

Identity Confusion in Jean Rhys's *Wide Sargasso Sea*: A Postcolonial Reading

Azad Yousif Taib¹ and Saman Abdulqadir Hussein Dizayi²

¹ English Department Faculty of Art, Soran University, Hawler, Kurdistan-Iraq

² Translation Techniques, Erbil Administrative Technical Institute, Erbil Polytechnic University – Iraq

ABSTRACT

The purpose of this study is to examine Jean Rhys's *Wide Sargasso Sea* (1966) based on theories of post-colonialism specifically that of Homi Bhabha and Gayatri Spivak. It studies the influence of colonizers on the colonized people's identities. One of the most important concerns is the creation of identity confusion and crisis which is formed through the encounter of two different cultures. Rhys's novel is about racial and sexual oppression caused by colonialism and wants to depict the hybrid people's identity confusion and crisis. Consequently, the hybrid identity, ambivalence, and in-betweenness create a crisis and confusion for Creole and African-American individuals who are to be regarded in this novel.

Keywords: Ambivalence, Hybridity, Mimicry, Identity, Postcolonialism, Confusion.

1. INTRODUCTION

This Chapter is devoted to analyzing Jean Rhys's *Wide Sargasso Sea* through Homi K. Bhabha's theoretic contention about identity and the first step is to provide a general overview in which a brief synopsis of the novel is given. Then, the concepts of in-between, ambivalence, liminality, and hybridity leading to identity confusion are analyzed. This paper aims to explore the reasons for deforming identity in the novel. The researcher attempts to show the hybrid identity of a Creole woman, the female protagonist leads to the Identity crisis and confusion. In addition, Jamaican people's identities are traumatized through the colonization of the European power (the British power) and they do not have control over their lives. However, apparently, Great Britain passed the Emancipation Act and put an end to slavery in West Indian colonies.

2. APPROACH AND METHODOLOGY

This research uses a qualitative data collection approach. This study employs postcolonialism to investigate Jean Rhys's *Wide Sargasso Sea* in the light of identity confusion. Plainly speaking, what postcolonialist theories conceptualize toward the notions of identity, for instance, is to concentrate on the natural outcomes of dominating a nation for its natural and human resources. Considering this viewpoint, the researcher attempts to employ postcolonial theories to both decode and interpret the mentioned novel by Rhys. As an introductory step, the researcher has studied some prominent theorists such as Homi Bhabha and Gayatri Spivak to explore the issues of identity.

3. LITERATURE REVIEW

- Rhys's *Wide Sargasso Sea* for many different studies could not be regarded as only a powerful novel. Sabri (2011) believes that it is many brilliant works in one. In multi-aspects and complexity, Jean Rhys's introduction to *Jane Eyre* distinctly presents a diversity of understanding and accounts, and creates a feeling of unavoidability from the past:
- Antoinette and Mr. Rochester by drawing the readers' attention to specific major thematic scenes. As readers, we become aware of the historical forces and events that surround Antoinette and Mr. Rochester. We are conscious of the violence, disruption, and tragedy that mark Antoinette's life in colonized British Jamaica. (Sabri, 2011, p. 5)
- Jamaican magical landscapes of the *Wide Sargasso Sea* illustrate the issue and confusion of West Indian lands of sugar in the consequences of abandonment. As well as the majority of very poor black people, some white individuals are poor. Rhys presents the West Indians' action as not any improvement to political independence from coloniality, instead of from a slavery way to another. Rhys investigates tension factors within cultures of speech and writing and, by the narration of Antionette, forces the reader to understand and accept the madness of the woman in the attic. Her disintegrating of psychology and coming down to madness was a path that finally became the mirror contrary to the wholesome beneficence of the sinless *Jane Eyre*, as Brontë presented (Sabri, 2011, p. 5).

- *Wide Sargasso Sea* speaks of the history of cruelty and suffering that lies behind some of the West's accumulated wealth, a history which in *Jane Eyre* is secret and mysterious, and only appears in brief glimpses. This is a book that gives voice to neglected, silenced, and unacknowledged stories, exploring different inflections of marginality—gender, class, race, and madness. Where historical events, recorded in written discourse, have shaped the opinions of many of the people of the former British colonies and education is exclusively from a Eurocentric perspective, the recovery of lost histories has a crucial role to play in allowing access to events and experiences which have not previously been recorded. This idea of “writing back” by breaking down explanations for events and favoring more localized narratives and perspectives has informed her own work, especially in the voices of the former slaves in her latest novel. *Wide Sargasso Sea* is an inspiration. Certainly, before the phrase was coined, Jean Rhys was a post-colonial writer whose work reminds the readers that “there is always another side, always” (Rhys, 1966, p. 77).
- If one reads from a feminist perspective, Rhys's fiction draws his attention to issues such as women's lack of education, the effects of not being given access to knowledge, marriage as a patriarchal institution of entrapment, and women's identity. Her fiction reveals the effects of educating women for a life of domesticity and illustrates that such an education is biased, leaving women powerless and without any means of self-protection in a male-dominated world. Although contemporary women in the Western world mostly enjoy equal education opportunities to men, they suffer the consequences of a legacy that denies them access to a proper education.
- Rhys's fiction also exposes the economic and social system, of which education constitutes a major part, for enforcing marriage and for enfeebling women. In addition, it illustrates some of the realities and pitfalls of marriage. The issue of marriage as a patriarchal institution has been thought important and has been addressed by feminists because it contributes to women's powerlessness. Feminist scholars today find it imperative to expose all forms of power in order to eradicate women's subordination. Bell Hooks comments, in *Feminist Theory: From Margin to Center* (2000) on the importance of revealing unfair power relations in order to eliminate oppression of any kind. Rhys does not necessarily express the wish to eradicate forms of power or oppression in her novels. Yet, if one reads her work from a feminist point of view, he/she is made aware of the social construction of power. From her fiction, the readers can infer that male power is enshrined in the very structure of society, and this makes us aware of women's lack of power in her time.
- Rhys's novels, however, are not merely novels of powerlessness but of empowerment. By creating rounded women characters and by giving them the power to judge, refuse, and write, Rhys challenges the stereotyped view of women as either overpowering monsters or weak and fragile angels. In addition, her novels seem to question women's inherited identity and suggest that qualities such as emotionality and mothering are not natural aspects of being a woman. Because she suggests ways in which women might empower themselves, albeit within patriarchal parameters, one could argue that she contributes, in a small way, to the transformation of existing power relations and to the eradication of women's servile position in society.

4. HYBRID AND CREOLE IDENTITY IN *WIDE SARGASSO SEA*

Oppressed people are the instruments of other individuals and need self-sufficient motivations. In fact, the states of incredibility encouraged by mistreatment really cause the oppressed person to dismiss his or her connection with others. The oppressed people can be regarded as 'Other'. The most important characteristic of people who are regarded as other usually inferior being 'Other' is the difference. Foucault's heterotopology theory can lead us to illuminate the subject of otherness. Heterotopia is a view of the other atmospheres, mostly a critical one. Castle (2001) says “to consider the foreigners as 'Other' and sustain a perpetual mistrust and an oppressive animosity for these places that can be either a vast geography like the Orient or a small scale of that geography” (p. 109). The production of this idea is the knowledge concerning the others who belong to these places. The very look, then, constructs the identities with respect to its asymmetric concern, so that subjectivity of this kind of concern mostly returns to a look that finds the identities and the selves that are in fact the people who live in those places. Conspicuously, the colonizers “see the inhabitants of their colonies as lazy, aggressive and uncivilized nations who do not deserve the splendid wealth” (Castle, 2001, p. 115). Due to the above explanation, it is clear that the oppressed people are colonized by the colonizers who use colonial strategies. Paul Gilroy (1950-), in his book *The Black Atlantic* (1993) which is about the history of demographic and ideological movements between Europe, Africa, and the Americas, tries to delineate the term hybridity as cultural fusion. He believes that the transatlantic flows of people, ideas, and culture that began with the slave trade brought about cultural renewal in Europe, Africa, the Caribbean and America. Moreover, Gilroy argues against what he calls “cultural insiderism” or “the various forms of ethnic and identity essentialism”. He rejects “the tragic popularity” of notions of cultural plurality which casts away the differences between cultures and believes in an alternative and more challenging understanding of intercultural contact, “the theorization of creolization, métissage, mestizaje, and hybridity”.

Gilroy uses an image of a ship which is a moving object, to symbolize the “trajectory between point of departure and destination, a liminal in-between that captures the spirit of Black Atlantic” (Gilroy, 1993, p. 2). As a carrier of people, a ship also represents

The idea that entire lifeworlds can be in motion, such is the condition of many experiences of forced, semi-forced, or voluntary migration in a hybrid world. The cultural theorist, Peter Brooker (2003) explains the concept of hybridity as, “meanings have been extended identities of persons or ethnic communities, or of texts which express and explore this condition” (p. 120-1).

- In the plot of *Wide Sargasso Sea*, the reader perceives these conditions have served to dehumanize Antoinette totally. She sees herself as a “stone”, a “robot” and a “cipher” (Rhys, 1966, p. 8). The main response that she can recognize throughout the course of *Wide Sargasso Sea* is a method for pushing organization and force to utilize the same apparatuses of persecution that have been utilized against her. Antoinette is physically, verbally, and mentally oppressed so the components of persecution have dehumanized Antoinette and have the impact of looting the individuals. Antoinette is supposed to love others and if she is limited to self-determination, she cannot oppose anybody.
- Huddart states that Bhabha produces the concept of “hybridity” that slowly weakens the difference between “self and other”; therefore, he emphasizes the hybridity of cultures, “the mixed-ness, or even impurity of cultures” in order to show that cultures are not pure. In this regard, hybridity, which is related to Antoinette, weakens her identity and ability to understand herself and this allows others to mistreat her and she is locked in her mind as a useless human. The fluctuated destinies of Antoinette's relatives and different characters in *Wide Sargasso Sea* show how the flow of mistreatment can have various distinct conclusions; then again, the trademark that these results offer is that they work against the likelihood of an individual and a group building importance for them. Rather, the oppressed characters in *Wide Sargasso Sea* by Rhys move ahead through their lives urgently and mechanically. Therefore, Antoinette is an in-between character whose interstitial position is needed to empower the desire of the colonizer, and this process of hybridity according to Bhabha (1994) “estranges any immediate access to an original identity” (p. 2). Rhys attempts to deal with what Bhabha (1994) states as the idea of the “liminality of the western nation” or “in-betweenness of Antoinette” (p. 168). Therefore, she is not able to determine the location of her culture. In fact, Antoinette suffers from the crisis of her identity, her ambivalent hybrid identity which is caused by colonization. Nobody can understand her let alone his husband.
- The country, to which one belongs, is a part of his character; and accordingly, everyone tends to stick to his or her nationality and nation, regardless of the possibility that they see some frail focuses in those spots; since this procedure of taking a stab in the country and pressing together is natural. The same goes for Antoinette, who grasps her nation and does not have any desire to abandon it. As it can be seen in this citation after their home had blasted into fire: “As I ran. I thought, I will live with Tia and I will be like her. Not to leave Coulibri. Not to go. Not” (Rhys, 1966, p. 38). Despite all the difficulties that she endures in that place, she obviously thinks that it is her nation, and it is the place where she wants to stay, as referred to in this quotation: “The sky was dark blue through the dark green mango leaves, and I thought, this is my place and this is where I belong and this is where I wish to stay” (Rhys, 1966, p. 90). Through reading Bhabha's works regarding the problems of representing 'the Other', clearly, Rhys depicts the knowledge of hybridity and Creole people reflect the power of knowing the colonizers who represent the hybrid individuals because they cannot represent themselves. In the novel, Rhys represents a colonial discourse concerning the hybrid people to deal with, what Said (1994) calls, “cultural stereotypes, political imperialism, dehumanizing ideology” of Indians as well as the concepts like “inferior” or “subject races,” “subordinate peoples,” “dependency,” “expansion,” and “authority” (p. 9). In this way, Rhys portrays a hybrid character like Antoinette as a subordinate person.
- As Mr. Rochester fails to acknowledge West Indians and their esteem from their point of view, from a more expansive vision of comprehensiveness, he fails to welcome those cultural and provincial contrasts and takes them as substandard aspects of defilement. It is even the key point as Mr. Rochester starts to think as he was told in advance, that he is 'wedded to the wrong kind' which is a kind that cannot really fit into white unadulterated Englishness. However, that again does not align with the more mediocre “Nigger” kind. There is a perfect identification between black Negroes and Antoinette in the novel:
 - 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 [...] 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 didn't see her throw it. 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. It was as if I saw myself. Like in a looking glass (Rhys, 1966, p. 23).

- *Wide Sargasso Sea* chooses Bertha and gives her a voice, a history, hell – a completely new name. In Rhys' novel, Antoinette/Bertha enters additionally or less a masterminded marriage, a legally binding understanding between Rochester's family and hers. One likewise gets the chance to perceive how Rochester truly simply does not get the Caribbean or Antoinette, despite the fact that he is absolutely eager to lay down with their dark hireling. In any case, it is not all from Antoinette's/Bertha's perspective. This novel like many of contemporary book's switches between Antoinette's and Rochester's points of view. It gives Rhys a chance to flip\ forward and backward between the "oppressor" (Rochester) and the "abused" (Antoinette and the other women in the novel):
- They say when trouble comes close ranks, and so the white people did. But we were not in their ranks. The Jamaican women had never approved of my mother, 'because she pretty like pretty self' Christophine said.

She was my father's second wife, far too young for him they thought, and, worse still, a Martinique girl. When I asked her why so few people came to see us, she told me that the road from Spanish Town to Coulibri Estate where we lived was very bad and that road repair was now a thing of the past. (My father, visitors, horses, feeling safe in bed – all belonged to the past.) (Rhys, 1966, p. 68).

- This section is chosen from the earliest starting point of the novel (in spite of the fact that makes a difference). In these pages, Rhys demonstrates to the readers the base of Antoinette's inconveniences. Definitely, beyond any doubt, it is the provincial past; however, it is more than that, as well. The reality Antoinette and her family – particularly her mom, who is Creole – exist in this peculiar netherworld, without a group. They are lower than the whites and they do not have a place with the blacks, as their Jamaican dark worker Christophine intimates when she makes a little burrow at Antoinette's 'lovely' mother.

Besides, Antoinette's neighbor Mannie – used to possess manors and slaves. "I didn't like any of them accepting Mannie, the groom." (Rhys, 1966, p. 18). It could not be any more obvious that they can be colonizers and colonized; this is the reason postcolonialists like this book: it indicates how marks like 'colonizer' and "colonized" truly are not that straightforward. Race includes color, descent or ancestry, nationality or ethnic background, or any characteristics associated with a particular race.

The racial discrimination gained popularity by law and it led to the traumatic effects for the blacks. In fact, racial discrimination was known, in America, by a colonial policy and "continued to receive both overt and covert support from the ex-colonial powers as well as from the newly emerging power of America throughout the period up to and even after the Second World War" (Ashcroft et al, 2000, p. 58). America has been considered the pioneer in the creation of racial discrimination. Because from the past four hundred years up to now the African Americans, the America's Natives or the indigenous people in this country, the Asian Americans, and the colored people as a whole have attempted to get their rights. They have fought against the racial discrimination that has been imposed on them or has been an excuse for the Americans or the American whites to suppress or oppress the minorities. The justification of racial discrimination has been done for ages in order to privilege "the idea of racial purity" (Ashcroft et al, 2000, p. 151). Spivak (1994) asserts that "imperialism is a way to establish the universal normatively of the mode of production narrative, to turn the native into a problematic, [...], to continue the imperial project" (p. 123).

The power of imperialism to create such normative issues is like racial discrimination. Nelson Mandela, in his autobiographical book, *Long Walk to Freedom*, describes how the South African prison system enforced racial discrimination by forbidding African prisoners to wear long trousers in prison. Unlike their white or colored counterparts, they had to wear shorts, because African men are deemed 'boys' by the authorities (396). Mandela was a South African anti-apartheid revolutionary, political leader, and philanthropist who served as president of South Africa from 1994 to 1999. In other words, racial segregation and white supremacy had become central aspects of South African policy long before apartheid began.

- They have been minimized, degraded, and demeaned, African Americans have attempted to attain individual and gathering recognition, and to declare the way that their lives have importance and centrality, both on a particular and a shared level. One of the existential issues postured by Rhys in the development of the narrative of this novel is that groups partitioned by specific parts of identity can't establish a feeling of aggregate reason and importance like the black people who try to extinguish the fire that destroys Antoinette's

house.

- Homi Bhabha is one of the intellectuals who had a great impact in portraying the resistance of women. Homi Bhabha in his works looks back to the history of colonialism and shows great groups of people thing under the control and pressure of a small group of colonizers. Then, he is attracted on to what happens on the borderlines of culture. Hybridity as a result of attention is one of the concepts that Bhabha, in *the Location of Culture* (1991) explains. It is a site of transformation and change. As Shalini Puri, in *The Caribbean Postcolonial Social Equality, Post/Nationalism, and Cultural Hybridity*, asserted:
- Moreover, once Bhabha has set up cultural hybridity as that which makes nationalist claims untenable, it seems he must valorize margins as disruptions of the nation. But when post-colonials and minorities are defined as disruptions of the national narrative deemed significant only insofar as they interrupt the center, what these people actually say or do becomes quieter relevant (Puri, 2004, p. 22).
- A discourse of hybridity coordinates with a new identity and is different from national culture. The women who are displaced and look for quality take refuge in hybridity as a way toward balancing and securing the men's hegemony, hybridity and mimicry are the legacy of the colonial period. Of course, hybridity may reveal epistemological contradictions in nationalist discourse.
- The story begins in Jamaica, where Antoinette Cosway and her small family abide. They live in a rural area a land that was formerly a plantation. Antoinette's father owned slaves, and after emancipation, was unable to continue on the land, due to the cost of labor. Her father has died and the land has fallen fallow. Her Aunt Cora also lives in "Jamaica, but in the city of Spanish Town" (Rhys, 1966, p. 27).
- After their marriage, Antoinette and Rochester went to Massacre, a town on the Western edge of Dominica. Rochester says "It had been masterminded that we would leave Spanish Town... and spend half a month in one of the Windward Islands" (Rhys, 1966, p. 60). When he solicits after the name from the town – in the matter of whether slaves had been butchered- Antoinette prompts that it had not been slaves. However, it happened quite a while back, to the point that no one recalled the certified explanation behind the name.
- *Wide Sargasso Sea* examines the subject of power by taking a look at such organizations as marriage, domain, and bondage. These establishments are all courses in which a man or a gathering of individuals can command others. Antoinette and her mother looked at marriage as a legal plan that resulted from losing fiscal flexibility. Through characters, such as Mr. Bricklayer and the Luttrells, the novel shows how the island settlements gave a rich wellspring of wages to England, the seat of magnificent influence. Furthermore, racial relations kept on registering the impacts of servitude, even after it was formally finished in 1833, as the antagonistic feeling of the Cosways' previous slaves confirmed.
- In *Wide Sargasso Sea* Rhys (1966) looks at the circumstances in connection to Antoinette who is not ensured by her family. Rochester is good-natured in the first place and expects to make her very own lawful settlement cash. However, he turns out to be progressively malicious and pitiless, so neglects to do this, guaranteeing Antoinette is totally in his power. Women in the Caribbean culture of the novel know about this: Cora covertly gives Antoinette two significant rings with the goal that she would have something to offer Christophine is exceptionally frightened once she understands that Antoinette has no cash of her own. The novel makes a watchful differentiation in this regard between the recently wedded Antoinette and Christophine, who, in spite of being a previous slave, is free and autonomous, with a house and garden of her own. She, dissimilar to Antoinette, can take her effects and play Judas on any association with a man.

5. AMBIVALENCE AND INBETWEENESSESS IN WIDE SARGASSO SEA

- Although Jean Rhys stresses that she does not intend to romanticize the Creole and hybrid life and is quick to point out that she hated the discrimination, generally, when growing up in rural Georgia, she nevertheless emphasizes that hybrid writers have enormous richness and beauty to draw from this "double vision" (Rhys, 1966, p. 19). The South is at the center of most of her fiction and is given extremely complex treatment in her best work. While Rhys can remember with considerable resentment the larger white world composed of "evil greedy men" who paid her sharecropper father three hundred dollars for twelve months of labor while working for him "to death" (Rhys, 1966, p. 21). She can also call vividly to mind the "sense of community" which gave blacks a way of coping with and sometimes transcending the hardships of such a racist society (Rhys, 1966, p. 17). Although she emphatically states that she is not "nostalgic ... for lost poverty" (Rhys, 1966, p. 17), she can also lyrically recall the beauties of the Southern land, "loving the earth so much that one longs to taste it and sometimes does" (Rhys, 1966, p. 21). Even the Southern black religious traditions, which she consciously rejected as a college student because she saw them with one part of her mind as "a white man's palliative"; she values in another way because her people "had made [religion] into something at once simple and noble" (Rhys, 1966, p. 18). It is an "antidote against bitterness" (Rhys, 1966, p. 16).

- Rhys is ambivalent; therefore, she has a rich and complex mode of vision, a way of seeing her Southern background that prevents her from either naively romanticizing the South or reducing it to an oversimplified vision of despair and resentment. Ambivalence, or what *Wide Sargasso Sea* might call “two-heading” allows Rhys to tell the full truth about her experience in the South (Rhys, 1966, p. 129). Avoiding the “blindness” created by her awareness of the injustices done to blacks in the South, she is able to draw “a great deal of positive material” from her outwardly “underprivileged” background (Rhys, 1966, p. 20). Indeed, she stresses that her status as a hybrid writer endows her with special advantages:
- No one could wish for a more advantageous heritage than that bequeathed to the black writer in the South: a compassion for the earth, a trust in humanity beyond our knowledge of evil, and an abiding sense of justice. We inherit a great responsibility as well, for we must give voice to centuries not only of silent bitterness and hate but also of neighborly kindness and sustaining love (Rhys, 1966, p. 21).
- Rhys’s feeling of being hybrid as well as others empowers her to participate in an abstract convention holding a vision of lavishness that is absent among the flows of American writing. She communicates an aversion to the general cynicism of current American writing. Bhabha believes ambivalence relates to one of the most significant discursive and psychical strategies of discriminatory power racist or sexist, peripheral or metropolitan. Ambivalence first improved in psychoanalysis to explain a temporary fluctuation between wanting one thing and wanting its opposite.
- Colonizers are constructing the *other* in a small “o” not a capital “O” because a colonized man should follow his white master as a colonizer, that is to say, to imitate him. The presence of whites is followed by blacks from whom the subjugation arises. Thus, those mimic men are neither from their own culture nor English. This mimicry is always problematic because it leads to loss of identity.
- Therefore, when Rhys asserts that “the misery of thrashing is thick” in twentieth-century American writing in light of the fact that American essayists have a tendency to end their books and their characters’ lives as though there were no better presence for which to battle (Rhys, 1966, p. 21). But since Southern dark experience is established in both battle and a bigger flexibility coming about because of such struggle, the dark journalist can beat the sadness which drains so much current literature. African American essayists, consequently, take part in an abstract convention which is different for both its clear feedback of current life and its exceptional capability to recoup human worth and in this way make vital certifications which give dark American writing a unique essentialness and reverberation.
- The single work which best communicates Rhys’s effective irresoluteness to southern life is her first novel, a book eminent for its essentialness and its thunder. Rhys’s intricate vision of the South might be seen in her advancement of the novel’s three female fundamental characters Christophine, Tia and Antoinette. While Rochester is startling sample of how the men’s community can physically oppress and profoundly challenged women, Antoinette’s story offers extensive trust in light of the fact that she can leave her oppressed world, dismissing the supremacist world which obliterates her and, in this manner move to a bigger, freer world which offers her new conceivable outcomes. Antoinette’s story calls attention to a percentage of the positive and negative spots dark life.
- Antoinette’s voice is perceived as one of the heading voices among hybrid American women; Rhys has delivered an acclaimed and differed assemblage of work, including verse, novels, short stories, expositions, and feedback. Her compositions depict the battle of dark individuals all through history, and are commended for their smart and riveting pictures of dark life, specifically the experiences of dark women in a sexist and bigot society.

6. MIMICRY AND ANTOINETTE’S CHARACTER

- The hybrid women or the Creole ones are devastated physically and mentally in numerous abstract works because they are detested, as a result of the decisions they make. Rhys’s *Wide Sargasso Sea* talks exceptionally of Rhys’s character in reference to the African American community. Despite the fact that every content is composed years separated, Rhys did not move in her viewpoint. Rhys was steady in the recovery of the African-American man. Rhys needed a sort of capacity as a scholar to do what her harbinger Hurston couldn’t do through her content *Their Eyes Were Watching God*. She did not uncover that she was forever harmed as a lady/journalist as a consequence of her antagonistic individual situations with African-American men. She uncovered that there was a requirement for the African American man, and her part as a lady and essayist was to support him in his plights.
- Rhys cannot be completely censured like an African American woman author for their justification for obliterating the African American man on the grounds that they were attempting to adjust others’ viewpoint

of the African American man. Their chosen works bring awareness or remind the world that African American women today need to prune themselves against the negative and potential negative attributes of their children, siblings, spouses, and/or fathers. The novels likewise can achieve conviction in some African American men as they perceive the negative state of mind and practices of the African American men characters in these writings, and maybe drive the African American man to circumcise his heart and mind so he can expand his adoration for himself and those around him.

- Frequently past encounters develop the way one views or feels about people, occasions, and/or our surroundings.
- Rhys felt her family had fizzled her, particularly her father. She felt that he had stopped to support her, and, as a kid, reprimanded him for the neediness that kept her from accepting sufficient medical consideration. Subsequently, her father neglected to give [her] male models [she] could regard (Bradley, 1984, p. 10).
- The way that Rhys's capability to see the African American man as positive was being messed around with by one of her essential good examples. It was troublesome for her to esteem or figure out how to esteem what was hurting her. As of right now in her life, men in Rhys's immediate family did not demonstrate the adoration and admiration that one would expect and wish from the crew.
- Before the mishap and the physical harm that it brought about, Rhys envisioned herself as a researcher, musician, or painter, however, these goals were supplanted with sentiments of alienation "and subsequently, she directly lost a dream for her own particular life" (Bates, 2016, p. 3). The BB (Gun) firearm lighted Rhys's experience with mistreatment, and her father and sibling were in charge of the absence of confidence and the shortcomings that she encountered. Donna Winchell made it evident that Rhys's father, did not expect or want his wife or little girl to be solid strengths within the family, and he deliberately supported his children over the women in the family. The childhood mishap brought about Rhys's recognition of who and what Willie Lee was as an individual.
- Bates (2016) addresses the hazy areas in Willie Lee – the effect of the world's prejudice and his own sexism. Obviously, he was acclimated to seeing mistreatment and being oppressed. As an African American man, he was acclimated to devastation, and therefore, he psychologically obliterated the women throughout his life. *Wide Sargasso Sea* in her question with David Bradley (1984) did not express that she and her father ever had a basic discussion about her convictions or his convictions. Rhys confirms in her question with Bradley that her association with Willie Lee was antagonized, and, therefore, it might be inferred that he took his sexism to his grave. Their absence of communication, humorously, turned into Rhys's mental flexibility. She specified as a response to "Willie Lee's demise that [she] didn't think [she] felt anything. It was years after the fact that [she] really felt it. [They] had a sublime compromise after he passed on" (Bradley, 1984, p. 11). It was through Willie Lee's passing that Rhys at last got away from his grip.

The death of Willie Lee was a "reminder of just how important he was to her life. She realized that it was—easier [for her] to approve of dead people than of live ones [she] laid down on top of his grave to see what he could see if he could look up" (Bradley, 1984, p. 11). It was apparent that Rhys gained an understanding of Willie Lee at the point of his death, and she was expecting him to speak to her in some way—longing for him to say what he thought of her as a woman. It can be concluded from the above quotation that his death brought her a sense of peace because she realized that she would not be able to see herself from his perspective; a perspective tainted by sexism. She had been taught by her father "to look at things that [were] out of joint, out of balance, and to try to bring them into balance" (Bradley, 1984, p. 12). Through his teachings, Rhys came to an understanding that people only control others to the degree that they are allowed. Rhys's way of balancing her life can be seen through her decision to marry a Jewish man. All techniques used by postcolonial women writers work against the unifying view point of European realism and of 1960s nationalist novels by male writers in order to "redefine themselves against Empire constructs" (Davies, 1994, p. 71). As a refugee she is bereft of privileges and representation; as an exile, she is solitary, a pure individual uncorrupted by the kind of communal affiliations that, in his terms, produce interested political commitments. She is drawn to refugee because it flatters his sense of destitution, but she is emphatic that this is not the destitution of faceless huddled masses, but the kind that elevates the individual above national affiliations, above partisan politics. In the novel, when the protagonist Antoinette says that,

So I walk with difficulty, following the man who is with me and holding up my skirt of my dress.

It is white and beautiful and I don't wish to get it soiled. I follow him, sick with fear, but I make no effort to save myself (Rhys, 1966, p. 36).

This shows that "Exile", Edward Said remarks, is strangely compelling to think about but terrible to experience. Said also makes, in passing, some useful distinctions between exiles, refugees, expatriates, and emigres, drawing

attention to the crucial difference between voluntary departures and forceful displacement. And yet, although Edward Said (2013) acknowledges that “the literature about exile objectifies anguish and a predicament most people rarely experience at first hand”, (p. 175) he continues to use the term nonetheless in a salutary manner

7. CONCLUSION

The main discussion of this paper is examining postcolonial discourses like ambivalence, hybridity, and mimicry in Rhys's novel. After reviewing some important features of colonialism and post-colonialism, the researcher examined the theory of postcolonialism in the *Wide Sargasso Sea*. Since this novel is a postcolonial novel, some features like discrimination, power, and racism were important to be studied in the novel. It was shown that this novel implies postcolonial features in it. Some features like hybrid identity have a great role in characters' lives. They are regarded as the Others which suppresses them and influences their identity negatively.

Not only were the postcolonial terms which were stated above studied in this novel but the concept of power and discrimination was studied as well. Power and whites' zeal for power as some of the key reasons that make *Wide Sargasso Sea* a postcolonial novel. It is not just the whites who surpass their power in the characters' lives; men also impose their power on the women. Accordingly, the female characters of the story are double-subjugated by both men and whites. Such a subject has a negative impact on female characters and their identities in this story.

When there is Othering and power in colonial eras, undoubtedly there is discrimination as well. Discrimination as the same as Othering makes two groups of us and others. The group of us is greatly respected, they have their social right and their personal rights, they are treated as civilized humans, and on the other hand, the group of others are highly regarded as disordered uncivilized men who should be treated as animals. Those who are Other, should be at the service of their white masters. This view is seen in *Wide Sargasso Sea* and shadows the characters' identities.

Another feature that was studied in the novel, *Wide Sargasso Sea*, was a kind of racism regarded as African-American racism. This is similar to subjugating the black people. As was told the female characters of the story experience a doubled subjugation; once by whites and once more by the male characters. Rhys in her story portrays Antoinette who surpasses all these limitations and reconstructs her identity.

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