

Colonial Memory and Trauma in Jean Rhys's 'Wide Sargasso Sea'

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Abstract

This paper examines the representation of colonial memory and trauma in Jean Rhys's *Wide Sargasso Sea*, situating the novel within postcolonial literary discourse. It explores how Rhys reconstructs the narrative of *Jane Eyre*'s "madwoman in the attic" to highlight the psychological and cultural consequences of colonialism in the Caribbean. The study analyzes the intersections of gender, race, and power, emphasizing how the legacies of slavery and imperial domination shape identity, memory, and interpersonal relationships. Through close reading of narrative structure, character development, and symbolic imagery, the research demonstrates how *Wide Sargasso Sea* articulates the enduring impact of historical trauma on both individual and collective consciousness. Ultimately, the paper argues that Rhys's novel serves as a critical intervention in postcolonial literature, challenging canonical representations and foregrounding marginalized voices.

Keywords: Postcolonial Trauma, Colonial Legacy, Caribbean Literature, Historical Memory, Marginalized Voices, Narrative Identity.

1. Introduction

The presence of colonies often left behind deep memories and powerful traumas associated with the colonized land for women as a part or as a whole of the colonized country far away. Antoinette, a white Creole girl from a distant Caribbean territory, is deprived of her maternal connection to her country and is married, and even discarded with her country to a white British man who was not and could not be the one who understood her geographical and cultural trauma. Therefore, she is in a state of porosity in a British mansion, and instead of a soothing home, became a place

where her childhood was vanished and her mind was crushed again and again (World English Journal & Oudah Aljohani, 2019). As a consequence, she suffocated, lost her identity as a respectable wife, mother, and a white Creole woman but became the otherized crazed monstrous and scary woman who was bit by bit decolored to the silent one and wasted into the empty attic and obscurely destroyed by fire.

Moreover, the tradition of misrepresentation and distortion of black Caribbean women's image are also the destinies of districted and disrupted creole women. Jean Rhys, one of the first postcolonial feminist writers, depicts the dual tragedies of a white Creole woman living in a patriarchal world and a colonized territory in her prequel to Charlotte Brontë's *Jane Eyre*, *Wide Sargasso Sea* (Almutairi, 2013). The tropics, the wide Sargasso Sea, a gloriously beautiful place, is a puzzling and haughty creation of god in Antoinette's memory and childhood. Because of the petrifying land and its cultural difference, her father is cast out from Europe, her family is losing fortune, and her existence in the colony becomes no-brainer and dubious for the enemies who are now living in the descendancy another logic and order.

2. Historical Context of Colonialism

Wide Sargasso Sea acts as a prequel to Charlotte Brontë's famous novel *Jane Eyre* and tells the story of Bertha Mason (called Antoinette Cosway in this version), the madwoman in the attic. Written with the intent of giving Bertha a history and placing her in a context outside of her depiction in the original novel, *Wide Sargasso Sea* also gives the Caribbean place and culture a voice, exploring the nature of colonialism in the 19th century and the legacy of trauma it left behind. Set in Jamaica, the novel is told in three parts, each narrated by a different character. Part One follows Antoinette in childhood, narrating her impoverished life on Coulibri Estate after the death of her father. It follows her loneliness and isolation as her mother becomes increasingly distant, descending into madness. It ends with the burning of the estate, an event that is seen as the disintegration of Antoinette's world. Part Two chronicles Antoinette's marriage to Rochester, who refers to her as Bertha. It depicts Antoinette's alienation after moving to Thornfield Hall, where she becomes increasingly disillusioned and despondent. It ends with Antoinette's imprisonment in the attic by Rochester. Themes of isolation, displacement, and culture are explored throughout the novel and in many ways reflect upon the author's life as an expatriate in England. Her own experiences with isolation and alienation on the mother that abandoned her, and the trauma of a culture that has 'gone out of existence' only to be remembered as oppression and exploitation, deeply inform the work. The author uses

and adapts the elements of the original story to illustrate the collective memory of alienation, loneliness, rage, mania, and madness after colonization. Close to the beginning of Wide Sargasso Sea, the family home on Coulibri Estate is described as painted a "dark yellow," covered in "blue lizards, big spiders, white ants." Nature can be both a refuge and a source of injustice against vulnerable girls. Antoinette's father is an exile who sought refuge in Jamaica, yet his home is the site of a race riot, despising the natural landscape.

3. Overview of 'Wide Sargasso Sea'

Jean Rhys's Wide Sargasso Sea, originally published in 1966, was an effort to give voice to the alienated character of the madwoman in the attic from Brontë's Jane Eyre. In Rhys's version of her story, Antoinette Cosway, a woman of mixed heritage living in Jamaica during the transition from slavery to colonial rule, proves to be a tragic character in a patriarchal society that privileges her husband's property interests and fear of her African heritage over her complex identity (Almutairi, 2013). Antoinette is turned into an aphasic object when Rochester destroys the last spark of life in her, the place at Thornfield where she feels happy and connected to her mother's spirit. He steals everything she owns, even the place where she feels happy, and she is left with nothing of her identity (World English Journal & Oudah Aljohani, 2019). She says, "But I love this place and you have made it into a place I hate. I used to think that if everything else went out of my life I would still have this, and now you have spoilt it." This is the last scene of Wide Sargasso Sea, and it shows her alienation from her own living space when Rochester doubles her alienation by wearing her mother's wedding dress at the wedding.

Wide Sargasso Sea deeply engages with the politics of place and space through domination and alienation by imperialism or racism, of male power in a patriarchy, or by colonizers in the postcolonial world. The story unfolds through the conflicting perceptions of the living spaces of the two protagonists: Antoinette as an immigrant woman of a Creole and Rochester as a colonizer in a Caribbean colony. While Antoinette feels her place is a part of her identity through which she is connected to her ancestors and her root, Rochester sees a place in colonial discourse as a product that can be possessed or claimed.

4. Themes of Memory and Trauma

Through the niceties of family relations, distinguishing belongings seek to anchor the characters in a sense of wholeness. But the deep-seated anxieties and fears that seem to be rooted in perception of reality, do not allow any sustained anchors. The 'silence' that the things of the house have tended to maintain is ruptured by a

slow and painful process of purging which ends in the revelation of the bitter and terrifying world about Antoinette. In both *Wide Sargasso Sea* and *The House of the Seven Gables* the houses, though numerous, do tell the relationship of the characters to the outside world and indirectly their relationship to themselves. Many symptoms of the characters' mind are inscribed in the body of the house (World English Journal & Oudah Aljohani, 2019). Memory is a lens through which both past and present can be maintained in a tensioned, complicated, and uncertain coexistence. Rural and urban disconnects; the inescapable devastation of history; traumatic shadows passed along communities; the struggle of witness and survival: these are the complexities with which all three texts contend. The notion of witness is embraced broadly; survival takes different forms, and yet, under these diverse circumstances, all are engaged in the recoveries and redemptions of memory.

In *Wide Sargasso Sea* the one who remembers – struggles to remember, longs to remember – is also the one who is faced with the greatest abyss of forgetfulness: the institutionalized erasure of identity enacted by Western colonial powers; the diseased silence of a mother whose memory has been shattered; the regrettably fractured memories of childhood accompanied by the eternal dislocation the narrator feels in England after leaving her home in the West Indies. It traces what is lost, as well as what was never entirely possessed, and what stands in the way of grasping an always elusive but much longed-for identity. The tracing of such absent histories becomes a dual mode of excavating the past: a desire to piece together a continuity that was forever severed and a hope vainly to recover and reconstitute the past that was foredoomed to loss. The colonial traumas lie heavy and hard upon Antoinette and, despite and in spite of the cultural ostracism and the sinking into madness in what is to be her afterlife, they lie even upon the one- and two-dimensional knowers and narrators.

5. Character Analysis: Antoinette Cosway

Antoinette's mother was born in Dominica of a rich Creole family but they lost their fortune when her father died. She was married to a rich English planter, Mr. Cosway, and they settled in Coulibri Estate in Jamaica. Mr. Cosway, the father of Antoinette, did not take care of her family, and the mother became lonely and crazy. Antoinette was cared for by her nurse Christophine. Due to the new Law Emancipation, all the Jamaican slaves were freed, but the plantation was not prosperous anymore. Mr. Cosway went bankrupt, and this family glory came to an end. The black community with their old master- villains burnt down the house of the estate, killed her brother Pierre, and Antoinette was sent to live in Atkinson's house.

Because of the colonial malice not at that moment evil, but in the later life of Antoinette in her feral womanhood and madness, there was a great chain of causation under the surface of events. The plantation estate Coulibri as well as Antoinette's home fell to ruin and was burnt down to ashes at last (World English Journal & Oudah Aljohani, 2019).

Even from childhood, Antoinette was a stranger in her homeland Jamaica and did not view herself as entirely belonging to the white European culture, nor did she belong to the dark-skinned Caribbean black people. Her father is English and her mother was an isolated white immigrant Creole widow after her husband's death. Antoinette lived in a house and estate with the community of black 'niggers' or slaves. Because of this 'gradual fragmentation of identity,' she was called a 'white nigger' by the black mobs. From childhood, with her mother's madness and father's death, Antoinette grew up lonely with only the help of her nurse Christophine. She once said, 'I experienced all that in Coulibri Estate, but I don't belong here, I don't belong anywhere!'. She felt that 'I am the black' among the whites and she was considered a stranger among them. The racist hatred of the former slaves 'niggers' or 'the black' on the mother side against the former white oppressor and planter family descends on Antoinette and results in her racial trauma after the burning of the estate and the death of Pierre. By the gradual touches of madness and her undoing inside Coulibri, her mental trauma haunted by death and loss started and blackened her development into feral womanhood.

6. Character Analysis: Christophine

One of the main characters in the novel, *Wide Sargasso Sea*, is Christophine, who plays a significant role in supporting Antoinette and maintaining her culture and identity. Unlike the other characters in the novel, Christophine is a character full of independence and strength, which leads to personal, social, and sexual freedom, all of which are infringed. Christophine is a slave and is now a servant who serves the mother, Anne. The mother brought Christophine with her from Martinique after the death of her husband. She cannot understand why some women stay with their husbands after such abuse. She does not care about France or England; she cares about freedom and that they leave her in peace. Christophine embodies the African culture, way of life, and spirituality that belong to Antoinette's culture. Christophine's ownership of the house is evidence of her being an independent woman who owned property. Christophine serves as a maternal figure for Antoinette and helps her understand her culture, identity, and ancestry (World English Journal & Oudah Aljohani, 2019). Antoinette listens to Christophine's stories and songs about her

ancestors. Christophine nurtures small Antoinette, feeds her anecdotal stories, comforts her, and scares her with ghost stories. Christophine even takes the girl to the Lucien's house in the forest. Through Christophine's stories, Antoinette becomes aware of her distinct identity and otherness, which will play a major role later in life. Christophine is the only character to support Antoinette and nurture her identity and mother culture. By keeping the customs, beliefs, and spiritual practices of the society and religion in which, she was born alive, Christophine contributes to the survival of memory and ensures that Antoinette is connected to her land, ancestry, and family. Christophine is a voodoo priestess and participates in ceremonies to honor and please the spirits and ward off malevolent spirits, causing a lack of awareness of place. The song that Antoinette sings is a simple lullaby about the homeland to the child. The singing of the songs is important to the preservation of culture. Antoinette is connected to her culture and her mother's history through these songs. These elements contribute to her identity by emphasizing a certain difference from Rochester's Englishness. Only when the customs and beliefs are lost does she lose her identity. In fact, Christophine is Antoinette's only means of connection to the past, identity, and African tradition. Her reluctance to uphold Rochester's customs and religion causes a cultural rupture that fosters anger and hatred toward him.

7. Character Analysis: Rochester

In Jean Rhys's novel, the character of Edward Rochester is introduced as a complex, masterful figure. The reader tends to see him as a colonialist, despite his English origins. Rochester is deemed to have low status in the traditional sense—he is poor, unknown, and a foreigner. He still maintains the demeanor of a colonizer. Rochester's dark thoughts imply a desire to dominate and destroy all that is different to him, as well as knowing that he is being watched. He is well aware of Antoinette's weakness and obsession with him. He takes possession of her, telling Antoinette "I don't know you." He tries to turn her into a more familiar person, one that he can deal with. Antoinette, on the other hand, is haunted by the past. She is aware that memory may trick her, but she cannot help it. Rochester wants to fix that. Rochester's effort of 'decolonizing' her fails. The result is a half person, a white Creole without an identity, who is nothing more than a "silent" object. Rochester believes he is someone who can free Antoinette from everything that weighs her down. The truth is the opposite—Rochester puts the ultimate weight on her. He has turned her into an aphasic object when he destroys the last spark of life in her (World English Journal & Oudah Aljohani, 2019). This is apparent in the last scene in the attic, where Rochester crashes Antoinette's reality while watching it burn. He steals everything she owns, even the

place where she feels happy, and she is left with nothing of her identity. She says, "But I love this place and you have made it into a place I hate. I used to think that if everything else went out of my life I would still have this, and now you have spoilt it."

8. Narrative Structure and Perspective

Wide Sargasso Sea is divided into three parts, each told from a different character's perspective, creating a polyphonic narrative (Angelita Neumann Garcia & Lessa de Oliveira, 2016). Each narrative explores the inner workings of the head of a distinct character, revealing their past experiences and memories. The first part is narrated by Antoinette, the protagonist, who recounts her childhood memories of Coulibri Estate, her family issues, and her developing relationship with Telse. The narrative is characterized by a dreamy, affected tone and stands out from the other parts. In the second part, the narrative switches to Rochester's point of view, narrated by the English gentleman who arrives in Jamaica after his father's death. The language becomes colder, harsher, and more confusing, possibly mirroring Rochester's feelings of isolation and oppression. Finally, the third part features a fragmentary narrative by Antoinette, emphasizing her tortured mind and increasing mental illness. The triple perspective forces the reader to see events through the intriguing characters, leading to suspense and excitement while producing ambivalence toward the characters. The use of stream-of-consciousness reveals the complexity of the characters and emphasizes the effects of colonialism. The structure gives dominance to Antoinette as a more reliable narrator, while the other two narrators depend on the former, proving to be more limited.

The usage of perspectives reflects the experience of the oppressed character, enhancing empathy and attentiveness toward Antoinette's story, whose misreading and misconceptions concern the oppressive and colonial reading of Caribbean literature. The opinions expressed in part two may differ from Rochester's, illustrating his limited knowledge of Creole culture. During their first days together, Antoinette carries a fan designed for an old woman, which Rochester interprets as Antoinette's ignorance of English customs, displaying his flawed knowledge of West Indian culture. This is reinforced through Rochester's reception of a letter, where he surprisingly agrees to marry Antoinette. The usage of the three perspectives is an essential element, producing a fluent text that allows the reader to experience the characters' feelings of excitement or dread while wondering about Rochester's actions at Thornfield Hall.

9. The Role of Landscape and Setting

Wide Sargasso Sea locates many real historical sites that are important to Antoinette's life in both the Caribbean and England. It authorizes its West Indian setting by means of precision in the detail of its geography: the names of places, flora and fauna, climate, and weather. The island of Coulibri becomes a drastically unstable site, for it is unsettled by the violence of an environmental apocalypse that renders it unrecognizable both to the local inhabitants and to the Europeans who have come to know it. Through descriptions of experiences in Antoinette's youth, Wide Sargasso Sea suggests how much of an identity can be inscribed in landscape. Place, it is asserted, works on human life as an agent of destiny. Further, the acculturation of Antoinette consolidates permanence by creating a place through which public memory can be inscribed—a place claimed, marked, and over the course of time made meaningful through the use of memory that is linked to monumental structures and established sites, all places rendered secure against the worm of time (World English Journal & Oudah Aljohani, 2019).

As the daughter of millionaire plantation owner Mr. Cosway, who is white, and a young Creole slave owner Annette, the protagonist Antoinette grew up in Coulibri plantation on the island of Jamaica in the Caribbean. The massive landscape sets the tone and classicization for the story. The first site described is the red earth surrounded by blue sky. It evokes an exotic and untamed wildness. The view of blue mountains, blue sky, and black clouds creates an atmosphere of beauty but also apprehension. It provides readers a hint about the uncanny danger advancing upon Antoinette (Almutairi, 2013). Gradually it is revealed that the vibrant flora and fauna will disappear. It sounds like Antoinette's brief paradise is only an illusion. The once vivacious bush and lushly flowered garden become barren dead wood and a mere cage. The abandoned cottage signifies cultural death fueled by colonial amnesia—only creole Antoinette and her mother Annette are left behind. Antoinette and Annette try to find the beloved landscapes, render the homey places meaningful, and save their selves by preserving the sites. However, as they are now surrounded by oblivion, the desperate struggle against the uncontrollable ruin results in their fall into madness and emptiness. Eventually, the desire of ownership of a place accedes to the universal human aspiration for security, eternity, and immortality, but it fails to grant Antoinette and inhabitants peace and freedom.

10. Cultural Identity and Displacement

At her birth, in 1890, Jean Rhys was Christophine, an ex-slave, to whom the ten-year-old Annette Cosway was the daughter of a planter, and Antoinette Cosway

to the seven-year-old Englishboy, later Mr. Rochester, who as a part of his Arranger's function would later figure this old Caribbean place as the homeland of "all the people." These idiosyncratic instances of social groupings endow Rhys with a unique perspective from which to observe those things which are usually taken for granted. Jean Rhys lived and wrote in a different world from that of the lionized 1920s and 1930s women writers. Many of them flitted breezily and comfortably around in a world which, after the Great War of 1914-1918, had opened up new professional vistas which were construed as liberating means of self-realization, despite obstacles imposed by traditional gender roles. Rhys, however, reacted to, and wrote about, a world where the prevailing mood was anxiety, dread and crime, such as in the adult yet childishly earnest woman, anti-feminist, Cleopatra, and the aggrieved yet stoical cat in the snow, respectively (Laguarta Bueno, 2018).

The world which Rhys cultivated is one of alienation and non-belonging, where the individual is dismissed with scathing ridicule and contempt. Rhys's protagonists usually experience a double alienation originally borne of exile from their native soil and elaborate upon this in and through their subsequent struggles against a hostile environment. However, while the characters end up frustratingly aping what they cannot become, being wrecked in their wake and exposed to further torture, Rhys's eventual staking out of a space for her own expressive exposure invites appraisal of the tremendous integrity of her project (World English Journal & Oudah Aljohani, 2019).

In the growing dark of every thickening narration or description, typified by still, dark, deserted, sombre, silent or whatever grimmer synonymous words, a shadowy light would, however blotched or compromised, think Whistler's nocturnes, the closing frames with shots of pale light on dark grey blasted trees. The suggestion of life indicated beyond shadows or shutting out context is accompanied by a sound, usually a lone man or woman conversing with an elusive variety of second and third voices. Though short of such unbending contrivance in determining the quality of letter or sound, Life and existence are nevertheless distinctly implied amidst the abject silence, crushing weight and dementia of dying.

11. Gender and Colonialism

In Wide Sargasso Sea, Jean Rhys elaborates a feminine double in Bertha Mason after her home in Jamaica is destroyed. There could have been many possible paths to Bertha's maturation into a monstrous female subject in the attic of Thornfield Hall, but it is the women's voices, memories, their home spaces on the plantations and all the things on which they had built their lives that disintegrate on contact with

the male characters. In the initial narrative, it is by man's lovestory style politics of courtship that Antoinette is demised, her becoming in space, her voyage through the living room and bedroom, parenthesis from the society of men and colonial governance disregarded. To reduce the inhabitation of a space to an object of exchange a coup de fond, the politics of seeing is to dysappeare the female subject, the plantation matriarch's daughter's conjugality usages, the housewife's powers of suggestion, the English governess's white language training (World English Journal & Oudah Aljohani, 2019).

Antoinette's text is put behind the text of the male characters in the second narrative. She joins the signs of the slang realm, man's folding readings of the letters. She becomes the articulating body of the man's reading on the cuckold affair, her body's liveliness exchanged to pause the espace de vie in the attic across the ocean. The femaleness of a space is the blanketed border to man (Burns, 2010). Passes of the double become inside-out to deny access to habit. Seduction swiftly glides with the exchange dis-habiting an inner space; a tawdry wreck reining her marriage and second husband. The woman's custodianship collapses as the entrails of tarnishing ruin come agnostically into view. With poverty and her Spanish isle gone, farthest from a woman's creating and securing powers she has become. Inbetween the decline of the charred estate as a spatial fissure and man's act of vengeance, Antoinette is relegated to the second stretched equality of existence on the periphery of colonial England until utter destruction by the staged madness in the burning walking. The insistent fiery valiant with the screams of the decayed flesh is rich with the redundancy of exile, scarvaces disintegrate under eyes of the infernor ruin. In the prelauded women's struggles of existence, the tacit include the dispossessed, enrichment and applied madness of the women's acting.

12. Psychological Trauma and Madness

An ongoing interest in historical and literary trauma is shared by many writers. However, if the interest in trauma is predicated on a recognition of the irreducible survival and effects of historical trauma, its articulation is typically fraught with doubt and ambivalence, its desire attended by a difficult awareness of the ethical vulnerability of such a desire. In Jean Rhys's *Wide Sargasso Sea*, entrances to trauma narratives are confined to textures of oblivion, dislocation and hysteria that defy expectation and demand a reading for which trauma theories cannot adequately allow. Here, trauma emerges through the unthinkability of thought, and the systemic and hypnotic impositions of colonial cultures yield a fragmentation memory incapable of nourishment. Rhys's text recalls precolonial landscapes through

aversion, linking a grieving ecological memory with societal ruptures. In this brokenness, trauma and memory begin to coalesce, but with the added intensity of a text shot through with anticipation of creole literacy. Rhys's novel powerfully suggests why unimaginable conversations could never take place. With a sense of a historical record to compose, of things for which there are no words, there is nevertheless only a legacy of anger (Burns, 2010).

Antoinette "Bertha" Mason's madness is inextricably tied to the colonial violence endured by her black compatriots. Rhys's novel departs from the governing impulse of colonial texts in textured articulations of maddened colonial spaces through which Bertha struggles for variant modes of inhabiting. Mapped along the streets of an unstable architectural ruin nearly reconstituted but misunderstood by the cavalier customary to Victorian propriety, her asylum is a literal island in the mind, haunted by beggars who rummage in inner time and un-nameable occurrences that disrupt linear reading energies. Adopting the inhumanly voluminous built language of the first tale, Bertha recalls these interruptions from the meridian of mental unsight, writing back from a foreshadowed imminence. Interspersed among time-shattered recollections are glimpses of things surely beyond desire, since astonishment ultimately exceeds making. Of impossible breakfasts, fabrications of voodoo incantations, and impossibly amusing...I dreamt that these things were gamely dancing.

13. Colonial Legacy and Its Impact

Wide Sargasso Sea depicts the impact of colonialism's legacy in the Caribbean on both the land and its inhabitants. Though first treated as an exotic locale, the island and its people endure an abusive and neglectful relationship with colonial rule due to the economic and geo-political necessities of ruling nations. A forthcoming economic depression encourages both land and people to be viewed as expendable resources. Consequently, the island undergoes a changing legal status as it is passed between competing colonial regimes who lay claim to it without regard for its living inhabitants. The estate of Coulibri becomes representative of the shifting ownership of the land as, following emancipation, it becomes divided up and sold to an absentee landholder. With the newly transformed Coulibri estate left vacant, the land becomes overgrown and neglected and the Monks Hill "landscape in transformations" mirrors both the shifting botany and epochs of ownership of the land itself. The association maps that accompany this narrative portray the fleshing out of land each time a new legatee is bequeathed there; only to then depict the terror and emptiness that prevails as the land returns to its pristine and forsaken origins.

Rochester's treatment of Antoinette similarly echoes the neglect and maltreatment arising from colonial legacies. Antoinette is turned into an aphasic object when Rochester destroys the last spark of life in her. He steals everything she owns, even the place where she feels happy, and she is left with nothing of her identity. She says, "But I love this place and you have made it into a place I hate. I used to think that if everything else went out of my life I would still have this, and now you have spoilt it." Just as the land suffers from Rochester's ownership, so too does Antoinette exclaim, "And this is [Antoinette's] home, but I am not in it," as she is alienated from the proper ownership of both her corporeal and ancestral legacy (Almutairi, 2013); (World English Journal & Oudah Aljohani, 2019). Though Antoinette loved the land that sheltered and nourished her, Rochester's treatment of her becomes similarly violent to that exerted on the land, and in each case the individual feels abandoned in the wake of colonial violence.

14. Intertextuality with 'Jane Eyre'

Rhys' novel is firmly set in the Caribbean with lush descriptions of local flora. Antoinette's living space is represented in a more familiar and friendly way. The cottage depicts Antoinette's nostalgia, enthusiasm and joy. On the other hand, Thornfield Hall is described with an ominous tone, it is a gloomy and vast place. Antoinette attempts to translate a poem into English and then dreams of being laid in the grass of Coulibri Estate. In the alternate scene from *Jane Eyre*, the reader sees Bertha's surroundings from a purely English perspective. Although the sun races after twilight, the English Jane and Rochester stay inside between cold walls filled with the smell of rotten wood. Thornfield Hall is turned from a fierce fortress of nature into a stony exile house. All distinctive Caribbean elements disappear. Rhys and Brontë see Bertha Mason's living spaces differ way, and both of their exotic creations appear to be rooted in their identities. Rhys pointed out the significance of the 'right location' of her fictive world in her letter. The Caribbean is 'Cinderella', who wants a 'fairy' to take her to the ball. The estrangement of the 'wrong locales' is evident in the conversation between the Caribbean WSS and the English JE.

For Antoinette, Rochester steals her 'jewel' — the very place where she feels happy. In Rhys' portrayal, the hitherto vivid and rich sensual experience of her living spaces succumbs to Rochester's prefabricated ideas of ownership and objectification in the darker past of industrialization. He steals everything she has: the house, the servants and the way of life, even the 'mangrove' Kew Garden. Antoinette finds herself living in a house she hates, in a deserted garden with a cruel Travers and a paralyzed Rochester, an uncharacteristic epistolary scene. What has disappeared from

Antoinette's life is her flesh and blood human. This is how the exotic place turned into a prison-like isolation fortress similar to Brontë's narrative. The distinctive Caribbean identity is turned into a fugged place; the racial difference is obliterated; and the vibrant language is described as "harsh". The freshness of the tropical Caribbean is turned into the hue of "chocolate," "dust" or "asphalt," and there is only the smell of decay and "rotten fruit". WSS answers these questions in the humorless and tragic registers (Angelita Neumann Garcia & Lessa de Oliveira, 2016).

15. Symbolism in 'Wide Sargasso Sea'

Wide Sargasso Sea chronicles Antoinette's descent into madness in the life time's history of Jamaica. It narrates her childhood before she emigrated from Jamaica to England, in a colonized world through the eyes of her husband Rochester. As a Cursed condescended Creole Antoinette speaks insular French patois and is someone who is different and with incomplete identity; she is both the outsider in the black Caribbean community and the pariah in the white cultured English world. As a postcolonial re-vision of a classic novel, which introduced the passionless monster of Bertha Mason indifferently framed in racism and colonialism, Rhys's text affirms the Creole heroine's speaking pen voice, with which the deracinated colonial disrupts the fixed world of the dominant culture. The Creole cultural ethos and heritage inscribed in Rhys's prose are infused with imagery and allegory of rare natural beauty, the flora and fauna as emblems of decay and destruction. The textual prism refracts the Kaleidoscopic cultural echoes of light. The rooster's crowing in the dawn, the sparkle of dew in the morning sun and the moist fragrance of the wild flowers are all mainly misshapen and ugly. Wide Sargasso Sea offers a consummate artistry, but at the same time, it is so much full of horrifying monstrosity; to deliver the experience of the old world's cruelty and unbearable heaviness it must undergo a frightening metamorphosis into something monstrous. This anti-social potential tendency of the novel brings up the question of its bounds of transgressiveness, which will reveal how literature reconciles societal contradictions and passes the moral limit.

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heavy crash”—the ceiling of the bedroom falls. The objects that Rochester steals are all thrown violently about, smashing against the bedroom walls. The story of Madwoman in the Attic is transferred here into the savage revenge of Bertha against her husband which is more terrifying than the original tale. And this utter plunge into savagery is not confined to Bertha anymore; the entire house of Rochester is shaken by the irrational yells of Bertha. This anti-social symbolic act is discursive and non-figurative, beyond the bounds of morality. And it too almost drives Rhys's pen to the other extreme; the degree of monstrosity shocks the reader. Even Antoinette herself is partly obliterated, immersed into the inexpressible chaos, the unthinkable deadly poisonous yellow. However, as a reconstructed text, the retelling of the anti-social symbol bears moral implications. It displays the brutality of the old world and submits to the safety of the new one.

16. Reception and Criticism

Rhys's own conditions of reception were mitigated by the neurological trauma of her stroke and the subsequent isolation. Her novel was ultimately received by the British press with 'earnest praise' and critical acclaim. The more academic considerations were almost exclusively reserved for 'Wide Sargasso Sea': scholars initially turned to what both suitably invoked and subverted: the key questions in assessing its literary merit: "To what degree is it '(a) response or (b) undermining (of) ... the dystopian 'wasteland' – place of desolation, hopelessness, and horror ... vision of the essentially colonized tale?" It is arguable that the velocity of such questions derived in part from the restrictions imposed upon a fictional life 'acte à posteriori' that elided the preliminary memories of injuries that ignited the very fictive imaginary. Sadly, though these early studies tirelessly undertook to interrogate the 'aspect' of wounds overtly shot through with the ires of colonialism, race and gender, Rhys never lived to witness or engender the importune exchanges across periodontics and parochialisms made within the fevered imaginations of her postcolonial legatees. The measure of the rhetorical fortunes of Rhys's others, and thereby the abiding missives of her 'own', may be constantly parsed across the 'Wasted' operas across European language-lives in the opening, as well as the many posthumous overflattering's that developed thereafter. There has been a voluminous posthumous canonizing of Rhys's texts through serialisation and the gathering, re-issuing, trotture, and umbra of her letters, manuscripts, memories and places, some of these latterly held as archivism through critique. The incidental talk of 'Wide Sargasso Sea' but clad in the robes of operatic tropes is foreshadowed in Brontë's vocalictor and fairly legged and remapped in recaps, lay, treats and revisions across infusions of earnestly

'conventional forms' and 'twenty-first century top bell casts', declensionsyndromes, iterations, and retakings (however hazy-blithely 'pictural') in reference to 'The Ending' (and outset) of 'Wide Sargasso Sea' (in cocone about its 'treatment as trash').

17. Comparative Analysis with Other Works

Similar to the heroes of the novels of other Caribbean writers, the protagonists of Jean Rhys' *Wide Sargasso Sea* acquire a particular epistemological standpoint, a vantage point from which to view the colonial world that dominates and shapes their lives. They educate themselves and, simultaneously, search for a lodging in the mechanism of colonial relationships (World English Journal & Oudah Aljohani, 2019). Whereas a denial of education functions as a hindrance for deprived heroes of other islands, in Rhys' case, education becomes a permutable tool of arresting and repudiating colonialism. Rhys' protagonists, Antoinette in WSS and Jean in "I'm Sorry," appear to prey on the white girlish identity provided for them and arrive at a conscious understanding of its colonial values. They become strategically depositions of education, actively dismantling myths of femininity while meaningfully navigating paths of complicity within progressively oppressive discourses of race where their colonialism implicated mothers stand at its center. Rhys' protagonists' writing back entails preserving identities by employing the feminine form of their whiteness, the colonial myth of Crèole women—half English, half black. They fit in as mothers and wives, accordingly becoming complicit in colonialism, but at the same time benefiting from the privileges it endowed (Burns, 2010). Polemics with institutionalized authority become occasions of reclaiming relationships with an autochthonous space that is consecutive to their past memories of an island home and explicitly alien to the ruling class's sexuality. WSS is a translational tactic where an archetypical Creole heroin being Mr. Rochester's ex-wife—outed from a Victorian setting—plays Macondo under the insistent gaze of a Bourbon intellectual derelict.

18. Thematic Connections to Postcolonial Literature

As voiced by director Anya Reiss, Bertha Mason roams the attic of Thornfield Hall in Rochester's former mansion house in north, London's suburbs. The attic is the leftover of a past that is ignored by imperial authority on the one hand, yet is saturated with colonial memory on the other. This work explores the thematic connections of colonial memory and trauma in Jean Rhys's *Wide Sargasso Sea* with these imperial structures of Englishness. Rhys's text captures Bertha's historical moment in 1833, before the apocalyptic fire that destroys Thornfield Hall, after the abolition of slavery in the British Caribbean. It scrutinizes the implications of a history of disremembering women's voices that unfold in the attic space, descended

from the centuries before Bertha left Jamaica for England (World English Journal & Oudah Aljohani, 2019). These discussions open the questions of colonial memory and trauma in regards Bertha and Rhys, a madwoman and her postcolonial writer who expands the attic space while risking the silencing once more. However, the attic itself can be read as a derogatory space to avoid, stuffing Bertha back down as mute and mad in accordance with the apocalyptic fire of colonial history (Burns, 2010).

In Structuralism the signifier becomes all important, opening a plethora of potential signifieds but closed once the lexicon becomes established. As Saussure puts it, 'the linkage of the signifier to the signified is essentially arbitrary', since the sound pattern corresponds to no property of its object but rather arises through conventional or social means. Post-structuralism is a refusal of this suffocacy. The supersession of signifieds continues ad infinitum; the quest for a primary signified such as 'truth' or 'presence' is at once the search for meaning and a negation of meaning. It is an unending desire; there will forever be an itch at the edge of the body. But more than this, the hope that something less familiar might ever be the primary signifier is exploded in an endless desire for the Other, an interlacing vertiginous play of desire and horror. Yet this is not the struggle for some new signified that Dr. Ferguson captures and channels. The Other is inseparable from the city.

19. Rhys's Narrative Technique

Narrative technique originated with authors and can be seen as both temporal and textual giving prominence to specific temporality. Charlotte Brontë's *Jane Eyre* has often overshadowed Jean Rhys' *Wide Sargasso Sea*, leading some to view Rhys' prose as merely a footnote in the face of Brontë's genius. *Wide Sargasso Sea* is often perceived as a postcolonial response or a feminist counter-narrative to Brontë's novel. Yet perceptions of these novels often reduce Rhys' oeuvre to a construction signposted by Brontë's characters, questions, or landscapes. As a result, Rhys' narrative has been viewed through the lens of Brontë's cultural traces or Psychology, Gender studies or Trauma studies. These avenues of investigation are valuable and adequate but not wholly sufficient, for they can limit exploration of the unbridled narrative of *Wide Sargasso Sea*. Rhys' narrative technique is original and complex, forcing consideration of the reasons behind Bertha's trajectory. It can be assayed in its complexity and polyphony, and demonstrate Rhys-ness (Angelita Neumann Garcia & Lessa de Oliveira, 2016).

Wide Sargasso Sea is widely viewed as a pretext for *Jane Eyre*. Its narrative perspective, weaving positions and the fragmenting of time and space, underscore a poignant critique of colonial discourse. Yet most analyses consider this in terms of

intertextuality experience above the text supporting the status quo. A most illuminating insight into such “fluency” is offered by Foucault’s observation on ancient Latin idioms. Though a key to a world elsewhere, they can paralyze the discourse. Such tendentiously absent third voice allows readers to be carried away by the three voices, and ‘takes’ them. There is an appropriation of a politically valid discourse learned in socio-historically valid situations but not authorized by it. An example of Eloi and Morlocks shows how an untamable narrative question can paralyze the agenda, access to the locus of privilege becoming privilege itself.

20. The Role of Memory in Shaping Identity

As an epigraph to the novel, Rhys has taken the last line of a classic novel. The phrase “it seems such a pity” captures the dilemma that faces individuals, nations, and societies with a reconstructive agenda. The issue is not that one’s national or societal past is unreachable, for it is available in plenty of documents. So are the texts of the past—the “tales” to be told. It is the question of how to recover, sift through, and reorganize these histories that poses the greatest difficulty. Rhys’s work is the answer to this dilemma for the Caribbean ex-colonial society.

The novel takes three essential psychoanalytic concepts of writing back: origin, memory, and repetition. Constructions of origin, secure beginning, or primal scene are mislabelled. There is only virtual difference or repetition. Differentiation of pasts or memories engenders heterogeneous futures. Regaining or restoring the past as it was is recognised as a fetishistic or neurotic desire, which Rhys rightly rejects. Instead, she depicts a return of the past that is as utterly unpredictable as any event. In the structure of the novel, Rhys lampoons the procedure of recovery and retrieval as despairing wish-fulfilment. In the obsessive desire for sameness and plenitude, Rhys locates her characters’ and her society’s post-colonial trauma.

In her novel, Rhys affirms however that memory or the past has nevertheless some revenant properties. The past retains aspects that remain unintelligible, have not been repressed but have somehow escaped and can neither be lost nor forgotten. In these elusive, intangible aspects, there is the virtual, along with its power to engender heterogeneous and creative futures. Absence or lack is essential to avoid capitalist re-appropriation and mechanomorphic repetition. In accordance with this position, an inroad of past absence and excess is remembered in the novel. A component of this memory takes the form of Common memory, that of the Carib or Arawak Amerindians.

21. Impact of Colonial Trauma on Relationships

As a postcolonial writer, Jean Rhys deploys colonial experience in her creation of characters and plots. In most of her novels, the trauma of colonialism is mirrored through her characters' broken mental and social lives. She believes that colonialism breeds suffering and inflicts pain. Through her characters, she explores insufficiencies of power, its far-reaching effects on personal and social lives, and the ultimate loss of identity. Rhys paints a traumatic picture of the post-slavery Caribbean world through which characters, both the marginal and the dominant, are driven to madness and despair. Rhys is primarily concerned with the plight of colonial subjects who suffer from the post-traumatic effects of colonialism. She portrays marginalized and oppressed Antoinette, an accented exile, who is a half-crazed colonial hostess in a hotel. In her crisis-filled past, Rhys places her in a mad house in England with a ruined identity. The traumatic experience of slavery has affected not only her forefathers' history but also her life as an alien in France and her mother's ghost haunting her when she was certain of her safety within a royal palace in England. Poetically, Rhys expresses a once shattered life. Jean Rhys, child of a European father and a Creole mother, was born in the West Indies island of Dominica under the British empire. In her formative years, Rhys had observed and experienced slavery and post-slavery Caribbean with her own eyes. She narrates the Caribbean slave system, the world of West Indian slaves and planters of domination and subordination in her fiction. A postcolonial novel depicts the colonial memory of slavery and unfolds the traumatic experiences of colonized people in the Caribbean, their character, identity, and life history. In doing so, it articulates the suffering of enslaved people in the traumatic recollections of the two protagonists: colonized Antoinette at the center and Rochester Claude in the margin.

22. The Use of Folklore and Myth

The use of folklore is common among postcolonial writers exploring their past and personal identities. Folklore encompasses stories passed down informally within the family and community. Oftentimes, these stories exist side-by-side with the officially sanctioned version of events. Myth is part of folklore. Myths are grand stories that attempt to account for the existence of something. Like folklore, myths tend to be modified and reshaped to reflect and mediate changed realities (Slana, 2014). There is a complex relationship between folklore, myth, and history.

Some of the way's myths reflect historical experiences as they touch an individual's personal reality are detailed. The act of transition from one milieu to another creates a space where myths, folklore, and history intertwine as they are

reshaped to carry the impact of experiences that cannot squarely fit into the lore. On one level, folklore and myths act as stop-gaps for the inadequacies of memory. They can fill gaps in what is suitably received or heard. Folklore and myth are disruptive in that they challenge the officially sanctioned past with its simplistic assumptions about the confluence of history. From another perspective, folklore has a different challenge to offer. Folklore has the disorderly quality of being not so much events, but a whole network of expectations, projections, and preoccupations. Some myths position themselves neither in mere interrogative questioning of historical truth nor in the typical rearrangement of already existing species of mythology and folklore genres.

However, these myths heighten larger existential questions that confront human beings with a history. In addition to the ritualistic divide from the outside reality, folklore and myth become an exercise in collective self-definition and reinvention, hence a fusion of the mundane and the ideal. Character-driven folklore and myth reflect past experiences and forge a worldview that meditates on unresolved anxieties. Whether viewed favourably or pitifully, some folkloric and mythical figures retain a past that weighs heavily on them: a guilt or stigma, an ambition that misfired or never achieved its proper end, a place long since scorned and half-believed forgotten.

23. Language and Dialect in the Novel

The novel is rich and varied in its use of language, tone and complex dialects. Its structure is a glorious mix of the old and the new, of the crafted and the craggy. Nyctanthes are diminutive flowers that curl up by themselves in the night. At dawn they, by themselves, unroll into their open, scented, trumpet form again making one believe in the Cosmos, in God's tender concern for His Creation, and in resurrection. But English is not a parallel of Latin or of Hellenic to the Caribbean; no second language is an analogue in history, in association, of Anglicization. It is barbarous and fragmentary; no word is like a precious stone with a linguistically-affectionate cut. The narrators of the first and of the second half of the novel speak a corrected and embossed English and the complexities of life is brought down onto these tongues by Jim Crow, the enslaved, the rural folk, and Creole /Spanish ex-slaves rediscovering happiness through obscenity (World English Journal & Oudah Aljohani, 2019). Dem guns, de water, de fire, an de sweep-sweep comin 'too.. enraging the childhood. An Bibi, sittin there, so pretty and so black, wid her daid white face and her bright blue dress, castin a long shade on the cattle-sheep. Her voice be inaudible mixed wid the roar an de flappin wings five mile away ... and I must be too far off fi hear a word.

An de rest an de shortness of de blade and the gunnin' for de fish. The pre-history of Rhys's world and 'Jean Rhys', were they extinct before history entered its lottery? The has-been valets of the aurore cruel! Whilom creatures creeping on a fallow continent cut off from the cosmos in decadence! The ruling heights, the pools of Design! The unides and undiluted originals. They bide their time: they cannot wait forever (Burns, 2010).

24. The Role of Women in Colonial Society

In a society governed by masculine imperial power exercised through the property system, male individuals possess land and thus dominate women. Accordingly, land has a masculine and colonial value. As property, the environment is to be divided, civilized, and economically significant; it is placed and defined in patriarchal terms (Almutairi, 2013). Feminine values such as love, nurture, and security that inscribe the place might be accentuated, while colonial and masculine ideas of hierarchies and properties are rejected. This thought structure, however, could not endure colonialism and was forced to adapt to the white, European, buccaneering society expanding through desire and dominance. This about-turn is depicted in 'Wide Sargasso Sea'. The white Creole Antoinette in her childhood is apprenticed to the environment outside Coulibri Estate at the same time as being divorced from it. The compensatory thought structure of the West Indies, where nature symbolized love and acceptance from a sweet mother of nurturance, eventually is turned into a negation, and nature is given the meaning of hatred and violence.

There are three structures through which the historical transition of Antoinette is defined: (1) a historical structure where the transition from a feminine to masculine and colonial discourse representation of land is observed, (2) a mythical structure where the oral lends a male and oral value in contrast to the written, masculine, and colonial value, and (3) a psychological structure where the colonial or historical repression and denial of the individual psyche prefigure broader social realities, that is, historical repression of the Creole and denial of the feminine image (World English Journal & Oudah Aljohani, 2019). In the first structure, while plantation slavery is preserved, the colonial discourse representation of land questions the feminine and Creole discretion, objectifying Antoinette. In the second structure, the negation of feminine imagery describes how land originally was feminine and Creole until the ways of colonization were forced on it. In the third structure, the operation of socio-psychological environments on psyche through the representation of narrative structures describes how the plight of Antoinette embodies the plight of the colonial and feminine understanding of history, language, and land.

25. Critique of Colonial Power Structures

Wide Sargasso Sea is a novel written in two distinct parts with different settings. The first two sections deal with Antoinette Cosway, a young white Creole girl in Jamaica after the abolition of slavery. The next part is set in England with a new voice, that of Antoinette's husband, Mr. Rochester: "a man of New England." It has been argued that in post-colonial contexts, the colonized are represented as the insane; however, the relationships presented in the book exemplify many common elements of colonial relationships. The governing colonies speak of colonized people as if they were silent, "in the wild," simply "savage." Part of the presence of the English in Jamaica was the destruction of their native language. With the destruction of language and without the ability to articulate difference, the colonized become "savage," in the same sense that animals can be considered savage, and therefore debased. Language exists as a marker of civilization and something to be taken away from the colony. It is pointed out that Antoinette suffered abuse as a child, but it is not a noticeably sexual abuse. The present narrative's obsession with the sexual body and excitement at the mention of Antoinette's body suggests it is Rochester's sexual abuse that is scarring. The justice is only with Rochester. Gender outlines colonial power structures and is central to the way all characters enact their struggles around regimes of alterity. While Antoinette is molded by a colonial history of the Caribbean and made to desire to be part of that history, she cannot be seen as a pure victim of Rochester's capitalization of power. The narrative continuously presents newly privileged Hindis, Masons, and Caribbean landowners cognizant of colonial power structures and able to value nationality over British sex and race discourse.

26. The Significance of the Ending

At the end of the story, Antoinette is a victim of Rochester's intolerance and imperialistic views. She is locked as an object in a cage. The treatment she receives is rather a lack of treatment, inaction rather than action. He tells her nothing. He only withdraws the things just a few days ago belonged to her: her things, people and memories. He breaks her anchorages in the physical and mental worlds. By giving nothing, she is given no other reality outside the object status in Rochester's eyes. The violence of this destruction is accomplished with an utter gentleness and courtesy, feeling discomfort of his part, just as before. It feels even worse because it does not contain the wildness of a brutal force. Rather, it is a delicate and considerate gesture, a kind of care but on a wrong object, so to speak. Rochester is taking advantage of the lone woman he perceives. He tries to turn her into a more familiar person, one that he can deal with. Antoinette is turned into an aphasic object when Rochester

destroys the last spark of life in her. He steals everything she owns, even the place where she feels happy, and she is left with nothing of her identity. Even before, she has always been the one who tries to keep him with her. She has brought Rochester to the house and cared for him until he was healed. The last words she says to him manifests the process of transformation into an object. She says, "But I love this place and you have made it into a place I hate. I used to think that if everything else went out of my life I would still have this, and now you have spoilt it."

Locked in the attic in Thornfield Hall, she becomes a fragmented female locked in a monstrous setting of which she has no control. Enslaved into the patriarchal society, she becomes the pure object defined and terrified by the deliriums of other subject forces. Ironically, it is through the violent act of Rochester at the end that she attains the Western development a woman could have, at least a voice of despair in one's own language, no matter how pathetic that is. That is, at that moment, she becomes a human being, but the question is of which kind. After all, this kind of development is a lost path because of the destruction of the personal and cultural identities. It begins with the question of who is able to define others. In the end, this question is not answered and because of this suffering comes. She laughs like a lost woman, her pathological laughter being one of the forms of survival. She is granted with a voice while losing the one voice of every one.

27. Influence of Rhys's Biography

Jean Rhys was born in Dominica, the daughter of a Welsh father and a Creole mother to whom she attributed the country's hate of her heritage. She became fluent in French and wrote her school essays in this language until going to the United Kingdom for her schooling. Rhys's early recollections of her Caribbean youth helped spark a long-dormant desire to write about these experiences. Although this was a desire that she suppressed for many years due to ethnophobia, colonial attitudes regarding the area, and a lack of confidence in her knowledge of English, the memories never returned. It would not be until the 1960s that she began to develop the subject matter concerning her Caribbean youth.

The writing of *Wide Sargasso Sea* was, even more so than her earlier works, an intensely personal effort. For the better part of ten years, from about 1956 to 1966, Rhys was immersed in obsessive and comprehensive remembrance of the past. She made numerous trips to the West Indies and spent long hours writing about the landscapes, memories, and subjectivity of that world. Consequently, it is the most autobiographical and biographical of all her works. Comparing the biographical information with the fictional configurations in *Wide Sargasso Sea* reveals shared

experiences between Rhys and Antoinette. The mother and father figures in the novel are mirrors of Rhys's own parents; similarly, Rhys's childhood memories closely bear a resemblance to Antoinette's childhood experiences as they grow up in a postcolonial Caribbean society.

In Rhys's biography, there surface similar subjectivities and memories that speak to a common past between Rhys and Antoinette. Rhys and Antoinette share similar backgrounds, creating an understanding of identity and trauma rooted in this understanding. The territory, figures, and events that envelope the lives of the mothers and daughters are similarly intended to present an image of the constructed identity of Antoinette and Rhys. Nonetheless, quite tellingly, *Wide Sargasso Sea* remains separate from this written biographic text. Though emerging from Rhys's innate memories, the novel renders form and representation to a half-constructed and half-documented identity.

28. Conclusion

Aware of the colonial history of the Caribbean, it is significant to conclude *Wide Sargasso Sea* from both places and traumas of the Creole, black, colonised and coloniser. Given its speculative stance, Rhys places her focus on the intersection between the landed gentry of white Creoles as the colonised and a newly arrived English man as the coloniser. On the one hand, the sceneries and the tragedy of an Island Colony in the Caribbean under the British empire are depicted through the Creole's memories. Antoinette is the child of the once rich and white-planter colonised. With hieratic tinge, the fire and the flower and the grey-eyed ghost women, the Caribbean tropical sceneries are vitalised, rendering happiness and safety to the vulnerable, orphaned, innocent and mentally distressed Creole. Rhys evokes the phantasm of half-forested mythical Eden but turns it into an uncanny place in the systemic gaze of colonialism. Feudalism, slavery and the greed of plantation profits drove to madness, fires, ghosts, and dogs, entailing traffic accidents and fire disasters in the neighbourhood. Through the Creole woman as the homeless of neither here nor there, an interpellation of the essence of a colonised, 'batty' style, yet white and Creole, Eric Rochester is such a man of lines, yet with the 1st-person narrator wish to whimper of writers' eye witnessing.

On the one hand, racialisation, classism, sexism, and monstrosity are licensed by transnational capital broadly through Eurocentrism and narrowly through imperialism between England and Jamaica in this gruesome tragedy of a madwoman of colour in the attic at Thornfield Hall in the late 19th-century England. On the other, symptomatic as it is of the psychoanalysis of one place and two traumas, Rhys warns

against heteronormative motherhood, as well the excessive humanism in its human forms, that brought about a 'monstrous thing' to both Rochester's white and black women alike. In so saying, Rhys' feminist vision leaves the question of hope resonant with haunting memories and phantasms of displacement as well (World English Journal & Oudah Aljohani, 2019) (Almutairi, 2013).

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