

Rediscovering Jane Eyre's Bertha in Wide Sargasso Sea: A Post-Colonial Study

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Abstract

This particular article focuses on two novels, namely Wide Sargasso Sea by Jean Rhys and Jane Eyre by Charlotte Bronte. What many casual readers are unable to grasp though the reading of post-colonial writing is the various subjects and areas it covers, and how it incorporates all what are currently prevalent in the society, such as ruling class, sexuality, slavery, society, bigotry, and romance are covered by some of the most famous post-colonial critiques. This detailed article will help understanding the hypercritical fact of a euphemistic colonial narrative that mostly gives touchy feelings to the readers about the colonial master's ironical kindheartedness and a fictional yet considerably realistic characterization of a contrapuntal narrative with the help of those terms and their effectiveness quite adequately along with references from both texts. The lineage and background of post-colonial study is also discussed and both novels are thoroughly presented in a postcolonial manner unlike any other.

Index terms— post-colonial; euphemism; racialism; imperialism; contrapuntal. Involved in severe patriarchal surroundings in which she completely has a place neither with the Europeans nor the Jamaicans, Cosway is Rhys' rendition of Bronte's wicked woman, who was classified as "mad woman in the attic" which is a title text named Mad Woman in the Attic by Sandra Gilbert, and Susan Gubar as well as a feminist theoretical representation of non-European or colonized women. With numerous post-colonial issues, the novel manages the subjects of ethnic disparity and the cruelty of uprooting and absorption. It is additionally worried with power relations amongst men and women.

Principally a Bildungsroman in genre, Jane Eyre takes after the feelings and encounters of its eponymous hero, including her development Jane Eyre changed the craft of fiction as a novel contains components of social feedback, with a solid feeling of ethical quality at its center, however, as in any case a novel, many consider relatively revolutionary given the individualistic character of Jane and the novel's investigation of classism, sexuality, religion, and women's liberation.

In the late twentieth century, critiques have considered Wide Sargasso Sea as a post-colonial reaction to Jane Eyre. Rhys utilizes various voices such as that of Antoinette's, Rochester's, and Grace Poole's to recount the story, and profoundly interweaves her novel's plot with that of Jane Eyre. What is more, Rhys makes a post-colonial contention when she ties Antoinette's significant 'other', an inevitable dismissal of Antoinette to her Creole legacy which was a dismissal appeared to be basic to Antoinette's plummet into insanity.

Jane Eyre utilizes numerous themes from Gothic fiction, for example, the Gothic house of Thornfield Hall, the Byronic (a character of British poet Byron or his poetry, especially romanticism, melancholy and melodramatic energy), saint Mr. Rochester, and The 'mad woman in the Attic' Bertha, whom Jane sees as looking like the foul German phantom ??Himmelreich,2009) the vampire and who assaults her own sibling in an unmistakably 'vampire' way quite rightly depicted as: "She sucked the blood: she said she'd deplete my heart" (Bronte; 250, Chapter 20).

44 1 II.

45 Post-Colonial Study created in nations that were once colonies, particularly of European powers, for example,
 46 Britain, France, and Spain. Postcolonial criticism "undermines the universalist claims once made on behalf of
 47 literature by liberal humanist critics?; whenever a universal signification is claimed for a work, then, white,
 48 Eurocentric norms and practices are being promoted by a slight on hand to this elevated status, and all others
 49 correspondingly relegated to subsidiary, marginalized roles." ??Barry,. One of the aspects that postcolonial
 50 theories deal with is to analyze text of countries that have colonial history; this is literary post colonialism. Then
 51 what does literary post colonialism study? Here an answer can be dragged from McLeod as he traces that literary
 52 post colonialism involves,".

53 i. Reading texts produced by writers from countries with a history of colonialism, primarily those texts
 54 concerned with the workings and legacy of colonialism in either the past or the present. ii. Reading texts
 55 produced by those that have migrated from countries with a history of colonialism, or those descended from
 56 migrant families, which deal in the main with diaspora experience and its many consequences. iii. In the light of
 57 theories of colonial discourses, rereading texts produced during colonialism; both those that directly address the
 58 experiences of Empire, and those that seem not to". (33).

59 Post-colonial theories likewise take a look at the more extensive associations between European countries
 60 and the social orders they colonized by managing issues, for example, personality, counting sexual orientation,
 61 race, and class, dialect, representation, and history. Indian postcolonial theorist Homi K. Bhabha states that the
 62 postcolonial text speaks of "the reality of survival and negotiation that constitutes the lived moment of resistance,
 63 its sorrow and its salvation" (57).

64 In another sense, post-colonial study is a directly derived analysis of Commonwealth literary studies where
 65 the researcher investigates literaryhistorical and politico-cultural issues of a previously colonized state. So it is
 66 an attempt as Hans Bertens correctly utters: "In the course of 1980s, Commonwealth literary studies become
 67 part of the then emerging and now vast field of literary, cultural, political and historical inquiry that we call
 68 postcolonial studies." ??Bertens, ???. 200).

69 The Palestinian American cultural critic Edward Said a is very noteworthy figure of postcolonial thought, and
 70 his book Orientalism (1978) is regularly credited as its establishing content. He argues that the West almost
 71 always considers the East like its 'Other' and therefore remains as erotic, seductive, exotic, and womanly. Some
 72 other post colonialists whose works have contributed to develop post colonialism as a theoretical discourse are
 73 Gayatri Spivak's In Other Worlds (1987), Bhabha's Nation and ??arration (1990).

74 We can't specify Jane Eyre without raising Jean Rhys' retelling of Bertha Mason's story, Wide Sargasso Sea.
 75 What is more, truly furthermore post-colonial than a novel that endeavors not simply to re-compose a 'standard'
 76 English novel, additionally to re-outline that exceptional novel with its subdued colonialist roots. Wide Sargasso
 77 Sea takes Bertha and gives her a voice, a history, indeed an altogether new name in Rhys' form, Antoinette is
 78 Bertha's genuine name; Rochester renames her as only one of his demonstrations of hideousness. Antoinette
 79 gives up her riches as well as forsakes the passionate resistance system she created as a result of the dismissals
 80 of her mother and Tia. For quite a long time she has guided her affection toward well-known spots and things
 81 however not individuals having the conceivable exemption of Christophine, who is about as estranged from the
 82 highly contrasting woman unlike Antoinette). Presently, nonetheless, Antoinette falls enthusiastically enamored
 83 with her new spouse.at some point asking Rochester "Why did you make me want to live?" (54), furthermore,
 84 pondering what she would do in the situation that he "took this happiness away when I wasn't looking", she
 85 murmurs," If I could die. Now, when I am happy. Would you do that? You wouldn't have to kill me. Say die
 86 and I will die" (55).

87 In Rhys' novel, Antoinette/Bertha enters in addition or less an orchestrated marriage, a legally binding
 88 arrangement between Rochester's family and her's. Additionally it is noticeable that the chance to perceive
 89 how Rochester truly simply doesn't get the Caribbean or Antoinette, despite the fact that he is thoroughly ready
 90 to lay down with their dark worker. This is not the end of Antoinette's/Bertha's perspective. Rhys was conscious
 91 about a large number of contemporary books which were comparatively radical, so she switches points of view
 92 of different characters. Including Rochester's point of view, not just permits Rhys to abstain from a "muggy"
 93 character as Bronte did with Bertha; it gives Rhys a chance to flip forward and backward between the oppressor
 94 (Rochester), and the mistreated (Antoinette and the other women in the novel).Rochester treats Antoinette just
 95 as she was rationally unsound and addresses her with one of her mother's names, Bertha. Because of these
 96 conscious endeavors to change the character of these colonized Others, Antoinette is changed into something
 97 seen by individuals from the metropolitan point as immense or savage and in the end their own lives. Rochester
 98 gadgets an arrangement both to rebuff and control her and mercilessly completes it, summoning his 'lawful'
 99 power as a spouse and an Englishman to do as such. This is a super-critical text, not on the grounds that it is
 100 taken from the earliest starting point of the novel Volume XX Issue I Version I34 (A)

101 in spite of the fact that makes a difference. In these passages, Rhys demonstrates the foundation of Antoinette's
 102 inconveniences. The reality Antoinette and her family, particularly her mother, who is a Creole exists in this
 103 weird world, without a group. They are lower than the whites and they don't have a place with the blacks, as
 104 their Jamaican dark servant Christophine intimates when she makes a little insult at Antoinette's "'beautiful'"
 105 mother.

106 Rochester considers himself as "thirsty for" Antoinette, interfacing her to the extraordinary scene whose

107 mystery he ceaselessly expresses longing to know. This is no love he feels for her, as he unequivocally he states (108 ??5), yet rather a wild and voracious desire that scares him. Antoinette/Bertha in fact moves towards subject-109 position from "minor" to "major" in the course of her story as she experiences various situations; furthermore,110 the existential crisis of in between-ness of racial identity which makes her voice that of one 'Other' instead of the111 another, reduced by urban radical interchange.

112 From Antoinette's mother, it is additionally discovered that it has been some time since the Emancipation113 Act, or the Slavery Abolition Act of 1833, and the English should repay ex-slave-owners for their monetary "loss"114 otherwise known as their liberated slaves yet haven't made a move. Besides that, Antoinette, her mother and115 whatever remains of her family are, like their neighbor Mr. Luttrell (part of the blurring, colonial order), when116 they used to possess plantations and slaves.

117 A reader must think the following: Are not Antoinette/Bertha and her mother expected to represent the118 "colonized"? By what means would they be able to be both the "colonized" and the "colonizer"? It is obvious;119 this is the reason post-colonialists like this book. It demonstrates how marks like "colonizer" and "colonized"120 truly aren't that straightforward. You can have somebody like Antoinette's mother who is both on account of121 her blended heritage. Miss Bronte would have indeed been proud by seeing this multifaceted complexity.

122 Antoinette's mother is superbly ready to be that character who is practically the same yet not exactly along123 these lines, so far as that is concerned, is Antoinette. Her mom talks in impeccable "Queen's English" to Mr.124 Luttrell; however what she says highlights her untouchable status. She talks about the ex-manor proprietors as125 "'they'" and does exclude herself and Mr. Luttrell in that "they," despite the fact that they were both part of126 the estate business since she wedded into it and Mr. Luttrell was a manor proprietor as well.

127 Here is a sign of heredity in the speech of Antoinette's mother. So hybridity among the Creoles in the128 Caribbean is not uncommon, claims Aisha Khan in *Sacred Subversions? Syncretic Creoles, the Indo-Caribbean,*129 and *Culture's In-between*: "Caribbean intellectuals have long been concerned with the inbetween-as creolization-130 approaching it as a specifically Caribbean issue that defines the region" (Khan 168).

131 Therefore, she propels us to see the other slave proprietors as pitiable initially, on the grounds that they're132 really sitting tight for compensation, and second, in light of the fact that the entire system has turned on them.

133 Yet, obviously, it is not by any means expected to pity them. What is fascinating is the tone of Antoinette's134 mother as how she goes about as if she is over every one of these "disasters." A Creole woman who acts better135 than white slave-proprietor. Many readers pose the query that how could she? And who does she think she is? A136 post-colonialist? However, it is not only that Bertha is a blended race wild kid from Jamaica, it is that Charlotte137 Bronte's diverse treatment of Jane and Bertha indicates how the upright white Western European woman, Jane138 for this situation, serves to characterize the colonized lady (Bertha) as the insane, gigantic "'Other'". Or, in139 literary terms, psycho-Jamaican Bertha is a foil to virtuous English Jane. Incidentally, Bertha is additionally a140 major reaction with women's activists other than Spivak. There is something absolutely noticeable about the141 entire madwoman in the attic, as it turns out.

142 Presently, one wonders why post-colonialists are so concerned and why do they get quite agitated about how143 Bertha is depicted in this exemplary novel. Bronte herself, without the channel of Rochester's viewpoint, portrays144 Bertha as an aggregate monster as well, so in the event that you thought Bronte simply needed to make Rochester145 resemble a beast, well one should reconsider. The following passage depicts exactly that. "In the deep shade, at146 the farther end of the room, a figure ran backwards and forwards. What it was, whether beast or human being,147 one could not, at first sight, tell: it groveled, seemingly, on all fours; it snatched and growled like some strange148 wild animal: but it was covered with clothing, and a quantity of dark, grizzled hair, wild as a mane, hid its head149 and face" ??Bronte; ??50 , ??6). It is hard to believe, but it is true. You cannot get a more dehumanizing150 depiction of Bertha than that.

151 **2 III. Development of Bertha as Antoinette**

152 Charlotte Bronte and Jean Rhys composed their novels in different centuries and came from very different153 backgrounds. However, despite these disparities the use of symbolism in their narratives can be compared. Jean154 Rhys's 1966 novel *Wide Sargasso Sea* is a creative response to Charlotte Bronte's *Jane Eyre*, a nineteenth century155 classic, which has always been one

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158 of English Literature's greatest and most popular love stories.

159 *Jane Eyre* is a story of true love that encounters many obstacles and problems, but surmounts these troubles160 to fulfill destiny. The main source of trouble is Rochester's "insane" first wife, Bertha Mason, a lunatic creole161 who is locked in the attic of his country house, the gothic Thornfield Hall.

162 The problem is eventually solved, tragically, when Bertha escapes and burns Thornfield to the ground, killing163 herself and seriously maiming Rochester in the process. The social and moral imbalances between Jane and164 Rochester are then equaled by his punishment for his previous actions, and Jane's rise in status due to an165 inheritance.

166 **4 IV. A Reconstruction: Meta to Micro Narrative**

167 In Wide Sargasso Sea Rhys shifts the perspective on Jane Eyre by expressing the viewpoints of the different
 168 characters in the source material that was taking a different structural approach to the firstperson narrative
 169 technique employed by Bronte. She wrote her version as a multiple narratives, giving Bertha a previously-
 170 unheard voice. Rochester, even though remains unnamed in Wide Sargasso Sea, takes over the narration in part
 171 two, and Grace Poole enlightens us at the opening of part three. Rhys can be seen as repaying Bronte for her
 172 failure to give Bertha a voice by not allowing Jane once, even though she does appear in the novel. Antoinette,
 173 as Bertha is named in Rhys's novel, declares, 'There is always the other side', and this proves to be the governing
 174 theme throughout both novels.

175 Antoinette's dreams appear to be just as significant as Jane's, and Rhys no doubt found inspiration for
 176 developing Antoinette's character through the idea of Jane's dreams and premonitions. We can also compare
 177 the difference between how the symbolism of fire distinguishes the representations of Jane and Antoinette's
 178 characters. Rochester describes the West Indies as 'Fiery' and we see his dislike of this unfamiliar environment
 179 grow to overpowering proportions, until he decides to shoot himself. He is prevented by 'a fresh wind from
 180 Europe', which entices him home.

181 This scene echoes Jane Eyre, where Jane hears Rochester's voice calling her back to Thornfield. Rochester
 182 undoubtedly associates Jamaica with evil and so Bertha's fiery, manic disposition fits in with his view of the
 183 Caribbean. And here the pioneer postcolonial theorist Edward Said's famous concept the 'Other' becomes
 184 clearly visible. England is seen as 'pure', Jane is described as having 'clear eyes' a 'face', this healthy description
 185 informing us of her mental health.

186 Rochester wants a true English Rose 'this is what I wished to have' (laying a hand on Jane's shoulder) ??Bronte;
 187 ??51, ??6). Bertha's fiery, hateful and wild nature is the opposite of Jane's prim and typically English reserve.
 188 The passionate nature at the heart of the novel is epitomized in Jane's metaphor for her love for Rochester, 'Fiery
 189 iron grasped my vitals' (Bronte ; 378, 27) .

190 Jane's fire is in her love whereas Antoinette's fire is one of pain and fear. Fire also links Jane to Bertha, both
 191 in passion and in the actual setting of fire, most notably the fire that kills Bertha but symbolizes rebirth in the
 192 character of Rochester.

193 Rhys's novel suggests a re-examining of a piece of Bronte's work with precise consideration given to the
 194 mostly downbeat effects of European colonial activities on the culture of the Caribbean. Post-colonial works
 195 shot to amend or justify generally-established European-viewed historical particulars by giving records from the
 196 viewpoint of the colonized grassroots -usually subdued marginal clusters. In this issue, Rhys provides voice to
 197 Bronte's Creole lunatic woman, a personality she caringly rediscovers naming Antoinette. Through imagining
 198 Antoinette's background previously being locked in the upper floor; whose fate Bronte packed off her, Rhys at the
 199 same time calls into query the ethnically derogatory portrayal of her literary precursor and accuses the once-out
 200 of control practice of colonialism. In this stratum, Antoinette's anonymous English husband (Bronte's Rochester)
 201 stands for the terribly influential colonist.

202 Insanity is the allegory in the cover of rationality; social psychoanalyst Harvey Cleckley suggests that "it
 203 is the unique function of literature to suggest intuitively perceptions of human nature and motivation which
 204 other disciplines can only sense, or may even ignore". In Wide Sargasso Sea, Rhys offers through an intensely
 205 spontaneous, atypically dualistic portrayal of the character whom the social order in all its pseudoreasoning may
 206 consider a psychotic of some kind, or (in public idiom) the "neurotic broad". In Women and Madness, Phyllis
 207 Chesler raises the fact: "When is a Woman Mad . . . And Who Decides Whether She Is?" (2005) .In that
 208 context, in both Rhys's Wide Sargasso Sea, and Bronte's Jane Eyre, the woman central character, the well-to-do
 209 Creole spouse of Rochester, is confined in Thornfield Hall, the house in the middle of that aged, quite English
 210 scenery which Rhys portrays so disturbingly keeping a contrast with the opulent Jamaican background in Wide
 211 Sargasso Sea. Chesler makes it clear that the woman psychiatric patient who is physically/sexually connected to
 212 her patriarchal psychoconsultant is in triple hazard -as female, as client, and as individual.

213 Even further, there is a mark of the vitality of Rays' vision that a collocation of Wide Sargasso Sea and Jane
 214 Eyre conveys into pure query the 'rightness' of a

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217 person's being able to imprison on one level of her house, the wife whom he considers as senseless, on some
 218 nebulous basis. This is like the change in females' self-consciousness and self-notion, between Bronte's eras
 219 and our particular time, and that is the sort of enlightenment of the standpoint of the previously depicted by
 220 Rhys's novel, that, through the radiance of Wide Sargasso Sea, Bronte's protagonist Rochester now appears like
 221 a prisoner rather than a savior.

222 V.

223 7 Recklessness, Rebellion and Emancipation

224 "As a writer she [Jean Rhys] startles us with what it does not occur to her to overlook" (Updike p. 82). It
225 is noticeable that the novel Wide Sargasso Sea Wide Sargasso Sea begins with suicide and closes with almost
226 an apparent suicide. This reproduces together an organizational and thematic harmony. In the beginning, the
227 suicide of the Cosways' last outstanding white fellow man, Mr. Luttrell occurs: "One calm evening he shot his
228 dog, swam out to sea and was gone for always" (Rhys; 15). His suicide is an avowal on the dreadfulness of the
229 withdrawal of the previous landlordclass of the isles, the island whites, who, after the passing of emancipation act,
230 were currently in agitation. The reason is they are neither tolerable to the European society, nor the embryonic
231 domain of the non-whites, the previous enslaved class.

232 On another side, the "suicide" by which the novel closes (Antoinette's) is a violent action of selfproclamation
233 and spirit, the confirmation of the assertions of the individuality in the state of the living dead condition of
234 lonely imprisonment in Thornfield Hall, at an exceedingly dubious pity of her arbiter, bench, governor, spouse
235 and "paramour", the publicly considerable yet ethically immoral companion of her "formative years". Antoinette's
236 last piece of self-liberating attempt is elaborated as follows: "I dropped the candle I was carrying and it caught
237 the end of a tablecloth and I saw flames shoot up. As I ran or perhaps floated or flew I called help me Christophe
238 help me and looking behind me I saw that I had been helped. There was a wall of fire protecting me. . ." (Rhys;
239 154) Antoinette's last act is surely a definite selection.

240 8 VI.

241 The Dominating, Dominated and Colorless Insects "Creole of pure English descent she may be, but they are
242 not English or European either." (Rhys; 154). The after-Emancipation time was a period of traumatic, disturbing
243 conversion for both non-whites and whites in the Caribbean islands. The unrecognized past of culture is a past
244 which can on no occasion speak the unspoken anguishes and agonies of the anthropoid consciousness. This history
245 is exactly the history of psycho-cultural environment which notifies the characteristics and intentions of Rhys's
246 characterizations -together non-white and white. The "white cockroaches" (the poor whites or Creoles), as they
247 are scornfully called by the blacks, are truly displaced persons, unable to employ the new free (black) labor force,
248 and unable to abandon their memories of a past life-style-to let go of "the old time". Theirs is the tragedy of
249 the changing of an age, and the shifting from authority -shorn of money to comfort them alongside the tremor
250 of transformation; the Europeans/whites, who were immensely authoritative, currently become hostile prompts
251 to the non-whites of their own tremendously helpless earlier days; likewise they are disdainfully termed "white
252 cockroaches". Thus, as a juvenile, Rhys's protagonist is uncovered to the ruthless facts of society, history, and
253 the economy, by her blackish sister/friend, Tia, who, replies her viciously: ". . . Plenty white people in Jamaica.
254 Real white people, they got gold money. They didn't look at us, nobody see them come near us. Old time white
255 people nothing but white nigger now, and black nigger better than white nigger". (10; part 1). "As mentioned in
256 Jane Eyre, the Caribbean Bertha is seen through the eyes of Rochester, her English opponent: "Bertha Mason is
257 mad; and she came of a mad family; idiots and maniacs through three generations. Her mother, the Creole, was
258 both a madwoman and a drunkard!-as I found out after I had wed the daughter: for they were silent on family
259 secrets before. Bertha, like a dutiful child, copied her parent in both points. (Bronte; 349, 26)"

260 In the technical side, Rhys's collocation of the "stream of consciousness" of Rochester and Antoinette delivers
261 the double standard perception into man and woman susceptibility.

262 Similarly, this contraryharmonizing of feelings discloses the conflicting but connected features of racialism,
263 bigotry and class partiality.

264 9 VII.

265 10 Problematic Hybrid Origin

266 Hybridity is a new trans-cultural structure that emerges from diverse trade. Hybridity can be social, political,
267 semantic, religious, and so on. These hybrids live "'border lives' on the margins of different nations, inbetween
268 contrary homelands" (McLeod; 217). And the critical socio-cultural status of Antoinette has made her daily life
269 rather less adjustable in her birth place where she lives. She is neither at all capable of coping with the natives
270 of Caribbean islands (they hate her because of her white skin); nor she can secure a place among the European
271 whites in England (as she is a Creole). Profoundly influenced by her Creole heritage, Antoinette takes after the
272 run of the mill picture of a half breed individual cut in the middle of the motion of two distinct societies. Not
273 at all like Bronte exhibiting a story of consideration where the heroes are made inside the extent of Englishness,
274 Jean Rhys plots a story of

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277 rejection where the non-English endeavors to accomplish Englishness yet it has fiasco composed on top of it. Along
278 these lines, through its double narratives, the last respects trustworthy consideration regarding the feelings of the

279 excepted and barred, the colonizer and the colonized. Faizal Forrester comments, "for Rhys, Bertha is someone
280 quite different: she is a woman who is mad, not a trivial symbol" (32-42).

281 According to Bhabha, this kind of living inbetween multiple identities leads to a form of hybridity, a kind
282 of ambivalent mindset where there is no longer a specific place or home, but mixed feelings over the fact that
283 nothing is stable anymore or is the way we expect things to be: "we find ourselves in the moment of transit where
284 space and time cross to produce complex figures of difference and identity, past and present, inside and outside,
285 inclusion and exclusion" (Bhabha 1). That is the very situation after the "Emancipation Act". In August 1833,
286 the Slave Emancipation Act was passed, giving all slaves in the British domain their opportunity, yet following a
287 set time of years. Manor proprietors got remuneration for the 'loss of their slaves' as an administration award set
288 at £20,000,000. At that time when the colonizer English people started to leave their captured territory leaving
289 behind the scars of suppression and destruction they caused to the newly freed natives along with victims like
290 antoinette and her family who have cross-cultured, cross national problematic identity of in-between ness.

291 Bhabha summarizes "Hybridity is the sign of the productivity of colonial power, its shifting forces and fixities; it
292 is the name for the strategic reversal of the process of domination through disavowal... Hybridity is the revaluation
293 of the assumption of colonial identity through the repetition of discriminatory identity effects" ??Bhabha; ??12).
294 The beginning of this novel is the beginning of the subject of "White or Black?" and subsequently when you
295 are in the middle of it, you are "No one important". With the passages of time you may either be a "white
296 cockroach" or a "coconut", but still not anyone specific. Jean Rhys' courageous woman is one among a huge
297 number of nobodies on the planet who wind up in the disturbance of two restricting societies while endeavoring
298 to feel comfortable in one. Robert Young refers, "hybridity derives from biological and botanical usages and is
299 subsequently employed in linguistics and racial theory in the nineteenth century" ??22]. Homi K. ??habha (1994)
300 argues that, the underlying foundations of hybridity are situated in culture. He hints that socio-cultural hybridity
301 "entertains difference without an assumed or imposed hierarchy". He has considered hybridity "the Third space",
302 where a discourse between two unique societies is set up and our feeling of the verifiable personality of culture
303 as a normalizing, merging power" is trailed (1994). Hence, from his viewpoint, hybridity helps the wealth of
304 culture and acumen. Be that as it may, Rhys' tale is a case in conflict with Bhabha's theories in such manner.
305 Essentially, in Wide Sargasso Sea, to be a Creole or a "Mixture" is basically negative. Experiencing a vexing
306 personality, the half breeds are generally viewed as untouchables.

307 13 VIII.

308 14 Effectiveness

309 What needs to be perceived today is the manysided quality of scholarly correspondence and interpretation.
310 Because this post-colonial, rather 'postpost-colonial' (long after colonial ages) where the different 'worlds' have
311 different voices with diversity in socio-historical, social-political, psycho-social and socio-religious and political
312 realities.

313 As in all writings, in post-colonial writing we ought to know about the uniqueness of each work, it's setting of
314 generation, intercession and assembly. In this point John Gruesser acknowledges the retelling of Said's opinions
315 in Culture and Imperialism by writing about it in one of his articles-anticipated by more than a quartercentury,
316 Edward Said's call on Culture and Imperialism for contemporary readers to supply the silenced people in colonial
317 texts with voices, Rhys makes Bertha Meson, the madwoman in the attic permitted only animal-like utterances
318 and uncanny laughter in Jane Eyre and protagonist and predominant speaker in wide Sargasso Sea.

319 Many experts consider post-colonial writing and feedback and post-colonial interpretation of such earth
320 shattering significance to contemporary writing, artistic studies and interpretation concentrates on that the
321 hypothetical structures that educate our perspective of them ought to be conceivable without a doubt.

322 Post-colonial writing should be able to expand on real, relevant, generally educated, socio-cultural (contemporary
323 ideological) and literary framework in no less than two societies and an ability to utilize this system keeping
324 in mind the end goal to achieve all the more separating comprehension of those societies and their ancient
325 infrequencies.

326 It ought to suffice to note that post-colonial studies prospered amidst a crisis of representation that moreover
327 concurred with the disintegration of the main standards of advancement.

328 Fundamental to this assault was the idea that the Universalist cases of stupendous stories of liberation in both
329 their Marxist and common liberal variations

330 15 Lineage

331 To be certain, regardless of their obvious divergences, these ideal models laid on certain common assumptions:
332 a confidence in the viability of investigative level headedness, a specific origination of advancement, a dream
333 of liberation in view of the liberal idea of the independent individual, so the mutual legacy of Enlightenment
334 thoughts. It is this exceptional set of shared presumptions that turned into the objective of assault by post-
335 structuralist and post-modernist critics.

336 based on the avoidance from subject hood of the non-Western, the non-white, and women.

337 Modern reviewers regard it as an effective rambling build whose dull side got to be shown in the acts of
338 prejudice, imperialism, and sexism and contended that the very idea of the Western self was predicated on the
339 development of the non-Western other.

340 At the point when postcolonial thinker thinks about consolidated chronicled work, the outcome was frequently
341 blamed for its excessively literary turn. But the reality is the 'truth' is not always sweet, contrarily bitter reality
342 is sometimes expressed through bitter truth.

343 Post-colonial theory is a generally new zone in basic contemporary studies, having its establishments in most
344 essential basic works in the field, and intends to show an unmistakable outline of, and prologue to, a standout
345 amongst the most energizing and quickly creating territories of contemporary artistic feedback.

346 The topic of post-colonial theory is profoundly assorted. A great deal of accentuation lays on the historiography,
347 territoriality space issues of personality, culture, domain, power and learning and its use covering primary controls
348 including scholarly hypothesis, social studios, rationality, geology, financial matters, history and governmental
349 issues.

350 Subjects secured under the realms of Post pioneer hypothesis incorporate negritude, national culture,
351 orientalism, subaltern, uncertainty, hybridity, white pilgrim social orders, sexual orientation and expansionism,
352 cultureless, Commonwealth writing, and minority discourse. Writers and thinkers have for years been involved
353 in such a trance and eye-catching genre of writing that it has currently become somewhat mythical and unreal.

354 The aim of this paper was just an attempt based on these aforementioned assumptions and presumptions to
355 discover the 'madwoman in the attic' the 'voiceless' 'insane' 'uprooted' 'tormented' 'suppressed' women Bartha
356 Mason of the ideal Jane Eyre's story, who finally closed her eyes in order to see, with the help of an analytic
357 study of Rhys's novel Wide Sargasso Sea . And Rhys has just played the role of the empire who wrote back.
358 This type of postcolonial voice of the previously colonized voiceless is eventually contributing to discover this
359 vast world of diversity which was kept hidden in the socio-cultural, politico-economic colonized realm.

360 To conclude this may be uttered from Mardorossian (1999), "The shifts characterizing the history of Jean
361 Rhys criticism since the publication of her last novel in 1966 are evidence that the social and political meanings
362 of a text are not solely determined by the ideologies of the time of its production but are constantly reformulated
363 in the process of their reproduction by critical discourses". The history of Rhys's criticism is characterized by a
364 succession of polarizations that cannot be explained solely as a result of the complexities of her work and that
365 testify to the disparity of diachronic as well as synchronic reading processes. Wide Sargasso Sea is a book of
366 a specific ethnic atmosphere, at a specific time in history. It is similarly a book about a certain milieu and its
367 psychocultural actuality. It is a novel about the polarity of life too. A text that helps us see things from colonial
368 Others' perspective.

369 **16 Works Cited**

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