

Tracing Colonialism in the Nineteenth Century British novels

A thesis submitted by

Farhana Haque

Student ID:12263006



Inspiring Excellence

Department of English and Humanities

August 2016

Tracing Colonialism in the Nineteenth Century British novels

A Thesis

Submitted to the Department of English and Humanities

Of BRAC University

By

Farhana Haque

Student ID: 12263006

In Partial Fulfillment of the Requirements

For the Degree of

Masters of Arts in English

August 2016

Acknowledgements

In the Name of Allah: the Most Gracious, the Most Merciful.

I would like to commence by acknowledging some people who engage themselves in helping me to successfully complete my thesis writing. First and foremost, I would like to thank my creator, Allah the Almighty. After that it comes to thank my family who provided not only inspiration for my thesis but the constant care, love and support to carry it out. At last but not the least, a special thanks to my supervisor Nawshaba Ahmed for keeping me motivated and caffeinated throughout the semester and also thanks to her for constantly believing in me.

Contents

Abstract.....	1-2
Introduction.....	03-09
Chapter One:	
<i>Jane Eyre's</i> History of Angst.....	10-15
Chapter Two:	
Comparative study between Jane Eyre and Bertha Mason/ Antoinette.....	16
2.1 Jane Eyre and Bertha Mason/ Antoinette, embodying the center and periphery.....	16-30
2.2 Desegregated identity in <i>Jane Eyre</i> and <i>Wide Sargasso</i> <i>Sea</i>	30-38
Chapter Three: <i>Mansfield Park</i> as the nexus of Imperialism.....	39-42
Conclusion.....	43-45
Works Cited.....	46-47

Abstract

The aim of this paper is to map out aspects of colonialism and embedded colonial spirit in the works of the Nineteenth century British novelists. To do so I have chosen three quintessential English novels, Jane Austen's *Mansfield Park* (1814), Charlotte Brontë's *Jane Eyre* (1847), and its prequel *Wide Sargasso Sea* (1966) written by Jean Rhys. These three novels from three different eras, the Romantic period, the Victorian period and the Postcolonial modern times illustrate how literature can often be ingrained with supremacist ideologies and in turn can also be the means of resistance against the forces of Colonialism. For example, in the novels *Jane Eyre* and *Mansfield Park* we see how the identity of the Colonizer is created with the help of the colonial money and how English imperial identity relied on the property earned through the means of slave trade in the Caribbean Islands. If we trace the history of British imperialism we see the expansion of British colonies were parallel with the British concern for a national identity, arising mostly in the Eighteenth Century. With the colonization of the Caribbean Islands and other subsequent British satellites, identity within the British Empire became even more complex. This reinforced the need for a distinction to be made between the multicultural, colonized British subjects and the racially, culturally and religiously homogenous Britons who possessed the coveted "Englishness". Such idea of English superiority found its voice in the narratives of English novels, especially in those which were written during the Romantic and the Victorian period, primetime for the British imperial conquest. Given my aim of tracing colonial predisposition and resistance in/ through literature I have designed my paper into three chapters, each examining one novel. Chapter One will examine Brontë's *Jane Eyre*, Chapter Two will shed further lights on this novel along with its post colonial counterpart, Jean Rhys's *Wide Sargasso Sea*. These chapters will analyse the cultural hierarchies present in both texts and

explore the contested nature and meaning of 'Englishness' throughout the narrative of the colonizer (*Jane Eyre*) and the colonized body (*Wide Sargasso Sea*). While Bronte's text constructs a definition of Englishness by juxtaposing English characters against the colonial other, Rhy's text fights against Bronte's cultural hierarchy while simultaneously colluding with the colonial project. The Third chapter of my paper will analyses *Mansfield Park* which will take my discussion further on the issues of identity earned by slave trade. This study will discern how the colonial projects can be occupied by the English novels, informs authorial choices and complicates past readings.

Introduction

This thesis will explore the concept of British's colonial enterprise throughout the three credible English novels from three different and significant eras of colonial issue. First of all I would like to vignette the British ruler's anarchy inside of the English literature. Colonization of the Caribbean islands and other subsequent British satellites, identity, within the British empire became more nebulous and reinforced the need for distinction to be made between multicultural imperial British subjects and the racially, culturally and religiously homogenous Britons who possessed the coveted Englishness. Creating this demarcation within the empire also allowed the British to discuss the darker parts of their national history. Suddenly acts like slavery became divorced from an English history that promoted liberation and instead, associated with the creolized population of the Caribbean islands, who had forfeited their marks of Englishness throughout their colonial contamination. This message concerning the superiority and desirability of Englishness found a narrative voice in the English novel. The reader can see, beginning in the early 19th century with Jane Austen and M.H Thackeray, the impact of imperialism and elevation of the English identity.

In *Mansfield park* slavery and imperial conquest become the price one has to pay to maintain one's claim to be an English person throughout the class distinction and land ownership. Similarly, in *Vanity Fair* Joseph Sedlay is reduced to the term "nabob" and his loss of Englishness can be seen in his excesses and susceptibility to the creolized Becky Sharp. According to Edward Said, English novels, proved immensely important in the formation of imperial attitudes references and experiences. Said contends that nations themselves could be

viewed as narrowness and with the English novel dominating the literary scene of both Britain and its colonies throughout the 19th century.

English attributes quickly became the dominant narrative of the entire British empire. As Said notes, “never in the novel, in that world beyond seen except as subordinate and dominated, the English presence viewed as regulative and normative.” I will use Said’s theory to examine how Englishness was able to reach its elevated status throughout the empire and how it shaped the way that English and colonials viewed themselves within this imposed cultural hierarchy. I will focus not only on citizens of the English metropole and the formerly enslaved west Indian colonials but also the colonial elite. Or former British slave owners and how their connection with the colonials effectively creolized them, usurping their formerly homogenous British identity and negating their claims to their English attributes. Indeed, English attributes as an ideal in the 19th century English novels so powerful that it allows the most unlikely of characters to become icons and heroines. Take for examples, the heroin of Charlotte’s Bronte’s celebrated work *Jane Eyre* and Jane Austen’s perennial work *Mansfield park*.

In the novel *Jane Eyre*, Jane is introduced to the reader as being plain and poor. She laments her own lack of good looks when first arriving at Thornfield and comments on the alienation from handsome men: “I should have known instinctively that they neither have nor could have sympathy with anything in me.” (Bronte,130). In the novel, it is Rochester’s lack of classic features and beauty that emboldens Jane to approach him and later fall in love with him. However, Rochester’s mad creol wife in the attic creates a foil for Jane which allows her to occupy the role of English heroin. By juxtaposing the two women throughout the novel Bronte engages in what Said describes, as a strengthening of one party by the comparative weakening of the other. Thus Bronte successfully creates a strong binary between Bertha’s creol otherness and

Jane's white Englishness. While Jane is depicted as healthy, chaste, modest English and free, Bertha is shown to be mad, blatantly sexual, violent, creol and needing restraint. In the famous unveiling scene in the attic, Rochester compares the two women side by side, saying, "compare these clear eyes (Jane) with the red balls yonder (Bertha). This face with that mask- this form with that bulk..." (Bronte, 329). Bronte's use of the creol figure has occasioned more literary criticism than any other English text and indispensable in my investigation against the colonization of 19th century's English novel. Just as Jane Eyre sets up a narrative of special inclusion where Jane and Rochester are allowed to exist within the scope of Englishness, Jean Rhys's *wide Sargasso sea* sets up a narrative of exclusion where characters attempt to achieve English attributes but continuously fall sort. Thus *Wide Sargasso sea* becomes the creol answer to Bronte's English text, producing a more comprehensive understanding of Englishness through the double narrative voice of the colonizer and the colonized the included and the excluded. Rhy's attempts to resist the superiority of English attitudes found in *Jane Eyre* by engaging in what Homi Bhabha describes as colonial mimicry. Her novel acts as the preequal for Jane Eyre, mimicking it in style and genre. She even makes Antoinette bear striking similarities to Jane in regard to her religious education, isolation in society and loss of childhood friends yet while Rhys attempts to mimic but not mirror the English colonial novel in effort to resist its narrow view of Englishness and subsequent coding of the other. She simultaneously colludes with very ideas she is trying to resist by depicting Antoinette as constantly trying to distinguish herself from the blacks on the island and make herself appear more white, more European, more English, Rhys has made her character internalize the cultural hierarchy that values Englishness above all else. Antoinette's interactions with various racial and ethnic groups of island both unsettle and re-enact many of the common sense structures of English superiority and bring into

question whether *Wide sargasso sea* can be considered post colonial at all when the entire promise of the novel is a reaction to the English imperial narrative. Using Bhabha, i plan to look at *Wide sargasso sea* to discern to what extent the novel illustrates the narrow ness of Englishness , condemning its exclusion of hybrid bodies and to what extent its seeks unconsciously perhaps, to complete the project of colonialism.

By exploring the role of English attributes of English people played in the creation and formulation of *Jane Eyre* and *Wide sargasso sea* a new reading emerges of the texts, which supplements and complicates the feminist readings of critics like Sandra Gilbert, Susan Gubar and Elaine Showalter that have preceded it. We can begin to explore authorial choices, such as Bronte's decision to have a creol madwoman as Jane's foil in *Jane Eyre* while Gilbert and Gubar have famously argued in their feminist critique of *Jane Eyre* that Bertha represents Jane's sexuality open and liberated other. A reading through the lens of Englishness could suggest that Bronte chose a creol woman to highlight Jane's Englishness and to reinforce the English superiority that was considered normal during the 19th century. Bronte's decision to keep Bertha silent aside from her maniacal laughter also speaks more to Bronte's take on empire and its inherent link to a culture of silence than to a feminist reading of female subjugation.

Spivak also touches upon this culture of silence when she discusses the subaltern as being a position without identity and the inability of a action. She states that the subaltern can't represent itself through a narrative voice but is always being represented by others and pushed in to the dominant pre-existing meta narrative in this case, British imperialism. Thus Jane and Rochester are both given a voice as they represent the meta- narrative of British imperialism history, while Bertha is condemned to subalternity and silence. Similarly instead of reading Jane's decision to return to Rochester after he has lost his eyesight in the fire as a sign of female

control and domination, we could read her decision through Bertha's death as its the scars of the colonial experience. Rochester finally rid of his colonial contagion (Bertha) and is now free to marry Jane which can perpetuating the imperialist ideals of English superiority through an English wedding and the birth of an unquestionably English son. Antoinette's madness in *Wide sargasso sea* also becomes complicated by this reading of Englishness as it proposes the idea that Antoinette's madness results from a colonial identity crisis and her frustration at not being able to fit within the narrow constructs of English superiority versus her sexual and social subordinations by the male. In the same way Rochester attempts to control Antoinette's sexuality could be read as having less to do with simple misogyny and more to do with policing the boundaries of the English identity by preventing the conception of creole figure that would falsely pass for English. Finally madness itself can be viewed differently through a social versus medical construct when one's considers that expressing an open sexual appetite was so abhorrent a quality in Englishmen. This encoding of physical disease with social values as it concerned the colonies.

Besides the novel Jane Eyre, I would discuss another famous novel written by Jane Austen. *Mansfield Park* is about landed property and adventures at sea. It is about centers of domesticity and waves of influence and authority. In *Mansfield Park*, the stability, order and harmony of the Bertram estate in England are set off against the tempests tossed seas Sir Thomas Bertram navigates on his journey to Antigua where he owns substantial property. In Austen's time, an English reader would have had no difficulty grasping the fact that property in England such as Mansfield park was maintained by the labour of the natives of a plantation in the Antigua. Historically they would have been Britain at the center of the creole of influence, power and authority. Antigua would have been seen as the insignificant other and therefore marginal

significance. Fanny who is the only character in the novel who asks a question about the slave trade. She gets no answer and Austen leaves it at that. She is disturbed yet timid and lacks the energy urgency to pursue that very important question. Fanny's question creates a pause, a momentary silence in the conversation but it does not disturb the harmony of the domestic circle of which she is a part when her cousin, Edmund points out to Fanny that is too silent in the evening circle", she asserts, referring to Sir Thomas Bertram, " But I do not talk to him more than I used. I am sure I do. Did not you hear me ask him about the slave trade last night" (Austen, 198). She goes on to say how she had longed to ask her uncle more question, but had been" such a dead silence" (Austen, 198) following her question about the slave trade. Sir Thomas's inability or unwillingness to answer Fanny's question provides an ironic contrast to his general interest in talking at great length about the west indies. It is the ownership of progeny in the west indies that makes possible the domestic comforts and tranquility of the family gathered around Sir Thomas, listening to his stories about far away lands. As Fanny tells Edmund " The evenings do not appear long to me. I love to hear my uncle talk of the west indies. I could listen him for an hour" (Austen, 197). She also observes of her uncle that " the repose of his own family circle is all he wants" (Austen,196). Questions about colonization and slave trade Surely would disturb such repose. Austen thus leaves us with the comic awareness that though Fanny can see more, she does not go beyond a certain point instead she accepts the silence and do not force it to have meaning if she did, she would have to go against her habitually timid nature to challenge the unpleasant truth implied by the silence. A rebellious , outspoken Fanny would have to be a character in a very different novel. If Fanny were to question the silence, she would also question the foundations of Mansfield park. As a rebel, she would reject any participation in a social order and domestic stability based on injustice, oppression and the harsh truths of

Antiguan property taken over in the name of civilization, patriotism, nationalism and glorious glories of the empire. It is a part of Austen's ironic design that Fanny, who stands at the moral center of the novel, should ask the question about slavery even though the pertinent question is left unanswered, hanging, incomplete. Austen thus teases the reader with a contradiction and chooses to leave it unresolved simply because she can't resolve it. Edward Said sees Austen's reference to the slave trade as being morally neutral. Austen writes at a historical and cultural moment when as Said reminds us there is no language for the continuation of such a conversation. But she does disturb the surface in her characteristics vein, then quickly restores order and harmony. Finally as Austen proceeds to wrap up the novel's happy ending, Fanny marries Edmund, Sir Thomas recognize his faults, the stable home of Mansfield park is stronger than ever in its values and occupants, but the spreading seas of influence and empire building lie outside the boundaries of her novel which emphasis the strong colonial attitudes through her text *Mansfield park*.

Chapter One: Jane Eyre's History of Angst

An important shift occurred during the late eighteenth century and early nineteenth century. In the social construct of the British identity this shift was ushered in with the loss of Britain's most important colonial acquisition which was America. The loss of American colonies in the late eighteenth century, disputes over identity and cultural hierarchy had been mainly domestic. However, with the loss of America and increasing angst as to Britain's imperial power within the European community, it became necessary for Britain to come together as a nationally and culturally homogenous metropole in order to control its remaining colonies. Thus, as David Armitage points out the term "British" became colonized by the term "English", which came to stand for Great Britain (the mother country) and its inhabitants as a whole. Englishness as a social construct then changed from something of domestic significance to something of imperial importance as it became a means of establishing and protecting the cultural borders of the metropole against the inevitable and mutual process of cultural hybridization that occurs in the contact zones of empire.

When the American colonies were firstly settled by the British in the seventeenth century they were viewed by Britons as economic satellites there for the purpose of generating wealth for the mother country. Indeed, many government officials even viewed the settlers in the colonies as children, placed in their lands by a generous father, who had subsequently made every provision for their welfare. It seems that, Britons just took the role of superiority over the American colonies and act like their guardians. However, despite this sense of familial and cultural ties, Britons were very aware of the burgeoning gap between themselves and the Americans who were a mysterious and paradoxical people, physically distant but culturally close, engaging similar yet irritatingly different. In British newspapers we have seen the British's

might's depictions of the thirteen colonies through the image of native Americans, here lies the anxiety of British which has been manifested itself. Those cartoons in British newspapers were untouched and menacing. Linda Colley, a British historian suggests that, this depiction of the Americans indicates that the British "were not unaware that imperial dominion might in the future shift from their own small island to the massive continent inhabited by their American colonists". These fears were not unfounded, as resistance to metropolitan authority increased when acts in parliament such as the stamp act of 1765 were passed without American representation. When the colonists started to openly rebel, Britain soon realized it had made a tactical error in its treatment of the colonies by not establishing royal authority as Spain had with its colonies. After such rebellion, like the Boston tea party of 1773, solidified many Britons beliefs that the Americans would never yield to the imperial authority of the crown and that war was necessary to enforce royal dominion.

After the American declaration of independence in July 1776, Britons former views of the colonists as their English brethren were shattered and the British began to perceive that their supposedly shared cultural identity and heritage with the American colonists were not shattered at all. The modified view of the colonists as a people separate from the British was strengthened by the colonists alliance with France, England's primary enemy, an alliance which the British took as a sigh that any affinity or connection between the colonists in America and the Englishmen in Britain had been severed. After observing the war of American colonies, the British started to feel that, they faced with the loss of their cultural and national identity. Believing in a shared Englishness and national loyalty which had provided them a false sense of security about their American colonies, therefore made Britain more susceptible to colonial revolt. In a narrower definition of Englishness, a shared sense of identity between domestic

English subjects and British colonial subjects, which made Britain more diligent in its command and surveillance of its colonies. Linda Colley summarizes this shift in domestic cultural politics when she says: “ In the half century after the American war, there would emerge in Great Britain a far more consciously and officially constructed patriotism which stressed attachment to the monarchy, the importance of empire the value of military and naval achievement, and the desirability of strong stable government by virtuous able and authentically British elite”.

Response to the American revolution which was particularly felt by English officials in the west Indies who denounced the action of the deluded North Americans, “ saying that while rebellion could be tolerated, outright revolt could not. The creole colonizers vehement to revolution and dissension reflect a history of angst within the British Caribbean islands beginning in the 1730s with the Maroon rebellions in Jamaica. The population referred to as “Maroon” was composed primarily of runaway slaves and their descendants who engaged in guerrilla warfare with the white colonist and plantation owners in Jamaica.

Eventually a treaty was happened between the Maroon leader and the government of Jamaica, exchanging loyalty to the crown for land. But such peace was temporary and evaporated with the dawning of the French revolution. These Maroon rebellions were soon followed by other rebellions such as slave revolts in Tobago between 1770 and 1776 and Tacky’s rebellion in 1760 in Jamaica, which was happened for the Ashanti Negroes of the Akan linguistic group. Tacky’s rebellion especially posed a threat to British control as it involved over a year because of slave’s betrayal and resulted in the capture of several plantations and the slaying of white plantation owners. Such angst over rebellion was exacerbated by the success of the French and American revolutions during the late eighteen century. Slave rebellion continued with Fredon’s rebellion in 1795, during which Grenada came temporarily entirely under the

slaves control until British troops re-established order in July 1796. The British incline to maintain an cultural hierarchy in which the white English were universally understood to be privileged and superior while blacks and natives of the islands were always subservient and needing governance. Such hierarchy placed Britain in the difficult position of attempting to make its imperial subjects feel that they belonged within empire, therefore they have to have keep the sense of loyalty which will reinforcing the superiority of English people. Here it is certain that, the English people think, they have the superior crown which led them towards inherent right to rule their subordinate subjects.

British anxiety over how to control their colonial populations. In December, 1791, Governor Mathews of Grenada informed the British government that most of the slaves had rebelled in Saint Domingue and the initial report of rebellion marked the beginning of the Haitian revolution which lasted from 1799-1804, and a majority of the rebellious people had been imported from Africa. It was such a massive revolt in the Caribbean and the establishment of a sovereign black nation irrevocably changed the way Europe viewed the west Indian. Here its clear to make a note that, British people's smug about supremacy over Caribbean people had been demolished through that rebellious attack. The British wished to save their pride of supremacy and as a result the British saw Haiti as the ultimate affront to imperial order and control. As Silvio Torres-Saillant points out in *An intellectual History of the Caribbean*, "To a large extent tenacious rise of a nation built by insurgent slaves contradicted and debunked the very logic upon which the international hegemony of the Christian west was predicted". Here lies the fear of British government, because they thought this symbol of black independence and self governance would lead to revolution within their own colonies, specially those of Grenada and Jamaica. Because those countries showed the sign of rebellion in previous times. But as the

English continued to settle in the colonies English cultural norms began to intrude in the west Indies. As a result the black slaves began to emulate the British norms which has been seen in *Wide Sargasso Sea*. Some of the characters in that novel continually attempt to act or be like the white people. Englishness became more important as a means of distinction between two groups that were becoming increasingly similar. Such similarity was dangerous. Englishness of the British were able to widen the gap between the slaves and their owners. For example, Englishness was used to widen the gap between slave and master in the West Indies, Englishness was also used to widen the gap between white colonist and domestic Englishmen. Britain's success lies by their unique system of imperialism. And as their highest reward, they have achieved the geographic distance with the developed British ideology, well equipped military, political and economical methods in order to govern its satellites. Britain's supremacy also allowed to control the colonies through racial subjugation and disavow any knowledge or involvement. From this perspective two separate and distinct national histories arose in Britain. One is domestic history, and the other one is imperial history. Following this two practice here i can include David Armitage's theory: " British history is assumed to mean domestic history implies extraordinary history. The attributed character of the second empire as an empire built on military conquest, racial subjugation, economic exploitation and territorial expansion rendered its incompatible with the metropolitan norms of liberty, equality and the rule of law and demanded that the empire be exoticized and further differentiated from domestic history". Having these two divergent histories allowed Britain to simultaneously oppose slavery as morally depraved in Great Britain and yet practice slavery in its colonies to gain wealth. In *Jane Eyre* these two divergent histories can be appropriate for Mr. Rochester and Jane Eyre's life histories. Because both of them received their fortunes through their affiliation with West Indies(Rochester's wife

Bertha and Jane's uncle), yet the source of this West Indian wealth, namely the slave trade is never openly acknowledge. The result of this moral incongruence between Britons complicity with slavery and yet their absolution from it due to their supposed firm moral stance against it can be seen in Jean Rhys's *Wide Sargasso Sea* novel. In the novel the unidentified male character whom the reader assume to be Mr. Rochester, continually notices and inquires after evidence of slavery in Jamaica, yet never acknowledges any blame as an Englishman for what has gone on there. He associates the names of past slave owners and places like massacre solely with the West Indies and its morally depraved inhabitants like Antoinette (Rhys, 36). While emancipation was declared in Britain in 1833 with the slavery abolition act, full emancipation did not take effect in the colonies until 1838. Many scholars believed that *Jane Eyre* was written during the 1820s or 1830s in pre- emancipation England. *Jane Eyre* has been examined through some contexts such as the economic struggle in Britain was considered morally correct by the metropole and the economically advantages for the empire. After examining scenes such as the one in which Bertha sets Thornfield on fire, some critics have begun to move toward a more political reading of the text and away from past feminist readings. To support this matter, Susan Meyer remarked that, instead of Bertha's rebellion at the end of the novel symbolizing women breaking free of gender oppression, Bertha is meant to re-enact the slave rebellions in the Jamaican colonies during the late eighteenth century. Such violence and aggression in Bertha places her firmly in the group of the inferior West Indian creole, and consequently elevates Jane to the role of the orderly English woman who mirrors Britain's sense of imperial control. Thus, from the history of rebellion and aggression perpetrated by the colonial subjects of the British empire to Britain's angst over outright revolution as seen in America and Haiti. Now a narrower definition of Englishness became essential to control satellite colonies from afar and to secure a

permanent position of moral and cultural superiority for the British. In the upcoming sections i would discuss about the British's superiority upon all subjects within the British empire.

Chapter Two: Comparative study between Jane Eyre and Bertha

Mason/ Antoinette

Here in this chapter, i would discuss about the prominent issues of the characters Jane Eyre and Bertha Mason/ Antoinette. How they were presented in the novels *Jane Eyre* and *Wide Sargasso sea*. After going into the main theme of both the novels, its gradually visible of their importance related to colonial issue. How the character Jane Eyre has got the position of colonizer and Bertha Mason/ Antoinette uphold the identity of colonial other.

2.1 Jane Eyre and Bertha Mason/ Antoinette, embodying the centre and periphery

In my previous segment i have discussed about an idea of cultural hierarchy that British could both dominate and control. In *Culture and Imperialism* “fortified each other to such a degree that it is impossible to read one without in some& way dealing with the other”. Through these lines its clear that, British identity becomes a major theme of many nineteenth century British novels.

As British began to colonize the West indies, India and Australia, thus the English narrative spread and became the dominant cultural narrative throughout the British empire. Narratives of British thought we had a right to own the land which we have acquired against the non-European inhabitants and we had a right to rule over it. The English narratives strongly assert the metropole’s superiority and construct a hierarchy with Englishness at the top of it and ensure their dominance throughout the empire. The cultural hierarchy can be seen in canonical nineteenth century British novels such as *Mansfield Park* and *Vanity Fair*, where the colonial

World is seen as dominated over their subordinate subjects and they viewed themselves as regulative and normative. Here comes the question of English normative and the colonial 'other' which we can see in British author's writings. Charlotte Bronte employs this strategy in her choice of Bertha, the novel's anti heroin, as a West Indian creole woman. As Gikandi discusses in "Maps of Englishness", English novels can assert their characters legitimacy as English by holding them up to the colonial other for comparison, highlighting their difference and alterity, and thereby asserting their Englishness. In *Jane Eyre*, Bronte sets up a dichotomy whereby Jane's Englishness is enhanced by Bertha's otherness. In Bronte's comparison of Bertha and Jane, she focuses on six main areas of differences, firstly appearance, secondly health, thirdly liberty, then violence, after that religious perspectives and finally sexuality. Following those main areas of differences of Englishness and otherness, i must say that Bronte goes on to depicts Bertha as an animal when she describes her attack on Rochester, saying, " the lunatic sprang and grappled his throat viciously and laid her teeth into his cheek". (Bronte, 328)

By portraying Bertha as sub-human, Bronte effectively diminishes the readers pity for her as an imprisoned woman, instead making them view her as a beast with no entitlement to English ideals of liberty. Once Bertha is effectively dehumanized, she cast into the role of impediment instead of victim. She is all that stands between Rochester and Jane's culturally sanctioned union. Bertha is neither entirely English nor entirely human, Jane can continue to love Rochester and withhold sympathy for Bertha, without appearing un-Christian and consequently un-English. In Bronte's description of Bertha it is implicit that, Bertha is taint of colonial disease and aberration. As Alan Bewell discusses in his work, *Jane Eyre and Victorian medical geography*, Bronte refuses " to separate question of spiritual or national well-being from question of health and mobility". Imperial medical geography set out to elevate England as a metropole by showing

that disease came from other places on the globe, particularly the West and East Indies. Medical geography thus played a large role in determining which places were healthy and which places needed to be improved. Moral and ideological values p, such as liberty, purity and normality were expressed through a country's climate and medical pathologies. Now i can proceed towards the physical superiority of Jane than Bertha. English moral superiority over another culture or race could be seen through their physical repulsion, immune response to that location. Similarly the depravity of diseased colonial spaces was evidenced in their ability to contaminate healthy English bodies. The English people actual showing smug towards another culture or locality. This colonial disease can be seen in Richard Mason whom Jane recognizes immediately as being not altogether English and describes as sallow-faced and vulnerable to chills(Bronte, 215-216). In *Wide Sargasso Sea*, Antoinette's aunt Cora leaves the islands because of her poor health and returns to England for a year. Cora's exposure to the West Indies has contaminated her, so that she fears that another English winter will kill her(Rhys, 31-33). Bertha's mania too can be seen as an indication of her moral inferiority manifested through her physical deterioration and discolorations. This interpretation seems especially salient when one compares descriptions of Bertha's health with Jane's thriving existence at Thornfield. In *Jane Eyre*, the English heroin Jane also showed her disgust towards Bertha, she said, "It was a discoloured face, it was a savage face, i wish i could forget the roll of the red eyes and the fearful blackened inflation of the lineaments"(Bronte, 317). Here it can be said that, Bertha's discoloration in her blackened and inflated lineaments implies colonial sickness and contamination. However, while Bertha's physical appearance deteriorates as the novel progresses, Jane's health improves. Upon first arriving at Thornfield, Jane goes on walks in the English countryside and described as having unblemished savage (Bronte, 114). Here this unblemished savage means Bertha's uncivilized

appearance. As her relationship with Rochester transform from that of master servant to mutual friendship and respect, Jane reflects “ the blanks of existence were filled up, my bodily health improved, i gathered flesh and strength “ (Bronte, 166). By all her comments now its almost vivid that, Jane herself knows about her English health which will be compromised in a colonial world. When Rochester reveals his colonial diseased wife to Jane after their wedding ceremony is interrupted, Jane flees Thornfield and is taken in by the Rivers family. There she meets St. John Rivers, later discovered to be one of her cousins, and earn his respect as a suitable Christian woman and potential missionary wife. When St. John proposes to Jane, asking her to follow him to India to spread Christianity within the British colony, she is immediately terrified. Jane’s fear of leaving England, as she assert that, “If i go to India, i go to a premature death” (Bronte, 450). Here Jane’s this saying proved her true Englishness, how much she feels comfortable to be in England, no matter she is in sad or gloomy state or not, the main happiness lies to live in English with all her English attributes. That’s why when she had got to know about leaving England she hot scared. St. John’s sister also agree that Jane’s delicate English constitution “ would not live three months there as she would surely fall victim to colonial disease and eventually death (Bronte, 462). By making it impossible for Jane to leave the metropole for the British colonies, Bronte confirms Jane’s purely English constitution and moral superiority over diseased Bertha.

In *Jane Eyre*, Bronte constructs a connection between physical debility and moral weakness and expands the connection to the political arena, highlighting the way Bertha and Jane respond to oppression. As Edmund Bunk states in his writings on the French revolution, the English citizen’s inherent right to freedom stems from history: you will observe that, from Magna Charta to the declaration of right, it has been the uniform policy of our constitution to claim and assert out liberties as an entailed inheritance derived to us from our forefathers, and to

be transmitted to our Posterity as an estate Specially belonging to the people of this kingdom. Therefore, while Jane can assert her independence and throw off her oppressions such as the Reed family, Antoinette can't because her hybrid identity as a creole exclude her from this history of inherited rights. And here we can see the main point of discrimination of Bertha than Jane. In both texts, *Jane Eyre* and *Wide Sargasso sea* the reader encounters moments of liberty for Jane and moments of imprisonment for Bertha/Antoinette. Jane voices her desire for liberty while at Lowood, saying, "I desired liberty; for liberty I gasped; for liberty I uttered a prayer; it seemed scattered in the wind then faintly blowing" (Bronte, 99). By acting rationally, Jane is able to place an ad in the local newspaper, acquire a new position as a governess at Thornfield, and ultimately her desired freedom from Lowood.

On the other hand, Antoinette can be successfully imprisoned by Rochester in a room on the third floor of Thornfield, Rochester can not force Jane to stay once as she would discover his disastrous marriage. Here Rochester played the role of indicator who can show the difference between Jane and Bertha. In the final chapter of *Wide Sargasso sea* Antoinette recalls offering all she has to Rochester in exchange for her freedom and being denied (Rhys, 115). However, Jane never needs to ask Rochester to release her, and instead is described as a resolute, wild, free thing who leaves without his knowledge (Bronte, 357). How English freedom paved its way in *Jane Eyre* that we would be able to understand through Rochester's attitudes. In *Wide Sargasso sea* Rochester is able to escape his miserable marriage to Antoinette by locking her in a "cardboard world" (Rhys, 115) where he can wait for the day when she is only a memory to be avoided, locked away, and like all memories a legend or a lie" (Rhys, 113). Being an English gentleman Rochester had no resistance of doing heedless deeds in his life. He is able to live life of a bachelor, roaming Europe and taking mistresses, while disowning both his wife and their

marriage. Jane is similarly able to escape from her awkward and unhappy situation at Thornfield after her illegitimate marriage to Rochester is halted. However, in *Jane Eyre* Bertha has given an opportunity to liberate herself from her imperial oppressor Rochester except through her final act of suicide in the novel. Even when Antoinette is still at her estate, Granbois, she can not follow Christophine's advice and escape to Martinique or England because she has forfeited her fortune to her husband (Rhys, 69). Unlike Rochester, for whom England is a haven while on the other hands, for Antoinette England seems like a prison rather than a refuge. Not only does Antoinette lose her freedom in England, but she also loses her voice. As Gikandi points out, "empire equals domination and a culture of silence, nation equals freedom and the culture of liberation". It is to be noted that, in *Jane Eyre*, Bertha and Richard Mason can be seen as colonial subjects. Bronte enacts Gikandi's dichotomy, providing an English national narrative which is expressed only through the voices and as Spivak explains in her discussion of the subalterns, can be represented only through the description of others who fall within the English meta-narrative, never herself. Bertha's effective silencing of the subaltern identity is coupled with Rochester's silencing of the colonial body once again Gikandi's dichotomy is enacted as Rochester's national identity allows him to dominate Mason and silence him, warning, " Richard it will be at peril of your life if you speak to her: open your lips-agitate yourself-and I'll not answer for the consequences"(Bronte, 236). Bertha and Mason's forced colonial silence is necessary to suppress the threat of a subaltern discourse, which could challenge the authority of Rochester's narrative of victimized Englishman and consequently the sanctity of Rochester's English union. Bronte's text justifies restraining Bertha by pointing out her own lack of restraint, in regard to both violence and sexuality, and her excesses once again enhance Jane's Englishness. During the nineteenth century. One mark of Englishness won control over passion and aversion to physical violence.

Of all the forms of physical violence, the use of the knife was considered the most primitive and uncivilized by the English courts system. In *Jane Eyre*, Bertha not woman only exhibits repeated violence against Mr. Rochester and Richard Mason, but she employs a knife as her weapon proving her lack of civilization (Bronte, 239). Bertha's violent revolt also allude to the result in the West Indies that the English were so terrified of during the nineteenth century. Her narrative functions as slave narrative within the text as she is taken from her native home by the white European colonizer, travels on her own middle passage from Jamaica to England, and is enslaved in Thornfield by her colonial oppressor. Bertha's position as colonial other is once again reinforced when she enacts a slave rebellion similar to the burning of Coulibri by former slaves in *Wide Sargasso Sea*, setting fire to Thornfield while the colonial master sleeps inside. By making Bertha's narrative mirror as a slave narrative. Bertha's excessive sexuality also makes her perfect foil to demonstrate Jane's Englishness by making Bertha a West Indian creole, Bronte invokes prevalent stereotypes of nineteenth century Britain, which characterized colonial women as intemperate and unchaste- terms Rochester uses to describe Bertha in *Jane Eyre*. In *Wide Sargasso Sea*, Rochester describes Antoinette as being provocatively sexual, "sometimes a side long look or a sly knowing glance disturbed me, but it was never for long", (Rhys, 54). Rhy's Antoinette is in direct opposition to Bronte's Jane, who refuses to be Rochester's mistress, regardless of the broken state of his marriage and despite her passionate love for him. Even during their engagement, Jane shows extreme sexual restraint not allowing Rochester to touch her, pamper her, or even compliment her(Bronte, 307). The self discipline which Jane possesses and Antoinette lacks was one of the quintessential qualities of Englishness during Victorian era. While Rochester criticizes Antoinette for being emotionally transparent in WSS and not being concealing her feeling as he has learned to do (Rhys, 63), Jane is adept at hiding her emotions.

She is even able to discipline herself into not showing her attraction to Mr. Rochester; “ I had reason to congratulate myself on the course of wholesome discipline to which i had forced my feelings to submit”, (Bronte, 184). Jane’s self restraint allows her to protect her untainted body, while Anoinette’s reportedly promiscuous behaviour pollutes her colonial body- signifying Jane’s English moral superiority to Antoinette’s moral and physical degradation. Thus Jane’s self-control and Bertha’s lack of restraint in regard to sexuality demonstrate Jane’s Englishness and Bertha’s otherness.

Jean Rhy’s postcolonial answer to *Jane Eyre* opposes Bronte’s construction of Bertha as other to English superiority. But her own project is complicated because of her ideological contradictions. These contradictions within Rhy’s work are a product of her own confusion as to the nature of Englishness. Written in 1966 after her repatriation *Wide Sargasso Sea* in many ways serves as Rhy’s own colonial narrative. The demonstration of the narrow confines of Englishness which allowed Rhys to be a British imperial subject but never an English domestic citizen. Rhys describes how the confines of Englishness manifest themselves among the domestic English population in her journal. She wrote from her very own experience: I soon discovered the peculiarly smug attitude which made them quite sure that, i was in some way inferior if i said i was English, they at once contradicted me or implied a contradictions. No a colonial you’re not English inferior being. My mother says colonials aren’t ladies and gentlemen, etc. If on the other hand I’d say exasperated, “ All right then I’m not English as a matter of fact I’m not a bit. I’d much rather be French or Spanish. They’d get even more amazed at that. I was a traitor. You’re British they’d say neither one thing nor the other. Heads you win tails, i lose and i never liked their voices any better than they liked mine. Rhys inability to claim a solid national identity is reflected both in her depiction of Antoinette as a hybrid character and the implicit

contradictions found within her discussion of Englishness. In *Wide Sargasso Sea*, Rhys both fights against troops of Englishness using what Homi Bhabha terms “colonial mimicry” and colludes with the colonial project by using black characters as props to the creole identity” just as Bronte uses the creole as a prop to the English identity. Throughout the novel, Rhys reflects the social hierarchy the British imposed upon the west Indies by displaying her protagonist Antoinette’s constant, attempts to achieve Englishness. Here also in post colonial writing we can see the importance of English attributes taught by the British. It seems they spell bound the colonial subjects who are under their subjugation. From the beginning of the novel Rhys depicted Antoinette as a person who got the lacks a sense of belonging, due to a destructive racism that separates her socially from the Caribbean black population and epistemologically from the European white population. Although Antoinette enjoys behaving like an English girl, eating traditional English beef and mutton, she acknowledge that it is only a facade as she truly craves Christophine’s spicy West Indian cooking (Rhys, 16). Antoinette’s aberration from English tastes signifies her physical and cultural difference from the domestic English body as the creole food she Chooses to ingest comes to symbolize her creole otherness. Mr. Mason for his part can not understand Antoinette and her mother’s alterity, attempting to claim them for English elite while both are self- admittedly “so without a doubt not English”, (Rhys, 16). The impossibility of complete English assimilation is self-evident to the Cosway woman, who realize that to celebrate the dominant codes of Englishness, doesn’t have the same status or authority as those persons who, because of their race and genology are constructed as English to the backbone. Part of Antoinette’s inability to claim Englishness lies in her family’s lack of wealth. For the black inhabitants of Jamaica, whiteness is associated with the wealthy planter class. Thus because Antoinette can’t properly perform her whiteness, she cannot claim Englishness.

In the novel *Wide Sargasso Sea* Rhys tried to show the power of black nigger than the white British or white nigger. One of the character Tia, who is the Jamaican girl and with whom Antoinette tries to befriend, points out the incongruity in Antoinette's social status when she says, "Real white people, the got gold money. Old times white people nothing but white nigger now, and black nigger better than white nigger" (Rhys, 8). When Tia refers to "old time white people" she is referring to former slave owners whose familiarity with and involvement in the slave trade have creolized them " morally and biologically estranged them from their English brethren". Antoinette's physical appearance also plays a role in her difficulty claiming Englishness because her skin colour is ambiguous. While some literary critics assume Antoinette is a white creole because of Rochester's comments about her ability to pass a English at times (Rhys, 40), Bronte's text describes her as having darkened skin and appearing almost purple to Jane (Bronte, 317). Bertha/Antoinette's racial ambiguity contributes to her exclusion from an English identity as her description of having darkened skin associates her with blackness, the antithesis of English whiteness. For Britain, blackness was associated with the colonial slaves and their violent uprising in the West Indies against the white English imperial power. This connection is only strengthened at the end of *Wide Sargasso Sea*, when Rhys foretells what i have previously described as Bertha/Antoinette's slave revolt when she sets Thornfield Hal on fire (Rhys, 123). Thus Bertha/Antoinette's racial ambiguity reflects in English angst, as she is linked with colonial slave violence against the colonizer, making her emphatically un-English.

However, just as Rhys shows that Antoinette can not be truly English, she problematizes the premise of Bronte's novel: that Antoinette's otherness is the reflection of Jane's Englishness. In *Wide Sargasso Sea*, Rhys, questions, through her use of colonial mimicry, the diametric opposition of the two female characters seen in *Jane Eyre*. Homi Bhabha states that the act of

colonial mimicry consists of a desire for a reformed, recognizable other, as a subject of difference that is almost the same, but not quite. Which is to say, that the discourse of mimicry is constructed around an ambivalence in order to be effective, mimicry must produce its slippage, its excess, its difference. Thus colonial mimicry reveals the ambivalence of racial markers and arbitrariness of cultural hierarchy. In the scene in *Wide Sargasso Sea* where the black as slave set fire to Coulibri, Rhys re-enacts the famous scene of Bertha setting fire to Thornfield in *Jane Eyre*. By mimicking this scene of colonial violence, Rhys makes Antoinette a victim of the colonial other associating her with the English Rochester and Jane who are also victims of the colonial other in *Jane Eyre*. Such a comparison destabilizes the supposedly inherent difference Antoinette's creoleness and Rochester and Jane's shared Englishness.

More examples of this rapture in the dominant discourse of Englishness can be seen when Rochester notices how Antoinette might have been any pretty English girl, and Granbois "looked like an imitation of an English summer house" (Rhys, 40). Both of Rochester's observations illustrate the dangers of colonial mimicry when it borders on resemblance with Englishness and undermines its authenticity. Such subversive ideology was a threat to the British, as it revealed Englishness as an empty fiction and called into question the very integrity of the English culture and identity. Rhys emphasizes the fallacy of the English hierarchy by undermining Rochester's claims to moral and cultural superiority. She depicts him sharing qualities with Daniel Cosway, Antoinette's biracial alleged half-brother who like Rochester resents his father (Rhys, 79). She even goes so far as to have Rochester betray his Englishness by endangering the homogeneity of the British race through sleeping with the black servant Amelie and actively partaking in miscegenation (Rhys, 94). While Rhys successfully problematizes Englishness's autocracy in casting Antoinette as the colonial other and English subordinate, she also consciously or un-

Unconsciously colludes with the very ideology she attempts to oppose by having Antoinette view the blacks as racial inferior. Antoinette displays an English fear of miscegenation when she sees a black servant kiss her mother. She proceeds to generalize her disgust at the black servant by lashing out T Christophine and calling her a damned black evil from hell”, (Rhys, 86). By associating Christophine with the black man, Antoinette demonstrate that “ racial dyad of white and black is always there in the back of her mind, always structuring and warping conceptions and relations, even her relationship with Christophine. In the scene where Antoinette is chased by the biracial boy on her way to school, she describes her horror at the child’s hybrid features, “ he had white skin, a dull ugly face white covered with freckles, his mouth was a negro mouth, worst, most horrible of all, his hair was crinkled, a negro’s hair, but bright red and his eyebrows and eye lashes were red”. (Rhys, 26). Antoinette’s apparent fear of the biracial boy stems from his enactment of colonial mimicry as he engages in the act of passing almost the same but not white. Her revulsion at the physical evidence of miscegenation mirrors Rochester’s English disgust when he reflects that Antoinette and Amelie resemble each other and could be related, whereby Antoinette would be the colonial subject attempting to pass and infiltrate the borders of whiteness (Rhys, 80). Antoinette’s attempts to break out of her displaced role of the “ other” and establish herself within one cultural group are continually thwarted. When Antoinette attempts to assimilate with the black population in Jamaica, befriending Tia and speaking patois, her complete assimilation is prevented by both Tia and Rochester when Coulibri is burned down and Antoinette runs to join her friend Tia, she throws a rock at Antoinette’s face and signals Antoinette’s rejection by the black community (Rhys, 23). Rochester of course will not let Antoinette find a place among the blacks as she is now the wife of an Englishman and voices his disapproval with her speaking patios with Christophine along with hugging and kissing the black

servants openly. Thus, Antoinette's own English prejudices, along with Tia's rejection and Rochester's chastisement, exclude her from identifying with the black community, while her birth and familiarity with the former slaves preclude her assimilation with the English community. While in *Jane Eyre* Rochester asserts that it was Bertha's sexual "excesses that had prematurely developed the germs of insanity". (Bronte, 345). Rhys portrayal of Antoinette argues that her madness is the result of trying to fit within the narrow confines of Englishness. As Seodial Denna points out, Antoinette is a victim of colonization, one of the purest forms of cultural destruction and mass human denigration. Even the British colonizers suffer from a loss of cultural identity as they are creolized and rejected by their British relations. Antoinette alludes to this when she and Mr. Mason discuss how Cora's husband's family refused to help the Cosways because of their involvement with slavery (Rhys, 13). Antoinette's attempts to identify herself as English are frustrated by the nature of her position as a Creole, on the boundary of Englishness and otherness being simultaneously radically different and yet inherently similar to Rochester. Eric Johnson discusses this dichotomy of inclusion and exclusion within the canon of Englishness when she says "Rhys is careful to show how the history of colonialism operates in such a way that creole characters never achieve the same sense of national or even geographical identity that the English character possesses. Antoinette exists in an imperial system which simultaneously forces her to submit to the British nation state's domestic legal and cultural practices yet refuses to view her as anything more than a distant imperial subject never domestically English. She rejected by the Jamaican black community, and while her label as other is problematized, she is still denied her Englishness, Antoinette addresses her own lack of identity when she reflects. 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've heard English woman call us white niggers. So between you and I often wonder who I am and where is my country and where do I belong and why was I ever born at all (Rhys, 63).

Taking a holistic view of both Bronte and Rhy's texts, it seems that the synthesized character Bertha, aka Antoinette evades all presuppositions. She is neither Bronte's mad criminal nor Rhy's dutiful, victimized English wife. Her identity is unknown both to the reader and herself. While its malleability is demonstrated by Rochester's ability to make it free spirited Antoinette to lost and confused Bertha. Antoinette realizes how Rochester is manipulating her identity and self concept when she says "Bertha is not my name. You are trying to calling me by another name" (Rhys,95). Rochester's other nickname for Antoinette, "Marionette", signifies the loss of identify as Antoinette soon becomes Rochester's possession to the locked away in the attic devoid of free-will. Patrick Hogan comments on the aptness of "Marionette" as a nickname for Antoinette saying it reflects her change in identity to "a mere manipulated thing, a puppet, a piece of wood, without reflection or autonomous action, without social connectedness beyond mere population, without identity". Antoinette's inability to forge identify for herself coupled with the loss of her primitive self-concept leads to her later madness at madness at Thornfield. Not only does Antoinette lose all concepts of time and place neither remembering how long she has been in the cardboard house nor believing that she is in England but she loses touch with herself (Rhys, 116-117). In one of the final scenes of *wide Sargasso Sea*, Antoinette escapes from her attic prison in Thornfield and experiences a traumatic even. " I went into the hall again with the talk candle in my hand. It was then that i saw her the ghost. The woman with streaming hair she was surrounded by a gilt frame but I knew her", (Rhys, 122). What Antoinette has just witnessed is her own transformation into Rochester mad creole wife, Bertha, as she views her reflection in a hall mirror. She has effectively passed through a reverse Lacanian mirror phase, in

which she is now cognizant that her mirror image is distorted and broken, replacing her previously holistic self-concept. It is this disassociation between Antoinette's formerly holistic self-concept in Jamaica and her currently fractured identity in England that causes Antoinette to assume the role of Rochester and Brontë's mad creole woman Bertha. Rhys's haunting image of Antoinette's face being reflected on Brontë's mad creole woman in the gilt frame foreshadows Antoinette's life as voiceless Bertha in Brontë's text trapped by Rochester in her gilt cage on the third of Thornfield.

2.2. Desegregated identity of English in *Jane Eyre* and *Wide Sargasso Sea*

In the nineteenth century British novel was through the comparison of the colonial other with its English superior. While Brontë achieves this with Bertha and Jane in *Jane Eyre*, Rhys demonstrates English self-importance and superiority by having Rochester constantly compare the West Indies and its inhabitants to England. She illustrates that for Rochester, England is clearly the norm or standard against which everything else should be measured. Starting from his arrival in Jamaica, Rochester begins comparing West Indies and English practices: the time dinner is served, the way the houses look, the way Antoinette interacts with the servants (Rhys, 55). Perhaps one of the most telling dichotomies Rochester puts in place is that of one ancestral home against another with Thornfield asserting the dominance over Granbois at the conclusion of *Wide Sargasso sea*. Rochester's innate Englishness is evidenced through his susceptibility to colonial disease. Jane's fears of colonial contamination that she expresses in regards to travelling to India in *Jane Eyre* are realized in Rochester's character in *Wide Sargasso sea* when he contracts a fever immediately upon his arrival in Jamaica. His healthy English body can not withstand the colonial contagion represented by the West Indies and he feels wretched from the affliction for two weeks (Rhys, 44). Just as Antoinette's otherness and bodily contamination can

be seen by her desire and ability to ingest creole food, Rochester's Englishness can be seen through his inability to ingest substances that are coded as belonging to the colonial other. In the scene where Antoinette puts one of Christophine's positions made of West Indian ingredients, in Rochester's wine he becomes physically sick to the point of thinking himself poisoned (Rhys, 88). His unsullied English body has been invaded by the colonial contagion and his moral and cultural superiority are confirmed in his visceral reaction to such contamination. Rochester's Englishness can also be seen in his utopian view of England as a safe haven from his failed marriage. In *Jane Eyre*, Rochester recalls being on the verge of suicide by thoughts of England: "Go, said hope, and live again in Europe take the maniac with you to England; confine her with due attendance and precaution at Thornfield: then travel yourself to what time you will, and what new tie you like", (Bronte, 347). Rochester is able to achieve freedom from his wife and failed marriage because of his Englishness, which is Edmund Burke, entitles him to share in the British history of inherent liberty. However, Englishness can liberate Rochester only by imprisoning Antoinette in his English house where she can be kept separate from the domestic English body and the threat her colonial contamination poses can be quarantined. At the end of *Jane Eyre*, when Bertha breaks free of her prison and burns Thornfield, Rochester's English body is once again afflicted. He is maimed, losing his eye sight and a limb during the fire, and decides to remain at Ferndean in clean, safe England to Convalesce (Bronte, 477). As Meyer points out, "Rochester's mutilation keeps him at home, and thus within the space of the values the novel codes as English. Thus, Rochester becomes physically and symbolically tied to domestic England: aligning himself with the Englishness of the metropole and distancing himself from the otherness of the colonies.

As a fixture of Englishness in both *Jane Eyre* and *Wide Sargasso Sea*, Rochester refuses to accept anything that deviates from his English norms and ideals, justifying his emotional suppression: “ It was necessary, i was told, and that view i have always accepted. If these mountains challenge me, or Baptiste’s face, or Antoinette’s eyes, they are mistaken, melodramatic, unreal”(Rhys, 63). Throughout the novel *Wide Sargasso Sea*, Rochester sets out the proper relationship between English self and ethnic by establishing and defending the moral and physical differences that are enlisted as the signifiers of English national identity. He is horrified by the physical signs of miscegenation that he encounters during his meeting with Denial Cosway: “ A tall fine Englishman like you, you don’t want to touch a little tallow rat like meeh?” (Rhys, 79). Rochester attempts to combat this threat to English hegemony with his own marriage when he decides to remove Antoinette from Granbois and her cousin Sandi, while Daniel Cosway insinuate an affair between Antoinette and her bi-racial cousin. Antoinette confirms the relationship “ we had often kissed before but not like that. That was the life and death kiss and you only know a long time afterwards what it is, the life and death kiss” (Rhys, 123). After bringing Antoinette to England, Rochester feels that, he has succeeded to restrict Antoinette from sexual activity to the domain of the patriarchal family. Therefore, Rochester prevents the possible birth and infiltration of Antoinette and Sandi’s bi-racial bastard into the patriarchal home and codes of Englishness.

However, Rochester’s efforts to erase the colonial threat posed by Antoinette’s extra-marital affair are not the only markers of his Englishness. While both Rochester and Jane seem to claim Englishness as a birth right. Being born within the domestic English sphere such a declamation built solely on geography elides other contributors necessary to possessing Englishness. In *Jane Eyre*, Rochester is presented as having “ a gentleman’s tastes and habits,” (

Bronte, 120) along with “wealth and good blood,” (Bronte, 181). He is the master of Thornfield and a member of the landed gentry class of English society.

While Antoinette is also presented as possessing a dowry in *Wide Sargasso Sea*, provided by her rich English step-father, her money is able to purchase only an English husband, not Englishness itself. Antoinette comprehends the English obsession with wealth when she comments that “Gold is the idol they worship,” (Rhys, 122). This English preoccupation with wealth as a means to sustain a family’s social position is the reason for Rochester’s disastrous marriage to Bertha/Antoinette in both texts. As the second son he is forced by his avaricious grasping father and brother to marry a creole heiress for money. Rochester’s father’s only concern was money. Rochester saying to Jane, “he (Rochester’s father) could not lean the idea of dividing his estate and leaving me a fair portion: all, he resolved, should go to my brother, Rowland. Yet as little endure that a son of his should be a poor man. I must be provided for by a wealthy marriage” (Bronte, 343). Rochester explains that both his brother and father were aware of Bertha’s family history of insanity “but they thought only of the thirty thousand pounds, and joined in the plot against me” (Bronte, 344). Thus wealth proves so important to Rochester’s family that his father and brother are willing to sell him into a miserable marriage if it means being able to use Bertha’s fortune to protect their position in England. Like Rochester’s family, Jane also exhibits an English understanding of the importance of wealth at young age when she is given the choice between living with impoverished kind relations or staying with the cruel but wealthy Reeds. Jane asserts, “no, i was not heroic enough to purchase liberty at the price of caste,” (Bronte, 32). Indeed, wealth and social rank becomes areas of contention for Rochester and Jane later in the novel, when the two become engaged. In the famous proposal scene in the gardens of Thornfield, Rochester cries out to Jane, “you poor and obscure, and small and plain

as you are- i treat to accept me as a husband” (Bronte, 286). While Bronte’s characters claim that love is more important than money or class. But here in this novel we can see that, Rochester and Jane’s marriage withhold until Jane has gained her uncle’s inheritance and effectively purchased her entry into Rochester’s caste reveals such claim to ne merely rhetoric. During their engagement, Rochester’s wealth and Jane’s lack of disparate stations. But laments their financial inequality saying: “ It would, indeed, be a relief, i thought, if i had so small an independency, i never can bear being dressed like a doll by Mr. Rochester, if i had but a prospect of one day bringing Mr. Rochester an accession of fortune, i could better endure to be kept by now” (Bronte, 301). Jane occupies a tenuous social position for, while being a governess was certainly noble work that entitled one to the title of a lady, a woman could not be considered upper class unless she possessed a fortune.

Leisure time was another important marker of social marker of social class and rank for the Victorian woman. By the end of the novel, Jane is able to achieve both through her uncle’s inheritance “ she is financially independent (possessing a fortune of £ 5,000) and is able to quit her post as a teacher at St. John River’s school in order to have the leisure time required of an upper class lady (Bronte, 433). However, the source of Jane’s wealth, her uncle’s involvement in the slave trade in Madeira is conveniently forgotten by both Jane and Rochester’s life. When Jane informs Rochester about her new status as an independently wealthy woman at the end of the novel, he immediately disregards any mention of her money’s origins and instead focuses on her new social station (Bronte, 483). While Rochester claims to love Jane because she fulfils his needs as “ the antipodes of the creole” (Bronte, 349). She is actually entrenched in the West Indies and colonial project. Jane’s very ability to claim Englishness through her new social class hinges on her inheritance derived from the colonial project in the West Indies (Bronte, 426). Not

only is Jane's false marriage after he discovers Rochester's first marriage from Richard Mason, another colonial inhabitant (Bronte, 329). Therefore while Jane's colonial connections allow her to acquire the final markers of Englishness making her Rochester's social and intellectual equal when the couple is reunited at Ferndean, she is like Rochester is tainted by her dirty colonial money and involvement in the colonial project. Religion and education also serve as important markers of Englishness in the two novels, with Antoinette representing colonial polytheism and Jane representing English Protestantism. Both women attend Christian school during their adolescence. However, while Antoinette attends mount Calvary convent in Jamaica, Jane attends Lowood in England. Antoinette's catholic education marks her as alien since Britain, above all, defined itself by its rejection of Catholicism. As Linda Colley point out: "They defined themselves as protestants struggling for survival against the world's foremost catholic power. Through her affiliation with cruel and miserly characters like Eliza from *Jane Eyre*, whose choice to enter the convent has more to do with a lack of residential options than religious vocation (Bronte, 272). However, while Antoinette's connection with Catholicism taints her it is her familiarity with obeah that truly marks her as the colonial other. The practice of obeah was feared and outlawed by the English, who connected it historically with the Caribbean black inhabitants who used it as a source of power during the slave rebellions in Jamaica and Haiti.

It is this historical aversion to obeah which causes Rochester to contact the English authorities when he discovers Christophine and Antoinette using it on him to try and make him love Antoinette again (Rhys, 88). As Antoinette practices Catholicism and obeah simultaneously, she is cast into the role of colonial other with the polytheistic black Jamaican community. Conversely, Jane's seamless Englishness is evidence through her exclusive protestants as opposed to Antoinette's polytheism. She is introduced a true English protestant, attending

Lowood, a protestant school, as a child Jane assert her Christian values through her refusal to become Rochester's mistress and the charity she shows the Rivers by sharing her inheritance with them (Bronte, 432). While Jane rejects the type of Christian martyrdom Helen Burns subscribes to, saying, " I must dislike those who, whatever i do to please them, persist in disliking me; I must resist those who punish me unjustly"(Bronte, 68). She perform this act of Christian martyrdom with St. John Rivers later in the novel. She describes her unhappiness at being subjected to learning Hindostane and fulfilling all of St. John's lofty expectations, says: I found him an exacting master: he expected me to do a great deal; and when i fulfilled his expectations he, in his own way, fully testified his approbation. By degrees, he acquired a certain influence over me that took away my liberty of mind: his praise and notice were more restraining than his indifference. I could no longer talk or laugh freely when he was by; because a tiresomely important instinct reminded me that vivacity (at least in me) was distasteful to him. I was so fully aware that only serious moods and occupations acceptable, that in his presence every effort to sustain or follow any other became vain: I fell under a freezing spell when he said 'go' I went; 'come' I came; ' do this', I did it (Bronte, 443).

Yet Jane is wiling to submit to St. John and travel with him to India as his missionary wife, despite her fears of colonial disease sand her scorn for his " counterfeit sentiments" (Bronte, 454) as well as his person, " were I but convinced it is God's will," (Bronte, 466). Jane's martyrdom is evidenced in this desperate act of self- sacrifice in the name of God and Christianity. However, Jane's sacrificial act is interrupted by the sound of Rochester's calling out for her; a sound which Jane later discovers resulted from Rochester's praying to God when he called out fir her name. Jane's ability to hear his prayer and grant them because a testament of her ardent faith and spirituality. This pattern of God rewarding protestants can also be seen in

Wide Sargasso Sea when Antoinette observes that it isn't until Mr. Mason, the Englishman calls out to God to stop the blacks from yelling during the fire at Coulibri that "mysterious God heard Mr. Mason and answered him at once" (Rhys, 22). Thus both texts represent a value system whereby Protestantism is rewarded by God, while polytheism coded for colonial other.

From the perspectives of education the colonizers and the colonized subjects are different as well like religious perspectives. Intelligence and appropriate education are also characteristics inherently linked to Englishness within the two novels. Jane proves herself to be a competent governess while Antoinette seems to lack any solid knowledge: "she was undecided, uncertain about facts any fact" (Rhys, 52). In *Jane Eyre*, Bronte extols the virtues of the British education system saying "for after all, the British peasantry are the best taught, best mannered, most self-respecting of any in Europe" (Bronte, 434). It is for this reason that Rochester wishes his ward, Adele, to have an English governess: "I e'en took the poor thing out of the slime and mud of Paris, and transplanted it here, to grow up clean in the wholesome soil of the English country garden," (Bronte, 164). Rochester's metaphor alludes to Bewell's discussion of medical geography once again as England is coded as clean and pure while anywhere outside the domestic English sphere is depicted as dirty and contaminated. Therefore Adele is to be colonized by English teachings and morals in order to eradicate any traces of moral contamination from her French mother Celine. The superiority of the English can be seen through Rochester's contemptuous description of all his mistress "each confirming to a national stereotype. The Englishwoman Celine proves shallow and false, the Italian Ginevra unprincipled and violent, and the German Clara honest and quiet; but heavy, mindless, unimpressible," Jane's ability to rid Adele of the vestiges of her French defects" (Bronte, 500). Highlights her "crucial

role in the cultural battlefield of a creolizing nation". Thus, Jane's claim to Englishness are bolstered by her evident power to teach and convey Englishness to others.

In the final chapter of *Jane Eyre*, Jane's narrative voice resounds with her new found marital serenity. She and Rochester are finally able to get together as Jane's social rank and intellect are found to be congruent her pre-existing marks of Englishness: birth, education, modesty, and intellect. Jane exemplifies the British restraint which Rochester possesses in *Wide Sargasso Sea*. And repeatedly asserts their intellectual compatibility saying, "I have something in my brain and heart, in my blood and nerves that assimilates me mentally to him" (Bronte, 199). While Rochester describes Bertha as having a " nature wholly alien to mine," (Bronte, 434) he claims Jane as his appropriate bride " because my equal is here, and my likeness," (Bronte, 285).

It is their shared Englishness " that paves the way for a happily ever after conclusion premised not on feminine fancy, but on notion of a natural law of cultural and spiritual compatibility and congruous union. However, this ending can come about only after the removal of the colonial contagion (Bertha) from Rochester and Jane's relationship although Rochester's blindness and amputated hand can be seen as the scars he must bear as a consequence of his involvement in the colonial project, Bertha's death also signals the beginning of Rochester's repentance and absolution from colonial sin. Not only does he pledge " to lead a purer life than i have done hitherto (Bronte, 497). But he atones for the threat his creole marriage posed to the hegemony of the imperial patriarchal order. By following St. John's advice and spending her life regenerating the English race (Bronte, 435). Jane also absolves my guilt she might possess over her complicity with the colonial project and imperial world, focusing instead on defending the hegemony of the domestic English its power: claiming it as something solely for the nation-state never imperial and unattainable for the colonial other. Both Jane and Rochester are rewarded for

their homogenous union and for policing the borders of Englishness with the return of Rochester's eyesight so that he may bear witness to the continuation of the English patrilineal order which his former marriage jeopardized (Bronte, 501). Through this symbolic act of healing Bronte conveys the power of Englishness to erase traces of colonial contamination. After examining the both texts, it is to be noted that Englishness is the superior traits in 19th century English novels. They feel that they have the inherent right over everything but the subordinate people under their subjugation has no right to live by their own wish. And Bertha/ Antoinette is the best example of colonial subject.

Chapter Three: *Mansfield Park* and the nexus of Imperialism

Jane Austen's *Mansfield Park* has been shown that, how colonialism is superior in front of other issues in the context of 19th century literature. A minute reading of the novel demonstrates how colonial power can be articulated within the literary mainstream. The aim for choosing this novel is to examine the colonialism and its impact which has been affected the life of colonial others. The English blood smug with utmost triumph over everyone around them and grab the power of imperialism. The novel *Mansfield Park* sets the picture of imperial activities which has been the central topic. This novel is the true example of English traits, wealth and property. Sir Thomas Bertram estate in England are set off against the tempest tossed seas. He navigates on his journey to Antigua where he owns substantial property. In the time of Austen, the English readers had no hardship for tracing the fact of the English property such as *Mansfield Park*, was maintained of a plantation in the colony of Antigua. Historically, they would have been seen Britain at the center of the circle of influence, power and authority. Antigua would have been seen as the insignificant other and therefore of marginal significance. Gayatri Spivak pointed out about imperialism and its influence of Englishness on readers. She said in her essay, "Three women's texts and a critique of imperialism" that, "It should not be possible to read nineteenth century British literature without remembering that imperialism understood as England's social mission, was a crucial part of the cultural representation of England to the English. The role of literature in the production of cultural representation should not be ignored" (798). Here i strongly assert that, Spivak's realization about imperialism exhibited that the inhabitants of Antigua even would have had no problem in reading Jane Austen's *Mansfield Park*. Austen, in a better sense makes fine moral distinction in her fictional realm. But when it comes for the criticism, we could see main criticism. The twentieth century post colonial readers

and critics from Antigua, England or any other part of the world, who has traced myriad contradictions and fragmentation in Austen's aesthetic presentation which were absent by the early colonial or even post colonial reader.

The basic shift in attributes is showed in Edward Said's observation of *Mansfield Park*. Said goes back to the fictional boundaries of *Mansfield Park* to include the historical dimension to know the West Indian colony that support of it. He argues: Sir Thomas's Antigua readily acquires a slightly greater density than the discreet, reticent appearances it makes in the pages of *Mansfield Park*. And already our reading of the novel begins to open up at those points where ironically Austen was most economical and her critics most negligent. Her 'Antigua' is therefore not just a slight but a definite way of marking the outer limits of what William calls domestic improvements, mercantile venturesomeness of acquiring overseas dominions as a source for local fortunes, or one reference among many attesting to a historical sensibility. (Said, 94)

Said further observes that through a minute reading of *Mansfield Park* " we can sense how ideas about dependent races and territories were held both foreign office executives, colonial bureaucrats, and military strategists and by intelligent novel reader educating themselves in the fine points of moral evaluation, literary balance, and stylistic finish" (Said, 95). Here in *Mansfield Park* its odd to know about Austen's writing about the cruelty of slavery, he goes on to point out that Fanny's question about the slave trade is met with silence " as to suggest that one world could not be connected with the other since there simply is no common language for both" (Said, 96). He finished by saying, " In time there would no longer be a dead silence when slavery was spoken of and the subject became central to a new understanding of what Europe was" (Said, 96). That time has arrived now. We have to discuss about slavery, property, the

British empire, and Antigua and British readers of Austen's *Mansfield Park*. I would dispute that if Jane Austen were writing *Mansfield Park* today, she could not have avoided making the ironic connections between Antigua and *Mansfield Park* of which she did in 1814.

A novelist has an own instinct to portray the traits and aims of her art. Austen as well knew what she was writing when she wrote and published *Mansfield Park*. Fanny is the only character in the novel who asks a question about the slave trade. She gets no answer, and Austen had no concern about that. She perhaps was messed and heedless to provide that certain question about slavery. Fanny's question creates a gap, a momentary silence in the conversation but it does not disrupt the unity of the domestic circle of which is a part. When her cousin Edmund points out to Fanny that she is too quite and calm in the evening circle, she asserts, referring to sir Thomas Bertram, " But I do talk to him more than i used, I am sure i do. Did not you hear me ask him about the slave trade last night?" (Austen, 198). She goes on to say how she had yarned to ask her uncle more question, but hesitated because there had been " such a dead silence" (Austen, 198). Following her question about the slave trade. Sir Thomas's reluctance to answer Fanny's question provides an ironic contrast to his general interest in talking at great length about the West Indies. The ownership of Mansfield's property has earned through the struggle of West Indian's slaves. Hence, the domestic comfort and tranquillity of the family came. Fanny tells Edmund, " The evenings do not appear long to me. I love to hear my uncle talk of the West Indies. I could listen to him for an hour together" (Austen, 197). She denotes about her uncle that " the repose of his own family circle is all he wants" (Austen, 196). So question about colonization and the slave trade would surely impaired such repose. It is the unimportant awareness that though Fanny can see more she does not go beyond a certain point. Instead, she accept the silence and does not force to have meaning. If she did, she would have to go against

her habitually timid nature to challenge the unpleasant truth implied by the silence. A rebellious frankly talking Fanny would have to be a character in a different novel. If Fanny were to question the silence, she would also question the foundation of *Mansfield Park* novel. As she is a insurgent minded character, she would obviously disown any kind of injustice, oppression and cruel truth of Antiguan property taken over in the name of civilization, patriotism, nationalism and the perennial success of British empire. That is why Austen avoided to inquiry about the slave trade in Antigua. Austen's purpose was to keep the British superiority alive in front of her readers.

As a rebel and extraordinary character, Fanny would have ask the question about slavery even though the pertinent question is left unanswered, hanging, incomplete. It seems Austen teases the reader with a contradiction and decides to leave the question unanswered. Simply she does prove the eliteness of English people and property. Austen actually disturbs the surface in her characterization which is void, then quickly picks the order and unity. Fanny finally married Edmund, Sir Thomas Bertram recognizes his faults, the stable home of *Mansfield Park* is stronger than ever in its values and occupants, but the mystery of Mansfield Park's property gaining Process left outside the demarcation line of her novel.

After all i would strongly assert that Austen consider the enlightenment of colonialism and take a close look at the individual in a social and political context. She generates within an accepted paradigm of patriotism, nationalism. It would be irrevocable to break away from this accepted social and political order without demolishing the very roots of British cultural identity. Austen actually underlines ideal moral values, even ideal feminist values without answering all the contradictory question only to protect the imperialism. To sum up, i feel that, there might be the inherent contradiction in the fact that though Fanny lives at a higher level of consciousness,

she also echoes the embroiled British empire as she celebrates her brother's fortunes and adventures at sea.

Conclusion

To sum up, it is clearly noted that, the colonizers from the west are always possess dominating attitudes which we can see through Charlotte Brontë's *Jane Eyre*, Jane Austen's *Mansfield Park*. The main messages of this thesis will unveil the superiority of English texts of 19th century. In my thesis paper I have tried to figure out the superiority and desirability in the early 19th century with Jane Austen and the impact of imperialism and the elevation of the English identity. In *Jane Eyre*, Charlotte Brontë introduced Jane to the reader as a plain and poor girl. She laments her own lack of good looks when first arriving at Thornfield and comments on her alienation from handsome men: "I should have nor could have Sympathy with anything in me" (Brontë, 130). In this novel, It is Rochester's lack of classic features and beauty that emboldens Jane to approach him. However, Rochester's mad creole wife in the attic room creates a foil for Jane which allows her to occupy the role of English heroine. By juxtaposing the two women throughout the novel, Brontë engages in what Edward Said describes as an strengthening of one party by the comparative weakening of the other. Thus Brontë successfully creates a strong binary between Bertha's creole otherness and Jane's white Englishness. While Jane is depicted as healthy, chaste, modest English and free. Bertha is shown to be mad, blatantly sexual, violent, creole and needing restraint. Just as *Jane Eyre* sets up a narrative of special inclusion where Jane and Rochester are allowed to exist within the scope of Englishness. Jean Rhys's *Wide Sargasso Sea* sets up a narrative of exclusion where the characters are attempt to achieve Englishness but continually fall short. Thus *Wide Sargasso sea* becomes the creole answer to Brontë's English text, producing a more comprehensive understanding of Englishness through the dual narrative voice of the colonizer and the colonized. Rhys attempt to resist the superiority of Englishness found in *Jane Eyre* by changing in what Homi Bhabha describes as colonial mimicry. Her novel

acts as the preequal of *Jane Eyre*, mimicking it in style and genre. She even makes Antoinette's character as the bear strikingly similar to Jane in regard to her religious, education, isolation in society, and less of friends. Yet while Rhys attempts to mimic but not mirror the English canonical novel in an effort to resist its narrow view of Englishness and subsequent coding of the other, she simultaneously colludes with the very ideas she is trying to resist. By depicting Antoinette as constantly trying to distinguish herself from the blacks on the islands and make herself appear more white, more European, more English. Rhys made her character internalize the cultural hierarchy that values Englishness above all. Likewise, in the novel *Mansfield Park* we can see the imperial conquest become the pride one has to pay to maintain one's claim to Englishness through class distinction and land ownership. In this novel, Fanny was the only character who has asked about slave trade to Sir Thomas Bertram. But he didn't answer and later on Fanny also kept mum about this important issue. She became busy in her domestic affairs which is the basic traits of English people. Fanny was presented like them. Therefore it is also proved like *Jane Eyre* novel that here in the novel *Mansfield Park*, Austen tried to keep the English superiority alive. To present the whole thesis's main gist, here it comes about the final analysis from the three different novels from three different eras. In the novel *Jane Eyre*, Bronte has instilled her ingrained thoughts about colonial project through the concept of coveted Englishness, while on the other hands, Jean Rhys tried to present the unprecedented defence against Jane Austen's famous work *Jane Eyre*. But Somehow Rhys and her novel *Wide Sargasso Sea* was also biased by the colonial enterprise. This is the explicit victory of the English authors to save their supreme attributes through their writing pieces. To keep the continuation of colonial zeal, here in this paper i have chosen *Mansfield Park*, which is the another concoction of colonialism. *Mansfield Park* written by Jane Austen and the shadow *Jane Eyre*. Because the

both texts has been weaved by the same thread of colonial ideologies where slave trade was the central issue. Hence the power of Englishness became prominent and pertinent, therefore erased the traces of colonial contamination.

Works Cited

- Armitage, David, *The Ideological Origins of the British Empire*. Cambridge: Cambridge university press, 2000.
- Austen, Jane. *Mansfield Park*. *The Novels of Jane Austen*. Vol. III, 3rd ed. Oxford: Oxford University press, 1934, rpt. 1943
- Austen, Jane. *Northanger Abbey and Persuasion*. *The Novels of Jane Austen*. Vol. V, 3rd ed. Oxford: Oxford University Press, 1933.rpt. 1965.
- Bewell, Alan. "Jane Eyre and Victorian Medical Geography". *ELH* 63.3 (1996): 733-808
- Bhabha, Homi. "Of Mimicry and Man: The Ambivalence of Colonial discourse". *October*. 28 (Spring 1984): 125-133
- Bronte, Charlotte (1926). *Jane Eyre*. New York: the book league of America. P.
- Colley, Linda. *Britons: Forging the Nation 1707-1837* New Haven: Yale University press, 2005.
- Gregg, Veronica Marie. *Jean Rhy's Historical Imagination: Reading and Writing the Creole*. Chapel Hill: University of North Carolina press, 1995.
- Gikandi, Simon. *Maps of Englishness: Writing Identity in the culture of Colonialism*. New York: Columbia University press, 1996.
- Perry, Ruth. "Jane Austen and Empire: A thinking Woman's Guide to British Imperialism" *Persuasions* 16 (1994): 95-105.

Said, Edward. *Culture and Imperialism*. New York: Knof, 1991

Spivak, Gayatri. "Three Woman's Texts and a critique of Imperialism" in *Feminism: An Anthology*

of Literary Theory and Criticism Eds. Robyn Warhol and Diane Herndl. New Brunswick, NJ: Rutgers University press, 1991.

Torres- Saillant. Silvio. *Intellectual History of the Caribbean*. New York: Palgrave Macmillan, 2006.