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Women's Voice through Madness and Trauma in Jean Rhys's *Wide Sargasso Sea* and *Voyage in the Dark*

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Abstract

Madness and trauma are the issues reflected in Jean Rhys's Works, Wide Sargasso Sea and Voyage in the Dark. In her works, Rhys portrays the life of Creole women that are marginalised by the White colonisers and the Black inhabitants. The Black inhabitants reject them and the White colonisers consider them inferior. In this way, Rhys's works portray the lives of women caught under colonialism, between the colonised and the coloniser, and under patriarchal oppression. This situation drives the Creole women into the oppression under double colonisation that silences the women's voices. Therefore, this dissertation aims to analyse how double colonisation silences women's voices and leads them to the madness and trauma in two heroines of Jean Rhys's work, Wide Sargasso Sea and Voyage in the Dark through the lens of Feminist Postcolonial by Spivak and Mohanty. Further, this qualitative research conceptualises and classifies double colonisation by mapping out two themes: (1) colonialism, (2) the patriarchal oppression of two heroines in Jean Rhy's Wide Sargasso Sea and Voyage in the Dark, Anna and Antoinette. Therefore, the effect of double colonisation is used to describe the development of madness and trauma experienced by the Creole women, Antoinette in Wide Sargasso Sea and Anna in Voyage in the Dark. The results reveal that Rhys presents the madness and trauma condition of the Creole women from different perspectives, from being an insider and an outsider, Antoinette in the West Indies and Anna in England. The West Indies becomes a prison for Antoinette, exiled by the White coloniser and the Black inhabitants. England becomes the metropolis that colonises Anna in the continuous suffering of patriarchal and colonial oppression. Rhys's Wide Sargasso Sea and Voyage in the Dark construct the Creole women's voices that are violently silenced and repressed under colonial and patriarchal oppression. Under the tense of double colonisation, Rhys's female protagonists, Antoinette and Anna, continuously experience traumatic events, exploited, marginalised, discriminated and exiled both sexually and culturally.

Keywords: *Madness; Trauma; Double Colonisation; Women's Voices*

Introduction

Jean Rhys evocatively portrays Caribbean women in her fiction. Her background, born in Dominica, a former British Caribbean colony, and as the daughter of a White Creole mother, creates a unique perspective of Caribbean life in her literary works. Her novels, *Voyage in the Dark* (1934) and

Wide Sargasso Sea (1966) depict the life and the challenges of the White Creole women. This portrayal of Creole women has distinguished her novels 'as being either "Caribbean" or "European'.[1] Creole refers to any ethnic group of racial mixture between European and West African during the European colonial era in the nineteenth century. According to O. Nigel Bolland, 'Creole refers to Caucasian people of French or Spanish descent, locally born persons of non-native origin, which generally means people of either African or European ancestry, or both'.[2] Neither belongs to Africans nor Europeans, the Creoles are native of the Caribbean and known as the White N-word, neither White nor Black people. Due to this racial mixture background, the White Creole connects to the 'historical base' issue such as 'colonialism'.[3] Likewise, the presence of Creole identity in Rhys's novel has marked her fiction engaging with postcolonial themes. From this viewpoint, Rhys's fictions presents a binary cultural differentiation as opposing parts of a system such as master and slave, colonised and coloniser, colony and metropole, constituting a related unity. In the portrayal of cultural differentiation, the White Creole lives under colonial domination, excluded from the White coloniser: 'They say when trouble comes close ranks, and so the White people did. But we were not in their ranks'.[4] Here, the novel encompasses 'the problem of exclusion, and imperial-era exclusion' including race and ethnicity, class and gender.[5]

Rhys's focus on Creole women of the West Indies presents a colonial voice and colonial domination reflected in her fiction. She voices 'a colonial specialty throughout the period'.[6] As part of the colonial system, the issue of cultural fragmentation is inescapably reflected in Rhys's text. Rhys depicts her heroine, Anna Morgan in *Voyage in the Dark*, fragmented through her thoughts, critique, events, and cultural allusions as the consequence of the cultural conflict with the English World. Anna's native Caribbean identity is threatened, undergoes an identity crisis and split subjectivity when she comes to London. She experiences the discomfort of London's streets not only as a single woman but also as 'the single colonial woman who occupies a doubly transgressive position in the metropole'.[7] Antoinette in *Wide Sargasso Sea*, however, lives between two cultures, White and Black. She is marginalised and exiled culturally due to not belonging to either culture:

> …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 women call us White N-word. So between you I often wonder who I am and where is my country and where do I belong and why was I ever born at all.[8]

The Black inhabitants hate her because of Antoinette's descent from a slave-owning family. Antoinette is also rejected by White society because the Europeans consider the Creoles inferior. Further, the White colonisers have established norms and values that maintain their superiority and the low status of the Creole woman. Antoinette's marriage to an Englishman exchanges her money and property as the English law undermines the Creole woman's position. This colonial domination drives the Creole women to gender inequality and economic exploitation that is generated as a complex problem of colonialism. As the colonised, the Creole's political and economic affairs are ruled and controlled by the White people. Thus, in colonial domination, the Creoles are threatened by 'external political, military, economic, and cultural forces beyond their control'.[9]

[1] Carol Dell'Amico, *Colonialism and the Modernist Moment in the Early Novels of Jean Rhys*, (New York: Routledge, 2005), p. 1
[2] O. Nigel Bolland, 'Creolisation and Creole Societies: A Cultural Nationalist View of Caribbean Social History', *Caribbean Quarterly*, 44:1/2 (1998), p. 1
[3] O. Nigel Bolland, 'Creolisation', p. 2
[4] Jean Rhys, *Wide Sargasso Sea*, ed. by Angela Smith (London: Penguin Books, 2000), p.5
[5] Carol Dell'Amico, *Colonialism*, p. 3
[6] Carol Dell'Amico, *Colonialism* ,p. 1
[7] Anna Snaith, 'A Savage from the Cannibal islands: Jean Rhys and London', in *Geographies of Modernism: Literatures, Cultures, Spaces, ed. Peter Brooker and Andrew Thacker* (London: Routledge, 2005), p.76
[8] Jean Rhys, *Wide Sargasso Sea*, p.64
[9] O. Nigel Bolland, 'Creolisation', p. 17

As Creole women, Anna and Antoinette are compromised not only by colonial domination but also by patriarchal oppression. According to Sylvia Walby, patriarchy is 'a system of social structures and practices in which men dominate, oppress and exploit women'.[10] Through Rhys's narrative of women in *Wide Sargasso Sea* and *Voyage in the Dark*, Anna and Antoinette expose their imposed inferior and weak position under men's domination. Under patriarchal oppression, both women are suffering and being exploited by men sexually. Anna is the sensitive protagonist 'dependent emotionally and financially' on an English man, which affects her alienation in the urban landscape.[11] Her native Caribbean identity is alienated when she contacts the White imperialists such as her stepmother who tries to obfuscate her Creole identity by forcing her to be a ladylike Englishwoman: 'I tried to teach you like a lady and behave like a lady and not like a N-word'.[12] Here, Anna accomplishes her stepmother's expectations as well as social expectations when she is exploited and discriminated against by the men. She meets some European and American men who treat her like a prostitute. Through Anna's uncertain sexual status, she faces the power dominance and patriarchal hierarchy that 'render her own wishes for identity so improbable'.[13] Antoinette, however, is depicted to be the victim of a patriarchal society in her marriage with an Englishman, Rochester. Antoinette's marriage is arranged merely for economic orientation, Rochester's dignity, and his pride. The marriage based on a complex cultural distance has led Antoinette to exploitation. Here, 'Rhys's novels seem to present an intensely personal vision' by this forging that reveals the means of male power, money, and sex.[14]

Rhys's fictions expose the voice of a victim of vulnerable female protagonists in colonial society and men's domination. This situation leads her heroines, Anna and Antoinette, into double colonisation. According to Holst Petersen and Anna Rutherford, double colonisation refers to the ways in which women have simultaneously experienced the oppression of colonialism and patriarchy.[15] The patriarchy interferes with women's 'private' and 'public' territory: 'dominating, oppressing, exploiting, marginalizing and subjugating women, and making them the vulnerable other'.[16] The public sphere involves the 'cultural, political, social, professional, economic, and intellectual arenas', while the private sphere includes the 'emotional, sexual and domestic'.[17] Through Rhys's narrative, women depend their emotional strength and economic stability on the man. Women's dependence leads a man to control a woman's sexuality, private and natural feelings. Antoinette loses her financial support, independence, identity, and home in her marriage with her colonial ruler. She is educated to perceive of England as 'home was culturally marked and excluded as inferior colonial'.[18] To be isolated in England, Antoinette is abused and becomes a silenced woman. Similarly, Anna, in England, struggles to find her own voice in a society where her native Caribbean identity has no place in London. Her sense of individuality clashes with the discourses of coloniality and metropolitan modernity. Anna is violently alienated in contact with the White people in England such as her flatmate and her lover. In the patriarchy and colonial domination, both protagonists become the object of man's pleasure and power. Consequently, Both Anna's and Antoinette's voices were repressed and both were silenced by the English colonial ruler, at once, their lover as the manifestation of male domination.

Furthermore, the novel presents the double colonisation effects on women's voices. Rhys's heroines, Antoinette and Anna, experience madness and trauma under colonial and patriarchal oppression.

[10] Sylvia Walby, *Theorizing Patriarchy* (Oxford: Blackwell, 1990), p. 20
[11] Anna Snaith, 'A Savage from the Cannibal islands', p. 77
[12] Jean Rhys, *Voyage in the Dark* (London: Penguin Books, 2019), p. 52
[13] Mary Lou Emery, 'The Politics of Form: Jean Rhys's Social Vision in Voyage in the Dark and Wide Sargasso Sea', *Twentieth Century Literature*, 28:4 (1982), p. 423
[14] Mary Lou Emery, 'The Politics of Form', p. 418
[15] Kirsten Holst Petersen and Anna Rutherford, *A Double Colonization: Colonial and Post-Colonial Women's Writing* (Oxford: Dangaroo Press, 1986), p. 9
[16] Uthara Soman, 'Patriarchy: Theoretical Postulates and Empirical Findings', *Sociological Bulletin*, 58:2 (2009), p. 260
[17] Gayatri Chakravorty Spivak, *In Other Worlds: Essays in Cultural Politics* (New York and London: Routledge, 1988), p. 103
[18] Silvia Cappello, 'Postcolonial Discourse in "Wide Sargasso Sea": Creole Discourse vs. European Discourse, Periphery vs. Center, and Marginalized People vs. White Supremacy', *Journal of Caribbean Literatures*, 6:1 (2009), p. 51

According to Gilbert Herdt, madness is defined as 'deafness, a key symbol of the loss of social communication'.[19] Since their voices are failed to be heard and are repressed by the colonial and patriarchal society, they speak through their thoughts, memories, depression, hallucination, trauma, and further, madness. Ironically, the madness and trauma depicted in the novel is not the mental disorder caused by the illness, but by the tension of the double colonisation. The double colonisation has shuttered the women's voice of Rhys's heroines and there is no other way to speak. Anna cannot speak when 'her voice is interrupted and overwritten by the forces of colonial history and contemporary mass culture alike'.[20] Here, Anna's identity is fragmented because she continuously imitates Englishness while longing for her Caribbean identity. Likewise, Antoinette struggles to find her own voice and sense of her individuality in the cultural confusion. She is silenced even before being able to be heard and before finding her identity in her marital life. Antoinette speaks from her marginal position constructing gender inequality and 'colonial difference in fiction of resistance which is always compromised by the conditions of female dependency'.[21] In the double colonisation, Antoinette and Anna struggle to find their personal identity, to know what they belong to. It is indisputable from Jean Rhys's point of view that when a woman is compelled to ignore her past, to be displaced geographically, to accept and adopt the other identity created for her, then 'all this is emblematic of destruction, confusion, oppression, and loss of self-identity.'[22] From these syndromes, the double colonisation has led Anna and Antoinette to madness and trauma. Therefore, this dissertation will analyse how double colonisation silences women's voices and leads them to the madness and trauma in two heroines of Jean Rhys's work, *Wide Sargasso Sea* and *Voyage in the Dark.*

Methods

Wide Sargasso Sea and *Voyage in the Dark*, which are considered postcolonial novels, portray the lives of women caught under colonialism, between the colonised and the coloniser, and under patriarchal oppression. Rhys constructs the voice of a victim of her White Creole heroines who depend on an Englishman, their colonial ruler, for love and protection. Their dependent and sensitive characters are caused by the lack of love and protection from their families. Here, both novels depict 'the way a young woman is damaged by a self-centered Englishman'.[23] This similar background of Rhys's heroines, however, is presented with a contrasting perspective of geographical place. Rhys sets one of her heroines in her home country, the Caribbean, while the other heroine experiences being an outsider in England. Although both female characters live in different places, Rhys represents how both women undergo terrible psychological trauma and madness as an effect of postcolonial. Here, Robert Zacharias offers an important perspective on the postcolonialism portrayal, as well as a grounding in the historical context from which Rhys's novel is informed: 'Whatever the scale at which postcolonialism operates, it has engaged space either through the ideological representations of concrete histories of oppression, or a means of understanding the psychological impact of colonialism'.[24]

Out of this problematic background, this study focuses on exploring and analysing how madness and trauma become women's voices and the effects of double colonisation in Rhys's heroines of *Wide Sargasso Sea* and *Voyage in the Dark.* Both Rhys's fictions are about women's inferior position, women suffering, the power imbalance under colonial domination, the exploitation under patriarchal oppression, and the repression of women's voices**.** These complicated situations of Rhys's heroines are analysed with

[19] Gilbert Herdt, 'Madness and Sexualityn in the New Guinea Highlands', *Social Research*, 53:2 (1986), p.357
[20] Urmila Seshagiri, 'Modernist Ashes, Postcolonial Phoenix: Jean Rhys and the Evolution of the English Novel in the Twentieth Century', *Modernism/Modernity*, 13:3 (2006), p. 495
[21] Silvia Cappello, 'Postcolonial Discourse', p. 49
[22] Silvia Cappello, 'Postcolonial Discourse', p. 50
[23] Elaine Savory, *The Cambridge Introduction to Jean Rhys* (Cambridge: Cambridge University Press, 2009), p. 84
[24] Robert Zacharias, 'Space and the Postcolonial Novel', in *The Cambridge Companion to the Postcolonial Novel*, ed. by Ato Quasyon (Cambridge, Cambridge University Press, 2016), p. 221

the feminist postcolonial lenses to explore Rhys's fiction. The feminist criticism in contextualizing Rhys's text is considerably important, as this study will inform and complement the feminist issues such as women's marginalisation, gendered inequalities, and the silenced women under double colonisation as the problem of 'a common oppression of women'.[25] However, while feminist criticism effectively illustrates the patriarchal oppression and its effects such as madness and trauma in Rhys's work, the role of postcolonial criticism directly explains how colonial domination in the nineteenth century was consolidated through the influence, ruling, and regulation involving recognition, sexual and racial regulation. As Ato Quasyon states that postcolonial focuses on 'the representation of experiences of various kinds that subtend yet transcend the colonial encounter, including slavery, oppression and resistance, migration, race, gender, and colonial space-making, as the responses to the discourses of a reconstituted imperial Europe in modern times'.[26] Thus, the postcolonial feminist evinces a focus on the gendered history of colonialism and how it continuously affects women's quality.

Furthermore, Chandra Tapalde Mohanty and Gayatri Spivak offer means of understanding and valuable comparisons in Rhys's narrative and her heroine conditions on a deeper level through a feminist postcolonial lens. Mohanty's and Spivak's feminist postcolonial approaches engage with women suffering and the need to explain how the colonial and patriarchal situation has oppressed women. Mohanty offers the feminist concept of Third World Woman that illustrates the condition of White Creole women portrayed in Rhys's novels: '"Third World Women" in terms of the underdevelopment, oppressive traditions, high illiteracy, rural and urban poverty, religious fanaticism, and "overpopulation" of particular Asian, African, Middle Eastern, and Latin American countries'.[27] In addition, Third-World women also face different challenges from Western women. From this viewpoint, Mohanty assigns the distinction of the women's representation between women in the third world and Western feminist self-representation:

> The self-representation of Western women as educated, as modern, as having control over their own bodies and sexualities, and the freedom to make their own decisions. On the other hand, the "average third world woman" leads as essentially truncated life based on her feminine gender (read sexually constrained) and her being "third world" (read: ignorant, poor, uneducated, tradition-bound, domestic, family-oriented, victimized, etc.).[28]

Thus, the distinction between Third World women and Western women is important for getting an understanding of the alienation issue as experienced by Rhys's heroines in making contact with the Western world and Western women. The characteristics of Third World women, as described by Mohanty, conform to Rhys's heroines who become silenced women and have no choice. Thus, Mohanty's theoretical approach evaluates the life of Rhy's heroines who live under colonial domination.

Further, Spivak's postcolonial theory adequately elucidates the silenced woman and the development of women's madness and trauma. She denominates women in colonial domination as the subaltern. It effectively illustrates the life of Rhys's heroines that are marginalized and exiled culturally and sexually. Spivak's theoretical approach is fundamental to demonstrate how women's voices are repressed, as she states that women as the subaltern cannot speak or experience the failure of being heard: 'The subaltern cannot speak, means that even when the subaltern makes an effort to the death to speak, she is not able to be heard, and speaking and hearing complete the speech act'.[29] As in Rhys's fiction context, the woman as the subaltern becomes the silenced woman and speaks through dreams,

[25] Kirsten Holst Petersen and Anna Rutherford, *A Double Colonization,* p. 9
[26] Ato Quasyon, *The Cambridge Companion to the Postcolonial Novel* (Cambridge, Cambridge University Press, 2016), p. 3
[27] Chandra Talpade Mohanty, Ann Russo and Lourdes Torres, *Third World Women and the Politics of Feminism* (Bloomington: Indiana University Press, 1991), pp. 5-6
[28] Gayatri Chakravorty Spivak, *The Spivak Reader: Selected Works of Gayatri Chakravorty Spivak,* ed. by Donna Landry and Geral Maclean (New York and London: Routledge, 1996), p. 56
[29] Donna Landry and Geral Maclean, *The Spivak Reader* (New York and London: Routledge, 1996), p.292

hallucinations, thoughts and memories that are known as madness and trauma. Thus, Mohanty's and Spivak's theoretical method is applicable to *Wide Sargasso Sea and Voyage in the Dark*, both of which employ the theory to examine Rhys's novels. Both theories are associated to analyze the feminist postcolonial context in Rhys's fiction. As a cause and effect parallel, both theories of feminist postcolonial valuably explain the condition of Rhys's heroines and the effect caused by colonialism and patriarchal conditions. Also, the feminist postcolonial is significant to explain how the development of madness and trauma of Rhys's heroines.

This qualitative research is an attempt to explore how double colonisation silences women's voices and leads to the madness and trauma in two heroines of Jean Rhys's work, *Wide Sargasso Sea* and *Voyage in the Dark*. Further, the dissertation conceptualises and classifies double colonisation by mapping out two themes: (1) colonialism, (2) the patriarchal oppression of two heroines in Jean Rhy's *Wide Sargasso Sea* and *Voyage in the Dark*, Anna and Antoinette. The themes describe facts and information available in Rhys's text in the form of the female protagonist's words, thoughts, feelings, behavior and attitudes. Next, each theme is examined to analyse how double colonisation affects and silences the voice of the aforementioned female characters. Therefore, the effect of double colonisation is used to describe the development of madness and trauma experienced by the Creole women, Antoinette in *Wide Sargasso Sea* and Anna in *Voyage in the Dark.*

The present dissertation comprises four chapters. The first chapter consists of an introduction and methodological approach, including the feminist postcolonial theoretical approach. The second chapter contains an analysis and discussion of Rhys's novel, *Wide Sargasso Sea*. This chapter analyses how the female protagonist is caught in the cultural confusion, between the colonised and the coloniser. The study also analyses the kind of patriarchy that leads the protagonist into madness. The third chapter provides an analysis and discussion of Voyage in the Dark novel. This chapter delves into how the female protagonist becomes an outsider in England, analysing the colonial and patriarchal oppression which the protagonist is suffering from and returning to trauma. The fourth chapter is a conclusion.

Discussions

Section 1: Woman's voice in *Wide Sargasso Sea*

Colonial Domination

Rochester, Antoinnete's husband, is an Englishman. His identity as an Englishman affirms his position as a coloniser in the Caribbean. As the coloniser, Rochester creates a social boundary that separates him as the coloniser and his wife as the colonised. In the presence of social boundaries between the English and the Creoles, Antoinette as the Creole woman is depicted as inferior compared to Rochester as the Englishman. Rochester ensures that Antoinette as a Creole woman is neither English nor European: 'Long, sad, dark alien eyes. Creole of pure English descent she may be, but they are not English or European either'.[30] Likewise, Rochester is narrated to confirm an inequality position to his wife, as Ann Laura Stoler describes 'the colonial premise that "Whites" and "Blacks" are biologically and socially separate and unequal communities'.[31] In the colonial identification, Antoinette as a Creole woman is excluded from Rochester's rank, as a superior coloniser: 'They say when trouble comes close ranks, and so the White people did. But we were not in their ranks'.[32] In Antoinette's cultural exclusion,

[30] Jean Rhys, *Wide Sargasso Sea*, p.40
[31] Ann Laura Stoler, 'Making Empire Respectable: The Politics of Race and Sexual Morality in 20th-Century Colonial Culture', *American Ethnologist* 16 (1989), p. 635
[32] Jean Rhys, *Wide Sargasso Sea*, p.5

Rochester substitutes his wife as the inferior rank, establishing his perception and 'representations produced by the Victorian ideologies of racial and cultural superiority'.[33]

Being in a low rank, Antoinette's family avoids their inferiority by depending on the higher status of Mr Mason, Antoinette's English stepfather. Antoinette's family uses Mr Mason as a status symbol, which might restore Antoinette's family to 'the identity and stability of the dominant order'.[34] However, Antoinette experiences displacement because of the presence of her stepfather. Her Creole habits are replaced immediately by her English stepfather, such as her diet: 'We ate English food now, beef and mutton, pies and puddings. I was glad to be like an English girl but I missed the taste of Cristophine's cooking'.[35] For Antoinette, replacing the diet leads her to the start of a crisis of identity. Here, Antoinette's stepfather imposes Antoinette to speak and behave like the White family, as Hilda van Neck-Yode argues**,** Antoinette is being 'White legally via her stepfather's name and socially by foregrounding experiences that would mark her as belonging within their rank'.[36] Consequently, the English habits brought by her stepfather create not only cultural confusion for Antoinette but also a split identity where the inferior identity is influenced by the superior coloniser. Moreover, in order to be fully perceived as White, Mr Mason also makes Antoinette ashamed of the other Black relatives, such as her cousin: 'Once I would have said 'my cousin Sandi', but Mr Mason's lectures had made me shy about my [racial slur] relatives'.[37] Here, Antoinette is the colonial victimised daughter in the face of her powerful stepfather, who endangers her to make contact with her [racial slur] relatives. In this way, Antoinette is the narrated inferior colonised who is forced to enter the White world through her respectable English stepfather.

Moreover, the inferior position of Creole women is maintained by conceiving English as a standard or model to which the Creole refers. The Creole not only imitates the English buildings but also the English attitudes. Imitation is seen as a sign of honour and recognition. Here, the Creole perceives the coloniser's values ought to be followed as can be seen, for instance, in the case of replicating the English house: 'There was a large screw pine to the left and to the right what looked like an imitation of English summer house'.[38] The imitation of an English house not only becomes a sign of English civilisation but also reveals how the colonised subject their own identity and culture to the coloniser. In the nineteenth century, emulated English buildings were 'commonly built by the missionaries in Jamaica after emancipation', and were 'designed to replicate as closely as possible the signs of English civilised life'.[39] This act of replication assumes the recognition of English superiority which ironically asserts the Creole's low position in colonial domination. Similarly, Rhys, in her colonial education, 'was encouraged to construct an idealized model of Englishness, as the standard against which her own place and culture were measured. By definition within the discourse of imperialism, colonial culture was invariably found to be inferior'.[40] Daniel, for example, Antoinette's relative, also follows the White's attitude in order to be superior like the White coloniser: 'Daniel was a very superior man, always reading the Bible and that he lived like white people […] he had a house like white people'.[41] The influence of the coloniser, which is well accepted and implemented, has assigned and maintained the inferior position of the Creole status. As

[33] Carine Melkom Mardorossian, 'Double [De]colonization and the Feminist Criticism of "Wide Sargasso Sea"', *College Literature*, 26: 2 (1999), p.83
[34] Sylvie Maurel, *Women Writers: Jean Rhys* (Basingtoke: Macmillan Press Ltd, 1998), p. 134
[35] Jean Rhys, *Wide Sargasso Sea*, p.17
[36] Hilda van Neck-Yoder, 'Colonial Desires, Silence, and Metonymy: "All Things Considered" in Wide Sargasso Sea', *Texas Studies in Literature and Language*, 40:2 (1998), p. 188
[37] Jean Rhys, *Wide Sargasso Sea*, p.28
[38] Jean Rhys, *Wide Sargasso Sea*, p. 43
[39] Laura E. Ciolkowski, 'Navigating the Wide Sargasso Sea: Colonial History, English Fiction, and British Empire', *Twentieth Century Literature*, 43:3 (1997), p. 357
[40] Coral Ann Howells, *Key Women Writers: Jean Rhys* (New York: Harvester Wheatsheaf, 1991), p. 23
[41] Jean Rhys, *Wide Sargasso Sea*, p. 76

O. Nigel Bolland describes the conceives of colonialism as an 'outside influence on the Creole society, yet the social reality is that colonialism is constitutive of Jamaican society, not external to it'.[42]

In the Caribbean, the White coloniser maintains their superior position which makes the Creole woman become vulnerable. They establish an English-sided law about racial marriage, in which the Creole woman needs to give up her property and money in exchange for marrying an Englishman. Antoinette should pay thirty thousand pounds in her marriage with Rochester: 'Dear Father. The thirty thousand pounds have been paid to me without question or condition. No provision made for her'.[43] In addition, Antoinette's property also belongs to Rochester: 'This house belong to Miss Antoinette's mother, now it belong to her […] 'I assure you that it belongs to me now'.[44] Antoinette's money and property, which have been controlled by Rochester, have positioned Antoinette as a powerless colonised. Antoinette loses her financial independence in her marriage. In this way, Mohanty describes a conjugal marriage, like Antoinette's marriage, 'was actively discouraged between white men and [racial slur] women because it interrupted the accumulation of private property and wealth'.[45] In the conjugal marriage, Antoinette's public sphere is destructed by the economic colonial norm which makes her become vulnerable and powerless in the face of the imperial coloniser.

Rochester strives to maintain his power, control and dignity for the Creole woman not only as the coloniser but also as the patriarchal oppressor. Indeed, as Carine Melkom Mardorossian argues, 'the relationship between the coloniser and the Creole woman in *Wide Sargasso Sea* does not function through a simplified polarity because the colonised is not simply colonised', but also a subordination as 'a particular set of oppressions' such as patriarchal oppression.[46] Antoinette is seduced to marry Rochester only for his dignity as the coloniser. When Antoinette ignores him, Rochester does not want to go back to England with the refusal from Antoinette. He strives persuading Antoinette as the act of how the coloniser conquers the colonised: 'I did not relish going back to England in the role of rejected suitor jilted by this Creole girl'.[47] Due to the thirst for dignity and power in the patriarchal hierarchy, Rochester also removes people around Antoinette who threads his English domination in a patriarchal family. He finds that the black servants are not on his side. Consequently, he uproots Antoinette to England where he has more power to control Antoinette and his servants, unlike the servant when he stayed in the Caribbean: 'I also told them to engage a staff of servants whom I was prepared to pay very liberally [...] However much I paid Jamaican servants I would never buy discretion.'[48] Here, Rochester uses his imperial house as the 'counterpart to reproduce the excesses of the colony in the empire'.[49] Being controlled by Rochester, Antoinette's marriage leads her to the oppression by both colonial domination and the patriarchy, also known as double colonisation.

A Marginalisation by the Black Inhabitants

In the Caribbean, the Creoles are caught between two cultures, neither belonging to the White society nor the Black inhabitants. Similarly, Rhys's life was between two cultures, 'either at home in the Caribbean or in England, regarded as an outsider in both cultures'.[50] Antoinette, 'a White Creole child growing up at the time of emancipation in Jamaica', is trapped between the English imperialist and the Black inhabitants.[51] In 1834, the Emancipation Act promoted the slavery abolition in the British colonies.

[42] O. Nigel Bolland, 'Creolisation', p.25
[43] Jean Rhys, *Wide Sargasso Sea*, p. 42
[44] Jean Rhys, *Wide Sargasso Sea*, p. 103
[45] Chandra Talpade Mohanty, Ann Russo and Lourdes Torres, *Third World Women*, p. 134
[46] Carine Melkom Mardorossian, 'Double [De]colonization', p.82
[47] Jean Rhys, *Wide Sargasso Sea*, p. 48
[48] Jean Rhys, *Wide Sargasso Sea*, p. 105
[49] Laura E. Ciolkowski, 'Navigating the Wide Sargasso Sea', p. 344
[50] Coral Ann Howells, *Jean Rhys*, p. 21
[51] Gayatri Chakravorty Spivak, *A Critique of Postcolonial Reason: Toward A History of the Vanishing Present* (Cammbridge and London: Harvard University Press, 1999), p. 126

The Emancipation Act brings the 'deleterious consequences' for Antoinette's descent from a slave-owning family, such as 'the end of the already economically depressed plantation system, it initiates a destructive chain reaction which does not spare Coulibri, the family's estate'.[52] Therefore, this economic destruction leads Antoinette's family no longer maintain their status and privilege as the coloniser of the Black inhabitants. As Mary Lou Emery argues, Antoinette's Creole family 'has both betrayed and been betrayed by the Black of the island'.[53] Antoinette's family is hated by the Black inhabitants: 'I never looked at any strange N-word. They hated us. They called us white cockroaches […] 'Go away white cockroach, go away, go away.' I walked fast, but she walked faster. 'White cockroach, go away, go away. Nobody want you. Go away.'[54] Here, the Black inhabitants call Antoinette the "white cockroach". The repetition of asking to "go away" implies how the Black of the island rejects Antoinette as the White Creole, apart from their cultural identity. Similarly, the White coloniser calls the Creole as the White N-word. These pejorative calls toward the White Creole woman assert that Antoinette's life does not belong to either culture.

Furthermore, the Emancipation Act also eliminates the protection for the White Creole. In Coulibri, the cruelty act of the Black inhabitants to the White Creole assigns an act of resistance. The most frequent method of resistance used by the Black of the island is poisoning. As Mary Lou Emery describes, 'the Black natives poisoned their masters, the masters' families and animals, and even themselves in an effort to either escape the brutality of their conditions or cause economic difficulties for their owners'.[55] : 'I saw her horse lying down under the frangipani tree [….] he was dead and his eyes were black with flies [….] Godfrey found him, he had been poisoned. 'Now we are marooned', my mother said, 'now what will become us?'.[56] For Antoinette's family, the poisoning becomes a threat to their existence within the Black inhabitants. The act of poisoning leaves Antoinette even more anxious and fearful, yet helpless to protect herself. The Black natives have perceived Antoinette as the enemy, yet the enemy whose power is 'stripped to retaliate'.[57] Myra, for example, the new Black servant**,** left Antoinette's brother alone to die when Antoinette's home in Coulibri is burned: 'The little room is on fire and Myra was not there. She has gone. She was not there' […] 'She left him, she ran away and left him alone to die'.[58] Though the Black servant is still unable to act the malice inside Antoinette's house, Myra leaves Antoinette's brother to die instead of alerting her master about the burned room. Moreover, the Black inhabitants also laugh and stone Antoinette's family when they reach the burnt house and no one helps them: ''Look the White N-Word! Look the damn white N-word!' A stone just missed Mannie's head [...] Some of them were laughing and waving sticks, some of the ones at the back were carrying flambeaux and it was light as day'.[59] The act of laughing, stoning, and carrying the flambeaux instead of carrying water to extinguish the fire, shows how the Black inhabitants have brutally marginalised and exiled the Creole by their willing to see Antoinette's family destroyed.

In the cultural exile, the Creoles are rejected by the White world and hated by the Black world. Here, Antoinette gets identity confusion when she is marginalised by the Black inhabitants. Antoinette reveals her crisis of identity when she asks the question: 'So between you I often wonder who I am and where is my country and where do I belong and why was I ever born at all?'.[60] Antoinette's crisis of identity also emerges within her friendship with Tia, a child of the Black inhabitant. Antoinette's voice, which wants to be Black like Tia, has been silenced when she finds Tia and her mother reject her. Tia and her mother are part of the Black inhabitants who laugh and stone when her house is burnt. This harmful

[52] Sylvie Maurel, *Jean Rhys*, p. 136
[53] Mary Lou Emery, 'The Politics of Form', p. 426
[54] Jean Rhys, *Wide Sargasso Sea*, p. 9
[55] Mary Lou Emery, 'The Politics of Form', p. 426
[56] Jean Rhys, *Wide Sargasso Sea*, p. 5-6
[57] Mary Lou Emery, 'The Politics of Form', p. 426
[58] Jean Rhys, *Wide Sargasso Sea*, p. 20
[59] Jean Rhys, *Wide Sargasso Sea*, p. 22
[60] Jean Rhys, *Wide Sargasso Sea*, p. 64

act becomes a high social and cultural boundary between the White Creole and the Black inhabitants that cannot be crossed even though Tia and Antoinette have lived together:

> I saw Tia and her mother and I ran to her, for she was all that was left of my life as it had been. We had eaten the same food, slept side by side, bathed in the same river. As I ran, I thought, I will live with Tia and I will be like her […] When I was close I saw the jagged stone in her hand but I did not see her throw it. I did not feel it either, only something wet, running down my face. I looked at her and I saw her face crumple up as she began to cry. We stared at each other, blood on my face, tears on hers.[61]

Here, the narrative of "starred at each other" and crying together symbolizes a high boundary between Antoinette and Tia although they are friends. No matter how much Antoinette wants to be together with Tia, she cannot pass the racial boundary, even in a likely situation.

Patriarchal Oppression

In *Wide Sargasso Sea,* Antoinette is oppressed not only because of her Creole identity but also because she is a woman. Antoinette experiences patriarchal oppression in her marital life with Rochester. Here, Rochester constructs his position as Antoinette's master, securing his place in the upper ranks of the patriarchal hierarchy and colonial domination, being safe by English law, the powerful status of the husband, and the oppressor of Antoinette through the economic sphere. Here, Antoinette becomes a wife who enslaves herself to Rochester as the master. In this way, money also plays an important role in the oppressive system. Rochester, as the coloniser, has controlled the economic life of the colonised. This situation is arranged by the English law that enforces Antoinette to give up her money and property in exchange for her marriage with Rochester. This arrangement of marriage becomes exploitative for Antoinette, as she becomes economically dependent on Rochester. This dependent situation represents Rhys's life as 'dependence was her way of life'.[62] Similarly, as Paula Le Gallez argues, 'Antoinette's money has not only provided Rochester with a modest competence but also given him what she has lost, complete financial independence'.[63] Antoinette is fully aware that she is not rich anymore: ''He will not come after me. And you must understand I am not rich now, I have no money of my own at all. Everything I had belongs to him.' 'What you tell me there?' she said sharply. 'That is English law'. 'Law!".[64] Here, the English law secures Rochester's position to control Antoinette's possession. Being controlled in the economic sphere, Antoinette does not have authority over her own public sphere anymore. Similarly, Mohanty describes that 'patriarchy is always necessarily male dominance in which economic systems are implicitly assumed to be constructed by men'.[65]

In the patriarchal hierarchy, Antoinette is in a low position compared to the men's domination, such as her husband and her male relatives. Antoinette's husband and her male relative, Daniel, have ruined her private sphere by renaming her name and by the rumor. In this way, Daniel intervenes in Antoinette's honeymoon with his letter that is sent to Rochester. Daniel's letter encompasses the bad issues regarding Antoinette, such as her mad mother. The letter makes Rochester disgust the Creoles: 'Now disgust was rising in me like sickness. Disgust and rage'.[66] Further, Rochester's disgust leads to an attempt to obfuscate Antoinette's Creole identity by violently renaming her Bertha. Rochester has perceived her wife as a stranger, as Paula Le Gallez argues**,** 'Rochester's avoidance of Antoinette's name demonstrates his emotional distance from her'.[67] Therefore, Antoinette is given the identity of someone else: 'Bertha is not my name. You are trying to make me into someone else, calling me by another

[61] Jean Rhys, *Wide Sargasso Sea*, p. 24
[62] Carole Angier, *Jean Rhys* (Middlesex: Penguin Books, 1985), p. 15
[63] Paula Le Gallez, *The Rhys Woman* (Basingtoke: Macmillan, 1990), p. 146
[64] Jean Rhys, *Wide Sargasso Sea*, p. 69
[65] Chandra Talpade Mohanty, Ann Russo and Lourdes Torres, *Third World Women*, p. 70
[66] Jean Rhys, *Wide Sargasso Sea*, p. 80
[67] Paula Le Gallez, *The Rhys Woman* (Basingtoke: Macmillan, 1990), p. 144

name'.[68] This is the man's power and authority where Rochester can change her wife's name as he likes. Here, Antoinette is the helpless victim of her powerful husband who undermines her private sphere by renaming and obfuscating her identity. Similarly, as Spivak argues, renaming suggests that 'so intimate a thing as a personal and human identity might be determined by the politics of imperialism'.[69] Antoinette raises her voice that she does not want to be called Bertha, but Rochester fails to understand her wife. When Antoinette tells her story to Rochester, she is not heard at all: 'I have tried to make you understand. But nothing has changed.' She laughed. 'Don't laugh like that Bertha.' 'My name is not Bertha; why do you call me Bertha? Because it is a name I'm particularly fond of. I think of you as Bertha'.[70] For Rochester, Bertha is the given identity for Antoinette. Renaming Antoinette becomes the way for Rochester to clear up his disgust while ignoring Antoinette's identity.

Being the powerless victim of patriarchal oppression, Antoinette, however, is obligated to obey the marriage rules. First, the wife cannot leave her husband in any condition: ''Going away to Martinique or England or anywhere else, that is the lie [….] There would be a scandal if I left him and he hates scandal. Even if I got away (and how?) he would force me back''.[71] Here, the wife who leaves her husband will make a scandal in society. It implies that society's assumption becomes a key measurement of the wife's attitude including obedience. Indeed, the image of an obedient wife becomes one of the 'universal images of Third World woman' which the idea is produced by 'the hegemony of the superiority of the West'.[72] Furthermore, the wife also should have a good attitude toward her husband in any condition. Antoinette should talk to Rochester calmly and politely although she is treated badly and not heard: 'Speak to your husband calm and cool, tell him about your mother […] Don't bawl at the man and don't make crazy faces. Don't cry either. Crying no good with him. Speak nice and make him understand'.[73] Here, Cristophine advises Antoinette to explain to Rochester about her mad mother. Yet, Rochester does not bother, even when she has told her story. The scene implies how the wife should understand her position even when her husband silences her voice, and ironically, the husband cannot understand his wife even when she speaks aloud. It symbolises how the woman as the subaltern fails to be heard. Through the patriarchal norms of marriage, Antoinette is sexually vulnerable, being obedient to her powerful husband even though her husband has ignored her voice.

Antoinette, for Rochester, is only the object of man's pleasure. After renaming Antoinette as much as Rochester likes, he treats Antoinette as a commodity, not a woman who has a feeling. Instead of loving Antoinette, Rochester drives her mad by isolating her in England, his Empire: 'She's mad but *mine, mine*. What will I care for gods or devils or for Fate itself. If she smiles or weeps or both. *For me'*.[74] The italic word of possession, like "mine" and "for me", highlights how Antoinette becomes his commodity and no one can own her. Antoinette is considered merely a powerless slave to be controlled in the patriarchal environment. Furthermore, Rochester has the intention to leave Antoinette, but he changes his mind. Cristophine tells Rochester that Antoinette will marry again and forget about him if he leaves her. Rochester cannot accept Cristophine's plan and brings Antoinette to England: ''She marry with someone else. She forget about you and live happy.' A pang of rage and jealousy shot through me then. Oh no, she won't forget. I laughed […] Now, say good-bye to Antoinette, then go'.[75] Here, Rochester's jealousy becomes the sign of how Cristophine's statement irritates his man's pride in patriarchal domination. To show his ownership over Antoinette, Rochester takes her to England and employs other servants. As a wife, Antoinette's fate is controlled and determined by her powerful husband. As Spivak

[68] Jean Rhys, *Wide Sargasso Sea*, p. 94
[69] Gayatri Chakravorty Spivak, *A Critique of Postcolonial Reason,* pp.125-126
[70] Jean Rhys, *Wide Sargasso Sea*, p. 86
[71] Jean Rhys, *Wide Sargasso Sea*, p. 71
[72] Chandra Talpade Mohanty, *Feminism Without Borders: Decolonizing Theory, Practicing Solidarity* (Durham and London: Duke University Press, 2003), p. 41
[73] Jean Rhys, *Wide Sargasso Sea*, p. 73
[74] Jean Rhys, *Wide Sargasso Sea*, p. 107
[75] Jean Rhys, *Wide Sargasso Sea*, p. 102-103

describes, 'woman represents a place for man, the limit signifies that she becomes a thing, undergoing resultant mutations from one historical period to another and finding herself caged as a thing'.[76]

The Development of Madness

People around Antoinette silence her voice, triggering madness developed within herself. Ironically, Antoinette's unspeakable voice is narrated to help her escape from colonial and patriarchal oppression. Yet, the repression of Antoinette's voice merely attaches her to the mad situation. Christophine, for example, suggests Antoinette about what to do with her husband and sedates her to sleep to avoid marriage problems in an attempt to silence Antoinette's voice:

> 'It's better she sleeps. She must sleep while I work for her – to make her well again. But I don't speak of all that to you.' 'Unfortunately your cure was not successful. You didn't make her well. You made her worse.' […] 'I let her have rum instead. I know that won't hurt her. Not much as soon as she has the rum she starts raving that she must go back to you and I can't quiet her'.[77]

Here, Cristophine directs Antoinette to escape from the anxiety and the problem of marriage by making her sleep. For Cristophine, sleeping is better than begging for Rochester's love. Ironically, instead of helping, letting Antoinette sleep merely silences Antoinette's voice through a temporary escape. Indeed, Cristophine is an obeah that links to the evil magic regarded to help Antoinette. Through the character of Christophine, Rhys 'introduces the presence of the obeah as part of the Caribbean, a creolised practice of African religions'.[78] Antoinette relies an obeah woman for self-protection. Yet, Cristophine protects Antoinette in a wrong way. She has made Antoinette fail to be heard by Rochester: 'I have tried to make you understand. But nothing has changed.' She laughed. 'Don't laugh like that, Bertha'.[79] Here, Antoinette has tried to make things clear to Rochester, telling her story and making him understand, but she is desperate to find her failure of being heard. Moreover, her voice is also continuously silenced by Rochester: 'In the bedroom, I closed the shutters. 'Sleep now, we will talk things over tomorrow'.[80] The term "tomorrow" implies that Rochester does not want to hear Antoinette's explanation. This is part of the man dominance, the patriarchy, in which a man controls his woman's obedience and silences his woman's voice all at once.

In addition, Rochester shuts up Antoinette's voice by determining her destiny. He creates a condition to drive his wife mad. Rochester reflects on the creation of madness experienced by Annette, Antoinette's mother. Annette is also driven to be mad by Antoinette's English stepfather:

> 'And that her mother was mad' […] 'They drive her to it. When she loses her son she loses herself for a while and they shut her away. They tell her she is mad, they act like she is mad […] no kind word, no friends, and her husband he goes off, he leaves her they won't let me see her […] They won't let Antoinette see her. In the end – mad I don't know – she give up, she care for nothing'.[81]

Cristophine also tells Rochester how people around Antoinette's mother drive her to be mad by the isolation. Ironically, Rochester does the same to Antoinette, isolating her in England. Cristophine warns Rochester that Antoinette can be like her mad mother if he isolates Antoinette:

> 'So you send me away and you keep all her money' [….] 'You want her money but you don't want her. It is in your mind to pretend she is mad. I know it. The doctor says what you tell them to say.

[76] Gayatri Chakravorty Spivak, *Outside in the Teaching Machine* (New York and London: Routledge, 1993), p. 164
[77] Jean Rhys, *Wide Sargasso Sea*, p. 100
[78] Silvia Cappello, 'Postcolonial Discourse', p.52
[79] Jean Rhys, *Wide Sargasso Sea*, p. 86
[80] Jean Rhys, *Wide Sargasso Sea*, p. 87
[81] Jean Rhys, *Wide Sargasso Sea*, p. 101

> That man Richard he says what you want him to say – glad and willing too, I know. She will be like her mother. You do that for money? But you wicked like Satan self!'.[82]

Here, Antoinette is claimed to be mad by a doctor and Richard as Rochester asked them to do so. This act implies how Antoinette's madness is developed by her English husband. Antoinette's madness has been well planned by her husband: 'She'll losen her black hair, and laugh and coax and flatter (a mad girl. She'll not care who she's loving). She'll moan and cry and give herself as no sane woman would – or could. *Or could'*.[83] Rochester has decided on Antoinette's fate for being mad which Antoinette cannot avoid. Being trapped in the body of a powerless colonised wife, Antoinette, a woman in the Third World country, has needs and problems but she does not have any 'choices or the freedom to act', such as to retaliate against her husband.[84]

After Antoinette's voice is destroyed by being driven to be mad, Antoinette gets the alienation. According to Spivak, 'alienation is a failure of self-cognition'.[85] Antoinette starts to lose her identity and no longer recognises herself:

> There is no looking glass here and I don't know what I am like now. I remember watching myself brush my hair and how my eyes looked back at me. The girl I saw was myself yet not quite myself. Long ago when I was a child and very lonely I tried to kiss her […] Now they have taken everything away. What I am doing in this place and who am I?[86]

Here, she does not realise who she is in the isolated room in England. She is alienated from herself as she wonders about herself that is not like herself. The quotation presents the loss of the first narrator, between "I" and "her" which seems coming from different selves. Yet, "I" and "her" symbolize the alienated Antoinette. Moreover, as she says "who am I" becomes the signal that Antoinette has lost her sense of individuality. The narrated Antoinette experiences a painful alienation driven by her English husband. In Antoinette's alienation, Spivak describes that the 'self is itself always production rather than ground, as the subject effect'.[87] From this viewpoint, Antoinette's alienated self is the production of the double colonisation effect on Antoinette's identity. The loss of Antoinette's sense of individuality is also the reflection of Rhys's life which 'had turned into rejection and loss, and she was trapped in the prison of her isolated, unloved self, as Antoinette is trapped in her attic'.[88]

Antoinette, the passive victim of colonial and patriarchal oppression, experiences voice degradation. In the silenced voice, Antoinette can merely speak through her thoughts, hallucinations, dreams and madness. Antoinette's dream manifests her feelings and painful experiences, reflected in the narrative of images and words. Similarly, according to Mary Lou Emery, 'dreams condense images, voices, characters, faces, and historical events into new symbols and a new story that cannot be spoken in any other way'.[89] For example, Antoinette reflects how she is seen as a stranger by her husband. The dream becomes the manifestation of Antoinette's thoughts and anxiety: 'I heard the parrot call as he did when he saw a stranger, *Qui est la? Qui est la?* And the man who hated me was calling too, Bertha! Bertha!'.[90] Here, Antoinette's dream reveals the feeling of being violently subordinated by her husband, as she mentions her husband is the man who hates her. Antoinette's voice through her dream assigns her position as the female colonial victim who is vulnerable in the face of a powerful man, as Hilda van

[82] Jean Rhys, *Wide Sargasso Sea*, p. 103-104
[83] Jean Rhys, *Wide Sargasso Sea*, p. 106
[84] Chandra Talpade Mohanty, *Feminism Without Borders: Decolonizing Theory, Practicing Solidarity*, p.30
[85] Gayatri Chakravorty Spivak, 'Subaltern Studies: Deconstructing Historiography', in *Selected Subaltern Studies*, ed. by Ranajit Guha and Gayatri Chakravorty Spivak, (Oxford: Oxford University Press, 1988), p. 7
[86] Jean Rhys, *Wide Sargasso Sea*, p. 117
[87] Gayatri Chakravorty Spivak, *In Other Worlds: Essays in Cultural Politics*, p. 212
[88] Carole Angier, *Jean Rhys*, p. 122
[89] Mary Lou Emery, 'The Politics of Form', p. 425
[90] Jean Rhys, *Wide Sargasso Sea*, p. 123

Neck-Yoder argues 'the dream suggests an Antoinette who will passively accept male control over her body'.[91] In addition, Antoinette's dreams also reflect her alienation and longing for the new identity, the Black identity like Tia:

> 'I saw the pool at Coulibri. Tia was there. She beckoned to me when I hesitated, she laughed. I heard her say, you frightened? And I heard the man's voice, Bertha! Bertha! [...] Someone screamed and I thought, *Why did I scream?* I called 'Tia!' And jumped and woke'.[92]

Through her dream, Antoinette creates the image of herself escaping from her own Creole identity and longing for the Black identity. Here, Antoinette ignores the prison created by her husband in the patriarchal oppression, the prison of cultural exclusion by the Black inhabitants and the prison created by the White coloniser in the colonial domination. Thus, the dream becomes the only safe place, for Antoinette, to speak.

Further, Antoinette's voicing out her misery through her dreams and hallucinations leads her into madness. In England, Antoinette wants to satisfy the voice buzzing inside her head which reflect on her bitter childhood event where her mother's house is burnt:

> 'I was outside holding my candle. Now at last I know why I was brought here and what I have to do. There must have been a draught for the flame flickered and I thought it was out. But I shielded it with my hand and it burned up again to light me along the dark passage'.[93]

Antoinette feels that she would be better off dead by making herself burnt as her childhood trauma. According to Eve B. Carlson and Constance J. Dalenberga, 'childhood trauma might also play a role in precipitating mental disorder in a person who may have an interaction between the effects of biological predisposition and exposure to trauma'.[94] As her madness develops, Antoinette starts to fully reckon what to do and where she wants to be: ''I wish to stay here in the dark…where I belong,' she added'.[95] Antoinette sets herself disappear in the darkness of her isolated room as her boundary with the world, and in the darkness of her feelings as her voice is violently silenced in the double colonisation. As Spivak describes, 'the figure of the woman disappears between patriarchy and imperialism into a violent shuttling that is the displaced figuration of the "third-world woman" caught between tradition and modernisation, culturalism and development'.[96] Trapped in the double colonisation, Antoinette longs for a new identity, not herself anymore. She fully rejects herself who is exiled culturally and sexually: 'Black ants or red ones, tall nests swarming with the white ants, rain that soaked me to the skin […] All better than people. Better. Better, better than people […] It was as if a door opened and I was somewhere else, something else. Not myself any longer'.[97] The imagery of the colored animals, such black, red, and white ants, reflects various cultural otherness around Antoinette. Yet, she is exhausted for being marginalised culturally and craves for a new self and a new identity. In colonial domination, Antoinette is trapped between the rejection of the Black natives and the cruelty of her husband as the superior coloniser. Also, in patriarchal oppression, Antoinette is the helpless and powerless female victim in the face of a powerful man who controls her public and private spheres. Consequently, Antoinette, whose voice is violently silenced, can merely speak through her madness.

[91] Hilda van Neck-Yoder, 'Colonial Desires, Silence, and Metonymy', p. 193
[92] Jean Rhys, *Wide Sargasso Sea*, p. 123-124
[93] Jean Rhys, *Wide Sargasso Sea*, p. 124
[94] Eve B. Carlson and Constance J. Dalenberga, 'Conceptual Framework for The Impact of Traumatic Experiences', *Trauma, Violence & Abuse*, 1:1 (2000), p. 17
[95] Jean Rhys, *Wide Sargasso Sea*, p. 87
[96] Gayatri Chakravorty Spivak, *A Critique of Postcolonial Reason,* p. 304
[97] Jean Rhys, *Wide Sargasso Sea*, p. 12

Section 2: Woman's Voice in *Voyage in the Dark*

An Outsider in England

Anna Morgan, a nineteen-year-old and badly educated Creole protagonist, experiences being a fragmented outsider in England. Anna, who was bound to the illiteracy of the colonised, forced herself to fit in England by reading books before becoming a voyager to England: 'I had read about England ever since I could read – smaller meaner everything is never mind – this is London – hundreds thousands of White people'.[98] Here, Anna's reading act about London is her way to enter the new world of the English imperialist before truly experiencing the metropolis. Similarly, Sylvie Maurel argues that 'where England is concerned, books come first and reality second', the reality becomes a disappointment for Anna 'as the female colonial who has no direct experience of the imperial metropolis'.[99] Anna's disappointment in England is portrayed when she arrives: 'Oh I'm not going to like this place I'm not going to like this place I'm not going to like this place – you'll get used to it Hester kept saying I expect you feel like a fish out of water but you'll soon get used to it'.[100] The repetition of "I'm not going to like this place" asserts her unconscious mind that she has ignored to fit in the metropolis. Anna finds England as an alien place in which her voice of alienation speaks through the West Indies memory: 'Sometimes the earth trembles; sometimes you can feel it breathe. The colors are red, purple, blue, gold, all shades of green. The colors here are black, brown, grey, dim-green, pale blue, the white of people's faces – like woodlice'.[101] Contrasting dull colors of England to vibrant ones of the West Indies symbolise Anna's feelings of her inability to fit in the imperial metropolis. Similarly, Elaine Savory argues that 'Anna constructs the different feelings for the color of England as largely cold, dark, dull, or pale whereas the Caribbean is full strong of color'.[102] In this way, Anna's memory of the West Indies appears as recalling her colonial background in which Mary Lou Emery argues, it 'creates a dynamic movement and a new symbol that bridges the gap between Anna's fragmented fields of consciousness and the social world outside her'.[103]

Being an outsider in England, Anna's colonial subjectivity is fragmented and exiled from the English social system. As Anna Snaith argues, 'Anna's Caribbean identity immediately excludes her from the category of Englishwoman'.[104] Being a West Indian immigrant, Anna is racially considered inferior by the English people she encounters. Anna intensely faces ignorance due to her Creole status. Anna, for example, is called Hottentot by the other chorus girl: 'She was born in a hot place. She was born in the West Indies or somewhere, weren't you, kid? The girls call her the Hottentot, Isn't it a shame?' 'Why the Hottentot?' Mr Jeffries said. 'I hope you call them something worse back'.[105] The calling of 'Hottentot' assigns Anna's cultural otherness. Anna is exiled culturally even by the other chorus girl who is in the same profession as her. Anna's Creole status drives her to get the title of "Hottentot" which links to the idea that her colonial background does not fit in the English social system. For Anna, being a chorus girl also links to her economic struggle. Anna somehow survives with the English people who erect a high social boundary and undervalue her cultural otherness. For example, Anna meets Vincent, an English man, who distances himself from Anna**:** ''Poor little Anna,' making his voice very kind […] Making his voice very kind, but the look in his eyes was like a high, smooth, unclimbable wall. No communication possible. You have to be three-quarters mad even to attempt it.'[106] The repetition of "making his voice very kind" asserts Vincent's pretense, if not hypocrisy, that he is willing to be kind but, still sets an impenetrable wall between Anna and himself. Being underrated by her inferiority of colonial status, Anna struggles to find a place for her voice and her colonial identity in the imperial metropolis. Here, Anna's

[98] Jean Rhys, *Voyage*, p. 11
[99] Sylvie Maurel, *Jean Rhys*, p. 92
[100] Jean Rhys, *Voyage*, p. 12
[101] Jean Rhys, *Voyage*, p. 43
[102] Elaine Savory, *The Cambridge Introduction to Jean Rhys*, p. 86
[103] Mary Lou Emery, 'The Politics of Form', p. 421
[104] Anna Snaith, 'A Savage from the Cannibal islands', p. 81
[105] Jean Rhys, *Voyage*, p. 8
[106] Jean Rhys, *Voyage*, p. 143

struggle implies the idea that 'colony and metropole do not fit together.'[107] Essentially, Anna is merely a colonial subject exiled in the metropolis.

In the cultural exile, Nagihan Halilolu argues that there is a presence of Anna's stepmother, Hester, who becomes 'the guide' for Anna and 'patronizes her with the knowledge of the metropole'.[108] However, Hester is the imperialist antagonist who imposes Anna into adulthood and the English world all at once, causing dislocation and uprootedness effects on Anna's Carribean identity. As Howells argues, 'Hester is a self-appointed representative of English cultural supremacy'.[109] Anna, as a Creole daughter, is powerless in the shape of imperialism where she is obligated to obey her stepmother as the colonial ruler. Anna is positioned to be submissive in the imperialist norms and traditions**.** Hester silences Anna's voice and her West Indies identity by leading Anna to act and be like an English lady, not behave like a N-word:

> 'I tried to teach you like a lady and behave like a lady and not like a N-word and of course I couldn't do it […] That awful sing-song voice you had! Exactly like a N-word you talked – and still do […] But I did think when I brought you to England that I was giving you a real chance'.[110]

Anna is forced to live up to Hester's expectation of an English family through Anna's transformation to be like an English lady such as wearing English dress, a woolen vest, black stockings and gloves. Since her childhood, the young Anna has been raised to be an English lady and racially crosses the colonial identity by adopting the English identity. Here, Anna's voice and her private spheres have been undermined by the demands of complete obedience to her English stepmother. Anna becomes a Caribbean voyager, entering the English world with her stepmother who wants to obfuscate her colonial identity. As the full obfuscation of Anna's Caribbean identity, Hester also dictates Anna what to like or not in England: ''I hate dogs,'I said […] 'Let me tell you that you'll have a very unhappy life if you go on like that. People won't like you. People in England will dislike you very much if you say things like that'.[111] Here, Hester instructs Anna to like dogs like the English do, so Anna can be accepted in the norm of the coloniser. Anna's voice of disliking dogs is silenced by her imperialist stepmother. Hester disrupts and 'culture rushes in to dispense a series of inhibitions and prohibitions that alienate Anna from her body'.[112] Being like an English lady in London, Anna's position is even more conflicted, helpless to face her stepmother's intrusion to attain Englishness and the discourse of adulthood. In this way, Anna's colonial identity has no place in her own English family.

Nevertheless, throughout the novel, Anna tries hard to adopt a sense of English by imitating the English attitude as her role model. Unlike the narrated Antoinette in *Wide Sargasso Sea* who imitates Englishness as a sign of respectability, Anna imitates Englishness as a sign of her rebellion and self-destruction in breaking the distance between herself and England**.** Anna's voices, thoughts, and behaviors indicate the English identity adoption, such as imitating an English lady and imitating the clean English room: '*This is England, and I'm in a nice, clean English room with all the dirt swept under the bed.*'[113] The italic writing of the narrative assigns how Anna convinces herself to be like English, although her unconscious mind rejects it. The act of imitation merely demonstrates Anna's escape from her colonial identity. Moreover, this escape is helped by the presence of Walter, Anna's English lover. Walter obscures Anna's distance from English society by offering Anna the English world that she never had. Therefore, Walter constructs the power of money to make Anna enter the new world: '*This is a beginning. Out of this warm room that smells of fur I'll go to all the lovely places I've ever dreamt of.*

[107] Anna Snaith, 'A Savage from the Cannibal islands', p. 79
[108] Nagihan Halilolu, *Narrating from the Margins: Self-Representation of Female and Colonial Subjectivities in Jean Rhys's Novels*, (Online Edition: BRILL, 2011), p. 65
[109] Coral Ann Howells, *Jean Rhys*, p. 80
[110] Jean Rhys, *Voyage*, p. 52
[111] Jean Rhys, *Voyage*, p. 57
[112] Sylvie Maurel, *Jean Rhys*, p. 87
[113] Jean Rhys, *Voyage*, p. 23

This is the beginning'.[114] Walter provides Anna the means to materialise her dream and brings a new beginning in her life with experiences of being an English girl, dressing like an English girl with new clothes paid by Walter. The act emphasizes Anna's transformation through the identity brought by the English clothes. As Anna Snaith argues, 'new clothes represent a new beginning, the clothes shop an alternative geography' to a route she has dreamt of'.[115] In this way, the financial support from Walter serves Anna a bridge to cross the racial barrier, which ironically, also leads her to lose her Caribbean identity altogether. Thus, Anna's sense of Englishness strengthens due to her imitation, the presence of her lover and her financial reliance on Walter.

Patriarchal Oppression

In England, the nineteen-year-old Anna gets age discrimination from the English people that she encounters. They always call Anna with the title of "kid", "infantile", or "child" only because they are older than Anna. Instead, Anna is a teenager who is different from the kids. With regard to age discrimination, this "kid" title has assigned Anna a negative stereotype. For example, Anna cannot get a love commitment from Walter just because she is still young: I said, 'I want to be with you. That's all I want.' […] He was saying, 'You're a perfect darling, but you're only a baby, You'll be alright later on. Not that it has anything to do with age'.[116] The patriarchal system, which is being young and facing the older man, makes Anna respect Walter's decision although his reason merely underestimates and refers to Anna's age. Anna's love relationship with Walter represents 'Rhys's real first lover, he was forty to Rhys's twenty'.[117] Being a young girl, Anna is also forbidden to feel depressed because society considers young people to live enthusiastically even when Anna is abandoned by her lover:

> 'No, this is no way for a young girl to live,' Mrs Dawes said. People say 'young' as though being young were a crime, and yet they are always so scared of getting old. I thought, 'I wish I were old and the whole damned thing were finished; then I shouldn't get this depressed feeling for nothing at all'.[118]

The quotation shows the depressed feeling of the young Anna is overlooked by her landlady, Mrs Dawes. With the young Anna, Rhys presents a young girl who is silenced by the older society as the upper rank in the patriarchal hierarchy. In addition, Walter's cousin, Vincent, also neglects Anna's depression about the loss of her love through his letter: 'You are young and youth as everybody says is the great thing, the greatest gift of all. The greatest gift, everybody says. And so it is. You've got everything in front of you, lots of happiness […] Love is not everything […] My dear infant'.[119] Here, Anna's younger age is constantly exaggerated by Vincent's suggestion to forbid Anna from feeling sad. Anna's voice of depression is silenced by Vincent. Thus, as Anna discovers, there is no space to escape from the negativity of age discrimination in the patriarchal system.

In addition, in the imperial metropolis, Anna lives within the man domination where a girl gets bodily and sexually exploited. Not only does the woman's beauty is constructed by the man but also the man treats the girl like a prostitute. The man, for example, only pays attention to a girl's body or legs: 'She had a long face and a long body and short legs like they say the female should have. (And if she has hell to her because she's a female, and if she hasn't hell to her too, because she's probably not)'.[120] Here, Anna describes a female singer she saw in terms of her appearance that attracts men. From this point of view, the quotation implies how a woman's beauty is constructed by men. However, a woman's beauty is

[114] Jean Rhys, *Voyage*, p. 21
[115] Anna Snaith, 'A Savage from the Cannibal islands', p. 81
[116] Jean Rhys, *Voyage*, p. 40
[117] Carole Angier, *Jean Rhys*, p. 33
[118] Jean Rhys, *Voyage*, p. 73
[119] Jean Rhys, *Voyage*, p. 75
[120] Jean Rhys, *Voyage*, p. 87

'not produced by men'.[121] The novel portrays a woman who obeys the standard of beauty that a man has created. In the case of Anna, the exploitation of a woman's body by the man is followed by the power of money. Ironically, the combination of both emulates the prostitution for Anna, as Mohanty assumes 'women as an always already constituted group, one which has been exploited, sexually harassed, etc'.[122] Being unconsciously prostituted, Anna receives money after having sex with Walter:

> 'He came into the room again and I watched him in the glass. My handbag was on the table. He took it up and put some money into it […] But when I went up to him instead of saying, 'Don't do that,' I said. 'All right, if you like – anything you like, any way you like.' And I kissed his hand'.[123]

Here, the act of Anna kissing Walter's hand after receiving money implies how she starts to submit herself like a slave to her master**.** Obviously, Anna's submissiveness is conquered by her seducer through the power of money. Indeed, according to Uthara Soman, **'**patriarchy constrains their thoughts, actions, and choices, and eventually, living in compliance with patriarchal norms and principles becomes normal for their social existence'.[124] Thus, a man, who shows his power through money to control his woman, becomes a common principle in the patriarchal metropolis. The portrayal of the women's body exploitation in the novel is also supported by Mohanty's view that 'men exploit and women are exploited'.[125]

Furthermore, Anna's body exploitation by Walter has led to love oppression. Anna, who is from the colony, has a sexual innocence destroyed by Walter. Anna falls into prostitution in her love relationship with Walter, caught in a commodification. Anna's virginity, for example, is ruined by Walter:

> Then he started talking about my being a virgin and it all went […] When he kissed me I began to cry […] I stopped. I want to say, 'No, I've changed my mind.' But he laughed and squeezed my hand and said, 'What's the matter? Come on, be brave.' And I didn't say anything, but I felt cold and as If I were dreaming. When I got into bed there was warmth coming from him and I got close to him. *Of course you've always known, always remembered, and then you forget so utterly, except that you've always known it. Always – how long is always?*[126]

The quotation shows Walter's desirability to Anna's virgin body which is attractive for men. Walter encourages Anna to be brave in having sex. Yet, the italic quotation highlights Anna's internal voice which starts to be destroyed and gets the trauma as she said that "she always knows and remembers". Through Anna's loss of her virginity, Anna tends to get the potential trauma, as Uthara Soman describes 'a virgin before marriage could save a woman from the suspicions of mental imbalance'.[127] For the narrated innocent Anna, having sex is about her reliance on protection and love, yet Anna merely surrenders herself by giving her virginity as the manifestation of Walter's manipulation. As Mohanty describes, 'women may sometimes gain power, influence, and control over resources through their relationship with a man, leaves them vulnerable to manipulation and abuse'.[128] Without any love tendency, Walter has sexually commodified Anna through sex and money, as Elaine Savory argues it is like 'the way the master would have had sex with the slave'.[129] Walter also calls Anna "darling" unintentionally. Obviously, the "darling" calling is able to make the juxtaposition for Anna, being sad and happy all at once: 'He said, 'You mustn't be sad, you mustn't worry. My darling mustn't be sad.' […]

[121] Gayatri Chakravorty Spivak, *Outside in the Teaching Machine*, p. 68
[122] Chandra Talpade Mohanty, Ann Russo and Lourdes Torres, *Third World Women*, p. 56
[123] Jean Rhys, *Voyage*, p. 30
[124] Uthara Soman, 'Patriarchy', p. 262
[125] Chandra Talpade Mohanty, Ann Russo and Lourdes Torres, *Third World Women*, p. 64
[126] Jean Rhys, *Voyage*, p. 28
[127] Uthara Soman, 'Patriarchy', p. 259
[128] Chandra Talpade Mohanty, Ann Russo and Lourdes Torres, *Third World Women*, p. 186
[129] Elaine Savory, *The Cambridge Introduction to Jean Rhys*, p. 60

'Say it again. Say 'darling' again like that. Say it again.' But he didn't speak'.[130] Anna's desire to be called darling is a sign of Anna's love reliance on Walter although it is neglected. Yet, Anna's sadness confirms her regret because she has been trapped in Walter's 'sexual games, prescribed by masculine society where a girl like her is nothing more than an object of entertainment.[131]

As she falls into prostitution, Anna experiences love oppression and body exploitation all at once when she gets pregnant and decides to have an abortion. Here, a woman becomes a party which is more disadvantaged than a man. In the pregnancy before marriage, the one who is blamed by society is only the woman, not the man. In Anna's pregnancy, she even gets the suspicion from Vincent whether it is caused by Walter or not. Anna tells Vincents about her pregnancy and asks him for help:

> When I told him he sat forward in his chair and stared at me, looking very fresh and clean and kind, his eyes clear and bright, like blue glass, and his long eyelashes never still for a second. He stared at me – and he might just as well have said it. 'Oh, I don't mean it's Walter's. I don't know whose it is.[132]

Vincent's gestures wonder whether Anna's pregnancy is Walter's or the other man's. Vincent's response implies how a woman who is pregnant before marriage is claimed as a bad girl, having sex not only with Walter but also with the other men. Anna is the only one who is blamed. This act, which is merely blaming a woman without blaming any man, shows the cruelty of patriarchal oppression. In the continued oppression, Anna should experience a painful abortion: ''I'm giddy,' I said. *I'm awfully giddy* [….] *I felt very sick* [...] *I thought I'm going to fall nothing can save me now but still I clung desperately with my knees feeling very sick.* 'I fell,' I said. 'I fell for a hell of a long time then'.[133] Anna's internal voice marked by italics describes her helplessness in the painful abortion. Here, Anna endures the pain of an abortion in order to avoid the bad judgment and exile by the patriarchal society. As Urmila Seshagiri argues, 'the abortion represents the racially encrypted body's ultimate disintegration, a violent literalizing of Anna's psychic disunity and her exile from the domains of imperial modernity'.[134]

The Trauma

Back to the involvement of Hester, Anna experiences an identity confusion and alienation when she tries to imitate an English lady. Carlson and Dalenberga argue that 'disturbance in identity might take the form of identity confusion and feelings of passive influence'.[135] Indeed, Anna's stepmother has maintained patriarchal norms through the parent's expectations in which her Creole daughter is expected to adopt an English identity. As a daughter, Anna wants to show that she can fulfill her stepmother's expectation: **'**Now that I've spoken you can hear that I'm a lady. I have spoken and I suppose you now realize that I'm an English gentlewoman'.[136] Here, Anna's voice of the West Indies is silenced by the sense of Englishness. Anna actually craves her colonial identity and hates to be White like Hester. Yet, Anna is unable to tell that she hates to be White: 'I would never be able to explain to her that I hated being White. Being White and getting like Hester, and all the things you get – old and sad and everything'.[137] Anna's unspeakable voice of dislike for being White implies her powerless victim position regarding the dislocation by her stepmother. Being a silenced woman, Anna, who has been subordinated by her English stepmother, starts to get psychological disturbance. Consequently, Anna longs for her West Indies identity when she is stressed and exhausted for continuously imitating the English identity. As Anna Snaith describes, 'Anna's supposed 'purification' in England – her reinvention as the English

[130] Jean Rhys, *Voyage*, p. 29
[131] Coral Ann Howells, *Jean Rhys*, p. 86
[132] Jean Rhys, *Voyage*, p. 142
[133] Jean Rhys, *Voyage*, p. 153-154
[134] Urmila Seshagiri, 'Modernist Ashes', p. 499
[135] Eve B. Carlson and Constance J. Dalenberga, 'Conceptual Framework', p. 23
[136] Jean Rhys, *Voyage*, p. 45
[137] Jean Rhys, *Voyage*, p. 58

lady – involves the removal of the black taint found both in the family's identity and in that of the Creole generally'.[138]

Anna not only becomes the imperialist victim of Hester but also of Walter. She is abandoned by the English man, causing her to lose her association with the English sense. Her feeling of English only attaches in the presence of Walter. Being separated from Walter, Anna also disconnects to England by not having any desire to go out of her room and spending her time lying in her bed:

> That was because for a week after Walter left I hadn't gone out; I didn't want to. What I liked was lying in bed till very late, because I felt tired all the time, and having something to eat in bed and then in the afternoon staying a long time in the bath. I would put my head under the water and listen to the noise of the tap running.**[139]**

The scene describes Anna's social withdrawal because she is suddenly abandoned by Walter. Anna, who gives up on her situation, connects to her helplessness when her voice cannot against Walter's decision to leave her. Anna is the voiceless colonial victim to face her imperialist seducer. Here, Anna experiences a traumatic event, as Carlson and Dalenberga argue, one of the features of a traumatic event is 'suddenness because it is possible that she would experience overwhelming feelings of helplessness and fear about surviving emotionally and would be traumatized'.[140] Being separated from Walter means being separated from the English social system. Anna, like Rhys herself, 'suffers from disappointed love in her relations with England and the English'.[141] Therefore, Anna is dying as a sign of her trauma: 'I imagined myself saying, very calmly, 'The thing is that you don't understand. You think I want more than I do. I only want to see you sometimes, but If I never see you again I'll die. I'm dying now really, and I'm too young to die'.[142] Anna is willing to die because of her broken bond with the Englishman and Englishness. Anna relies on her coloniser for protection and love. Walter, sole guardian and connection to Englishness has left, making Anna culturally exiled in England again.

Being caught in colonial and patriarchal oppression in the imperialist metropolis, Anna suffers from depression and alienation continuously. The Englishness and the patriarchy have destroyed Anna's private sphere, causing her trauma. Obviously, the trauma experienced by Anna happens in various ways, such as depression, frustration, feeling empty and dead inside. Similarly, Carlson and Dalenberga describe 'common secondary and associated responses to trauma include depression, physical illnesses, low self-esteem, identity confusion', and in Anna's context, there is also frustration.[143] In Anna's depression, she cuts her own desire in everything: 'It's funny when you feel as if you don't want anything more in your life except to sleep, or else to lie without moving. That's when you can hear time sliding past you, like water running'.[144] Here, Anna entirely withdraws herself from the English society, isolating herself by not doing anything. Depression is connected to 'a trauma situation and can be manifested cognitively, emotionally, behaviorally, or physiologically, could take the form of a depressed mood, feelings of hopelessness, social withdrawal and inactivity' whereby in the case of Anna, she wants to sleep all the time.[145] These syndromes of trauma describe Anna's private condition of hopelessness and exhaustion facing the violence of metropolis, as Howells argues 'Anna's silenced narrative operates as a sustained critique of Englishness and of the patriarchy'.[146] Anna's condition of frustration and helplessness are obviously connected to the trauma syndromes: 'The sadness, the hopelessness. The frustration – you breathe it in. You can see it […] 'Nevermind […] Of course, frustration can become

[138] Anna Snaith, 'A Savage from the Cannibal islands', p. 83
[139] Jean Rhys, *Voyage*, p. 73
[140] Eve B. Carlson and Constance J. Dalenberga, 'Conceptual Framework', p. 9
[141] Coral Ann Howells, *Jean Rhys*, p. 85
[142] Jean Rhys, *Voyage*, p. 78-79
[143] Eve B. Carlson and Constance J. Dalenberga, 'Conceptual Framework', p. 5
[144] Jean Rhys, *Voyage*, p. 93
[145] Eve B. Carlson and Constance J. Dalenberga, 'Conceptual Framework', p. 21
[146] Coral Ann Howells, *Jean Rhys*, p. 69

something homely, desirable and warm'.[147] These traumatic syndromes are perceived because Anna has no control over her painful experience**.** As Carlson and Dalenberga describe, 'the feeling of helplessness is the emotional basis for the trauma response as humans have a unique capacity to experience emotional pain, experiences can be traumatic to humans because they are emotionally painful or because they involve the threat of emotional pain'.[148] Thus, Anna is a helpless trauma victim whose private sphere is destroyed by the brutality of men's domination and patriarchal oppression.

Furthermore, as a sign of trauma, Anna feels like a dead living. Anna's willing to die assigns her poor psychological condition of trauma. The trauma of losing the man, who becomes her reliance on finances, love, and connection to English identity, leads Anna to negative thought that being dead is better than living: I found I was crying […] After a bit I said, 'There was a man I was mad about. He got sick of me and chucked me. I wish I were dead'.[149] Here, Anna's traumatic event drives her desire to be dead. Moreover, the physical pain of abortion also adds a traumatic event for Anna: 'I thought, 'Pain…' but it was so long ago that I had forgotten what it had been like. I was all right, except that every now and again it was as if I were falling through the bed'.[150] After multiple traumatic events, Anna avoids the similar pain of losing as her resistance to her trauma. She, for example, refuses to be kissed by Joe as Anna's avoidance of her trauma with Walter: 'When he began to kiss me I said, 'No, don't.' 'Why not?' he said. 'Some other night', I said'.[151] Here, 'avoidance becomes a characteristic of trauma' as Carlson and Dalenberga argue.[152] Further, being a powerless silenced woman in the metropolis, Anna's internal voice longs for the West Indies, wishing for a warm place called home that she cannot find in England:

> I was powerless and very tired, but I had to go on. And the dream rose into a climax of meaninglessness, fatigue and powerlessness, and the deck was heaving up and down, and when I woke up everything was still heaving up and down. It was funny how, after that, I kept on dreaming about the sea.[153]

After all the traumatic events that Anna experiences, she dreams about the "sea", connecting to the landscape of the West Indies. Here, Anna fully recognizes that she does not belong to England and the Englishness although she has imitated it. Anna longs to search for the feeling of home, like how it was in the West Indies. Anna's presupposition of the West Indies as described by Carlson and Dalenberga, a trauma victim like Anna 'often report being bothered by frequent "if only" and "what if" thoughts following traumatic events'.[154] In the end, Anna's voice of trauma shifts into missing her colonial identity and the West Indies, as her colonial voice has no place in England. Anna's voice finally has been silenced in the narratives of colonialism and patriarchy in the metropolis.

Conclusion

Rhys's fiction dramatizes the contrasting life between the colonised and coloniser and between the colony and the metropole. This contrasting narrative is presented through the woman's voice with the colonial background. Rhys's fiction constructs the Creole women's voices that are violently silenced and repressed under colonial and patriarchal oppression. Under the tense of double colonisation, Rhys's female protagonists, Antoinette and Anna, continuously experience traumatic events, exploited, marginalised, discriminated and exiled both sexually and culturally. Both women inevitably undergo the alienation and loss of their sense of individuality. Consequently, dreams, thoughts and hallucinations

[147] Jean Rhys, *Voyage*, p. 141
[148] Eve B. Carlson and Constance J. Dalenberga, 'Conceptual Framework', pp. 7-8
[149] Jean Rhys, *Voyage*, p. 95
[150] Jean Rhys, *Voyage*, p. 151
[151] Jean Rhys, *Voyage*, p. 105
[152] Eve B. Carlson and Constance J. Dalenberga, 'Conceptual Framework', p. 14
[153] Jean Rhys, *Voyage*, p. 137
[154] Eve B. Carlson and Constance J. Dalenberga, 'Conceptual Framework', p. 7

become the safest place for Anna and Antoinette to speak. These conditions lead Anna to painful trauma and Antoinette to madness. However, in the novel, the trauma and madness are affected by the oppression under double colonisation. Moreover, Rhys presents the madness and trauma condition of the Creole women from different perspectives, from being an insider and an outsider, Antoinette in the West Indies and Anna in England. The West Indies becomes a prison for Antoinette, exiled by the White coloniser and the Black inhabitants. England becomes the metropolis that colonises Anna in the continuous suffering of patriarchal and colonial oppression. Thus, Rhys's fiction deploys the women's voices of madness and trauma because their voices are silenced in the tense of double colonisation.

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