of sexes in a male-dominated society. It is the aim that women should have the same rights and opportunities as men and so it needs struggle to achieve this aim. (344)

Women's struggle and oppression by patriarchy embraces all the different structures of domination and the rule of men over women. It is simply defined as a system in which the male

member controls everything and everyone. Thus, this system establishes male dominance and control over women in society (Handbag 332).

2.2 Female Madness:

Madness is familiar to the human experience. The frenzy of life and the preposterous circumstances can ravage delicate psyches. Acrimony, a reaction to the insanity of the world, can be considered as a globe of madness. People also can easily get deviations from their own moral rectitude that accordingly leads to bouts of insanity (Branimir 01).

Literature presents a clear opportunity to bring together different strands of debate and insights into experiences of mental difficulty in order to create an innovative community. Conjointly, psychology and literature attempt to render understandable the strange behavior through the term “madness” which seems to be an excellent tool in analyzing certain literary characters. Thus, bizarre, atypical and deviant behaviors of literary characters provide a key resource for scrutinizing personality. Notwithstanding, some aspects of personality are still bewildering and debatable (Branimir 01-03).

Lilian Fedar in her book *Madness in Literature* asserts that the assimilation of madness in literature is no exception. As the female madness was notably interrelated with women’s natural femininity. In this respect, professor Elaine Showalter claims in her book *Female Malady* that women are susceptible to react in an insane manner rather than men. For instance, they behave awkwardly by means of being coarse, mad, or sexually licentious (Pauly 4). On account of this, many Victorian literature writers stress on the image of insanity which women represent; that being the case of the appearance of many mad female characters in literature of that era. By way of illustration, the crazy Bertha Mason in *Jane Eyre* along with the suicidal Emma in *Madame Bovary* and the top whacky Mina and Lucy in *Dracula* (Woods 136).

Ultimately, in *Madwoman in The Attic*, the title is extracted from *Jane Eyre* in which the protagonist Bertha Mason is driven mad and kept locked in an attic by her husband Rochester. The book is considered to be the crux of feminism literary criticism. Sandra Gilbert and Susan Gubar review how female writers strive to shape identities as authors inside a male-controlled colonial milieu. Within this frame of reference, they distinguish the two clashing female natures “the angel of the house” (who was conservatively mild, obedient, and submissive) or “the madwoman in the attic” (who was patriarchally oppressed). None of the two natures epitomize the real female gender that Gilbert and Gubar want to represent (596-597).

In literature, female madness has taken a wrong perception since the blame was always put on women rather for their angelic behaviors at home or devilish ones. The misrepresentation of the mad woman emerged during the early stage of literature history. For that reason, female writers started to write more about female madness in order to give the real motives behind the women insanity.

2.3 Female sexuality in the Colonial Context:

Relying on the most recent research, new evolutions are investigated. The increase of evolutionary psychology and the impact of Social Role Theory have added to a more prominent comprehension of the perplexing idea of masculinity and femininity. Henceforth, sexuality is basically a shorthand for everything related to sexual behavior and the entire experience that is deemed sexual: sexual acts, desire, arousal and other similar behaviors (“Sex and Sexuality” 05:54-06:06).

In the meanwhile, sex is the biological category that distinguishes between females and males. As long as it has primary characteristics, it shows the sex organs that are involved with the reproductive processes and secondary characteristics. The latter develop at puberty and they are

not directly involved in reproduction like enlarged breasts or facial hair. Nevertheless, gender represents the set of social and psychological characteristics that society considers proper for its females and males. Therefore, the sets of characteristics assigned to women are femininities and those assigned to men are masculinities (“Sex and Sexuality” 02:56-05:52). Thus, gender is everything but biological, it is merely a matter of social construction, performance and self-representation.

Sex and sexuality have consistently been the subject of much consideration. They both had a significant effect on the modeling of American culture. Sexuality is remarkably appeared when the Europeans first met the Native Americans up to 1800 where the Eroticism has prevailed and explorers dramatized their triumph as a sexual conquest of virgin land in narratives. In the book of *Sex and Sexuality in Early America*, it is mentioned that from the sixteenth through the eighteenth centuries, many engravings and paintings portrayed a nude woman as an allegorical figure for the American continent (Smith 35).

Anne McClintock in her book *Imperial Leather* discusses the pragmatic diagram of female body. In Henry Rider Haggard novel *King Solomon's Mines*, he maps it as a land. What set Haggard's map apart from the scores of treasure maps that emblazon colonial narratives is the explicit sexuality. It abstracts the female body as a geometry of sexuality under the technology of the imperial form. Yet, it also reveals the repressed side of the white man upon the colonized women as long as the white patriarchy allows man to consider the female body as an occupied land. Therefore, he could use it to sway his lustful instincts and sexual desires (03).

3 The Female Identity Between Racism and Sexism:

With the genesis of the concepts of racism and sexism, which are seen together as the most vexed and complex issues in postcolonial feminist theory, constructing a female identity has been

a crucial task for feminist critics whose pivotal interests are the rights and liberty of women. Western feminists have been always addressing a few categories, advocating particular needs and rights mainly these of white women. Similarly, the postcolonial writers often stress on carrying the experience of the subjugated colonized without referring to the extra oppression that female individuals have been facing during and after colonization. In this sense, feminist theories indicate the interconnection of racism and sexism as dual forms of oppression that have been imposed on women, in particular women of color and those of mixed race (Dida).

The term racism is defined by Webster Online Dictionary as “the belief that race is the primary determinant of human traits and capacities and that racial differences produce an inherent superiority of a particular race”. In relevance to postcolonialism, postcolonial writers and theorists have questioned the subject of race and racism. For the most part, they associate race and racialism with colonial legacy upon the colonized groups. As a major example, the important work of Frantz Fanon, *Black Skin, White Mask*, analyses the impact of white supremacy on the black psyche. In a colonial world system, the race is historically situated and culturally maintained. It represents the dividing line that cuts across multiple power relations. Fanon puts much emphasis on examining the role of colonial cultures in legitimating the racialized economic and social hierarchy. The task of colonists was to replace indigenous histories and cultures with their newly constructed racial ideologies (Rangan & Chow 04). Racism is a worldwide reality in which the victims differ in language and culture. However, the experience of exclusion and marginalization are remarkably similar.

Sexism is broadly defined as prejudice or discrimination against women. It has emerged as an analogy to racism. This term is coined by a feminist activist Caroline Bird in a speech she delivered in 1968, placing a strong emphasis on the ways in which oppression is carried out against

girls and women (Crimmins 03). In addition to that, Gender and Sexuality Center defines sexism as:

The systematic, institutional, pervasive, and routine mistreatment of women and feminine people. This mistreatment creates an imbalance of power in a society that renders women and feminine people disadvantaged. The belief that maleness and masculinity are superior to femaleness and femininity. (“Concepts” 01)

The primary aim of sexism’s opponents was to raise consciousness and to speak for the segregated females around the world.

From a black feminism standpoint, Gloria Wade-Gayles, a feminist critic, views that sexism and racism co-exist in a traumatic alliance and both were practiced against black women in their own society. In her work *No Crystal Stair*, Wade-Gayles builds a conceptual framework for analyzing and interpreting the impact of race and sex on the lives of black females during various periods of American history. The Critic explains how racism and sexism are mutually related. Hence, they arise from the same set of circumstances to discriminate female and label her in the lower position in the American society (Willis 03). Paula Giddings explains:

The experience of Black Women is the relationship between sexism and racism because both are motivated by similar, economic, social, and psychological forces, it is only logical that those who sought to undermine Blacks were also the most virulent anti-feminists. The means of oppression differed across race and sex lines, but the good spring of that oppression was the same. (Giddings 06)

Likewise, other female writers such as Nella Larsen, Ann Petry, Toni Morrison and Alice Walker have similar assumptions about this basic reality. The black woman faced the reality of double discrimination of both race and sex (Willis 03).

Postcolonial feminist theory has always examined the relationship between White feminists and her indigenous counter-part. In the midst of their quest for identity, the critique of white feminism came to surface. Despite the attempts to claim the rights of the colonized women, first-world feminists have overlooked racial, cultural and historical specificities that mark the condition of these women. In so doing, they have universalized the experience of white middle-class women and imposed them as feminist models on colonized ones and thereby, worked as an oppressor (Dida). For instance, Maggie Humm author of *The Dictionary of Feminist Theory* (1995) explains that understanding women's oppression in terms of race, gender, class and sexual preference is the main objective of feminist theory (12).

Mainstream feminist theory is criticized for being problematic because of the exclusive and oppressive behavior towards women of color. One of the major critiques is the orientalist view that portrays the social practices of other races as primitive and barbarous, from which Black and Asian women need rescuing under the civilizing mission (McFadden 18). Hazel Carby questions these issues in her influential essay *White Woman Listen! Black Feminism and the Boundaries of Sisterhood*. In identifying and discussing the condition of Western feminism, she explains that black and ethnic women are barely made visible within their discourses. And when they are addressed, their representation remains highly problematic. Her view is that "Black women have come from Africa, Asia and the Caribbean and we cannot do justice to all their herstories in a single chapter. Neither can we represent the voices of all black women in Britain" (111). Besides that, Chandra Mohanty engages in a stirring critique of white feminism, urging them to face up to the inherent racism and racial stereotyping. Furthermore, she claims that most of the western feminist works imply the "colonialist move" which presents the Third World woman as an outsider

or an exotic subject (McFadden 19). Western feminist has a certain limitation in understanding the nature of gender inequality concerning third world women.

Building the female identity is a tough mission for Third World women. One of the main reasons is the failure of Western feminism to hear and give voice to the marginalized group because of their ethnocentric belief in suggesting solutions that can be universally applied. Nonetheless, this white theory is said to be unsuccessful in entitling nonwhite experience including understanding oppression, imagining liberation, inciting societal change, achieving social justice and most importantly embracing the female differences (McFadden 19). As a result, issues of race have been neglected which has hindered feminists from thinking about the ways in which racism and sexism interact.

4 An Overview of Cultural Identity between Hybridity and Originality

Cultural identity refers to the status or sensation of being part of society. It is a piece of an individual's self-origination and self-recognition. It is also linked to several identification characteristics such as nationality, ethnicity, religion, social class, era, region or any sort of civil or communal group that is different from other cultures which would make it special. To this extent, the essence of individuality and people who are sharing a common culture is what defines cultural identity (Ennaji 19-20). In her book *Outside the teaching machine*, Gayatri Spivak defines Cultural Identity both open to strategic essentialism around race and ethnicity. A Jamaican journalist, Marcus Garvey claims, "People without the knowledge of their history, origin and culture is like a tree without roots. One's cultural identity is everything! All of that knowledge, history origins and culture are in one's blood" (AZ Quotes). His definition gives the absolute meaning of cultural identity and of what it means.

Cultural identity has been explored by numerous researchers on current culture and human science. Over the past few decades, another type of identification has developed which separates the comprehension of the person as an intelligible entire subject into a set of different cultural features such as, gender, race, history, nationality, language, sexuality, religious beliefs, ethnicity, and even food which can be the result of these cultural features (Brooks). However, Stuart Hall argues that cultural identity is “not an essence but a positioning. Therefore, politics of identity and a politics of position have always to be there, which is fully secured in a supreme way ‘law of origin’” (“Negotiating” 397). In other words, the person can have multiple identities at the same time, for example, an Algerian who lives in France, he influences his Algerian origins, at the same time he is influenced by the French culture so his cultural identity is influenced by the two cultures.

Hybridity stresses the point that it is to combine two or more elements of cultures, beliefs or any other aspect of culture to make meaning or to create something new which did not exist before. Hybridity is a term that has been trending from the colonial period until now (Bernhard 19-20). As Ashcraft et al. state, “one of the most widely employed and disputed terms in postcolonial theory” (“Empire” 118). In his book of *Hybridity, or the Cultural Logic of Globalization*, Marwan Kraidy explains that some terms have a relation with “Hybridity” such as “Creolization”, “Syncretism”, “Transcultural” and the mixing of races together or “Miscegenation”. These notions have been used to portray and highlight the digestion of native cultures into the colonizing cultures.

The term “Hybridity” was first coined by Homi K. Bhabha in his works *Of Mimicry and Man* and *Signs Taken for Wonders: Questions of Ambivalence and Authority Under a Tree Outside Delhi, May 1817*. However, his inspiration and ideas of this term came from the French philosophers Jacques Derrida and Jacques Lacan. Bhabha's theory of cultural difference defines

“Hybridity” and “Third Space.” He uses these notions to illustrate the cultural juxtaposition amid the colonizer and the colonized that generate a mutually dependent link, producing the “Third Space” that disregard the colonizer’s supremacy and control (09-36). Bhabha asserts that there is a gap in the middle of identity’s designation and that this gap or what he calls “interstitial passage” surrounded by “fixed identifications” sets up the plausibility of cultural hybridity without any obligations. Homi K. Bhabha says that hybridity is the appearance of new cultural forms of multiculturalism.

4.1 Hybridity and Creolization

The destabilization of retroactive origins yields the scheme for discussing “Hybridity” and “Creolization” as Glissant argues that people cannot hide or refuse their hybrid formation, nor purify it and do not require “the myth of pure lineage” (141). It all started before postcolonialism to catch on these two terms, based on the Caribbean context, Caribbean authors were making complex theories and brutal past of the interaction in the region and “Hybridity” seemed to be the initial ideological battleground in the area. At the same time, “Hybridity” is remarkably different from transculturation, métissage and Créolité; however, they deal with the same bond in cultural practices and from language to epistemology that maintains to portray the complex overlap of the hybrid community such as Afro-Americans, European, African and Asian (Deloughrey et al. 16-17).

According to Charles Stewart, in *Creolization: History, Ethnography, Theory*, the term Creolization dates back to the 16th Century. However, the word itself was not used by then and it appeared only later. The idea came to light implicitly in the colonial era when the notion “Creole” came to light and it was called the seed of the Old World “pro-genitors born and raised in the New World” (Stewart 01). Yet at the very first moments the term creolization had a bad significance,

but what is intriguing is the way Creoles eventually are Creoles. Stewart states that creolization was brought from the old world to the new world by emigration. He argues that Europeans emigration to the far-away new land was thought to change them into another kind of people.

Back in the 17th century, the term “creole” developed from the mixing languages and their incorrect form. After that, linguists of the mid-20th century agreed upon the idea of creole as the type when pidgins were learned as mother tongues by the following generations to make it easy between locals and European traders (Degraff 533). Accordingly, Michel Degraff in his article *Linguists' Most Dangerous Myth: The Fallacy of Creole Exceptionalism* states that creolization is a matter of reforming linguistic features of the language which contributed to the creation of creole.

4.2 Hybridity Vs. Originality in Cultural Identity

In recent cultural and social studies, the issue of hybridity and originality have been the main concern of cultural and literary studies and aiming attention at the experiences of migrant, and exile because of their hybrid identities. These hybrid people can be categorized as they are “on the margin” or “in-between” as they are in a melting pot “having two different cultures.” For this reason, it is generally known that these marginalized people are seen as the “others” to evolve double consciousness in the process of cultural hybridization (Voicu 172).

The matter of having a hybrid or original cultural identity is a complicated issue in literature as it deals with something abstract. Having an original identity means that a person has his own ancestor's or country's “original” traditions and closed to any outside culture, on the other side, hybridity is the opposite as it includes one's original culture in addition to a foreign culture which they melt into one culture (Voicu 177). Paul Gilroy declares in the book of *The Black Atlantic: Modernity and Double Consciousness*, “... the idea of the idea of hybridity, of intermixture, presupposes two anterior purities... I think there isn't any purity; there isn't any anterior purity...

that's why I try not to use the word hybrid ... Cultural production is not like mixing cocktails" (Gilroy 54-55). He flashes on the issue of originality when he grieves deeply "the lack of a means of adequately describing, let alone theorizing, intermixture, fusion, and syncretism without suggesting the existence of anterior 'uncontaminated' purities" (250). Therein, the pictorial usage of hybridity stimulates a stable and prior non-mixed position, to which "presumably it might one day be possible to return" (Gilroy 250).

Conclusion

This chapter provides two sections. In the first section, it tried to define the terms of colonialism, imperialism, and postcolonial literature. Then, it highlighted the Caribbean literature and explained the literature of decolonization. This study paved the way to give a comprehensive analysis about the postcolonial feminist theory and female identity which took a first step into the second section. At first, it studied double colonization, patriarchy, female madness, and sexuality as the fundamental concepts of the theory. Additionally, it represented the female identity between sexism and racism. Finally, this section outlined the cultural identity between hybridity and originality. It also provided definitions to different terms such as creolization.

**Chapter Two: The Representation of Caribbean Women between Colonialism and
Patriarchy in *Wide Sargasso Sea***

Introduction

Jean Rhys' *Wide Sargasso Sea* is a rewriting of Charlotte Brontë's *Jane Eyre*. Rhys wrote this novel to give a voice to the oppressed and silenced female. Rhys granted Bertha/Antoinette, the voiceless and violent crazy creole woman in *Jane Eyre*, a name, a history and most importantly, a story which explains her mental breakdown. This chapter is divided into two sections. The first section tackles the issue of cultural clash and the complex situation between the different groups of the Jamaican society, blacks, creoles and the English colonizer. It also indicates the crisis of the creole protagonist that led to her loss of identity. The second section sheds light upon the various forms of oppression practiced over women such as economic dominance, loss of voice and the limitations of sexual freedom that the heroine faced. It focuses on the character of Antoinette who is doubly oppressed by both colonization and patriarchy and reveals how the above-mentioned factors contribute to Antoinette's madness.

Section One: Cultural Clash and Identity Crisis in *Wide Sargasso Sea*

The issues of identity in *Wide Sargasso Sea*, which will be dealt with later in this section, are closely related to the settlement and colonial history of the Caribbean islands. In different geographical locations, one finds different cultural identities. Therefore, the Caribbean cultural identity is not homogeneous and fixed in a singular history yet it is indicated by the cultural differences found in separate islands. Culture in this sense is a source of identity, accompanying rigorous codes of intellectual and moral behavior that are opposed to the permissiveness associated with such relatively liberal philosophies as multiculturalism and hybridity. Because of colonialism, all cultures are involved in one another; none is single and pure, all are hybrid, heterogeneous, extremely differentiated.

1 Cultural Clash

The interaction of two cultures with different values, beliefs and traditions creates a serious conflict in the society. However, the situation of the Caribbean society, precisely in Jamaica where the events of the story take place, is much more complicated due to the existence of more than two cultures. This novel is set directly after the Emancipation Act 1833, in which slaves gained their freedom and plantation owners went bankrupt. This period marks a transition phase in the social structure of the Jamaican society in which black population shows resentment towards their former planters.

The clash of cultures is apparent right at the beginning of the novel. Rhys opens her novel by “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 said” (15). This quotation serves to establish the whole atmosphere of Antoinette and her mother’s world. The narrator, Antoinette, is aware of the insecurity of the

categories of whiteness. She suggests that her white creole ancestry divides her and her family from white Jamaican ladies who are of English descent. These ladies regard the beautiful Anette and her young girl as outsiders because they are neither “white” enough for the English nor “black” enough for the rest of the population. Although it is not explicitly mentioned, the reader can learn that Annette comes from Martinique Island. Thus, eventually she is seen as a foreigner.

In this sense, Helen Tiffin views, “the White Creole as a double outsider condemned to self-consciousness, homelessness, a sense of inescapable difference and even deformity in the two societies by whose judgments she always condemns herself” (328). This statement highlights how the world perceives the white creole who struggles to make contact with others and articulates herself through a web of tangled relationships in order to avoid annihilation. Therefore, this mixture of cultures reveals the complexity of race issues and foreshadows probable conflicts as the events develop in the novel.

The narrator’s vague and fragmentary memories offer multiple images of the racial tension. As powerless white creoles, Antoinette and her mother can no longer command the respect of Blacks. Anette, Antoinette’s mother, was subject to mockery and insult as she became poor and this appears in the novel when the protagonist Antoinette states “the black people stood in groups to jeer at her mother” (Rhys 16). The fact of her mother’s marriage from Mr. Mason, the English man, has worsened their connection to the nearby community. Most notably, the wedding scene is one of many instances that is lodged in the protagonist’s childhood memory. Even with the improvement of Annette’s financial status, the nearby women kept gossiping about her saying, “A fantastic marriage and he will regret it. Why should a very wealthy man who could take his pick of all the girls in the West Indies, and many in England too probably?” (Rhys 26).

Antoinette's mother is particularly attuned to the animosity that colors the freed slaves and their white employers' interactions. She warns her English husband of the dangerous situation they live in and asks him to move but he is the only one who doesn't understand the complicated situation she says, "Now we are marooned" (Rhys 16). When Annette refers to be "marooned" she does not mean that they are fugitive slaves as the meaning suggests in Jamaican; however, she states that they are isolated and alienated from the other groups.

Wide Sargasso Sea depicts other instances in which Antoinette clearly states that people hate her. She recounts the situation when she felt hatred for the first time, a little black girl followed her and sang, "Go away, white cockroach, go away, go away" (Rhys 20). Not only the little girl who used the term "white cockroach" as an insult, but also both black and white nearby people call her "white nigger", because White creole and black are likely to share the same unprivileged economic status in the post emancipated Jamaica.

Rhys reinforces this complex relationship and conflict between the two groups through the relationship of Antoinette and her only friend Tia. Antoinette and Tia seem to be good friends as they spend several days together; however, when money is brought into the equation, the girls quickly fall out. At the river, the two girls get into an argument over a bet while they are swimming. Tia cheats and gets away with the pennies, and the pretty clean dress of Antoinette. Thereby, forcing Antoinette to take Tia 's dirty dress.

In their argument, the young girls exchange insults clearly drawn from adults in their respective communities. Antoinette shouts angrily "cheating nigger" (Rhys 22). Tia replies by mocking Antoinette's poverty, "old time white people nothing but white nigger now and black nigger better than white nigger" (Rhys 22). In putting on the dirty dress of a black girl, Antoinette is becoming a white nigger. The suggestion here is that white people, when stripped of money and

power, are the social inferiors of the indigenous population. This childish disagreement reflects the socio-economic gap between black and white. Thus, the understanding of the connection of whiteness to money and power and the association of blackness with poverty and disempowerment represent the core of what Rhys comes to investigate throughout the novel (Jyothimol 124). This idea is clear in Tia's statement at the end of their fight "Real white people, they got gold money" (Rhys 22).

The tension seems to grow more towards hostile acts. An extreme representation of this deep-seated anger when a group of black people descend on the Coulibri estate. The ragious group started to throw drops of insults at the family then set the whole estate on fire. The image of Antoinette's brother's death, the scene of fire, the failure of Coco, Anette's parrot, to flee create a cut-throat atmosphere where the reader anticipates similar events in the coming sections.

In the second part, the cultural conflict between Antoinette and her husband, and their detachment from each other can be seen as other examples of the cultural clash. The shift of narration in this section becomes a process of dominance that enables the white husband to maintain his superiority over his wife and as well as the natives in the island. He perceives even the little Jamaican boy who accompanies him very often as "a half savage boy" (Rhys 155).

As the newly married couple stay in Granbois for their honeymoon, the colonialist views of the English husband towards local natives come to the surface. He becomes the imperialist author whose words spill wildly as he continues to describe the surrounding nature of Granbois, he says "Everything is too much, I felt as I rode wearily after her. Too much blue, too much purple, too much green. The flowers too red, the mountains too high, the hill too near. And the woman is a stranger. Her pleading expression annoys me" (Rhys 63). Obviously, the English man is overwhelmed with an odd feeling by this intensity of the landscape. His intense emotions make

him unable to control his feeling of disconnection to his wife as well. This interplay between environmental and cultural elements exposes the beginning of the conflict that Antoinette and her husband experience which dramatically ends with expressing hatred to one another. Antoinette addresses her husband, “You hate me and I hate you. We’ll see who hates best” (Rhys154).

Beside nature, the locals with their language and customs all seem unwelcoming to the husband. His opinion of the servants can be extended to cover his view of Granbois and Jamaica in general. He narrates, “The two women stood in the doorway of the hut gesticulating, talking not English but the debased French patois they use in the island. The rain began to drip down the back of my neck adding to my feeling of discomfort and melancholy” (Rhys 61). He adds, “Most of the women were outside their doors looking at us but without smiling. Sombre people in a sombre place” (Rhys 62). In these two quotations, his perspective on the land, people and their culture can be viewed as upholding the white man’s norm. In other words, he has a degrading view of local customs and behavior which is clear in his assessment of the language they speak, identifying it as degraded language.

The unnamed husband’s sense of superiority and disdain grows because he links the wilderness of his surroundings with excess and danger. He constantly compares and contrasts it with England’s environment. In examining his road to their honeymoon house, he notices: “I understood why the porter had called it a wild place. Not only wild but menacing. Those hills would close in on you” (Rhys 63). He usually contradicts or argues against his wife’s views. For instance, Antoinette imagines England as an unreal cold dark place while he replies: “that is precisely how your beautiful island seems to me, quite unreal like a dream” (Rhys 73). Asserting his attitude is a way to take control and uphold a strong position that can be exemplified later by the decision to force Antoinette to move with him to England.

After having been on the islands for a long time, Antoinette's husband could not get familiar with local traditional customs and he refuses to comprehend. By the end of this chapter, he expresses his hatred and discomfort with his wife's cultural belonging:

I was tired of these people. I disliked their laughter and their tears, their flattery and envy, conceit and deceit. And I hated the place. I hated the mountains and the hills, the rivers and the rain. I hated the sunsets of whatever colour, I hated its beauty and its magic and the secret I would never know. I hated its indifference and the cruelty which was part of its loveliness. (Rhys 156)

This very succinct statement of the husband is quite enough to unearth his attitude towards everything related to the West Indies. The fact that frustrates him the most is the 'other' people themselves who are not similar to him. This 'annoying' cultural semblance surely refers to the native language, their customs and traditions, which do not smell like the Europeans, or suit a set of English standards. As a colonizer, the English husband fails to appreciate West Indians and their values from their own perspective but from a much broader unjustified orientalist vision.

Ultimately, the writer has successfully selected the title to bear a huge significance to the novel. In her letter to Francis Wyndham, Rhys writes, "I have no title yet. 'The First Mrs. Rochester' is not right. Nor, of course is 'Creole'. That has a different meaning now. I hope I'll get one soon, for titles mean a lot to me. Almost half the battle. I thought of 'Sargasso Sea' or 'Wide Sargasso Sea' but nobody knew what I meant" (Lipman 01). Although it is difficult to exactly determine what is meant by the title, our interpretation that Sargasso Sea is the barrier between Antoinette's home, Jamaica and her husband's home, England. Similarly, Antoinette is figuratively trapped between England and Jamaica. She is neither English nor Jamaican, but a white Creole. In such a way, each character is enclosed within their own Sargasso Sea, unable to identify with one another and

unwilling to accept each other's racial differences. It is a metaphor to a wider context of cultural difference, colonial conflicts and racial hatred.

2 Antoinette Cosway as an Epitome of Identity Crisis

Identity crisis is one of the main issues in Jean Rhys's *Wide Sargasso Sea*. The colonized or the newly independent societies have a bad time in reestablishing their identities because they are in a world where they feel inferior, segregated and marginalized in all aspects. Thus, this type of identity crisis is due to the dominance of the colonizer on the colonized as the latter's identity is defined by the former. However, women are remarkably harmed from identity crisis because they suffer double oppression from both the colonizer and patriarchy which definitely play an enormous part in increasing the identity crisis, yet women are expected to reach the climax of their identity crisis when both colonization and patriarchy unite (Abu-Samra).

As stated before, Jean Rhys's *Wide Sargasso Sea* is a re-writing of Charlotte Bronte's *Jane Eyre* which represents the story of Antoinette, who is caught between English colonial identity and Jamaican origins. She is considered to be a marginalized woman for having creole origins, as a consequence, she does not know where to belong as she is an outcast by both European and Jamaican communities. Antoinette's in-between position causes her to undergo with both blacks who are considered to be very much inferior and "the super whites" who are seen as the ideal society or the superior. Antoinette's mixed origins is mainly because of earlier mentioned issues as of social inferiority to "the negroes" and social depression to "the English whites". Antoinette's combination is described by Homi Bhabha as "Hybridity". Thus, she does not know where to belong, she says in the novel:

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 93)

Antoinette is considered to be the racial “other”; however, she is able to speak for herself and to express her thoughts and feelings, though, she and her family are marginalized by both the blacks and the whites as they are isolated in a far estate. In his introduction of *Colonialism and Cultural Identity*, Patrick Colm Hogan throws light upon the influence of colonialism and how it causes a cultural identity crisis mainly and gender identity in specific. He states, “*Wide Sargasso Sea*, in many ways, is the story of a woman who is denied positive cultural and gender identity because of her intermediate position in the colonial structure” (xiii).

Another crucial issue in the novel is the submission of women to the domination of men as seen in the novel, women have very restricted roles. For instance, Antoinette cannot liberate herself from her unnamed white English husband who treats her viciously, because she is financially dependent on him. However, before marrying him, she had a huge fortune but when they married, all of her wealth was given to him without question, just like that. The unnamed husband is a representation of both the colonizer and patriarchal oppressor.

2.1 Antoinette’s Strive for Identifying Herself

Antoinette grapples with some issues related to her identity with the black people where she lives. As mentioned before, the incident when Antoinette’s family estate at Coulibri is burned down as some kind of revenge by the blacks because of the poor treatment they had from this family. This demonstrates how the blacks hated Antoinette and her family by practicing this kind of racial ferocity. In the novel, Antoinette speaks about the perception of the black community towards her and her family and how they see them, she says, “They hated us. They called us white

cockroaches” (Rhys 09). They were called “white cockroaches” because of their mixed race. For this reason, it creates a turbulence to Antoinette when she seeks her self-definition and attain self-recognition. At the same time, what can be deduced here is that the differences between the English and the Creoles are “Racial as well as Cultural” (Raikin 29). Accordingly, Antoinette is in a dilemma because she does not know who she is. She and her family are called “white niggers” by the English. So, Antoinette does not belong to the English society nor to the Jamaican one. In the middle of this mess, Antoinette does not have any place where she can belong to.

At the beginning of the book, Jean Rhys gives Antoinette voice, why? Simply because the writer wants to give Antoinette the authority to speak for herself, to express her feelings and to create an absolute-self. One of the ways Antoinette expresses her internal creeps as she narrates in the novel, “dreamed that I was walking in the forest. Not alone. Someone who hated me was with me, out of sight, I could hear heavy footsteps coming closer and though I struggled and screamed I couldn’t move” (Rhys 11). Her dreams are not for no reason; however, they keep chasing her throughout the novel. She also prefers the nature and it’s the only friend she has because she likes solitude.

Antoinette can use friendship as a mirror to know herself just like as if she is looking at herself. Her relationship with Tia can be viewed as a kind of identifying herself through looking at Tia. The latter is one of Antoinette’s childhood friends who can be seen as how the black community perceive Antoinette and her family. Despite the fact that they are friends, Tia calls Antoinette as a “white nigger.” Not only this but one day at the pool, Tia fooled Antoinette by taking the latter’s clothes and giving the former her dirty clothes as Antoinette narrates:

She had taken my dress – not my underclothes, she never wore any – but my dress, starched, ironed, clean that morning. She had left me hers and I put it

on at last and walked home in the blazing sun feeling sick, hating her. (Rhys 10)

This demonstrates in what manner racism governs her behavior and treatment for Antoinette. Tia keeps on addressing Antoinette as dirty and low. Antoinette is obliged to realize that in her world there is an incredible partition among races and her being of a mixed race and the oppressed race makes her even more of an “outsider”. This division can be seen when Tia took Antoinette’s dress and Antoinette is obliged to wear Tia’s filthy dress home, then Anette feels ashamed when she sees her daughter dressing like that. After that, she asked for destroying Tia’s dress and this is a kind of sanitizing her daughter from Tia’s disease (Phelps 03).

2.2 The Loss of Antoinette’s Identity

Race, gender, the rejection of society, the hate of surrounding people, and the lack of mother’s care are all reasons which contribute to the loss of Antoinette’s identity. Yet the peak of her identity crisis is reached when the black community set fire to the estate at Coulibri. When Antoinette tried to run towards her friend Tia looking forward to stay secure and comfortable with her, instead of opening her arms to Antoinette, she threw a stone on her and this makes Antoinette in an ambiguous situation to finding her identity and on whether she belongs to Tia or Coulibri where she can feel safe. Then, she realizes that she has nothing left for her. She says:

The house was burning, the yellow-red sky was like sunset and I knew that I would never see Coulibri again. Nothing would be left, the golden ferns and the silver ferns, the orchids, the ginger lilies and the roses, the rocking-chairs and the blue sofa, the jasmine and the honeysuckle, and the picture of the Miller’s Daughter. (Rhys 27)

For this reason, her identity is seized because she has lost the only one place where she feels comfortable. Cecilia Sandström in her thesis entitled *Identity Formation through the*

Emotional Journeys of the Protagonists in Wide Sargasso Sea and Annie John argues that in fact, Antoinette goes through many hard times in her life. She could not make a bond between her mother and herself which would be surely helpful to support Antoinette to beat her identity problems. However, the only thing that she receives from her mother is lack of love, care and attention (13). Scharfman Ronnie suggests, “The mother figure represents external mirror, eventually internalized, into which a girl-child looks to discover her identity” (89). Thus, she is told that when she grows up, she will be mad just like her mother.

Antoinette is also hunting for a home that she loves and which makes her feel safe. She compares her old house which was set on fire and the Garden of Eden, she says, “our garden was large and beautiful as that garden in the bible- the tree of life grew there” (Rhys 17). Antoinette’s will to identify herself with the island is desperate. She wants to be part of something, this feeling is apparent when Antoinette looks straight towards Tia as if she was looking into a mirror, as she narrates, “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 looking-glass” (Rhys 41). However, her delusions are crashed when Tia threw that stone on Antoinette. This breaks the mirror that Antoinette thought once is a mirror which she can see herself through (Carriere 87-88).

The marriage of Antoinette’s mother to a rich Englishman named Mr. Mason gives life inside Antoinette to solve her identity crisis by stimulating into her the feeling of having a protective family that will make her under his wing. However, this causes some problems for Antoinette to constitute her identity as she must imitate the English society in order to melt with them. Antoinette and her mother try to imitate the colonizer in order to adapt to the way they live, eat and behave. In postcolonial terms, this kind of behavior is called “mimicry”. It can be observed as Melanie Weaver confirms, in his work of *Meeting the Madwomen: Mental Illness in Women in*

Rhys's Wide Sargasso Sea, Hijuelos's Our House in the Last World, and Garcia's Dreaming in Cuban, that Antoinette's rejection of the English cuisine is also one of the sources how identity crisis goes up (12). When Antoinette starts eating from the English cuisine in the same way the English do, she says, "We ate English food now, beef and mutton, pies and puddings. I was glad to be like an English girl but I missed the taste of Christophine's cooking" (Rhys 17). Still, this could not get things right for Antoinette's identity issue. So, the marriage appears to be no good for Antoinette which leads her more and more to the identity crisis. The sense of hybridity that she has, makes her feel inbetween as she views herself as a creole who neither belongs to the English nor the Jamaicans.

Antoinette's marriage to the Englishman creates hopes for her, though, he marries her only for her wealth. However, she hopes that this marriage might save her and turn it into love. Antoinette makes everything that she can just to make her husband loves her, so she begs Christophine to make her the "Obeah" magic to her husband. Nonetheless, he finds out about the poison that she gives him. He believes that this is because she is mad like her mother. Now, the husband tries to take more control and dominate Antoinette, she says, "I love it more than anywhere in the world. As if it were a person. More than a person" (Rhys 65). In this passage, Antoinette invokes their place at Granbois. After that, Antoinette discovers that her husband has an affair with Amelie which breaks her heart and state of mind to the extent she hates the place, she states, "But I loved this place and you have made it into a place I hate" (Rhys 118). Herewith, the place where she always feels secure, seems to be gone forever.

Her husband continues to oppress her by giving her the name of Bertha which depicts madness in Charlotte Bronte's *Jane Eyre*. However, by giving her this name which sounds more English yet Antoinette fights back her dominating husband who tries to make her feel mad and

this appears when she answers, “My name is not Bertha, why do you call me Bertha? Because it is a name I’m particularly fond of” (Rhys 107). Also, when she is in the Attic, her dreams keep chasing her, as she says, “I heard the parrot call as he did when he saw a stranger, Qui est la? Qui est la? and the man who hated me was calling too, Bertha! Bertha!” (Rhys 170). This leads her to the loss of her identity as Gayatri Spivak suggests, “thereby adumbrates her subjection to the discourse of imperialism in the third part of the novel“ (qtd. in Morton 24). The husband tries to destroy Antoinette and makes her lose herself to him so that she can be like his doll. It can be deduced that he finished his process when he says, “... I scarcely recognized her voice. No warmth, no sweetness. The doll had a doll's voice, a breathless but curiously indifferent voice” (Rhys 140).

Eventually, Antoinette is supposed to create her own identity away from the things that she faced in her life. Nevertheless, her marriage with the Englishman is an obstacle for her to build up her identity. Her marriage leads her to the identity crisis because her husband tries all the ways to exclude her identity. Although, Antoinette never resisted for her own identity as she is subjugated because she never thought of leaving her husband despite all the pain he makes to her.

Section Two: Female Oppression and Madness in *Wide Sargasso Sea*

The woman around the world faces big challenges to live freely as a female since the latter is handcuffed to do so in societies ruled by man. Patriarchy falsifies the image that strong, intelligent and independent woman represents from an integral part of the society to serious threats of it. Accordingly, in ceasing this harm, masculine role installs. Woman is allocated less rights than man financially, culturally and sexually. The application of the female oppression system came only to fit men standards. Necessarily, as the law of physics says that to each action there is a correspondent reaction, the woman tries to resist for the sake of imposing her existence as a free individual. Through this process, she might be led to psychic traumas as in *Wide Sargasso Sea*.

1 Aspects of Female Oppression in *Wide Sargasso Sea*

The concept of double colonization is a combination of postcolonialism and feminism. It has two main features which are gender oppression and cultural domination. Jean Rhys, in her work of *Wide Sargasso Sea*, challenges the traditions of both literature and history by providing secondary and marginalized female character with a story of her own. From a postcolonial feminist perspective, the female protagonist is marginalized and oppressed by the male protagonist in a psychological and physical way. There are several ways in which the husband marginalizes, silences and oppresses Antoinette Cosway.

In *Dimensions of Racism. Proceedings of a Workshop to Commemorate the End of the United Nations Third Decade to Combat Racism and Racial Discrimination*, the UN Office of the High Commissioner for Human Rights (OHCHR) illustrates:

Among the root causes of many manifestations of intersectionality of race and gender is the legacy of colonialism and patriarchy, which created historical and contemporary injustices based on ideologies of superiority and dominance. Patriarchal social

structures continue to reinforce all forms of discrimination against women. (179)

In a patriarchal society, women overwhelm oppression. They never had the right to choose their grooms, so women were forced to marry whoever the family had chosen. Antoinette's step-father arranges for her marriage with an Englishman that he knows nothing about. Additionally, she becomes the victim of colonialism because she is a West-Indian white Creole. Furthermore, she experiences both women's oppression and racial prejudice (Qian 421). Consequently, her marriage results different forms of oppression.

1.1 Economic Dominance:

Patriarchy controls women from the ability to choose what they want and to make decisions about anything. Economic dominance is a type of how the male overshadows woman. In the marriage of Antoinette, it is clearly seen that there is a control over the wife's money. she is obliged to marry him even though she was uncertain. In *Between and beyond Boundaries in "Wide Sargasso Sea"*, M. M. Adjarian asserts that marriage for her husband is an offer to gain economic security (203). He marries her for her fortune; he receives thirty thousand pounds to marry her. In his letter to his father, he mentions, "And the woman is a stranger. Her pleading expression annoys me. I have not bought her, she has bought me, or so she thinks. I looked down at the coarse mane of the horse . . . Dear Father. The thirty thousand pounds have been paid to me without question or condition" (Rhys 63).

In the English law, woman becomes economically dependent on her husband after marriage and all her fortune becomes his property. According to Susan Moller Okin in her work of *Patriarchy and Married Women's Property in England: Questions on Some Current Views*, some legal changes occurs regarding the property of married women. Due to the common law, what is

the wife's becomes the husband's (123). In such manner, she is excluded from the center of power and without his support she cannot be independent i.e. as Li Luo, in his article *A Symbolic Reading of Wide Sargasso Sea*, adds that "the wife relinquishes her property and all her possessions to her husband" (1225) and he owns any prior wealth. Her husband's ambition to control her money starts when he criticized her way of handling and spending money. All these appear when he says that "As for the money which she handed out so carelessly, not counting it, not knowing how much she gave" (Rhys 81-82), and when she says "He will not come after me. And you must understand I am not rich now, I have no money of my own at all, everything I had belongs to him" (Rhys 100). She adds "He would never give me any money to go away and he would be furious if I asked him" (Rhys 103).

This economic dominance leaves Antoinette helpless and her husband in charge of her life which lead to her depression. She is economically powerless and oppressed because she is unable to make her choices or control what belongs to her. She is afraid that her husband would be furious if she asks him for money. Kulkarni argues that "It was again a marriage of convenience for Mr., where he married Antoinette only for dowry, Mr. is a typical Post-Colonial opportunist can be seen as a money digger he treats her as colonial object and muddles her identity" (134). Antoinette's expectations about her marriage resulted a psychological lockdown.

1.2 Loss of Voice

The loss of voice in *Wide Sargasso Sea* starts after Antoinette's marriage which is reflected in the second part of the novel when her husband becomes the narrator. This symbolizes how she is dominated by him and her appearance on the stage is totally controlled by his narration as if she is a doll (Lee 44). In patriarchy, men usually state what is appropriate for women. Females need to adjust their way of communication in order to be able to connect with men because they are

seen as different from and inferior to them. Antoinette is forced into a mode of communication that is not her own and she has to speak in a feminine style, being quiet, pleasant, never cry or shout. That is what Christophine says to her:

Speak to your husband calm and cool, tell him about your mother and all what happened at Coulibri and why she get sick and what they do to her. Don't bawl at the man and don't make crazy faces. Don't cry either. Crying no good with him. Speak nice and make him understand.' (Rhys 105)

For many decades, women tend to face higher stress and oppression as they are considered the weak member of the society. Colonialism is one of the reasons of women's oppression, it creates a patriarchal society to impose all forms of injustice against females where they lived under the mercy of men and only to satisfy their needs no matter how bad they treated them. Also, they were prevented from practicing their simplest rights. Males accuse females of being emotional and irrational yet they prevent them from expressing their thoughts or emotions. Antoinette becomes insecure and afraid to talk to her husband (Masset 43). A clear example of that is when he asks her about the truth if her mother was mad woman and that her little brother who died was born an idiot and that she is a mad girl too. She wants to clear up what her brother-in-law Daniel Cosway told him but he prevents her from answering and suppresses her voice, he says:

'We won't talk about it now,' I said. 'Rest tonight.' 'But we must talk about it.' Her voice was high and shrill. 'Only if you promise to be reasonable.' But this is not the place or the time, I thought, not in this long dark veranda with the candles burning low and the watching, listening night outside. 'Not tonight,' I said again. 'Some other time.' (Rhys 117)

After she discovers that her husband cheated on her with Amelie when she uses 'Obeah' potion of love, Antoinette is heart-broken, hopeless and angry. However, she is expected not to

cry, shout, or react aggressively although she has been mocked and terribly hurt (Masset 45). In the Caribbean literature, Obeah is a magic used by oppressed women to fight against the colonizer and to liberate themselves from a system of patriarchal and colonial oppression. Matthew Cutter in his article *Finding Your Own Magic: How Obeah and Voodoo Provide Women Agency in Jean Rhys' Wide Sargasso Sea and Tiphonie Yanique's Land of Love and Drowning*, explains that when people practice Obeah, they are generally doing it to solve a personal problem, making someone love them, making someone sick, or even making someone die (130).

Antoinette's husband has the attempt to control over her life, where she stays or what she does. Another form of oppression can be recognized is when he plans to hide her by taking her to England. This clearly appears when he says:

I drank some more rum and, drinking, I drew a house surrounded by trees. A large house. I divided the third floor into rooms and in one room I drew a standing woman — a child's scribble, a dot for a head, a larger one for the body, a triangle for a skirt, slanting lines for arms and feet. But it was an English house. (Rhys 148)

This drawing symbolizes how this person has an authorial control to place the house in England and to put his wife in the attic of the house as if he is drawing a plan to imprison her, no one can talk to her or hear her voice. He becomes the imperialistic author and he starts to describe her status that she will lose her black hair, laugh, coax and flatter (Rhys 149). In addition to that, he states, "She'll not laugh in the sun again. She'll not dress up and smile at herself in that damnable looking-glass. So pleased, so satisfied. 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 150).

Antoinette is subjected to different forms of oppression from her husband. As her mother gave her a marginal place, she was closer to Christophine. Almost in every situation she goes back

to her because she is the only person who stands against him and tries to help Antoinette and here it comes the importance of sisterhood which stands to fight against the male oppression. Christophine is her black Martinique house-servant who was a wedding gift from her father to her mother. As it is mentioned before that she is an obeah woman. She uses it to liberate herself from the patriarchal and colonial oppression. She has the power to help other marginalized women to fight repression. Benita Parry questions “Christophine’s portrayal as a free, independent native woman whose voice confronts the repressive system without difficulty” (qtd. in Russell 88). She is a liberated character and her position as an obeah woman grants her a status and respect among others. She is a free woman and her freedom reflected in her ability to come and go despite her position as a household. All this can be seen when Antoinette’s husband asks her to leave but she answers:

‘Who you to tell me to go? This house belong to Miss Antoinette’s mother, now it belong to her. Who you to tell me to go?’ ‘I assure you that it belongs to me now. You’ll go, or I’ll get the men to put you out.’ ‘You think the men here touch me? They not damn fool like you to put their hand on me.’ ‘Then I will have the police up, I warn you. There must be some law and order even in this God-forsaken island.’ ‘No police here,’ she said. ‘No chain gang, no tread machine, no dark jail either. This is free country and I am free woman.’ (Rhys 144-145)

In the work of *Shutting up the Subaltern: Silences, Stereotypes, and Double-Entendre in Jean Rhys's 'Wide Sargasso Sea'*, Carine M. Mardorossian explains how “Benita Parry points to Christophine as the rightful and defiantly resistant subaltern in Rhys’s novel. She describes her as the text’s female source of counter-discourse” (1077). This idea can be explained through the reason why Christophine stands against the husband and accuses him of marrying Antoinette for

her money, she says “Everybody know that you marry her for her money and you take it all. And then you want to break her up, because you jealous of her” (Rhys 138).

Christophine’s impatience with Antoinette’s passivity and refusal to leave her husband emphasizes how she is independent and wants Antoinette to be free and to resist against her husband’s oppression. She is not tied or dominated by a male figure, a sharp contrast to the white females, like Antoinette and her mother (Carriere 151). Even though she was a slave once but now she is a free woman. Rhys gives a voice to Christophine and her position in the novel symbolizes resistance against patriarchy. She wants to show how women solidarize with each other and resist the male suppression.

1.3 The Limitations of Sexual Freedom

Jean Rhys addresses the issue of the limitation of female sexuality that was practiced by the colonial authorities upon colonized women. However, she tries to turn the scales by giving a voice to her protagonist Antoinette in what concerns her sexual demands. Furthermore, she reconsiders the English gender role of sexual principles. Antoinette is introduced as a woman who has passionate erotic desires, disregarding all the regular notions about female body at that era. She contravenes the settled behavioral norms that are considered to be a device of patriarchal dominance. *Wide Sargasso Sea* takes into account the liberation of the repressed sexual desires of Antoinette who is assigned as a picture of patriarchal fright of female sexuality afterwards. Therefore, she ignores the Victorian normalities of how an English woman should be (Louati 08).

Antoinette’s husband could not understand her sexual universe. He doubts her loyalty, because of what Daniel Cosway said about her previous relationship with Sandi. He claims that they were sexually involved but Antoinette recalls about her farewell moments with Sandi when she says:

now there was no time left so we kissed each other in that stupid room. Spread fans decorated the walls. We had often kissed before but not like that. That was the life and death kiss and you only know a long time afterwards what it is, the life and death kiss. The white ship whistled three times, once gaily, once calling, once to say good-bye. (Rhys 167)

Her husband could no longer get rid of the suspiciousness he has in his mind about his wife's sexuality. In parallel, Rhys shows how Antoinette's husband is not able to resist his wife's sexual attractiveness. Thus, he tries to fully dominate her body and to conquer her desires, by changing them into Victorian ones, go unsuccessful. In doing so, he sleeps in the next room to his wife with the black servant Amélie who is described as a girl who urges for making love. As she is described in the first part of the novel that she is "A lovely little creature but sly, spiteful, malignant perhaps, like much else in this place" (Rhys 59). This may be a good sign of how black colonized females were sexually savages by nature. Antoinette has been listening to her husband sexual infidelity through the divider between the two rooms. In order to make her surrender to his sexual law. But Antoinette resists and crusades for justice.

Antoinette's mother did not know how to take revenge from those who alienated her, gossiped in her back and exploited her tender femininity; as the black man who kissed her while she was in the hospital. She is a victim of an evil society. Unlike her mother, Antoinette embraces a way in which she can put an end to the people and the place where she feels outsider. She is a powerful rebellious. Antoinette addresses to her husband:

'Justice,' she said. 'I've heard that word. It's a cold word. I tried it out,' she said, still speaking in a low voice. 'I wrote it down. I wrote it down several times and always it looked like a damn cold lie to me. There is no justice.' She drank some more rum and went on, 'My mother whom you all talk about, what

justice did she have? My mother sitting in the rocking-chair speaking about dead horses and dead grooms and a black devil kissing her sad mouth. Like you kissed mine,' (Rhys 133)

As if she evokes images to her husband that she is not the same mad copy of her mother who surrenders to the lascivious lechery of those who sexually abuse her, nor to the brutal blacks who try to detach her from her inner self. Accordingly, he assumes that she upholds signs of resistance and he is sexually dependent on her passion.

2 Female Madness

The idea of madness is very prevailing in the prequel novel to *Jane Eyre*, *Wide Sargasso Sea*. Jean Rhys provides a study about the madness of Antoinette and her mother Annette. As a feminist writer, she attempts to highlight the point that frenzy and female madness comes from a series of events. For instance, personal reasons like loneliness, lack of love, inability to express oneself, anxiety, family problems, being neglected or in a bad household along with social reasons as bullying, rumors, gossip and betrayal are all factors which can reveal to many troubles in the psyche of a person. Therefore, this postcolonial feminist study aims at demonstrating through the novel that madness is a form of female oppression in the eighteenth century.

2.1 Annette's Madness:

Annette is a concrete example of female madness in the novel. The beautiful lady who has been ostracized by Jamaican society on account of her stunning attractiveness and outlander descent, reveals signals of madness. As she was a widow at the very beginning of the novel, she has to carry two children in which one is sick whose name is Pierre, the mentally handicapped son needs his mother preoccupation. She has to marry the English white man Mr. Mason to protect her family from deficiency in the period of Emancipation.

In her wedding with Mr. Mason, the hatred of her surroundings noticeably appears when Antoinette says, “I was bridesmaid when my mother married Mr. Mason in Spanish Town [...] their eyes slid away from my hating face. I had heard what all these smooth smiling people said about her when she was not listening and they did not guess I was” (Rhys 25). Antoinette allows us to see her image along with her mother’s one throughout others eyes. The alienation that the character Annette suffers from is a mere outcome of the chaotic mentalities of Coulibri people. The gossips that her daughter heard were true and uncover in a way her reasons to become a mad. They say that her ex-husband Cosway was an alcoholic, womanizer and the father of many illegitimate children. Finally, all the treatments that she received from her second husband Mr. Mason gradually lead to her insanity.

Mr. Mason’s first marriage intentions were dishonest. He came to the West Indies to make money as any other colonizer, but the charming beauty of Annette led him to ask for her hand. Eventually, the misunderstanding between him and Annette started to grow upward, especially when he employed new servants. Thinking that harm will never approach him since he is an English white man. Despite all his wife’s warnings and fears from the animosity that she observes from them, he ignores all what she says and this appears when Antoinette narrates, “my mother knows but she can’t make him believe it. I wish I could tell him that out here is not at all like English people think it is, I wish . . .” (Rhys 31). Not only that, he also misinterprets her case as a creole woman. He does not believe that servants are a source of fright until they expelled him from his house on the night of the fire. Therefore, Annette feels that she is a non-belonging individual, neither in her relationship with her husband nor with the servants.

When the black people show their upheaval by setting their home on fire, Annette comes into tension with Mr. Mason. He subsequently puts her in the hospital as a mad woman. And leaves

her in the Coulibri in the care of a black couple who treat her with contempt and make her a subject to laugh at. As a result of all these negative treatments, Annette gets into a psychological disorder.

2.2 Antoinette's madness:

In *Wide Sargasso Sea*, Antoinette's husband is depicted as a man who cares for remaining in dominance and having control in order to retain his colonial state coupled with his patriarchal power. Notwithstanding, Antoinette is epitomized as a pure individual who is inquisitive about admiration and love. In this regard, Geert Hofstede in his book *Masculinity and Femininity* presents that men in a masculine society emphasize on how to achieve material success rather than the quality of life as well as being affectionate and devoted as it is the main affair for women (06-07). The idea carried in Hofstede book can concern the couple of Antoinette and her husband as it did for her mother and Mr. Mason too.

In the incipient events of the novel, Antoinette is presented as a sinless and victim of a jumbled society. She is not only a subject to oppression through patriarchal husband but also a colonial one. Thus, Rhys exposes Antoinette's way to madness from both, postcolonial and feminist perspectives. At the very first stage, Antoinette feels neglected by her mother who treats her coldly. Usually, a mother innately urges to raise her children with a motherhood bond. Hence, her daughter must be a reflective image for her mother. Annette creates this strong bond between a mother and her child. She does it with her son Pierre but not with Antoinette, yet she ignores her. Therewithal, Antoinette has a nightmare and finds her mother beside. All what she says is "you were making such a noise, I must go to Pierre, you've frightened him" (Rhys 24). At this spot, maternal love does not follow, in a time where the mother should react emotionally towards her daughter's fears by calming her down with consoling words.

Antoinette is deprived from her mother care and attention. When her mother was arguing with Mr. Mason to leave Jamaica, because she feels that it is no longer safe for them, she says “I will go and take Pierre with me [...] It is not safe. It is not safe for Pierre” (Rhys 31). The reader can barely identify that she has another daughter on the grounds that she is uninvolved with her according to what she expresses. A daughter still in need to someone who cares for her and affords her love and attention. Her husband’s patriarchal oppression is the second factor leading to her madness. She believes that he can make her accord with the society that rejected her once. Nevertheless, he estranges her even more. He married Antoinette as he traveled to West Indies to be financially successful and independent. He was indifferent with the knowledge Antoinette wants to teach him about the West Indies. His patriarchal mind allows him only to introduce his English world lest he finds himself in her female world, then he loses control. He as well does not wish for loving her, as this would harm his dominance and power.

The half-brother Daniel Cosway writes to her husband about her mother’s madness, but he does not act surprised as if he expects it. He expresses his dissatisfaction in West Indies to Antoinette when he says, “I feel that this place is my enemy and, on your side” (Rhys 117). Antoinette starts her journey of making her husband feel more comfortable and loves her. She attempts to seduce him but that was non-successful. Afterwards, she doses a love potion into his cup of wine to make him loves her. When he wakes up, he feels that he lost control over his wife, the reason why he takes revenge by sleeping with Amélie, the black servant. Believing that this would recapture dominance over his wife and teaching her that she could never control his manliness patriarchy.

Her husband becomes convinced of her madness, since she conveys her sexuality straightforward, the thing that Victorian English Females lack. When she turns angry

uncontrollably towards her husband's unfaithfulness, he seeks to ruin her mankind by assigning her belligerent. He does exactly as the two children bullied her in her way to school when she was a child. They say:

‘Look the crazy girl, you crazy like your mother. Your aunt frightened to have you in the house. She send you for the nuns to lock up. Your mother walk about with no shoes and stockings on her feet, she sans culottes. She try to kill her husband and she try to kill you too that day you go to see her. She have eyes like zombie and you have eyes like zombie too. (Rhys 45)

He tries to alienate her more by calling her “Bertha”, this erases her personal constituents of identification and reshapes the image she has in her mind about herself. Antoinette is resentful of the new Victorian name her husband constantly calls her with. She says, “Bertha is not my name. You are trying to make me into someone else, calling me by another name” (Rhys 133). He seeks to give a rise to another woman he can subjugate to fulfill his colonial greed. Although he tries, she resists and gives vent to him which clearly appear when she complains:

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 spoilt it. It's just somewhere else where I have been unhappy, and all the other things are nothing to what has happened here. I hate it now like I hate you and before I die, I will show you how much I hate you. (Rhys 133-134)

Finally, yet importantly, Antoinette is fully persuaded of setting her husband's house on fire, she says, “Now at last I know why I was brought here and what I have to do” (Rhys 171). She takes revenge and rebels against the injustice treatments of her husband along with all what she has been rejected and unloved by the cruelty of Coulibri people.

Conclusion

For the sake of representing how women are doubly oppressed and how the protagonist of the novel loses her identity and goes mad, this chapter dealt with the conflicts between different cultures. Then, it analyzed the constitution of Antoinette's self and how she lost her identity due to some previous causes. After that, it showed how patriarchy plays role in the oppression of females. This chapter ended in highlighting the various reasons behind Antoinette's downfall. To sum up, Jean Rhys convincingly proved that Antoinette/Bertha was not born mad but turned into a fragmented person both singly and collectively by men. However, the book does not give a single explanation of the true cause of her insanity. One of the main reasons of her tragedy is her rejection by her mother, black community and her husband. Ultimately, society, family and individual factors are totally determined Antoinette's tragic fate. Precisely, the abandoned by her husband is the direct cause that makes Antoinette fall into despair.

General Conclusion

The madness of Bertha is related to the double oppression that she undergoes throughout the novel. Firstly, she is a colonized creole woman who is torn between patriarchy and colonialism in the West Indies. Bertha, as this name is imposed to her, is left to live in a situation that dooms her quests to find a place in her society. In other words, she is a character who cannot form a coherent sense of personal identity, in which this theme is clearly presented in the novel. Secondly, the complex human relations and the cultural conflict that take place in the West Indies play a crucial role in perturbing Antoinette's own world. Ultimately, the various images of female oppression result in her failure to establish a secure marriage. Hence, all these factors can be adduced as the main reasons behind the protagonist's madness.

In many different societies, women, like colonized subjects, have been relegated to the position of 'other' and colonized by various forms of patriarchal domination. They, thus, share with colonized races and cultures an intimate experience of oppression and repression. Feminist and postcolonial theories, simultaneously, have paralleled concerns. They both seek to reinstate the marginalized in the face of the dominant. Yet, they have followed the same path and emerged together to emanate the postcolonial feminist theory. *Wide Sargasso Sea* reveals that such a system of patriarchy and the negative effects of colonial power can be found in various social classes as well as different cultures and parts of the world. In this sense, analyzing it from a postcolonial feminist perspective definitely helps readers understand what the consequences might be with those circumstances that Antoinette face in her life. It is of a great importance that the author Jean Rhys casts light on the presentation of the 'other' version and that the protagonist is given her voice.

Acts of rebellion against the patriarchal system of the Caribbean culture are futile and most frequently require some sort of self-harm. Madness and loss of identity seem to be a result of

oppression. Particularly within the case of *Wide Sargasso Sea*, we are able to see the interweaving of both colonialism and patriarchy systems. Antoinette's rejection by both the Black and White communities on the island isolates her from a sense of sisterhood with other women which might help her cope her circumstances as a lady. Rhys shows that systems of oppression within the Caribbean are particularly complex due to the effects of both patriarchy and colonialism. Additionally, within the novel, there's great emphasis placed on the environment; it shows how a connection with nature and a sense of place are often a grounding and healing force for women. Furthermore, being exiled from it damages their sense of self, brings madness, and destructs their identity. Moreover, Antoinette's marginalization within her family as well as within the encircling culture further adds to her feeling of otherness. Through the text, this otherness is embraced and the deafening silence that pervades this marginalized literature is breaking. The subaltern is speaking and Rhys's experimentation with the text gives a voice to the white Creole who had no chance to defend herself in Bronte's *Jane Eyre*.

Given the aforementioned factors, it is concluded that Antoinette's husband failed to cross an ocean to an unknown world simply to amuse himself. Undoubtedly, his actions were involuntary and a consequence of his father's planning. The sensation of ostracism intensified at the instant when he realized how great was the difference between his wife's world and his own. Having analyzed *Wide Sargasso Sea* within the light of feminist criticism and postcolonial studies, it can be concluded that the feminine protagonist, Antoinette, was doubly oppressed. Her husband stands as the colonial and patriarchal oppressor who blatantly exercises his power and destroys her. Rhys provides a transparent parallel between male-female relationships and those of the empire-colony. *Wide Sargasso Sea* is a characteristically hybrid, multicultural novel and a composite of genres, cultures and point of view. Indeed, Jean Rhys greatly succeeded in her

rewriting of the narrative from the Creole madwoman's point of view, in deconstructing the power relations in Brontë's text and in unveiling the subtext of racial prejudice and female oppression. Hence, she manages to write back to a canonical text of English literature, challenging and revising its imperialistic assumptions.

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الملخص

سيطرت القوات البريطانية على العديد من دول العالم خلال القرن التاسع عشر. تعتبر جزر الكاريبي واحدة من المناطق التي تعرضت للقمع والوحشية تجاه سكانها واستغلال أراضيها من طرف الانجليز. بالإضافة لذلك تعرضت المرأة الكاريبية لنوع آخر من الهيمنة والاستعمار من طرف المجتمع الذكوري. تهدف الدراسة الحالية إلى دراسة قضية " ثنائية الاستعمار " في بحر ساركاسو الواسع لجين ريس. تعتبر هذه الرواية تحفة من روائع أدب المقاومة في منطقة البحر الكاريبي والتي تسرد انهيار الإناث في مجتمع يهيمن عليه الذكور. لهذا الغرض، تم استخدام النظرية النسوية لما بعد الاستعمار لدراسة كيف أن الشخصية الرئيسية في بحر ساركاسو الواسع، أنطوانيت، تتعرض " لثنائية الاستعمار ". للقيام بذلك، تم إتباع منهج تحليلي لتحليل أشكال الاضطهاد المختلفة التي تتعرض لها البطلة الكريولية من خلال احداث الرواية وأي من هذه الأشكال يؤدي إلى جنونها. تكشف هذه الدراسة الى أن المرأة ليست ضعيفة وراثيًا ولكن العوامل الثقافية والعاطفية والجسدية المختلفة التي تواجهها تساهم في هذه الضعف. وهكذا، فإن أشكال القهر الاستعمارية والذكورية المتشابتان معا بشكل لا ينفصم هي المسؤولة عن أزمة الهوية والانهيار العقلي لأنطوانيت في بحر ساركاسو الواسع.

الكلمات المفتاحية: ثنائية الاستعمار، استعمار، الذكورية، أزمة هوية، بحر ساركاسو الواسع.

Résumé

En 19^{ème} siècle, la force Britannique détenait le contrôle sur beaucoup de pays dans le monde. Il s'est avéré sans aucun doute très cruel envers les peuples indigènes, entraînant brutalité et oppression. Les îles des Caraïbes font partie des territoires où les Anglais ont gouverné et exploité le peuple et ses terres. Les femmes des Caraïbes ont souffert encore plus parce qu'elles ont connu un autre niveau de domination que leur imposaient les hommes, la société patriarcale, elle-même, est pour eux la colonisation. La présente étude vise à étudier la question de la double colonisation dans *La Grande Mer des Sargasses* de Jean Rhys. Ce roman est considéré comme un chef-d'œuvre de la littérature de la résistance caribéenne ainsi qu'un récit de la chute des femmes dans une société dominée par les hommes. À cette fin, la théorie féministe postcoloniale est utilisée pour examiner comment le personnage principal de *La Grande Mer des Sargasses*, Antoinette, est doublement soumis au colonialisme et au patriarcat. Ce faisant, une méthode analytique est menée pour analyser les différentes formes d'oppression auxquelles la protagoniste créole est soumise tout au long du roman, et laquelle de ces formes conduit à sa folie. Cette étude révèle que les femmes ne sont pas génétiquement fragiles et faibles mais les différents facteurs culturels, émotionnels ou physiques auxquels elles sont confrontées contribuent à cette fragilité. Ainsi, les formes d'assujettissement coloniales et patriarcales, les deux étant inextricablement liées, sont responsables de la crise d'identité et de l'effondrement mental d'Antoinette dans *la Grande Mer des Sargasses*.

Mots Clés : Colonialisme, Double Colonisation, La Crise de L'identité, *La Grande Mer des Sargasses*, Patriarcat.