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**Publisher:** RMC, Dhawalagiri Multiple Campus, Baglung**Female Subjugation and Resistance in Jean Rhys's *Wide Sargasso Sea***

Shyam Prasad Sharma

Teaching Assistant, Department of English

Dhawalagiri Multiple Campus, Baglung,

Email: shyambaglung38@gmail.com

**Abstract**

Jean Rhys's Portrays the European domination and patriarchal cultural context of Jamaica after the passage of the Emancipation Act (1833). The novelist stages creole characters who are exclusively exploited, subjugated and marginalized in colonial regime. In this respect, the representations of the female characters such as Antoinette, Christophine, Gracepoole, Amelie, Leah, among others clearly display the debased status of females in Jamaica even after the emancipatory proclamation. The novel dramatizes the violence perpetrated on women by the White colonizers even after the colonial rule. Moreover, Rhys projects female characters to expose the humiliating state of women in the novel. Thus, this article proposes to analyze the female body as a subordinated site as well as resistance in the purview of postcolonial feminist theory especially of Gyatri Spivak, Ketu Katrak and Chandra D. Mohanty address the challenges faced by subjugated and marginalized voices in representing themselves within dominant discourses. So, the research draws on the ideas of Spivak's "Can the subaltern speak?" as the subaltern refers to individuals or groups who are socially, politically, racially, culturally and economically subjugated and silenced by dominant power structure and system. Their feminist stands unbox the exploitation of female and their feeble resistance in the commonwealth countries that this research critically analyzes Rhys's novel. Imbibing their arguments it further, argues that *Wide Sargasso Sea* not only revisits the lacuna prevalent in colonial historiography by depicting the colonized people but also clearly points out the marginal representation of female under the ambit of imperial power.

**Keywords:** colonial domination, marginalization, patriarchal discrimination, resistance

**Introduction**

Written over the course of twenty – four years long period of history and published in 1996 *Wide Sargasso Sea* is a prequel of Charlotte Bronte's *Jean Eyre* in terms of content as it gives voice to Rochester's mad wife in the attic from Bronte's novel and it is the voice of the suppressed in *Jean Eyre*. As a result, it is prominent novel for studying about the decline of imperial power. It is set in Dominica, a Carribean Island, considered as a revision of Charlotte Bronte's *Jean Eyre*, rewritten from mad woman's perspective. This modification enabled Rhys to emphasize the racial tensions as well as the antagonism of the natives toward the colonizer: the revised time frame places Rhys's story as an end-of-empire text, while Bronte's novel takes place at the height of British imperialism. Christophine's prominent voice and knowledge of obeah is evidence to the lingering power of white Creole anxiety.

*Wide Sargasso Sea*, thus, becomes a creative response to Charlotte Bronte's text. Rhys's story is set in Jamaica during and after the years immediately following the Emancipation Act (1833) when race relations were much tensed and conflicted.

Gayatri Chakravorti Spivak, a post-colonial theorist, in her essay "Three Women's Text and a Critique of Imperialism", acknowledges that *Wide Sargasso Sea* is 'a novel which rewrites a canonical English text within the European novelistic tradition in the interest of the white Creole rather than the native'. Her main claim is that through literature British cultural representation is to imbibe colonial "social mission." Thus, she focuses on how 'subject constitution' process has necessarily excluded the native female who was positioned on the boundary between human and animal as the object of imperialism's social mission or 'soul making'. (247) But Benita Parry finds the space of correction in Spivak's commentary, rather she finds Character of Cristophineas "empowered subaltern".

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She prefers to say "if Christophine's as an appropriate character in the novel praising her character, if she is read as possessor and practitioner of an alternative tradition challenging imperialism's authorized system of knowledge, then her existence at this point appears both logical and entirely in character"(249). In this connection, female subjugation, exploitation and domination are clearly epitomized in the novel through the female characters represented in the novel. In this regard, Rhys's *Wide Sargasso Sea* powerfully depicts the pain/ patois and varied experiences faced by native colonized women. Predominantly, this novel highlights the anxiety and the feeling of self-revulsion and self-deprivation of Jamaican Creole women, Antoinette, "Bertha" in *Jane Eyre* and Christophine and so on. Rhys focuses on Antoinette, "Bertha" in *Jane Eyre* and Christophine, and so on. Rhys focuses on Antoinette and Christophine to express the postcolonial experience of women. In this regard, Ketu Katraka argues:

Primarily, postcolonial females are victimized under the hegemony of mainstream culture. This is the social group under the control of mainstream culture that exercises power and rule over them. A politics of the body involves socialization involving layers and levels of ideological influences, socio-cultural and religious, that impose knowledge or ignorance of female bodies and construct women as gendered subjects or objects. For female subjects, experiences of colonial domination are gender specific and rooted in the control of female sexuality throughout a woman's life. In most postcolonial cultures, traditional, pre-colonial patriarchy is reinforced by colonial Victorian morality. Socialization patterns combine to have a hold on women even after education, migration, re-location out of the original family, and coded structures of morality and behaviour. (pp.9 – 10)

Women have been doubly marginalized due to colonialism. In the colonial period women had no history and identity, and their voices were suppressed. Because of colonial politics women have been victimized since long time. So, the novel *Wide Sargasso Sea* tries to project the characters resisting against colonial domination. It highlights the female power of resistance and rescues them from patriarchy as well. The female characters assert their cultural values as a tool of resistance against colonialism.

During the time of Rhys's struggle with financial instability, love affairs that ended badly and estrangements family which caused her to perceive England as a cruel and unforgiving place. It evoked nostalgia for Dominica, for though Rhys returned to the beloved Island only once and experienced some disillusionment. In this connection, O'Connor views:

"England provided the antithesis to "home", an anti-home. If Dominica was light, England was dark; if Dominica was warm, England was cold..." (pp. 79), England as hostile to colonial historiography has always represented the colonized people in accordance of its imperialistic mission. The historiography represents the colonized people as savage, barbaric, cruel, erotic, vicious etc. They stereotype the colonized and "reduce people to a few, simple, essential characteristics" (257). Stuart Hall views that "stereotyping sets up a symbolic frontier between the 'normal' and the 'deviant' the 'normal' and the 'pathological', the 'acceptable' and the 'unacceptable', what 'belongs' and what does not or is 'Other', between 'insiders' and 'outsiders', Us and Them" (258). Because of the atrocities of the colonial regime and patriarchal culture, their subjective identity is stereotyped and marginalized. They were victimized on grounds of gender, race, class, religion, caste, and sexuality. As "the figure of women disappears". (102). In her essay "Three Women's Text and the Critique of Imperialism," she talks about the cultural representation of female in colonial literature. She insists that 19<sup>th</sup>-century British literature should be understood as Britain's social mission. Furthermore, the conflicts between black and whites, men and women, colonialists and colonized can also be outlined back to the tension between two fundamental, primary opposing forces: reason and emotion, rationality and unconscious which have always been involved in an endless struggle from which the double marginalization of women is clearly portrayed in the novel.

The novel lends itself to a variety of critical approaches that have become over the past thirty years increasingly sophisticated. *Wide Sargasso Sea* has served as a touchstone text for critical discussion. Critic, Sandra Darke in her article, "Race and Caribbean Culture as Thematic of Liberation in Jean Rhys' *Wide Sargasso Sea*" exposes the situation of black and white Creole women under the hegemony of British rule.

The article clearly portrays the "predicament of female characters, European hegemony, racial discrimination and the conflict between white and black, men and women under the rule of colonialism and patriarchal cultural context "(34). Characters such as Antoinette, Christophine, Tie, Sandi Cosway and Gracepoole etc. are reduced in the state of psychological, social, moral, economic and physical helplessness by dominance of European colonialism. Sandre Darke further states:

*Wide Sargasso Sea* narrates a pathetic personal defeat or an ironic triumph –literally speaking, a triumph of cultural irony. The satisfactory resolution of Antoinette Cosway's crisis of identity can come only with a satisfactory resolution of her relationship to the part of the Caribbean that is not derived from Europe – in

this novel, especially the Black Caribbean. This relationship is embodied in her relation to three characters: Christophine, Tie, and Sandi Cosway. Antoinette, who is Caribbean, colonial and female, is reduced in the course of the novel to economic and psychological helplessness by European colonialism and patriarchy. (p.194)

In the novel, especially female characters are abridged into the position of the oppressed class. They are powerless and survive under the control of colonial rule. They were disadvantaged and repressed not only of gender but also of religion, caste, sexuality and regional discrimination. They were victimized psychologically, and socially because of the cultural and economic disruption brought by the colonial onslaught. Regarding the representation of women in the novel. Gayatri Chakravorty Spivak views:

*Wide Sargasso Sea* marks with uncanny clarity the limits of its own discourse in Christophine, Antoinette's black nurse. We may perhaps surmise the distance between *Jane Eyre* and *Wide Sargasso Sea* by remarking that Christophine's unfinished story is the tangent to the latter narrative, as St. John River's story is to the former. Christophine is not a native of Jamaica; She is from Martinique. Taxonomically, she belongs to the category of the good servant rather than that of the pure native. But within these borders, Rhys creates a powerful. Suggestive figure. Christophine is the first interpreter and named speaking subject in the text. (pp.244 – 245)

Christophine, a female character in the novel is, of course, a commodified person and her role is confined as servant and sometime performs the practice of obeah. She is not a native of Jamaica but has been suppressed under colonial rule as Jamaican natives. However, she is a powerfully suggestive figure and defies European colonialism by means of her own cultural skill, is obeah. With the help of magic, Christophine struggles against the subjugation of colonial power to demonstrate the search for Caribbean identity and the liberation of natives. In this connection, Silvia Cappello argues:

Through the character of Christophine Jean Rhys introduces the presence of the Obeahas a part of the Caribbean, a creolized practice of African religion. It occurs in the novel with a positive and a negative meaning. It is negative especially according to the white colonizers, in connection with the evil magic on the contrary it is positive if seen as a source of rebellion against slavery. (p.52)

Jean Rhys focuses on the native cultures, and the struggles of blacks to get freedom and respectable

status in the colonial and patriarchal society. Obeah is evil in the eyes of colonizers but it is taken as a cultural identity among the blacks every culture has its own uniqueness. Mary Lou Emery also appreciates Rhys's depiction of women and the power of native cultural practices. In this regard, she further writes:

Jean Rhys's novels portray marginal women, exiled both culturally and sexually. Displaced from their native Caribbean, outsiders to women's traditional domestic world, and trespassers on masculine public territory, they walk the streets, not quite prostitutes, yet living on the edges of respectability, sanity and dignity. Their fragmented perceptions and disjointed voices present the modernist works, Rhys's novels seem to present an intensely personal rather than social vision; however, these precisely wrought narratives dissect the ways and means of power, money, and sex. (p.418)

The subject matter of Jean Rhys's novel is the pain and pathos faced by culturally exiled and displaced women. Their fragmented perceptions and disjointed voices are highly focused in her novels. Women in the colonized country have faced the double marginalization i.e. racial, social, cultural, political, and financial and other sorts of dominations. They have been heavily victimized by patriarchal domination and exploitation.

The aforementioned critics also point out the colonial violence based on race and gender which this article encapsulates and furthers study on female subjugation and their resistance which refers to their perennial desire for independent identity. Regarding the novel's scope on postcolonial text, further, it subverts the colonial discourses and offers an alternative perspective on the empowerment of females and their resistance, gender dynamics as the significant modes to refute their restrictive gender roles.

This article analyzes the textual evidence encompassing the postcolonial feminist theories to show female subjugation and their resistance to the intense desire of freedom and identity. For this purpose, it usurps Spivak's "Can the subaltern speak?" (1988) where she critically examines the relationship between power, knowledge, and representation, particularly in the context of the experiences of marginalized women as social and colonial othering. Here, Spivak discusses on the suppressed voices of doubly marginalized women, particularly those from the Global South, are often silenced and co-opted by dominant discourses. They are rendered voiceless and are not allowed to speak and represent themselves. She focuses on the complexities of power relations and the challenges faced by subjugated women. This research draws on colonialism and patriarchy intertwining to produce

multiple forms of power discourse for the sake of oppression and subjugation.

### **Patriarchal and Colonial Domination: A Discourse of Oppression**

Jean Rhys's *Wide Sargasso* the female characters who are victimized because of European colonialism and patriarchal cultural ideology. Rhys exposes the bitter situation in Jamaica because of the struggle of blacks and white Creoles after the passage of the Emancipation Act (1833). Blacks and white creoles are portrayed in the novel as victimized in the hands of colonial power. Their native culture is ignored and suppressed. Though they are suppressed both physically and emotionally they try to subvert the colonial domination despite their reverse situation in the hands of colonial authority.

Christophine, one of the major characters has been forced to be a servant by British Colonialist, Rochester. She was a servant given to Annette as a wedding present by her first husband, She, like her mistress, comes from Martinique and has been treated as an outsider by the Jamaican servant women. She is loyal to both Annette and her daughter and she exercises an unspoken authority within the household. She practices *Obeah*, Caribbean black magic, with which she tries to help Antonette first her husband's love and then her sanity. But she has been reduced as mere object of use by the white people. Then she was imprisoned for practising *obeah* in the French colonies. As Ketu Katrak argues: "Female uses of religious and cultural modes such as possession and magic are useful weapons of resistance to patriarchal control" (60). They tried their best to cope with the reverse situation as their resistance against colonialism. Colonial power reduced them as marginalized and submissive creatures and used them according to their will. The fact that she is from Martinique, a French colony, makes her a double suspect in the English colonized in Jamaica. Christophine even faces physical and psychological punishment in prison for practising *obeah* in order to bring Antonette and Rochester's sour marital life to the point of reunion. Such scenes in the novel are evidence enough for the decolonizing agendas undertaken by Rhys, in this connection, plausible when she argues:

A politics of the female body include the constructions and controls of female sexuality, its acceptable and censored expressions, and its locationsocio-culturally, even material, in postcolonial regions. Third-world women writers represent the complex ways in which women's bodies are colonized. Similar to anti-colonial struggles for independence on the macro-political arena, women resist bodily oppression by using strategies and tactics that are often part of women's ways of knowing and

acting. (p.8 –10) (Do these lines cover three pages; 8,9,10, be sure of it)

On the other hand, Amelie is sexually exploited by the white; she has been the cog in the hands of white males. Gracepoole, the women have been hired to guard Antoinette in the attic where she has been imprisoned as she has been declared as mad.' Madness' is taken as Antoinette's inheritance as her father was mad, according to his bastard son Daniel, as was her mother, Annette. Antoinette's upbringing and environment exacerbate her inherited condition, as she feels rejected and displaced, with no one to love her. She becomes paranoid and solitary, prone to vivid dreams and violent outbursts. Their madness consigns them to live invisible and shameful lives. Antoinette is the daughter of British father Alexander and French mother Annette Cosway, so she becomes neither white nor black. She is ostracized by both the black and white communities on the Island. The black community despises them for being former slaveholders, and the white community looks down on them because they are poor and unfortunate. For the sake of racial identity, Antoinette is suffering physically, economically and emotionally. Female characters are facing the pain and crisis of being creole, a sense of dislocation in their own home, and being mad due to the tortures perpetrated on them. Male characters on the contrary illustrate the destructive androcentric ideologies and are portrayed as the cause of women's oppression and domination.

In the very beginning of the novel, Antoinette narrates the story which is centred on her childhood at Coulibri after the death of her father, Alexander Cosway as it expresses the disjointed memories, racial tension, and condemnation of white Jamaican ladies. As Katrak has said "in fact every aspect of female identity and struggle for autonomy is affected by the controls of female sexuality as defined by different patriarchal structures"(XVI). Females have been victimized in the social and cultural discourse of patriarchy. Female identity and existence are being erased in the patriarchal social structure. As the story begins in the novel with the obvious threats as Antoinette narrates:

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. She was my father's second wife, far too young for him they thought, and, worse still, a Martinique girl. Of course, they have their own misfortunes. Still waiting for this compensation the English promised when the Emancipation Act was passed. Some will wait for a long time. (p.9)

Antoinette's remarks expose the humiliating living condition for blacks and white Creoles even after the passage of the Emancipation Act in Jamaica.

Even after the passage of the Act Whites are ruling cruelly over the Jamaican people.

Jean Rhys exposes that Europeans are darker than the Caribbean in the sense of behavior and morality. They demonstrate their superiority in every aspect in front of the colonized. They have only the colonial mission to earn money, establish their own culture, politics, promote their business etc. On the other hand, blacks or colonized also try to focus their own cultural activities and challenge the colonizers. In one of the earlier incidents of the novel, Annette finds her horse being poisoned and expresses her despair – "Now we are what will become of us?". Annette uses this expression to define its significance not only to develop the plot and character but also alludes it to important events in the history and legends of the West Indies.

During slavery, the blacks resorted most frequently to poisoning as a method of resistance. They poisoned their masters, the masters' families and animals, and even themselves in an effort to either escape the brutality of their conditions or cause economic difficulties for their owners. Later in the novel, Rochester accuses Antoinette of using poison. Languishing in a meaningless identity" that ties them to no one and sets them apart from everyone, Antoinette and her mother may betray themselves and others; others certainly betray them. In this incident of the poisoned horse, the blacks clearly perceive them as enemies, yet enemies stripped of their power to retaliate narrates about Christophine, who has been victimized by the colonial power. She goes against the mainstream cultural practices by focusing her on native culture. As she narrates:

Her songs were not like Jamaican songs, and she was not like the other women. She was much blacker – blue – black a thin face and straight features. She wore a black dress, heavy gold ear –rings and a yellow handkerchief – carefully tied with two high points in front. No other Negro woman wore black, or tied her handkerchief Martinique fashion. She had a quiet voice and quite laugh and though she could speak good English if she wanted to (p.12).

So, this situation demonstrates Christophine's sense of resistance against the colonial power. She wants to assert her own culture though it is strange to other white colonizers. She always wears a black dress, heavy gold ear– ring and yellow handkerchief which is Martinique in fashion but no Negro woman wears black dress. Similarly, Antoinette too becomes frustrated and upset because of racial discrimination and says:" And if the razor grass cut my legs and arms I would think 'it' s better than people," Black ant or red ones, tall nests swarming with white ants, rain that soaked me to the skin – once I saw a snake. All better than people.

Better. Better, better than people" (16). This shows the true self of colonizers. They do not value the native people. Mostly they exploit the female and abuse them. They treat them like the objects to be thrown after use. In this regard Benita Parry views "there is of course abundant evidence of native disaffection and dissent under colonial rule, of contestation and struggle against diverse forms of institutional and ideological domination" (85). Natives continue their struggle to restore their identity and existence though they might have been weak and uncivilized in the mind of colonizers. In this connection. (XI) Women are generally expected to accept a kind of living death in the patriarchal and colonial regime. Remarkably, although their stories communicate pain and injustice, the women do not convey total victimization. But when it comes out, it comes as storm and hurricane of resistance against domination and control. Against these forms of domination and exploitation Rhys's female characters rebel and bring the logic of suppression under scrutiny. Antoinette boldly argues with her husband Rochester that:

Justice, I have heard that word. Its cold word. I tried in out. I wrote I down several times and always it looked like damn cold lie to me there is no justice. My mother, whom you talk about, what justices did she have? My mother sitting in the rocking – chair speaking about dead horses and dead grooms and the black devil kissing her sad mouth. Like you kissed mine. (94)

Antoinette reveals that she has always been a subject of hatred and sunk in the pain of being alone and displaced. She has been presented as the subject of racial discrimination as well as the oppressed subject in the patriarchal social condition in the novel. In this connection, she is doubly marginalized like her mother. Both of them had to face colonial domination and patriarchal supremacy. Antoinette, being a white Creole, neither belongs to the white community nor to the black community.

Similarly, Rochester's perceptions and values are identified as a reflection of the European systems of imperial control through which he thinks and acts. He strives to produce a regulating narrative in order to penetrate and appropriate (through/ with Antoinette – the " untouched "othered place," what it hides" (87) he renames his wife " Bertha," thus" domesticating" her in terms of class as well as of sex and race, and " confines her to an attic, the othered space against which his English house can define itself. Antoinette resists his masculinist and imperial enterprise. She presents the compelling narrative that delves into the experiences of marginalized women and their struggles against a society that seeks to suppress and control them. Though they challenge societal norms and fights for agency

such as patriarchal power system, subjugated roles assigned to women due to severe patriarchy, the roles of colonial context and its influence on female commodification and objectification.

In *Coulibri* and *Garnbois*, the black people hated her for being white colored person. On the other hand, Antoinette asks to Christophine.

Did you hear what that girl was singing? "I don't understand what they say or sing." Or anything else. 'It was a song about a white cockroach. That's me. "That's what they call all of us who were here before their own people in Africa sold them to the slave traders. And I have 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. (61)

In fact, her personal identity comes only from *Coulibri* and *Gransbois* which, however, was seized by Mason and then by Rochester. *Coulibri* is burnt down and *Gransbois* left to decay because Mason and Rochester anticipate exercising inapt control over them. Similarly, England is like a dream for her though she is married to an English man and ever since she imitated the English way of living with her mother. It is clear how the women were suffering in the hands of colonizers. The racial othering and restrictive gender roles imposed on women, controlling their freedom and right to liberty and autonomy is objectively portrayed.

In one of the conversations between Antoinette and Christophine, Antoinette reveals the situation of a clash with her husband and looks so gloomy. She says "But I cannot go. He is my husband after all". She (Christophine) spat over her shoulder. "All women, all colours, nothing but fools' (66). Antoinette's husband married her because of money. Marriage under slavery was not recognized as social institution. In response to the fidelity shown by Antoinette, Christophine bitterly replies that it is because of women's own passiveness to the oppression and domination and their own intention to endure the oppression; they become the object of male desires and usage. Christophine has been tortured because of her practice of obeah. Rochester threatened her not to practice this but she counters "you think the men here touch me? They not damn fool like you to put their hand on me". When Rochester threatens her to call the police, Christophine further counters his idea: "no police hero, no chain gang, and no tread machine, no dark jail either. This is a free country and I am free woman "(96). Such strong voice of resistance comes from her growth. She has grown to defend herself however; the growth comes to her out of her own experiences as a woman under colonial and patriarchal domination.

Moreover, while there are certainly many deaths in *Wide Sargasso Sea* (Antoinette's entire family, for example), neither Antoinette nor Rochester actually die. Instead, death for them becomes a potent metaphor for all of the ways in which selves can be lost, transformed, or destroyed. Death of Annette which comes into Antoinette's dream is more significant than physical death my mother'. Antoinette narrates:

While I am drinking it I remember that after my mother's funeral, very early in the morning, almost as early as this, we went home to drink chocolate and eat cakes. She died last year, no one told me how, and I didn't ask. Mr. Mason was there and Christophine, no one else. Christophine cried bitterly but I could not. I prayed, but the words fell in the ground meaning nothing. (36)

In this way, *Wide Sargasso Sea* dismantles the objectives of colonial authority and degenerates the empire which is set in post-slavery Jamaica. Different institutions of empire like family, patriarchy, marriage and slavery as well as economy are referring to deteriorating condition of its power. Cossway's family is disintegrated into fragments. The collapse of conjugal life of Antoinette and Rochester is in fact resulted from colonial confrontation. Rochester as representative of the colonizer never tries to understand "the other" part of the world, the colonized. While confronting with Mr. Mason Mrs. Annette rightly says, "You don't like, or even recognize, the good in them and you won't believe in other side" (19). The colonizer's failure to understand the colonized as 'human' is the main cause of the decadence of imperial domination in the third world. As a result, women got victimized greatly than men due to imperial domination.

### Conclusion

Rhys's novel *Wide Sargasso Sea* confronts the conflict of imperialism and cultural subordination through the fragmented perceptions and impossible dreams of heroines denied a place in the system of empire, a system dependent on sex and gender organized in discrete private and public worlds. It sheds light on the critical experiences of doubly marginalized women, restrictive gender roles imposed on them, limiting their liberty and destruction of their natural solidarity due to racial othering. This organization separates irrationality, sexuality, the feminine and the foreign from the masculine public world of business, conquest, and civilization. Rhys's characters and fictional strategies disrupt this moral order and threaten the security of the contained and unified self. Her heroines' sexual ambivalence involves them in relations of domination and submission that repeat the power dynamics of cultural conquest. However, their "displaced identity and marginal consciousness reveal modernist subjectivity, not as a retreat into the self, but

as a response to a social crisis – the transformation of power in the breakdown of distinctions between public and private lives " (88). It is such modernist subjectivity which Rhys's heroines use to resist the sexual and cultural domination. In the last part of the novel as Antoinette says, "I was outside holding my candle. Now at last I know why I was brought here and what I have to do. There must have been a draught for the flame flickered and I thought it was out. But I shielded it with my hand and it burned up again to light me along the dark passage" (112). Rhys's female characters highly refute the colonial domination so that the colonizer's nefarious designs, deeds and discourses which are camouflaged have come into limelight in the form of imperialistic arrogances as downfall.

Thus, the female characters in the novel are exploited, subjugated and marginalized under the hegemony of British colonialism in Jamaica even after the passage of the Emancipation Act (1833). It exposes the debasing and humiliating status of female characters in the novel. They have been subordinated, exploited and marginalized and have been 'exiled' by the patriarchal culture on the one hand, and on the other, they have been dominated and exploited physically and psychologically by the White colonizers. Despite these reverse situations female characters in the novel are rebelling and resisting by using the vision of exile, they resist the domination, not through the traditional moral virtue of a character's integrity, for that is precisely the dissolution of self they experience, but through the improbable or impossible, through dreams, hallucinations, magic, and memory. Jean Rhys not only exposes the colonial and patriarchal domination on the female's body but also makes her female characters to transform their humiliation and sufferings into a kind of heroic triumph, conquest and powerful critique of the patriarchal and colonial system.

#### **Declarations**

##### **Ethics Approval and Consent to Participate**

I declare that this research/review was conducted ethically.

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