Volume 20 Issue 2
Originally issued as A1



Global Journal of human-social science: A
Arts & Humanities - Psychology
Volume 20 Issue 1 Version 1.0 Year 2020
Type: Double Blind Peer Reviewed International Research Journal
Publisher: Global Journals
Online ISSN: 2249-460x & Print ISSN: 0975-587X

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

By Kazi Ehteshumes Mohammad Chishti
Sonargaon University

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.

Keywords: post-colonial; euphemism; racialism; imperialism; contrapuntal.

GJHSS-A Classification: FOR Code: 200211



Strictly as per the compliance and regulations of:



© 2020. Kazi Ehteshumes Mohammad Chishti. This is a research/review paper, distributed under the terms of the Creative Commons Attribution-Noncommercial 3.0 Unported License http://creativecommons.org/licenses/by-nc/3.0/), permitting all non-commercial use, distribution, and reproduction in any medium, provided the original work is properly cited.

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

Kazi Ehteshumes Mohammad Chishti

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.

Keywords: post-colonial; euphemism; racialism; imperialism; contrapuntal.

I. Introdution

Wide Sargasso Sea is a 1966 postcolonial novel by Dominican British woman Jean Rhys. The novelist lived in lack of recognition after her past work, *Good Morning, Midnight* that was published in 1939.She had worked on different books between these works, and however *Wide Sargasso Sea* brought on a recovery of enthusiasm for Rhys and her work.

The novel was composed as a prequel and response to Charlotte Bronte's prominent novel *Jane Eyre* (1847), depicting the foundation to the marriage that Jane, the 'ideal' protagonist of Bronte's work finds out about in the wake of going to work for Mr. Rochester. It is the story of Antoinette Cosway, a Creole beneficiary, from the time of her childhood in Jamaica, to her troubled marriage to a English courteous fellow- he is never named by the author. Rochester renames her to a 'mundane' Bertha, pronounces her mad, and obliges her to migrate to England as his marital burden. Jean Rhys opposed to the adverse representation of Bertha Mason, the Creole in *Jane Eyre*, because, as Rhys penned to her editor, "that's only one side - the English side" (Wyndham, 297). Instead, she wanted to write "the real story - as it might have been," to tell "a plau-sible story . . . [in] a plausible way" and "to make the whole smooth and inevitable" (Wyndham, 153, 154).

Author: Lecturer (English), Faculty of Arts and Humanities, Sonargaon University, Dhaka, Bangladesh. e-mail: shumes88@gmail.com

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 liberatio.

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).

II. Post-Colonial Study

Post-Colonial Study is systematic and theoretical way to deal with the dissected writings

© 2020 Global Journals

created in nations that were once colonies, particularly of European powers, for example, Britain, France, and Spain. Postcolonial criticism "undermines the universalist claims once made on behalf of literature by liberal humanist critics…; whenever a universal signification is claimed for a work, then, white, Eurocentric norms and practices are being promoted by a slight on hand to this elevated status, and all others correspondingly relegated to subsidiary, marginalized roles." (Barry, 192-3). One of the aspects that post-colonial theories deal with is to analyze text of countries that have colonial history; this is literary post colonialism. Then what does literary post colonialism study? Here an answer can be dragged from McLeod as he traces that literary post colonialism involves,".

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

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

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

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

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

In Rhys' novel, Antoinette/Bertha enters in addition or less an orchestrated marriage, a legally binding arrangement between Rochester's family and her's. Additionally it is noticeable that the chance to perceive how Rochester truly simply doesn't get the Caribbean or Antoinette, despite the fact that he is thoroughly ready to lay down with their dark worker.

This is not the end of Antoinette's/Bertha's perspective. Rhys was conscious about a large number of contemporary books which were comparatively radical, so she switches points of view of different characters. Including Rochester's point of view, not just permits Rhys to abstain from a "muggy" character as Bronte did with Bertha; it gives Rhys a chance to flip forward and backward between the oppressor (Rochester), and the mistreated (Antoinette and the other women in the novel).Rochester treats Antoinette just as she was rationally unsound and addresses her with one of her mother's names, Bertha. Because of these conscious endeavors to change the character of these colonized Others, Antoinette is changed into something seen by individuals from the metropolitan point as immense or savage and in the end their own lives. Rochester gadgets an arrangement both to rebuff and control her and mercilessly completes it, summoning his 'lawful' power as a spouse and an Englishman to do as such.

This is a super-critical text, not on the grounds that it is taken from the earliest starting point of the novel

© 2020 Global Journals

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

Rochester considers himself as "thirsty for" Antoinette, interfacing her to the extraordinary scene whose mystery he ceaselessly expresses longing to know. This is no love he feels for her, as he unequivocally he states (55), yet rather a wild and voracious desire that scares him. Antoinette/Bertha in fact moves towards subject-position from "minor" to "major" in the course of her story as she experiences various situations; furthermore, the existential crisis of in between-ness of racial identity which makes her voice that of one 'Other' instead of the another, reduced by urban radical interchange.

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

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

Antoinette's mother is superbly ready to be that character who is practically the same yet not exactly along these lines, so far as that is concerned, is Antoinette. Her mom talks in impeccable "Queen's English" to Mr. Luttrell; however what she says highlights her untouchable status. She talks about the ex-manor proprietors as "'they'" and does exclude herself and Mr. Luttrell in that "they,'" despite the fact that they were both part of the estate business since she wedded into it and Mr. Luttrell was a manor proprietor as well. Here is a sign of heredity in the speech of Antoinette's mother. So hybridity among the Creoles in the Caribbean is not uncommon, claims Aisha Khan in *Sacred Subversions? Syncretic Creoles, the Indo-Caribbean, and Culture's In-between*": "Caribbean intellectuals have long been concerned with the in-between-as creolization- approaching it as a specifically Caribbean issue that defines the region" (Khan 168).

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

Yet, obviously, it is not by any means expected to pity them. What is fascinating is the tone of Antoinette's mother as how she goes about as if she is over every one of these "disasters." A Creole woman who acts better than white slave-proprietor .Many readers pose the query that how could she? And who does she think she is? A post-colonialist?

However, it is not only that Bertha is a blended race wild kid from Jamaica, it is that Charlotte Bronte's diverse treatment of Jane and Bertha indicates how the upright white Western European woman, Jane for this situation, serves to characterize the colonized lady (Bertha) as the insane, gigantic "'Other'". Or, in literary terms, psycho-Jamaican Bertha is a foil to virtuous English Jane. Incidentally, Bertha is additionally a major reaction with women's activists other than Spivak. There is something absolutely noticeable about the entire madwoman in the attic, as it turns out.

Presently, one wonders why post-colonialists are so concerned and why do they get quite agitated about how Bertha is depicted in this exemplary novel. Bronte herself, without the channel of Rochester's viewpoint, portrays Bertha as an aggregate monster as well, so in the event that you thought Bronte simply needed to make Rochester resemble a beast, well one should reconsider. The following passage depicts exactly that.

"In the deep shade, at the farther end of the room, a figure ran backwards and forwards. What it was, whether beast or human being, one could not, at first sight, tell: it groveled, seemingly, on all fours; it snatched and growled like some strange wild animal: but it was covered with clothing, and a quantity of dark, grizzled hair, wild as a mane, hid its head and face" (Bronte; 350 ,26) . It is hard to believe, but it is true. You cannot get a more dehumanizing depiction of Bertha than that.

III. Development of Bertha as Antoinette

Charlotte Bronte and Jean Rhys composed their novels in different centuries and came from very different backgrounds. However, despite these disparities the use of symbolism in their narratives can be compared.

Jean Rhys's 1966 novel *Wide Sargasso Sea* is a creative response to Charlotte Bronte's Jane Eyre, a nineteenth century classic, which has always been one

© 2020 Global Journals

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

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

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

IV. A Reconstruction: Meta to Micro Narrative

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

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

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

Rochester wants a true English Rose 'this is what I wished to have' (laying a hand on Jane's shoulder) (Bronte; 351, 26). Bertha's fiery, hateful and wild nature is the opposite of Jane's prim and typically English reserve. The passionate nature at the heart of the novel is epitomized in Jane's metaphor for her love for Rochester, 'Fiery iron grasped my vitals '(Bronte; 378, 27).

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

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

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

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

© 2020 Global Journals

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

V. Recklessness, Rebellion and Emancipation

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

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

VI. The Dominating, Dominated and Colorless Insects

"Creole of pure English descent she may be, but they are not English or European either."(Rhys; 154).The after-Emancipation time was a period of traumatic, disturbing conversion for both non-whites and whites in the Caribbean islands. The unrecognized past of culture is a past which can on no occasion speak the unspoken anguishes and agonies of the anthropoid consciousness. This history is exactly the history of psycho-cultural environment which notifies the characteristics and intentions of Rhys's characterizations - together non-white and white. The "white cockroaches" (the poor whites or Creoles), as they are scornfully called by the blacks, are truly displaced persons, unable to employ the new free (black) labor force, and unable to abandon their memories of a past life-style- to let go of "the old time". Theirs is the tragedy of the changing of an age, and the shifting from authority - shorn of money to comfort them alongside the tremor of transformation; the Europeans/whites, who were immensely authoritative, currently become hostile prompts to the non-whites of their own tremendously helpless earlier days; likewise they are disdainfully termed "white cockroaches". Thus, as a juvenile, Rhys's protagonist is uncovered to the ruthless facts of society, history, and the economy, by her blackish sister/friend, Tia, who, replies her viciously: ". . . Plenty white people in Jamaica. Real white people, they got gold money. They didn't look at us, nobody see them come near us. Old time white people nothing but white nigger now, and black nigger better than white nigger".(10; part 1). "As mentioned in *Jane Eyre,* the Caribbean Bertha is seen through the eyes of Rochester, her English opponent:

"Bertha Mason is mad; and she came of a mad family; idiots and maniacs through three generations. Her mother, the Creole, was both a madwoman and a drunkard!--as I found out after I had wed the daughter: for they were silent on family secrets before. Bertha, like a dutiful child, copied her parent in both points. (Bronte; 349, 26)"

In the technical side, Rhys's collocation of the "stream of consciousness" of Rochester and Antoinette delivers the double standard perception into man and woman susceptibility. Similarly, this contrary-harmonizing of feelings discloses the conflicting but connected features of racialism, bigotry and class partiality.

VII. Problematic Hybrid Origin

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

© 2020 Global Journals

rejection where the non-English endeavors to accomplish Englishness yet it has fiasco composed on top of it. Along these lines, through its double narratives, the last respects trustworthy consideration regarding the feelings of the excepted and barred, the colonizer and the colonized. Faizal Forrester comments, "for Rhys, Bertha is someone quite different: she is a woman who is mad, not a trivial symbol"(32-42).

According to Bhabha, this kind of living in-between multiple identities leads to a form of hybridity, a kind of ambivalent mindset where there is no longer a specific place or home, but mixed feelings over the fact that nothing is stable anymore or is the way we expect things to be: "we find ourselves in the moment of transit where space and time cross to produce complex figures of difference and identity, past and present, inside and outside, inclusion and exclusion" (Bhabha 1). That is the very situation after the "Emancipation Act". In August 1833, the Slave Emancipation Act was passed, giving all slaves in the British domain their opportunity, yet following a set time of years. Manor proprietors got remuneration for the 'loss of their slaves' as an administration award set at £20,000,000. At that time when the colonizer English people started to leave their captured territory leaving behind the scars of suppression and destruction they caused to the newly freed natives along with victims like antoinette and her family who have cross-cultured, cross national problematic identity of in-between ness. Bhabha summarizes "Hybridity is the sign of the productivity of colonial power, its shifting forces and fixities; it is the name for the strategic reversal of the process of domination through disavowal... Hybridity is the revaluation of the assumption of colonial identity through the repetition of discriminatory identity effects" (Bhabha; 112). The beginning of this novel is the beginning of the subject of "White or Black?" and subsequently when you are in the middle of it, you are "No one important". With the passages of time you may either be a "white cockroach" or a "coconut", but still not anyone specific. Jean Rhys' courageous woman is one among a huge number of nobodies on the planet who wind up in the disturbance of two restricting societies while endeavoring to feel comfortable in one. Robert Young refers, "hybridity derives from biological and botanical usages and is subsequently employed in linguistics and racial theory in the nineteenth century" [22]. Homi K. Bhabha (1994) argues that, the underlying foundations of hybridity are situated in culture. He hints that socio-cultural hybridity "entertains difference without an assumed or imposed hierarchy". He has considered hybridity "the Third space", where a discourse between two unique societies is set up and our feeling of the verifiable personality of culture as a normalizing, merging power" is trailed (1994). Hence, from his viewpoint, hybridity helps the wealth of culture and acumen. Be that as it may, Rhys' tale is a case in conflict with Bhabha's theories in such manner. Essentially, in *Wide Sargasso Sea*, to be a Creole or a "Mixture" is basically negative. Experiencing a vexing personality, the half breeds are generally viewed as untouchables.

VIII. Effectiveness

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

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

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

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

Lineage

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

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

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

© 2020 Global Journals

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

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

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

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

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

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

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

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

Works Cited

1. Bertens, Johannes Willem. *Literary Theory: the Basics*. London: Routledge, 2013. Print.
2. Bhabha, Homi K. "Freedoms Basis in the Indeterminate." The Identity in Question, vol. 61, Oct. 1992, 46-57.
3. Bhabha, Homi K. *The Location of Culture.* London: Routledge, 2004. Print.
4. Bronte, Charlotte. *Jane Eyre*. New York: Harper Collins, 2010. *The Literature Page*. Web. 16 Mar. 2016. http://www.literaturepage.com/
5. Chesler, P. *Women and Madness*. Basingstoke: Palgrave Macmillan, 2005. Print.
6. Cleckley, Hervey M. (Hervey Milton), *The Mask of Sanity; an Attempt to Reinterpret the so-Called Psychopathic Personality* .St. Louis: The C.V. Mosby Company, 1941. Print.
7. Forrester, Faizal. "Who Stole The Soul in Wide Sargasso Sea?" *West Indian Literature*. Vol. 6, No. 2 (MAY 1994), pp. 32-42
8. Gilbert, Sandra M., Gubar, S. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Imagination.* New Haven: Yale UP, 1979. Print.
9. Gruesser, John. "Say Die and I Will Die": Betraying the Other, Controlling Female Desire, and Legally Destroying Women in "Wide Sargasso Sea" and "Othello" *Journal of Caribbean Literatures*, Vol. 3, No. 3, (Summer 2003), pp. 99-109
10. Himmelreich, C. (2009-03-27). "Germany's Phantom Serial Killer: A DNA Blunder". *TIME*. Retrieved 2016-11-28.
11. Mardorossian, Carine M. "Double [De] colonization and the Feminist Criticism of "Wide Sargasso Sea". *College Literature,* Vol. 26, No. 2 (Spring, 1999), pp. 79-95
12. Updike, John. "Dark Smile, Devilish Saints", *The New Yorker,* 11 Aug. 1980, p. 82.
13. Khan, A. "Sacred Subversions? Syncretic Creoles, the Indo-Caribbean, and "Culture's In between"." *Radical History Review, vol.* (2004) no.89, Jan. 2004, pp .165-184.
14. McLeod, John. *Beginning Postcolonialism.* Manchester: Manchester University Press, 2000. Print.

© 2020 Global Journals

15. Rhys, Jean. *Wide Sargasso Sea*. London: Penguin Books, 1968. Print.
16. Wyndham, Francis and Diana Melly, eds. *Jean Rhys Letters, 1931-1966*. London: Andre Deutsch, 1984. Print.

© 2020 Global Journals