

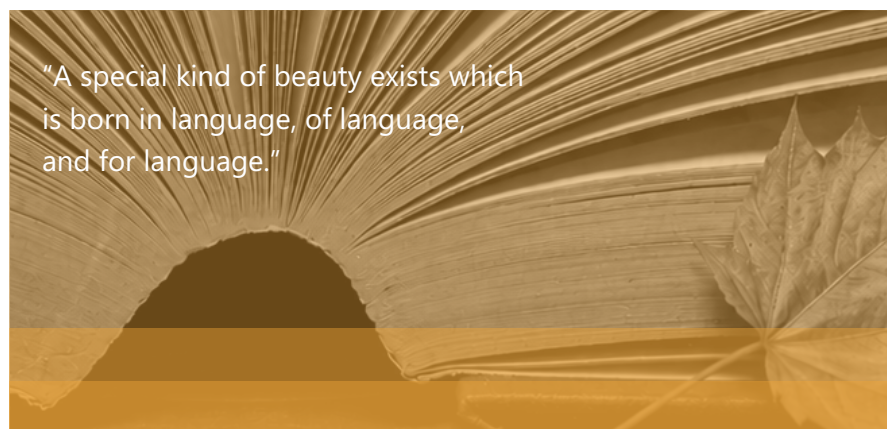


VOLUME 9, SEPTEMBER 2026

ISSN: 3060-4958



"A special kind of beauty exists which
is born in language, of language,
and for language."



**UZBEKISTAN STATE WORLD
LANGUAGES UNIVERSITY**

MORE INFO:

www.lingvospektr.uz



t.me/thelinguaspectrum



CONTENTS

LINGUISTICS		4
Sapayeva B.R.	The Artistic Interpretation of the Heroic Figure in Ancient Eastern Epics such as "Gilgamesh" and the "Shahnameh"	5
Mamarasulova G.A.	Translating Political Intent in Uzbek-English Presidential Discourse	11
Abdullaeva R.X.	National-cultural specifics of reflecting the aesthetic assessment of a person in the proverbial linguistic worldview	21
Ibragimova Sh.N.	Why Does AI Understand Some People Better Than Others? A Linguistic Perspective on Human-AI Communication and the Changing Human Mind	33
Khalliyeva G.I., Bazarbayeva J.M.	The Scholarly Study of Bobojon Sanoiy's Works	41
Rustamova D. M.	Phraseology and the dynamics of suspicion: a comparative linguocultural framework for Uzbek and English detective novels	51
Usmanaliyeva S.R.	Semantic structure of national-cultural scripts in English and Uzbek phraseological units: a comparative-cognitive analysis	62
Talibjanova A.L.	The Specificity of Youth Slang in English Journalistic Discourse	71
Akhmedova G.Ya.	Comparative-typological analysis of the concept "loneliness" in English and Uzbek lexicographical sources	78
Khakimova D.I.	Intensity and Typology of Hybridization within Digital Platforms (Materials from Telegram, TikTok, Instagram, Facebook)	85
Ismatov J.I.	Contemporary Trends in the Development of English Cultural Linguistics: Insights from Recent UK Studies	95
Borijonova G.Z.	Jean Rhys's Postcolonial Feminist Response to Brontë's Jane Eyre	102
Nazarova G.A.	The introduction and adaptation of English loanwords into the Uzbek language in the context of globalization	111
Olimova M.X.	Artistic interpretations of the symbol of seven in Uzbek national literary thought	122
Kuchkarov Sh.A.	Transformation of the information and communication environment under the influence of generative artificial intelligence	129
Djumabayeva J.Sh., Atadjanova M.I.	Classification of adverbs in English and Uzbek linguistics: similarities and differences in theoretical approaches	138
Usmonov O.I. Mukhiddinova D.Sh.	Pragmatics of indirect speech in the Russian and Uzbek communicative space	149
Sodiqova S.I., Mukhiddinova D.Sh.	Beyond the proper name: secondary person nominations as markers of social identity in digital media discourse	156

Jean Rhys's Postcolonial Feminist Response to Brontë's Jane Eyre

Borijonova Gulasal Zoxidjon qizi

gulasalborijonova@gmail.com

Master student,

Nordik International University

Annotation

This article investigates Jean Rhys's Wide Sargasso Sea as a postcolonial feminist rewriting of Charlotte Brontë's Jane Eyre. The study explores that Rhys transforms Bertha Mason, a silenced and racialized figure in Brontë's novel, into Antoinette Cosway, a complex Creole subject whose history, voice, and displacement expose the connections between patriarchy, colonialism, race, and economic power. Drawing on Gayatri Chakravorty Spivak's critique of imperialism, Homi K. Bhabha's theory of hybridity, and feminist and postcolonial scholarship, the study analyzes Antoinette's unstable identity, Rochester's patriarchal authority, the politics of naming, marriage and confinement, and the representation of madness. Rhys's narrative technique of giving the marginalized woman a voice while simultaneously raising the question of whether a subaltern voice can be fully recovered is given special attention. The destruction of Thornfield is further interpreted in the article as a vague act of resistance. It comes to the conclusion that Rhys's book challenges the colonial and patriarchal presumptions that enabled Brontë's portrayal of Bertha in the first place rather than merely correcting it.

Keywords

Jean Rhys, Wide Sargasso Sea, Jane Eyre, postcolonial feminism, Bertha Mason, Antoinette Cosway, colonialism, gender, madness

Jean Rhysning Brontëning Jane Eyrega postkolonial feministik munosabati

Borijonova Gulasal Zoxidjon qizi

gulasalborijonova@gmail.com

Magistratura talabasi,

Xalqaro Nordik Universiteti

Annotatsiya

Ushbu maqola Jin Risning "Keng Sargasso dengizi" asarini Sharlotta Brontening "Jane Eyre" asarining postkolonial feministik qayta yozilishi sifatida o'rganadi. Tadqiqotda Risning Bronte romanidagi jim va irqiy jihatdan ajratilgan Berta Meysonni tarixi, ovozi va ko'chirilishi patriarxat, mustamlakachilik, irq va iqtisodiy kuch o'rtasidagi bog'liqlikni ochib beradigan murakkab kreol mavzusi bo'lgan Antuanetta Kosveyga aylantirgani o'rganiladi. Gayatri Chakravorti Spivakning imperializmga qarshi tanqidi, Homi K. Bhabhaning gibridlik nazariyasi va feministik va postkolonial tadqiqotlarga tayanib, tadqiqotda Antuanettaning beqaror shaxsi, Rochesterning patriarxal hokimiyati, nomlash, nikoh va qamoqqa olish siyosati va jinnilikning tasviri tahlil qilinadi. Shu bilan birga, ta'kidlash joizki, Risning chetga surilgan ayolga ovoz berish va shu bilan birga subaltern ovozni to'liq tiklash mumkinmi degan savolni ko'tarish uslubiga alohida e'tibor beriladi. Shuningdek, "Thornfield"ning yo'q qilinishi maqolada noaniq qarshilik harakati sifatida talqin qilinadi. Xulosa shuki, Risning kitobi Brontening Bertani shunchaki tuzatish o'rniga tasvirlashiga imkon bergan mustamlakachilik va patriarxal taxminlarga qarshi chiqadi.

Kalit so'zlar *Jan Ris, Keng Sargasso dengizi, Jeyn Eyre, postkolonial feminizm, Berta Meyson, Antuanetta Kosvey, mustamlakachilik, gender, jinnilik*

Постколониальный феминистский ответ Джин Рис на «Джейн Эйр» Бронте

Борижонова Гуласал Зохиджон кизи
gulasalborijonova@gmail.com
Магистрант,
Нордический международный университет

Аннотация *В этой статье исследуется роман Джин Рис «Широкое Саргассово море» как постколониальная феминистская переработка «Джейн Эйр» Шарлотты Бронте. В исследовании рассматривается трансформация Берты Мейсон, замалчиваемой и расово дискриминируемой фигуры в романе Бронте, в Антуанетту Косвей, сложную креольскую личность, чья история, голос и перемещение раскрывают связи между патриархатом, колониализмом, расой и экономической властью. Опираясь на критику империализма Гаятри Чакраворти Спивак, теорию гибридности Хоми К. Бхабхи, а также феминистские и постколониальные исследования, в работе анализируется нестабильная идентичность Антуанетты, патриархальная власть Рочестера, политика наречения имен, брака и заключения, а также изображение безумия. Особое внимание уделяется нарративному приему Рис, заключающемуся в предоставлении голоса маргинализованной женщине и одновременно в постановке вопроса о возможности полного восстановления голоса угнетенной группы. Разрушение Торнфилда в статье также интерпретируется как некий акт сопротивления. В заключение делается вывод, что книга Рис бросает вызов колониальным и патриархальным предположениям, которые изначально позволили Бронте изобразить Берту, а не просто исправляет их.*

Ключевые слова *Джин Рис, Широкое Саргассово море, Джейн Эйр, постколониальный феминизм, Бerta Мейсон, Антуанетта Косвей, колониализм, гендер, безумие*

Introduction

Jean Rhys's *Wide Sargasso Sea* (1966) occupies a distinctive position in twentieth-century literature because it enters into direct dialogue with one of the most influential novels of the nineteenth century, Charlotte Brontë's *Jane Eyre* (1847). *Jane Eyre* transitions from childhood deprivation to a relationship based, at least ultimately, on emotional and economic equality in Brontë's novel, which is typically interpreted as a story of female development. However, Bertha Mason, Rochester's Creole

wife, who is imprisoned in Thornfield Hall's attic and ultimately perishes when the house burns down, must be removed in order for Jane to achieve her personal freedom. Rhys takes this supporting character and puts her at the center of a brand-new story. Bertha is Antoinette Cosway in *Wide Sargasso Sea*, and the reader is invited to see the history that is mostly left unexplained in Brontë's story. Thus, Rhys's intervention goes beyond a straightforward feminist adaptation of a classic work. Her novel asks why the woman in the attic has to be

represented as mad, dangerous, excessive, and almost inhuman before Jane can achieve her own narrative and emotional resolution. The question becomes especially significant when Bertha's Creole identity is considered. Spivak's influential essay "Three Women's Texts and a Critique of Imperialism" argues that the apparently progressive feminist narrative of Jane Eyre is entangled with imperial structures: Jane's individual emancipation cannot be separated from the colonial economy that helps constitute Rochester's world (Spivak, 1985).

Rhys develops precisely this contradiction. She does not simply oppose an innocent colonized woman to an entirely villainous Englishman. Instead, she constructs a complicated Caribbean world in which formerly enslaved Black Jamaicans, White Creoles, English colonizers, and economically declining colonial families occupy unequal and unstable positions. Antoinette is marginalized because she cannot belong securely to any of these categories. Her condition is therefore one of hybridity and displacement. Ionoaia argues that Rhys's rewriting transforms the colonial Other of Jane Eyre into a postcolonial self capable of speaking from a previously silenced position (Ionoaia, 2008).

The central argument of this article is that Wide Sargasso Sea should be understood as a postcolonial feminist counter-narrative. Rhys exposes the ways in which patriarchal and colonial forms of power reinforce each other. Rochester's control over Antoinette is at once gendered, economic, linguistic, and colonial. His ability to rename her, determine the meaning of her behaviour, control her property, and remove her from the Caribbean to England illustrates how personal domination can reproduce the structures of imperial authority. At the same time, the novel refuses to reduce Antoinette to a passive victim. Its multiple voices, fragmented perspectives, dreams, and recurring images of fire and enclosure allow her to resist the categories imposed upon her.

This reading also requires caution. It is tempting to claim that Rhys simply "gives Bertha her voice back," but postcolonial feminist criticism has questioned whether a historically marginalized subject can simply be recovered by a later writer. Mardorossian demonstrates that Wide Sargasso Sea participates in the difficult debate surrounding the representation of the subaltern: attempts to recover the silenced subject can themselves reproduce assumptions about what an authentic voice should look like (Mardorossian, 1999). Consequently, the article argues not that Rhys completely resolves the problem of representation, but that she makes the problem visible.

From Jane Eyre to Wide Sargasso Sea: Intertextual Rewriting

The relationship between Jane Eyre and Wide Sargasso Sea is fundamental to Rhys's political project. Brontë's novel gives Jane narrative authority: the story is told in the first person, and readers experience events through Jane's perceptions. Bertha, by contrast, is seen from outside. Her history is filtered through Rochester's account, while Jane observes her through the Gothic conventions of mystery, fear, and monstrosity. The result is an asymmetry of narrative power. Jane possesses a voice; Bertha is largely possessed by descriptions.

Rhys reverses this structure. Antoinette speaks in the first person in substantial portions of the novel, and Rochester is himself denied a conventional name in Rhys's text. The change is symbolically important. The Englishman who possesses authority in Brontë's novel becomes only a partially individualized consciousness in Rhys's narrative. Antoinette, who had been reduced to "Bertha Mason," receives a childhood, a mother, a cultural environment, memories, desires, fears, and a name. Her famous insistence that "Bertha is not my name" is therefore not merely a personal complaint; it challenges the authority of another person to define her identity (Rhys, 1966).

Ionoaia describes this process as a movement from the colonial Other toward the postcolonial Self (Ionoaia, 2008). The distinction is important because the issue is not simply that Antoinette was previously absent. She was present in *Jane Eyre*, but she was present as an object of another person's narrative. Rhys therefore changes not only the content of the story but its distribution of narrative authority.

The phrase "There is always the other side" offers a concise expression of this project (Rhys, 1966). It suggests that every apparently complete narrative may contain an excluded perspective. Brontë's novel is not necessarily invalidated by Rhys, but its completeness is questioned. The reader is encouraged to move from the question "Who is Bertha?" to the more political question "Who has been permitted to tell Bertha's story?" This shift is central to postcolonial feminist criticism because it connects representation to power.

Postcolonial Feminism and the Critique of Imperialism

Postcolonial feminism provides an especially productive framework for reading *Wide Sargasso Sea* because Antoinette's oppression cannot be explained by gender alone. She is a woman living in a colonial Caribbean society, a White Creole whose social position is unstable after the abolition of slavery, and a person whose cultural identity is repeatedly judged against English norms. Her vulnerability emerges from the intersection of these conditions.

Spivak's intervention is crucial here. Her reading of *Jane Eyre* warns against treating the novel as an uncomplicated feminist narrative because the liberation of the European woman exists within an imperial structure that marginalizes another woman (Spivak, 1985). Bertha's function in the plot is connected to Jane's freedom: as long as Bertha remains alive and confined, Jane cannot marry Rochester; when Bertha dies and Thornfield is destroyed, Jane can return to Rochester under changed circumstances. The "madwoman" therefore

occupies a structural position in the narrative. Her removal enables another woman's resolution.

Rhys exposes this structure by making the marginalized woman the protagonist. Yet she does not create a simple reversal in which Antoinette becomes an idealized victim. Her childhood shows that colonial society itself is divided. The former slave-owning order has collapsed, but its racial and economic consequences remain. Antoinette's family is threatened by Black Jamaicans who resent the old planter class, while the English characters often regard the Creoles with contempt. This complexity prevents the novel from becoming a simple opposition between colonizer and colonized.

Recent scholarship continues to emphasize this intersectional quality. Awan and Khan describe Antoinette and Annette as figures whose marginalization emerges through the combined pressures of race and gender (Awan and Khan, 2025). Gogoi likewise emphasizes gender, race, ethnicity, hybridity, and colonial identity as interconnected dimensions of Antoinette's experience (Gogoi, 2025). These approaches support the argument that Antoinette cannot be adequately understood through a single category of oppression.

Race, Creole Identity, and Hybridity

Antoinette's identity is unstable from the beginning of *Wide Sargasso Sea*. She is white but not securely English; she is Caribbean but not Black; she belongs to a formerly privileged family whose economic position has deteriorated. Her identity therefore exists between categories. This is one reason Bhabha's concept of hybridity is useful. Colonial identity is not simply divided into colonizer and colonized; colonial encounters produce unstable cultural positions in which identities are negotiated, imitated, rejected, and reconstructed.

The insult "white cockroach" is especially revealing because it places Antoinette in a contradictory position (Rhys, 1966). She is

marked as white, yet she is not accepted by the Black community around her. At the same time, English characters treat her Caribbean identity as evidence of difference. Her whiteness therefore does not guarantee belonging. Rhys uses this condition to undermine any simple understanding of colonial identity.

The question of naming is closely related to hybridity. Antoinette's name carries her history and her Creole identity, whereas "Bertha" is imposed by Rochester. When he repeatedly calls her Bertha, he does more than change a word. He attempts to stabilize an identity that he finds difficult to understand. Naming becomes an act of authority. The husband claims the right to define the wife, just as colonial discourse claims the right to define colonized peoples.

Funck's feminist postcolonial reading emphasizes the importance of revision and subversion in Rhys's project: the literary narrative itself becomes a place where identities and power relations can be reconstructed (Funck, 2012). Antoinette's changing names and fractured narrative consequently become formal representations of the political instability of colonial identity.

Marriage, Property, and Patriarchal Colonial Power

The marriage between Antoinette and Rochester is one of the clearest places where feminist and postcolonial readings converge. On the surface, their relationship is a private emotional conflict. At a deeper level, it is also an economic and colonial transaction. Antoinette has property, and Rochester enters the marriage partly because of the financial advantage it offers him. Once married, however, he acquires authority over her and becomes increasingly hostile toward the culture from which her identity emerges.

Rochester's position resembles colonial authority because he interprets Caribbean difference as something that must be controlled. He distrusts the landscape, the people, Christophine's knowledge, and

Antoinette's own explanations. His inability to understand the Caribbean becomes a justification for imposing his own categories upon it. The novel therefore connects the private household with the colonial system: the husband becomes a miniature colonizer.

Antoinette's financial independence is also gradually neutralized. Her inheritance does not protect her from patriarchal authority because marriage transfers practical control away from her. The contradiction is significant. She appears wealthy, but wealth does not necessarily produce autonomy when legal and social structures give a husband power over his wife.

The same contradiction appears in Jane Eyre, although differently. Jane's struggle is primarily against class and gender dependence, but her eventual relationship with Rochester is made possible only after the colonial wife has been removed from the narrative. Rhys forces the reader to see the material conditions behind this plot resolution. The English woman's romantic future is connected to the destruction of the Creole woman's life.

Voice, Silence, and the Subaltern

One of the most important questions raised by *Wide Sargasso Sea* is whether Antoinette can actually become a speaking subject. At first glance, the answer seems obvious: unlike Bertha, Antoinette narrates parts of her own story. However, postcolonial theory complicates this conclusion. Spivak's concept of the subaltern emphasizes that marginalized people can be prevented from occupying an authoritative position within dominant systems of representation (Spivak, 1988).

Mardorossian develops this problem in her analysis of *Wide Sargasso Sea*. She notes the tension between attempts to recover a suppressed voice and the possibility that such recovery may reproduce the assumptions of the dominant culture (Mardorossian, 1999). Rhys's novel is powerful precisely because it does not produce a completely stable or transparent Antoinette. Her narrative is

fragmented, dreamlike, contradictory, and sometimes difficult to interpret.

This fragmentation should not necessarily be treated as narrative failure. It can be read as a formal representation of a subject whose identity has been repeatedly interrupted by other people's definitions. Antoinette speaks, but she speaks from a position in which her speech is continually challenged. Rochester interprets her; Daniel Cosway interprets her; the English household confines her; and finally the narrative tradition of *Jane Eyre* has already named her "Bertha." Her struggle is therefore not simply to speak but to establish the authority of her own interpretation.

Rhys's use of multiple narrators is important in this respect. Antoinette and Rochester provide different versions of the same events. Neither account is completely neutral. Their competing perspectives make the reader responsible for negotiating contradiction. This is a significant departure from the apparent authority of Rochester's explanation of Bertha in *Jane Eyre*.

Madness and the "Madwoman"

The representation of madness provides the strongest connection between the two novels. In *Jane Eyre*, Bertha is described through Gothic imagery that emphasizes her physical difference, animality, violence, and irrationality. Such descriptions make it possible for the reader to fear her without knowing her history. Rhys reverses this process by giving Antoinette a history that makes her psychological deterioration intelligible.

Importantly, Rhys does not claim that Antoinette's suffering has only one cause. Her mental collapse develops through a combination of childhood trauma, racial hostility, displacement, family instability, loss, marital betrayal, isolation, and imprisonment. Madness therefore becomes partly social and political. It is not simply a defect located inside the woman.

This reinterpretation challenges the conventional Gothic division between the sane

observer and the insane woman. In *Jane Eyre*, Jane can occupy the position of the rational narrator who encounters the frightening Bertha. In *Wide Sargasso Sea*, the reader enters Antoinette's mental world and sees how the supposedly "civilized" English environment becomes a site of violence. Recent scholarship has similarly argued that Rhys transforms Gothic conventions such as confinement and haunting into forms through which colonial and gendered violence can be represented (Massey and colleagues, 2026).

The comparison also exposes the ideological meaning of the term "madness." If a woman refuses the identity imposed upon her, or responds violently to confinement, dominant society may call her irrational rather than examine the conditions that produced her resistance. Rhys does not make Antoinette's actions morally uncomplicated, but she makes them historically and politically legible.

Space, Confinement, and Displacement

Space is central to both novels. Thornfield Hall is the most obvious example, but Rhys expands the spatial politics of the story by contrasting Caribbean spaces with England. Coulibri, Granbois, and Thornfield are not merely backgrounds. Each space shapes Antoinette's identity and the forms of power exercised over her.

Coulibri represents both belonging and vulnerability. Antoinette remembers its gardens and natural environment as intensely alive, yet the estate is also connected to the history of plantation society. The violence that destroys the house emerges from unresolved colonial and racial tensions. Rhys therefore refuses to romanticize the Caribbean. Beauty and violence coexist.

Granbois initially appears to offer Antoinette and Rochester a space outside European society, but the marriage reproduces patriarchal control there as well. Rochester's discomfort with the environment grows, and his distrust of Christophine intensifies. The

Caribbean cannot become a simple refuge because colonial power has already shaped the relationships within it.

England is the final and most paradoxical space. Rochester brings Antoinette to the metropolitan centre of the empire, but England becomes her prison. The movement from Caribbean to England therefore reverses the conventional colonial hierarchy. The place that claims civilization becomes the site of confinement, while the Caribbean, despite its violence, is associated with memory, colour, language, and identity.

The 2026 study of Rhys's "Subaltern Gothic" develops a similar spatial argument, proposing that Coulibri, Granbois, and Thornfield function as active sites of displacement, identity, and entrapment (Massey and colleagues, 2026). Space thus becomes a language through which gendered and colonial power is made visible.

Christophine and the Limits of a Single Postcolonial Voice

Christophine is essential to a postcolonial feminist reading because she complicates the relationship between Antoinette and the Black Caribbean community. She is not simply a helper or magical figure. She possesses knowledge, economic independence, cultural authority, and a capacity to confront Rochester directly.

Her confrontation with Rochester is one of the strongest challenges to his authority in the novel. Unlike Antoinette, Christophine does not accept the Englishman's interpretation of the situation. She recognizes the violence embedded in his treatment of Antoinette and attempts to offer an alternative. Yet even Christophine is ultimately constrained by colonial law and racial power. Her departure demonstrates that resistance does not automatically produce freedom.

Christophine also prevents a simplistic reading in which Antoinette represents all oppressed women in the Caribbean. Antoinette's family history is connected to the plantation economy, and her social

position differs radically from Christophine's. Rhys therefore makes colonial identity internally divided. Women may share patriarchal oppression while occupying different positions within racial and economic hierarchies.

Fire, Thornfield, and Ambiguous Resistance

The final fire is one of the most debated elements of *Wide Sargasso Sea*. In *Jane Eyre*, Bertha's fire destroys Thornfield and leads to her death. In Rhys's version, the reader has already experienced Antoinette's history, so the fire carries a radically different meaning. It can be interpreted as revenge, resistance, self-destruction, liberation, or a combination of all four.

Antoinette's dream of the fire gives her a form of agency that has been denied throughout the novel. Her statement that she now knows what she has to do suggests a movement from passive confinement to purposeful action (Rhys, 1966). Yet the ambiguity of the scene is important. She does not simply escape. The act is inseparable from death. Her resistance destroys both the oppressive space and herself.

Recent scholarship describes the arson as a possible "subaltern speech act," arguing that the fire becomes a violent rupture of the colonial narrative (Massey and colleagues, 2026). This interpretation is useful because it treats the fire not merely as a plot device but as a communication. Antoinette has been denied the authority to define herself through ordinary social language; the fire becomes the final language available to her.

Nevertheless, it would be misleading to call the ending an uncomplicated feminist victory. Antoinette's agency is achieved only through destruction, and her death confirms the tragic structure that Brontë established. Rhys changes the meaning of the fire but cannot entirely escape the narrative necessity that Bertha must disappear for Jane's story to continue. The novel's power lies partly in exposing this contradiction.

Rhys's Achievement and the Problem of Representation

Wide Sargasso Sea is frequently celebrated for giving a voice to the woman who was silenced in Jane Eyre. That description is justified, but it should be qualified. Rhys does not recover an untouched historical truth about Bertha Mason because Bertha is a fictional character constructed by Brontë. Instead, Rhys creates a new subject, Antoinette, whose story changes the reader's understanding of the older text.

This distinction matters theoretically. The relationship between the novels is not one in which Rhys possesses the final truth and Brontë possesses the falsehood. Rather, the later novel demonstrates that literary characters can be reinterpreted when excluded histories are made visible. The "truth" of Bertha becomes plural. She can be Rochester's mad wife in one narrative and Antoinette, daughter of Annette, Creole woman, displaced subject, and imprisoned wife in another.

Mardorossian's critique is particularly valuable because it prevents the reading from becoming too celebratory. The attempt to make the subaltern speak can reproduce the authority of the critic or author who claims to represent her (Mardorossian, 1999). Rhys responds to this danger formally by leaving Antoinette's voice fractured. She does not give readers a completely stable subject whose experience can be summarized without remainder.

The novel's postcolonial feminist achievement is therefore not simply that it replaces silence with speech. Its deeper achievement is that it makes readers aware of the structures that produce silence: naming, marriage, property, race, geography, narrative authority, and the institutional definition of madness.

Conclusion

Jean Rhys's *Wide Sargasso Sea* can be read as one of the most significant postcolonial feminist responses to a nineteenth-century English canonical novel because it challenges

the narrative conditions through which Charlotte Brontë's *Jane Eyre* defines its central female characters. By transforming Bertha Mason into Antoinette Cosway, Rhys does not merely provide an omitted biography. She changes the reader's understanding of voice, identity, gender, race, and colonial power.

The contrast between Jane and Antoinette is especially revealing. Jane's story is a movement toward self-definition, while Antoinette's is a movement toward the destruction of a self that others continually attempt to define. Yet the two stories are not independent. Jane's freedom is structurally connected to Bertha's removal, while Antoinette's destruction makes visible the colonial history that Brontë's narrative leaves at the margins.

Rhys's postcolonial feminist intervention also resists simple binaries. Antoinette is neither an uncomplicated representative of the colonized nor merely a victim of patriarchy. Her Creole identity places her between racial and cultural categories. Christophine's presence further demonstrates that Caribbean women experience colonialism differently according to race, class, and social position. Rochester's domination, meanwhile, demonstrates how imperial ideology can be reproduced within the intimate institution of marriage.

Ultimately, the most important achievement of *Wide Sargasso Sea* is its transformation of the question of the "madwoman." Rhys asks readers to look behind the category of madness and to consider the history of the woman who has been placed inside it. Antoinette's fragmented voice, her resistance to renaming, her memories of the Caribbean, her confinement in England, and her final destruction of Thornfield all demonstrate that what appears as individual madness may also be a response to social and political violence.

Rhys's statement that "There is always the other side" can therefore be understood as the ethical and political principle of the novel

(Rhys, 1966). Every authoritative narrative has a margin, and every apparently complete story may conceal another history. *Wide Sargasso Sea* moves that history from the attic to the centre of the narrative. In doing so, it demonstrates how literary revision can

challenge both patriarchal representation and colonial authority. The novel does not simply allow Bertha to speak; it teaches readers to question the structures that determined why she had been unable to speak in the first place.

References:

1. Awan, A. G., & Khan, T. A. (2025). *Subaltern echoes in the White Creole: A postcolonial feminist study of Jean Rhys's Wide Sargasso Sea*. Southern Journal of Arts & Humanities.
2. Bhabha, H. K. (1994). *The location of culture*. Routledge.
3. Brontë, C. (1847). *Jane Eyre*. Smith, Elder & Co.
4. Funck, S. B. (2012). *Of mimicry and woman: A feminist postcolonial reading of Wide Sargasso Sea and The Biggest Modern Woman of the World*. Revista Estudos Anglo-Americanos.
5. Gogoi, S. (2025). *There is always 'the other side': Gender, race, ethnicity, and colonial madness in Jean Rhys' Wide Sargasso Sea through postcolonial and postcolonial feminist theory*. Dibon Journal of Languages.
6. Ionoaia, E. (2008). The creolization of the self: From Jane Eyre to Wide Sargasso Sea. *University of Bucharest Review*, 10(2), 137–143.
7. Mardorossian, C. M. (1999). Shutting up the subaltern: Silences, stereotypes, and double-entendre in Jean Rhys's *Wide Sargasso Sea*. *Callaloo*, 22(4), 1071–1090.
8. Rhys, J. (1966). *Wide Sargasso Sea*. André Deutsch.
9. Spivak, G. C. (1985). Three women's texts and a critique of imperialism. *Critical Inquiry*, 12(1), 243–261.
10. Spivak, G. C. (1988). *Can the subaltern speak?* In C. Nelson & L. Grossberg (Eds.), *Marxism and the interpretation of culture*. University of Illinois Press.