T.C.
İSTANBUL ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
BATI DİLLERİ VE EDEBİYATLARI ANABİLİM DALI
İNGİLİZ DİLİ VE EDEBİYATI

YÜKSEK LİSANS TEZİ

DISLOCATED ISLANDERS AND SHATTERED IDENTITIES IN THE POSTCOLONIAL ENGLISH NOVEL: **LORD OF THE FLIES** & **WIDE SARGASSO SEA**

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İSTANBUL, 2017

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SOSYAL BİLİMLER ENSTİTÜSÜ

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TEZ ONAYI

ÖĞRENCİNİN;

Adı ve Soyadı	:	Nilüfer DEMİRBAŞ	Numarası	:	2501140322
Anabilim Dalı / Anasanat Dalı / Programı	:	Batı Dilleri ve Edebiyatları A. B.D. İngiliz Dili ve Edebiyatı Bilim Dalı	Danışmanı	:	Yrd. Doç. Dr. Özlem KARADAĞ
Tez Savunma Tarihi	:	25.07.2017	Saati	:	11:00
Tez Başlığı	:	"Dislocated Islanders and Shattered Identities in the Postcolonial English Novel: Lord of the Flies & Wide Sargasso Sea" (Sömürgecilik Sonrası İngiliz Romanında Yerinden Ayrılan Adalılar ve Parçalanmış Kimlikler: Sineklerin Tanrısı & Geniş, Geniş Bir Deniz)			

TEZ SAVUNMA SINAVI, İÜ Lisansüstü Eğitim-Öğretim Yönetmeliği'nin **36. Maddesi** uyarınca yapılmış, sorulan sorulara alınan cevaplar sonunda adayın tezinin **KABULÜNE** OYBİRLİĞİ / OYÇOKLUĞUYLA karar verilmiştir.

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ÖZ

SÖMÜRGECİLİK SONRASI İNGİLİZ ROMANINDA YERİNDEN AYRILAN ADALILAR VE PARÇALANMIŞ KİMLİKLER: SİNEKLERİN TANRISI & GENİŞ, GENİŞ BİR DENİZ

NİLÜFER DEMİRBAŞ

Sömürgeciliğin kendi topraklarında baskı altına alınan ve istismar edilen milyonlarca insana çok ciddi zararlar verdiği bilinse de, Sömürgecilik Sonrası dönem, bunun sömürgeciler üzerindeki ters etkilerini de göstermektedir. Bu tezin amacı bu etkileri William Golding'in **Sineklerin Tanrısı** ve Jean Rhys'in **Geniş, Geniş Bir Deniz** isimli eserleri aracılığı ile Sömürgecilik Sonrası dönem çerçevesinde incelemektir. İkinci nesil sömürgeciler bu çalışmanın merkezine alınmıştır ve ruhani evsizlikleri, terk edilmişlik duyguları ve güçlerini kaybetmiş olmaları özellikle vurgulanmıştır. Yer değiştirmenin ve ötekileştirilmenin sonuçları, hastalık ve işgal kavramlarına bağlı olarak bu çalışma içinde detaylı bir biçimde incelenecektir. Ada imgesi yalnızlaştırılan ve dışlanan kimliği temsil etmek üzere seçilmiştir. Aynı zamanda bu araştırmayı tamamlarken, tarihi arka plan olarak Sömürgecilik ve Sömürgecilik Sonrası dönem açıklanacaktır. Sarsılmış kimliği tartışabilmek adına kuramsal çerçeve üzerine, 'öz' ve 'diğeri' kavramlarının altını çizen bir çalışma da yapılacaktır. Bu incelemelerin sonucunda kimlik bunalımı ve bu tedirgin kimliğe katkıda bulunan faktörler detaylı bir biçimde açıklanmış olacaktır.

Anahtar Kelimeler: Sömürgecilik, Sömürgecilik Sonrası İngiliz Edebiyatı, Edebiyatta Ada, Yer Değiştirme, Yabancılaşma, Kimlik Bunalımı, Tecrit.

ABSTRACT

DISLOCATED ISLANDERS AND SHATTERED IDENTITIES IN THE POSTCOLONIAL ENGLISH NOVEL: LORD OF THE FLIES & WIDE SARGASSO SEA

NİLÜFER DEMİRBAŞ

Even though Colonialism is known to cause severe damage on millions of people who had been exploited and oppressed in their own homeland, Postcolonialism demonstrates the adverse impacts of it on Colonials as well. The aim of this thesis is to examine these impacts within a Postcolonial perspective through **Lord of the Flies** by William Golding and **Wide Sargasso Sea** by Jean Rhys. One focus of this study is the second generation colonials with special emphasis on their spiritual homelessness, feelings of being deserted and loss of power. The consequences of dislocation and alienation will be studied thoroughly in this study in relation to the concepts of sickness and intrusion. Island imagery is chosen as a representation for the isolated and alienated self. While completing this research, a historical background will also be explained in terms of Colonialism and Postcolonialism. In order to discuss the shattered identity a theoretical framework will also be presented, underscoring the notions of 'self' and 'other'. As a result of these examinations, identity crisis and factors contributing to the formation of a troubled identity will be explained thoroughly.

Key Words: Colonialism, Postcolonialism, Island in Literature, Dislocation, Alienation, Identity Crisis, Isolation.

PREFACE

This thesis focuses on dislocation and the islander identity in Postcolonial context. Golding and Rhys present vivid physical descriptions of their respective island, which turned those islands into muses for this research. This thesis consists of three chapters, island imagery composes the first chapter. The second chapter discusses Colonial perspective through the eyes of a group of young English men. Isolation, dislocation and desertion are all suggested with references to the power struggle in Golding's postmodern novel, **Lord of the Flies**. As for the third chapter, it examines Rhys' intense narration coming from the notions of both victimizers and victims. Identity crisis is discussed as a result of dislocation and isolation in this chapter with a reading of **Wide Sargasso Sea**. The conclusion will be drawn according to these dislocated, diverse identities of different selves such as the 'islander identity' and the 'continental identity' in relation to 'the original' and 'the other' as well as the subject's negative reaction to being disconnected.

I would like to thank everyone who has ever believed in me and encouraged me in this process. My father, my mother and my sister have been incredibly supportive. I believe one can never thank her family enough and one can only hope to become a person who would make them proud. I would like to particularly thank my dear friend R.A. Deniz Ayyıldız for his extraordinary patience and constant encouragement. Assoc. Prof. Murat Seçkin and Assoc. Prof. Yıldız Kılıç have had the greatest influence on me for the last seven years and they have inspired me to become the person I am now, I am thankful for everything they have ever offered. And finally, I would like to express my gratitudes to my supervisor, Asst. Prof. Özlem Karadağ for her very much required guidance and immense support throughout my studies. I will always be thankful for her most favourable and most positive attitude.

İstanbul, 2017

Nilüfer Demirbaş

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INTRODUCTION

The rise of colonialism brought many consequences for both the Empire and the colonies. These consequences, inasmuch as they were physical, have left a psychological impact on each side of colonialism. Identity crisis is one of these results, this research focuses on islands while discussing colonised lands because islands, due to their geographical isolations, might be considered as appropriate metaphors to explain identity crisis and dislocation. While the natives of the colonies lost their lands, the colonisers felt the loss of their identities as a result of being dispatched from their own lands. Similarly, while they were sent to live an ocean away from their own lands, the natives came face to face with a world they did not even know existed. These two groups share a joint destiny in freshly discovered lands, both having lost the home they were born into and the track of their subjective identities. The natives were under invasion in their own homeland and they were suddenly introduced to an objective identity which brought confusion about their native self. The colonies were thousands of kilometres away from the colonisers' own homeland, starting a life in a land where they had to prove their imperial authority as the representatives of the Empire, which also caused a vagueness about the colonisers' subjective identity.

Though there was a certain degree of confusion about these newly found identities for the coloniser and the colonised, it was still possible to draw a parallel between the two groups, since they were forming the faces of one coin as the victim and the victimizer. What instigated the greater crisis was the second generation colonials. This third group was combined of people who were born into colonial families in the colonies. They were natural born islanders yet they had to hold onto their colonial identities because they were in-betweens. They were stuck in a much more grey area being both English and the islander at the same time. Therefore their identities were not only misplaced but also changed their form. The idea of a British identity, saved the Empire, it was not only a way of maintaining its borders but also acted as a psychological border for the colonials and their off-springs. Even though

these people did not share a resemblance with English people, they also did not share a familiarity with the natives either. Hence, in order to prevent a mental break down in its own territories, England decided to acclaim credit on these people by unifying everyone under the Union Jack and under the British Empire. Subsequently, England did not only give its own name to many minor lands around the globe but also it found an efficient method to manipulate everyone who had been driven from their homes in hopes of being explorers and rulers. Though it was efficient, in West Indies it was only useful until Britain's Emancipation Act, according to which they abolished slavery and the United Kingdom had to limit its authority over these islands. This dissolvement affected the second generation colonials the most because they were unable to take a side between the coloniser and the colonised. They were attached to both sides without belonging to either of them. After the Slavery Abolition Act, the second generation colonisers found themselves in the middle of these two groups. The second generation colonials were not able to stay safe in the land they were born, conversely there was no one willing to take them back to the country where their roots come from.

The effects of dislocation can be observed in **Wide Sargasso Sea** and **Lord of the Flies,** which are the two novels that will be discussed through this dissertation. Both novels manage to draw a picture of the relationship between the coloniser and the colonised and their relationship with their current location. In both novels characters find themselves in an accidental or forceful situation in which they had no choice but landing on those islands. In addition to the fact that every character of either novel is an islander, they are challenged by the cultural and geographical differences of a new island.

However, before moving on to the subsequent three chapters, it should not be missed that the historical background of colonialism and postcolonialism as well as their relation to postmodernism is significant while considering these novels as a part of the postcolonial context. Literary background and sociological questions such as "Who is the original? Who is the other?" must also be taken into account before starting a detailed analysis of Golding's and Rhys' literary texts. The political and social background is also important in order to understand island's symbolical position

in dislocation and in identity confusion. Moreover, before discussing postcolonialism, colonialism also needs to be explained so as to obtain a complete picture of the situations of both novels.

a. Colonialism

Colonialism is a rather complicated notion to discuss especially when its political and social results are taken into account. It is not only a form of administration or a consequence of a successful expedition. It is indeed a method for manipulating and dominating a group of people who lost their territories to these new comers. A colonial is the person who rebuilds the conventional order of the mainland hence colonialism is regarded as a form of exploitation and intrusion in this sense because it actually forces everyone to live according to its own system. It immediately assumes that its traditions and order is the one which should be followed and obeyed so that the mainland can grow into an empire which controls the rest of the world. In England's case, this empire had been built out of a small island just above Europe. They managed to strip themselves from the isolated destiny of an island and they ruled the globe from one end to the other for centuries.

However, this kind of expansion has its consequences. As the title of this research suggests, identity struggles become inevitable because no matter how dominating a force may be, it still has to cooperate with the rest of the land. The borders between the two sides get thinner and thinner with every interaction. While the natives question their new British identities as slaves of the colonials, colonials also start to question their British identity as educated, upper class English men who now have to live in a completely new and different environment. Colonialism shakes every notion of self both in the victim and in the victimizer. Vagueness follows colonialism in other aspects as well. In his article named "A Definition of Colonialism" Ronald J. Horvarth asks "Where do we stand in the study of colonialism?"[1]

> People feel strongly about colonialism—It has either been a dirty business engaged in by evil people or a praiseworthy endeavour undertaken by fine

[1] Ronald J. Horvarth. "A Definition of Colonialism", **Current Anthropology** Vol. 13 No.1 The University of Chicago Press, pp. 45-57.

> gentlemen for the noble purpose of saving the wretched, the savage, the unfortunate. We can hardly talk about colonialism without referring to the way people feel about it, because this feeling has given the word myriad connotations.[2]

The way people feel about colonials defines colonialism because they are considered as either a representative of civilization or intrusive thieves. Horvarth draws the line between imperialism and colonialism at this point, expressing that to build a colony, settlers in significant numbers should migrate permanently to the colony from the colonizing power.[3] Therefore colonialism requires intrusion and settlement by definition apart from its tendency to 'Exterminate' and 'Assimilate' as Horvarth categorizes colonialism. Extermination is explained as the relationship between the coloniser and the colonised which results in the extermination of the latter as it happens to Jean Rhys' Antoinette Mason, the Creole woman whose marriage leads her to her imprisonment in the attic by her English husband. The same example is also seen in Golding's island, a group of English boys burns down the entire island. The detailed examination of the children and Antoinette Mason as the colonised and the coloniser will be a further discussion in the second and third chapter. Extermination is based on the removal of the unwanted, assimilation, on the other hand, uses 'the original' identity as a cover over 'the other'. As such the coloniser acts as donor whereas the victim becomes the host. It aims to remove what is different and distinctive between the two groups, rather than erasing 'the other' group. One of the most common examples of this is renaming. Following their arrival to new colonies, colonials name the natives according to their own beliefs or cultures. Assimilation encourages and forces the use of Christian names, and sometimes even being Christian may not be enough because it is required to remove the former colonials as well. For example her husband renames Antoinette as Bertha, in **Wide Sargasso Sea** which is studied in Chapter 3.

The damage colonialism caused was not limited to exploitation of birth rights or labour, it was a further chaos which brought psychological damage to both sides of

[2] **Ibid**, p. 45
[3] **Ibid**, p. 47

the notion itself. Neither the colonial nor the victim of it were complete, solid identities, completely independent from each other.

b. Postcolonialism

Postcolonial theory has born out of societies that were intruded by imperial force, and with the collision of this imperial culture, as a result of the counter colonial resistance, postcolonial literature has also come into being.[4]

Postcolonialism is a word that does not quite compensate the literal meaning of its notion. It does not exactly connotes a period that came after colonialism but rather an idea which dwelled into its habitants with the start of colonialism. Part IV of **The Postcolonial Studies Reader** presents an introduction with this discussion and postcolonialism is defined as "the discourse of opposition which colonialism brings into being."[5] It can be said that any given colony in any given time in history may fulfil this opposition due to the amount of diversity they contain. They have never been merely some unspoiled land where no one in Europe had not even know its existence, nor they were merely destinations waiting to be discovered by the Continent. They were scattered, isolated places which owns their own culture, language and people. With colonialism, the natives of these places were forced to live with those who came from another world, another culture. As they started to mix with each other, following generations had been affected by it as well. The more they used the natives as their servants, their caretakers, the more familiar they became with each other. These native servants acted as surrogate mothers and fathers to colonial children. There were not only black natives and white colonials, there were two groups of people who continued their lives together, involved in interracial marriages, mixing their religions and their languages.

This blend was not restricted to the mingling of those people. There were other environmental effects such as geographical conditions or the climate. The colonial

[4] "General Introduction" **The Postcolonial Studies Reader**, Ed. Bill Ashcroft, Garreth Griffiths, Helen Tiffin, London: Routledge, 1995, p. 1
[5] **The Postcolonial Studies Reader**, Ed. Bill Ashcroft, Garreth Griffiths, Helen Tiffin, London: Routledge, 1995, p. 117

children who were born and raised in these colonies, unlike their parents who migrated from England in their adulthood, grew up under the tropical sun, in salty water which changed their daily routines and even their skin colours. They were far from being white or black, their physical features shaped according to the conditions. Furthermore, it was not reasonable to expect them to perform their daily duties in a similar way to a society which had to plan its every move according to date and time limitations or cold weather. The second generation colonials were a group of people who neither did look or act like their colonial ancestors, nor looked or acted like the natives of the colony.

Postcolonialism has dismantled the notion of the Centre for there was never only one centre in colonial position, therefore it is regarded as a need in nations which were victimized by Eurocentric concepts that tried to achieve a sole identity.[6] As Simon During indicates in his essay, "Postcolonial desire is the desire of decolonised communities for an identity."[7] This desire for identity may not always reach its goal, for it is not easy to remove imperialist power from the culture of the colonised. During, continues by pointing to the fact that in many ex-colonies the mother tongue is English, for as far as the memory can hold. Australia, a great part of Canada, West Indies and even the U.S.A are all included in this statement.[8] Therefore it is much harder for them to become fully independent from the dominating power even though they manage to remove all their administrative connections. In the same essay it is also indicated that New Zealand, in contrast to its largest neighbour Australia, retains its culture and language to a higher extend, New Zealand actually has memories of precolonial culture which inevitably protects the island's original identity. In this sense it can be claimed that New Zealand can be interpreted as a parallel to the first generation colonials in terms of owning an individual identity, regardless of the fact that it was a British colony. New Zealand's subjective identity is stronger than the other colonies because it still holds onto its cultural uniqueness through given names and language. This is very much similar to Annette's situation in **Wide Sargasso Sea,** she has memories of colonial times, memories of power and wealth, unlike her daughter Antoinette who

[6] Simon During, "Postmodernism or Postcolonialism Today" **The Postcolonial Studies Reader**, Ed. Bill Ashcroft, Garreth Griffiths, Helen Tiffin, London: Routledge, 1995, pp. 125-129
[7] **Ibid**, p. 125
[8] **Ibid**, p. 127

remembers neither of them. A detailed comparison between two females and their social positions further continues in Chapter 3.

In order to comprehend the idea of shaken identity, the questions of why people suffer from identity shifts, and what leads to the change of identity, must be understood. As such, there should be a formation of the self before there is a formation of the not-self, in other words the other.

c. The Self

If individuals were words, their identities would be their definitions. The definition of word adjusts its meaning according to the context, the same adjustment can be applied to individuals as well. The social construct defines the idea of self in an individual, for the self has been considered as a response to social interaction. George H. Mead states in his **Mind, Self and Society from the Standpoint of a Social Behaviourist** that self is a social organization and the individual is a part of it, this self includes the attitudes of others.[9] He continues his explanation by saying that one brings up the attitude of the group toward oneself and responds to it, he further adds that through this response one changes the attitude of the group.[10] Regarding this statement about social attitude, self and society, it can be interpreted that the colonials who settled in colonies went through a series of changes including their attitudes, habits and even rules because living in a surrounding in which the social and physical conditions are completely different from the usual, forces these people to adjust to these new conditions. Furthermore the same principle can be applied to the natives of the colonies as they did not innately and consciously try to live with these new people on the contrary they were literally forced to adjust themselves according to a land which they did not even know existed.

This sort of mixture presumably brought a great degree of confusion to both sides in terms of identity and power struggle because for the colonials who settled

[9] George H. Mead. "Social Attitudes and the Physical World" **Mind, Self and Society from the Standpoint of a Social Behaviourist**, Section 23, Edited by Charles W. Morris, Chicago: University of Chicago, 1934. pp. 178-186
[10] **Ibid,** p. 180

among the natives had to follow their routines whether they want or not. Just as they were forcefully adapting the natives to themselves, geography was binding them to its own rules. Therefore the rulers of the land had to obey a greater force as well which made them feel like they failed to fulfil their authoritative duties in those territories. They had to prove themselves as the centre of these colonised territories over and over again which means defining the natives as the other over and over again. In order to prove that their identities were the civilised ones with great power and authority, they constantly reconstructed the natives identities as the uncivilized ones who needed to be 'fixed' and educated. By giving themselves the duty of educating these savage people—savage according to the continental norms, they places themselves in a higher position in this hierarchy. They reconstructed the colonised people's identities as a counterpart to themselves so that they could be named as 'the original.' This point of view can be discussed according to Jacques Lacan's 'mirror stage' in which an individual realises one's presence as a separate identity, recognising the difference between 'I' and 'not I' who is labelled as 'the other.'[11] In this context, recognising the self in the mirror constructs an identity for the gazer and the mirror stage itself is comprehended as an identity. In accordance with 'the mirror stage', which is very much applicable to colonials, natives and second generation colonials, **I** can be an alienating destination since it is actually about establishing a relationship between the individual and his/her surrounding.

d. The Other

As it is discussed in the previous pages, both the self and the other demand each other to exist. This sort of thinking is based on the difference between the two and through their differences they separate themselves from the other. Their differences define their presence in the eyes of the rest. Edward Said's **Orientalism** studies this subject through a global perspective, considering it as a series of interest in terms of scholarly discovery, philology, psychology and sociology.[12] He also states

[11] Jacques Lacan. "The Mirror Stage as Formative of *I* Function" **Écrits**, Trans. Bruce Fink in collaboration with Héloïse Fink & Russel Grigg. New York: W.W. Norton & Company, 2007, pp. 75-81

[12] Edward W. Said. "Orientalism" **The Postcolonial Studies Reader**, Ed. Bill Ashcroft, Garreth Griffiths, Helen Tiffin, London: Routledge, 1995, pp 87-91

that "Orient is one of Europe's deepest and most recurring images of the other (…) It has helped to define Europe as its contrasting image, idea, personality, experience."[13] Therefore when Orientalism is adapted to human interaction, both sides actually contributed to each other's construction process of 'the self'.

In order to be able to study the islands, victimizers and victims, it is significant to fully understand the relationship between the self and the other, the subject and the object. Through this personification, the political and social notions can be placed into a context in terms of dislocation and broken identity.

When it comes to discuss this context in literary terms, the same principle abides. As Helen Tiffin clearly states, "Postcolonial cultures are inevitably hybridised."[14] It is not possible for either groups to be fully independent from one other, for they are already too much merged into one another. These people had gone through their entire lives between the European ontology and an impulse to recreate their local identity, therefore in a situation they were almost trapped, postcolonial literature gives them a chance to interrogate European discourses from a privileged position between the two worlds.[15] It is actually a process of fixing relationships between Europe and the other, postcolonialism gives them an opportunity to explain themselves. Tiffin also discusses that texts such as **Wide Sargasso Sea** and **Foe,** demonstrate this reconciliation process in accordance with postcolonial purposes. Jean Rhys writes back to Charlotte Brontë while Daniel Defoe receives a respond from J. M. Coetzee, who aims to naturalise the differences.[16]

All this separation actually comes from location and environment because their hierarchic position is mainly based on the place they arrive at or the place they leave behind. If they are arriving they are presumably 'explorers' who will be labelled as 'oppressors', on the other hand if they are already on the island they are happen to be the local community who needs to be 'civilized and dominated. Another option is to

[13] **Ibid**, p. 87
[14] Helen Tiffin. "Postcolonial Literatures and Counter Discourse" **The Postcolonial Studies Reader**, Ed. Bill Ashcroft, Garreth Griffiths, Helen Tiffin, London: Routledge, 1995, p. 95
[15] **Ibid**, pp. 95-98
[16] **Ibid**, p. 98

be the shadow of an intruding authority even though they are natural born islanders. Helen Tiffin summarizes this situation with the example of white Australians who are still colonised by European ideas and nevertheless are themselves the continuing colonisers of the original inhabitants.[17] Further discussion about this exact point is also introduced in Chapter 3.

The mixture of these three groups in the Caribbean has led to Creolization in the area. Creole people have their own language, their own features and appearances. They speak Creole, a local language, they were not black or white but they were brown or rather a darker shade between white and brown. Edward Kamau Brathwaite discusses it in his essay "Creolization in Jamaica" by saying that it was a cultural action, a response of the individuals in this precise society to each other, that it was an imported influence of the mother country and the local activity of the white élite.[18] It is also discussed in the same essay that Creolization was a process of giving identity for the slaves were being branded and renamed by the colonials. Even defining them as slaves was a part of this process because those slaves were actually the original inhabitants of the area. However, this Creolization was an on-going process in a place where "nothing is really fixed and monolithic,"[19] every individual was a composition of Europeans and Natives. Presumably due to this diversity, postcolonial writers are considered as being more open to offer oppressed characters a voice, it is not merely about deconstructing the dominant authority, postcolonial writer's main purpose is to make sure that every difference is spoken out. Through these texts, victims may have a perspective that will actually be heard by other people. Perhaps, due to this reason Michael Dash defines a Caribbean writer as "a natural deconstructionist who praises plurality."[20]

Robert JC Young argues this in his essay "Postcolonial Remains" as one of the reasons why postcolonialism provokes a great majority of people. Presumably it is the

[17] **Ibid**, p. 96
[18] Edward Kamau Brathwaite. "Creolization in Jamaica" **The Postcolonial Studies Reader**, Ed. Bill Ashcroft, Garreth Griffiths, Helen Tiffin, London: Routledge, 1995, pp. 202-205
[19] **Ibid**, p. 205
[20] Michael Dash. "In Search of the Lost Body Redefining the Subject in Carribean Literature" **The Postcolonial Studies Reader**, Ed. Bill Ashcroft, Garreth Griffiths, Helen Tiffin, London: Routledge, 1995, pp. 332-335

fact that it recalls the ghosts of the past. It is unsettling because it once again reminds people that all the suffering and exploitation cannot be undone merely by ignoring postcolonial writing.[21]

> "The postcolonial has always been concerned with interrogating the irrelated histories of violence, domination, inequality, injustice with addressing the fact that and the reasons why millions of people in this world still live without things that most of those in the west take granted for."[22]

Young's discussion on postcolonialism further continues with the idea that postcolonial is supposed to be trying to deconstruct the notion of 'othering' because as he also suggests, being outside the West of Europe means being 'the other', and this is a category made by the civilized Western men. For this society, the concept of the other means nothing more than being 'primitive' therefore there is constant oppression towards 'the other' in the name of educating or civilizing them. Differences may categorize people but belonging to two different groups does not explain alienation from the other group. Being the other and 'othering' are two different concepts because othering connotes 'decentralization'. Considering the theories about alienation and decentralization, postcolonial writing indeed, should stand against the othering, rather than 'the other' or 'the original.'

e. Intertextuality

Intertextuality is a significant notion while discussing postcolonial literature because it is almost considered as the language of postcolonialism. Re-telling of a certain story from a different narration affects the course of the story even though it does not have much impact on its result. It especially influences the notions of identity, self and nation for it changes the 'I' in the narration. The subject becomes the object each time the narrator changes. This alteration also affects the power struggle between the one and the other because the authority always obtains the voice in a story.

[21] Robert JC Young. "Postcolonial Remains" **New Literary History** Vol. 43 No. 1, The Johns Hopkins University Press, 2012, pp. 19-42
[22] **Ibid**, p. 20

Intertextuality is also counter-discursive by nature therefore it is a vital aspect of postcolonial literature.[23]

Re-writing of a literary text disrupts the balance between the victimizer and the victimized therefore it is not welcomed by the central authority, which makes it a rather appropriate branch of postcolonial discourse. Intertextuality in postcolonial literature is another aspect that deconstructs the idea of the one and the original. From this aspect it can also be inferred that postcolonial literature is also strongly linked to postmodernism.

At this point in this research, the separation between postmodernism and postcolonialism comes on stage. While postcolonialism responds to the decentralization and separation, postmodernism actually is the deconstruction of the centre.[24] While postcolonialism is a response to the imperial discourse which brings alienation and separation; postmodernism offers to demolish the centre regardless of what it is. Even though they have risen together and they have had impact on each other, postcolonialism is a process of naturalising the differences and neutralising the power struggle. Hence postmodernism may seem a bit sharper than postcolonialism for it is "a thought which refuses to turn the other into the same"[25]

> This is that the concept postmodernity has been constructed in terms which more or less intentionally wipe out the possibility of postcolonial identity. (…) For me, perhaps eccentrically, post-colonialism is regarded as the need, in nations or groups which have been victims of imperialism, (…) Here the argument becomes complex, since post-colonialism constitutes one of those Others which might derive hope and legitimation from the first aspect of postmodern thought, its refusal to turn the Other into the Same. As such it is threatened by the second moment in postmodern thought.

Postcolonialism recreates its own identity by giving the eccentric a chance to speak. The alienated suddenly becomes the centre which contradicts with postmodernism.

[23] Flair Donglai Shi, "Intertextuality as Postcolonial Techniques: An Analysis of Text and Source in Derek Walcott's **Omeros** (1990) and J.M. Coetzee's **Disgrace** (1999)" **Subalternspeak: An International Journal of Postcolonial Studies**, Vol. III Issue IV, London, 2015, pp. 36-46
[24] **The Postcolonial Studies Reader**, Ed. Bill Ashcroft, Garreth Griffiths, Helen Tiffin, London: Routledge, 1995, p. 117
[25] Simon During, "Postmodernism or Postcolonialism Today" **The Postcolonial Studies Reader**, Ed. Bill Ashcroft, Garreth Griffiths, Helen Tiffin, London: Routledge, 1995, p. 125

Postcolonialism craves for a local independent identity whereas postmodernism concentrates on dismantling 'the one'.

In the light of these concepts and notions, this research aims to interrogate identity crisis due to a rather perplexed self and while doing that cultural and psychological conditions of the colonials, the natives and the postcolonials have been studied thoroughly. The study of identity crisis is discussed in relevance to the effects of dislocation through native societies and second generation colonials. 'Island' has been chosen as a representation of isolation and indifference. Hence, the first chapter of this study discusses the island's role as a new environment for the dislocated self. The comparisons between the mainland, the continent and the islands are made throughout the first chapter with specific examples from various literary texts.

In the second chapter, William Golding's novel **Lord of the Flies** has been studied in detail with specific references to the literary text. The consequences of dislocation have been studied in terms of colonialism, masculine authority and the thin, vague line between the tamed and the untamed. Postmodernism have been studied in this chapter as well, in comparison with Postcolonialism. The idea of invasion and power struggle are also significant points of this chapter.

The third chapter discusses Jean Rhys' novel **Wide Sargasso Sea**. Again, specific references to the literary text have been made while explaining the effects of dislocation, the relationship between the victim and the victimizer have also been investigated. Subject of identity has been discussed from both perspectives, the coloniser's and the colonised's. Invasion and intrusion have also been considered in this chapter along with the questions of identity.

While postcolonial literature bears the traces of this shattered identity in the second generation colonials, postmodern literature is more prone to discuss the comeback of the unwanted. Therefore William Golding's text is much more appropriate to discuss colonialism in the subject of dislocation and loss of identity whereas Jean Rhys' text reveals the postcolonial environment and the psychological results of the same subject.

CHAPTER I

ISLAND AS THE DISLOCATED IDENTITY IN POSTCOLONIAL LITERATURE

"No man is an island."[1] The famous statement of John Donne stays immortal in literature, even to this day. The idea of being in a community and being connected to a larger whole are two challenging concepts for islands which are surrounded by waters and disconnected from the rest of the world. Conversely, not being a part of the whole does not mean complete isolation especially after the rise of colonialism. England, as an island, managed to complete its formation into a mainland when it has become the United Kingdom and further advanced to become the British Empire. The smaller islands scattered around the world could not escape from being included in this order again due to the establishment of empires and specifically the British Empire. Each and every isolated land sooner or later became a part of an Empire, with the dominant authority of the British. Therefore once English literature gained its ground in the literary world with its 'English canon' all the other islands were included in the same cycle as the counterpart of England. If England is referred to as 'the one' in any given literary text, its colonies are accepted as 'the other' which are defined through England as the colonies of the British Empire. However, in postcolonial literature this attitude alters and the colonies regain their individual identities as the natives of a certain land. Postcolonialism gives the long lost identity back to the natives. Those people who were only allowed to speak in a colonial language, if they were allowed to, regained their independent voice in postcolonial literature. Just as English authority managed to rise above its islander identity, the colonies achieved to take their voice back, rising above their islander identity and above English dominancy.

[1] John Donne, "Meditation XVII", **Devotions Upon Emergent Occasions**, Kessinger Publishing, 2010.

Islands have always occupied a great space in literary world, especially while discussing the subconscious and the identity issues. They have not only been chosen for their differences but also they have been preferred for their complicated natures and isolated states. Isolation may be considered as one of these focal features of islands for literary works, it sometimes supports the element of fear for it suggests deprivation of human contact, but sometimes it provides a safe heaven where artificially constructed rules cannot penetrate the land. The outsiders who come to an island are either a group of sailors who lost their way in the open sea and they are completely detached from their homeland, or another group that makes a new discovery and settles on a paradise like land in order to exploit its sources. In either case, the outsiders are away from home with a rather slight chance to go back and they will melt into the island, spoiling their individual identities as well as the untouched identity of the island. Consequently 'the shipwrecked sailor who ends up on a remote island' becomes a dominant theme in literature especially in the eighteenth and nineteenth centuries in which colonialism was already accomplished in terms of expeditions. The literary texts such as **Gulliver's Travels** and **Robinson Crusoe** can be regarded as contemporary statements about colonialism, however it must also be noted that they were highly neutralized texts because not only the island, but the outsider is disturbed by this arrival because of the seclusion and the change that they must suffer from. The shipwrecked sailor is indeed the victim of an accident, perhaps wounded and surely isolated from his contemporaries, nevertheless, when it is studied from the postcolonial context, the same sailor will surely want to compensate for his own victimization and will try to dominate the island.[2]

While studying the island imagery in Postcolonial literature, the common point of many different texts is the fact that islands are places of isolation and alienation. Islands in novels are not only locations with alien cultures but they are also places where the newcomers feel shifted away from their own selves as well. This feeling of loss of identity casts its shadow over the relationships between female and male, as well as the coloniser and the colonised. All these connections and metaphors resulting

[2] Stephanos Stephanides, Susan Bassnett, "Islands, Literature and Cultural Translatability", **Transtext(e)s Transcultures**, Hors Série. 2008, pp. 5-21

from the dislocated self and the isolation of an island will be discussed in the following chapters through **Lord of the Flies** and **Wide Sargasso Sea.**

Mainland is considered as a constitution, something which was built by men and for men. Therefore it is expected to be read as a representation of patriarchy whereas islands act as an image of self and the counterpart of this image. Even though, England maintains its identity as the mainland it should not be forgotten that England is indeed an island therefore it is also familiar with the same identity issues. Moreover, it can be said that the Kingdom of England turned into the British Empire in order to escape this islander identity which is considered as alien by the Continent. As it is seen in both novels, the natural order is broken and this is what eventually leads to alienation and destruction. Breaking away from their natural environment and being left in an unknown place affect the characters in a negative way in both texts. George Herbert Mead discusses in his book **Mind, Self and Society**, that the individual perceives oneself from the perspective of other individual members of the same group. The individual actually perceives oneself as a part of the whole which one belongs to. In a way the self is seen as an object rather than a subject because of its position in the social group. He also discusses that the self takes its final form according to social experiences and social environments.[3] Even though this adjustment may seem to bring a diversity to the self, postcolonial individuals of the novels deal with the reactions towards it, such as illnesses or character shifts. The loss of stability and the sense of change entail both alienation and oppressive attitude towards the other. Disturbed and decentred by dislocation, the self feels that the centre has shifted from oneself which reveals itself as an oppressive authority over the new centre. Consequently in **Lord of the Flies** and in **Wide Sargasso Sea** decentred individuals bring destruction to the new environment rather than adjusting themselves to it. Their disturbance shows itself in the form of physical or mental disorders in the lands they arrive at later on, the islands which are disconnected from the world and intruded by it at the same time.

[3] George Herbert Mead. "The Self" **Mind Self and Society** Part III Section 18-21. Ed. Charles W. Morris Chicago Press, University of Chicago. 1934.

Islands became an important part of the British Empire especially after its dominion had reached beyond the Atlantic and the Pacific Oceans. The colonial troops who were sent to these small islands, successfully yet brutally established the imperialistic power over the natives and exploited both their sources and their labour. This offensive attitude inevitably led to a separation between the natives and the coloniser dwellers who also happened to be the natives of the island given that they had been there for decades and their children were also born on the island. Islands, as their geographical and political positions require, brings an estrangement among these three groups, each group feels alienated by the other, regardless of the other being a native, a dweller or an intruder. Accordingly, this alienation depends on one's perspective. While Charlotte Brontë's Jane Eyre, the orphaned governess of **Jane Eyre**, approaches the situation from an English woman's point of view who belongs to the imperialist norm, Jean Rhys considers the same situation in a postcolonial context. Hence in **Wide Sargasso Sea,** she presents the postcolonial society's desolation through her own protagonist Antoinette Mason who is accepted to be Bertha Mason in the original text. Brontë's novel somehow provokes a negativity towards the colonies to such an extent that it was even claimed that she has a specific anger towards West Indies, whereas Rhys compensates the lunatic Creole locked in Rochester's attic.[4]

One of the first examples of this kind of separation is seen in William Shakespeare's play **The Tempest**, staged in 1611 the play presents a rather foresighted picture of the colonial period of England. It does not only include the struggle between the colonial and the colonised but also the struggle between the native and the imperial. Considering the characters in the play, Prospero, who is referred to as the Duke of Milano in the text seems to symbolize the English gentleman who is actually on exile on the island. Nevertheless he imposes an authority over the natives whereas Caliban is the native of the island even though he acts as a servant to Prospero. Furthermore with the appearance of Ferdinand, the son of the King of Naples, one can read the

[4] Rose Bloem, "The Spectre of the Other in Charlotte Brontë's Jane Eyre, Jean Rhys' Wide Sargasso Sea, and Nadine Gordimer's A Sport of Nature", **Neither East Nor West: Postcolonial Essays on Literature, Culture, and Religion**, Kerstin W. Shands, Södertön University Ed. 2008 pp. 77-78

scenes as the representation of England's imperial power over both the natives and the colonials on the islands. Although it may be seen that there is a certain conflict between Prospero and Ferdinand, each one representing the British and the English, it should not be forgotten that all this identity chaos starts with the struggle between Caliban and Ferdinand. The entire play may be considered as a metaphor while discussing the relationship between the natives and the natural born islanders as well as their relationship with the Empire.

In the essay "Islands, Literature and Cultural Translatability" this opposition is also stated,

> Inhabitants of an island define themselves against those who are not islanders; significantly, the Irish refer to the United Kingdom as 'the mainland' or 'across the water,' while the English refer to Europe as 'the Continent'.[5]

Islands, regarding their geographical positions, are rather appropriate metaphors to emphasise this separation. The small land surrounded by waters considers itself as an 'other' to the 'one', which is the mainland in this case. The smaller the island, the greater the feeling of isolation becomes. Therefore remembering the fact that England itself is an island as a counterpart of the main continent Europe, it can be inferred that England itself has born out of this identity crisis, believing that it is always 'the other' when compared to 'the original one'. However as the British Empire stretched around the world, its island-like features were replaced with the idea of being the one. English people lose their 'islander' identity into their imperial Britishness which constrained them from sympathizing with the natives on the islands they invaded. They became victimizers who invade, who scar, who exploit the untouched lands under the name of "exploring". This idea of exploring and defining also brings another kind of separation between the two lands, female and male, which will be further discussed in this chapter.

[5] Stephanos Stephanides, Susan Bassnett, "Islands, Literature and Cultural Translatability", **Transtext(e)s Transcultures**, Hors Série. 2008 p. 7

Islanders are usually more aware of their isolation than the people who live in the mainland since they are overwhelmed by the great and limitless presence of the sea all around them. They are already bounded and dominated by the surroundings, therefore they are more open to be victimized because of this intensive feeling of being cut off. Isolation and lack of communication become their weakness which leads the mainlanders to establish an authority over them. England had to build an empire in order to escape this weakness which further made the country itself a victimizing power. Therefore it became easier for them to colonise Western Indies and other small islands beyond the seas. Since English people were aware of the fact that they are 'the other' when they are compared to the continent, they could manage to use this weakness for their own benefit. Gradually, they worked their way into being 'the one' for the isolated and the lonely ones, which are the islanders in this case. They became successful at introducing themselves as the mainland, as it is briefly but clearly explained in the following citation from J.M. Coetzee's novel,

> "They say Britain is an island too, a great island. But that is a mere geographer's notion. The earth under our feet is firm in Britain, as it never was on Cruso's island."[6]

England convinced the rest of the world that it is indeed a mainland rather than a disconnected island, it ruled over many disconnected islands around the globe as well. However, in order to protect themselves from a possible upheaval, they also built the British identity so that the islanders would not feel like outsiders. This idea of being British protected the English for decades in their colonies. But after the Emancipation of the British West Indies in 1883, the natives of the islands realised the fact that they can actually define themselves as 'the one' on the islands and the British colonisers once again became 'the other'. For this reason, British Empire attempted to build a federation in West Indies in order to provide them with political independence to a certain degree, without detaching the islands from the British Empire. However, they failed to accomplish this attempt because all the islands actually wanted individual political freedom. Even though they were not against of working together in their

[6] J. M. Coetzee, **Foe,** Penguin Books, 1987 p.26

search for freedom, they still wanted to obtain the individual authority which they had lost to the English.[7]

This awakening showed its brutal consequences especially on the second generation colonisers who were born on the islands, into colonial families. These people who by nature belong to the island faced with the reality of not being a native in their birth place. The problematic of their situation gets further complicated when they also recognise that they are not English either because they have no connection with the mainland, neither physically nor psychologically. The second generation neither had any emotional bonds with the mainland nor they were English. And their British identities were just another obstacles in front of their chances to be a part of the island, because from the natives point of view being British equals to being the coloniser, being the master. Therefore the second generation feels rejected and unwanted for the reasons they cannot quite articulate, they did not come to the island in order to exploit their labour and their sources but they were born on the island. This is why they feel very much connected to the island. Most of these people are not aware of their British identities, for some of them were born after the Emancipation which makes them inarticulate about the slaves' sufferings and the injustice done to them. For example in Jean Rhys' **Wide Sargasso Sea** which is the further subject of this study, the protagonist Antoinette states that she does not even remember the wealth her family used to have. Therefore it is not possible for them to rationalise all the hate and rejection against themselves. These people had never witnessed the ruling power of the British Empire, they only saw the offensive attitude of 'the other' natives on the island. Moreover, they are clueless about what they have done to deserve this rejection.

In addition to these, same generation also suffers from another type of rejection from 'the original' homeland. The first colonisers were luckier in this sense because they were coming from England with their English identity. They were white and almost colourless just as the people they left behind in the mainland, and they were on the island for a certain duty. To spread their empire's lands and power all around the

[7] Sharon C. Sewell, **British Decolonization in the Caribbean: The West Indies Federation,** Bridgewater, Massachusetts. 1978 p. 5

world and to make it even greater and more prosperous. Hence, they were able to depend on their Englishness. The second generation never had that sort of opportunity for they did not resemble to English people in terms of their behaviour and their appearance. These people who do not even have a memory of the imperial authority, are not wanted in the Empire for they are now a part of the Caribbean culture who had just realised its own native authority and had been doing everything to suppress 'the original' outsiders ever since. The people whose families carried the responsibility of the imperial authority lost their same imperial identity between generations thus just as they do not have any connection with the mainland, the mainland also does not have any bonds with these people. The second generation becomes unwanted in both homelands, they are rejected in their birth place for they are the shadows of the imperial suffering in addition to the fact that they are also unwelcome in the homeland since they do not bear any resemblance with the English. Considering their situation from this perspective they are not only rejected but also homeless in a way. Their lack of home brings homelessness in a spiritual level. They are not accepted in either cultures because they behave in a certain way which is similar to the Caribbean but they are not black enough to be Caribbean, on the other hand their roots belong to England but they are not white enough to be European.

On the one hand there are islanders who are abandoned by the imperial authority and the original natives of the island who were dominated by a power which they had not even know it existed. On the other hand there are the non-islanders, or rather say the mainlanders who had always had the possibility of different worlds in their minds knowing that they held the power to explore them and build their superiority over the people of those different worlds.

> Non-island cultures inhabit different spaces, where the opening or closing of frontiers acquires a meaningfulness that can never be experienced by islanders. (…) The island represented as the locus of a transformation, a translation[8]

[8] Stephanos Stephanides, Susan Bassnett, "Islands, Literature and Cultural Translatability", **Transtext(e)s Transcultures,** Hors Série. 2008 p. 7

As the quotation above suggests, people of the mainland are more aware of the fact that the borders can be passed, whereas islanders do not have that sort of consciousness because the only border they know is the sea which prevents them from seeing any other land. Therefore islands indicate a change, a transformation for the mainlanders especially because they must get used to the idea of isolation and loneliness which are the two emotional situations people of Europe would never experience. British people who were sent to the colonies first had to face with climate changes and they had to adapt themselves to the extreme heat and sunlight. The idea of adapting to the island may lead to become a part of the island which was the main fear of any English people, perhaps because it reminds them their original identities as islanders. According to these people, adapting means becoming an islander all over again, in other words they may be afraid of confrontation. It is not acceptable for a mainlander to turn into what he was supposed to be dominating. This inevitable adaptation later became one of the hardest challenges that the second generation colonials had to face with, because they lost both the chance of being English and being Caribbean. In Jean Rhys' short story **Mixing Cocktails,** the reader is introduced to a young girl as she describes her 'house in the hills' and 'the endless blue day', she mentions how midday dreams are surely interrupted by someone telling someone not to be in the sun. "One was not to sit in the sun… One would one day regret freckles."[9] While Rhys is making this statement through a young female narrator, she also demonstrates how much colonial families are afraid of a potential change, a potential adaptation, even if it is only a physical one. They do not want to look like natives but this is inevitable considering the fact that they are rather light coloured people who are exposed to the sun and the Caribbean weather. On the other hand, this change is not enough to make them resemble a native of the island. Therefore these colonials are stuck between two nations, neither capable of cutting loose from one nor capable of completely belonging to the other.

As a Creole woman born on the island of Dominica, Jean Rhys knows what it means to be detached from the motherland. Therefore in **Wide Sargasso Sea**, her protagonist Antoinette Mason acts as an 'avatar' of herself as it happens in her other

[9] Jean Rhys, "Mixing Cocktails", **Left Bank, and Other Stories,** Books for Libraries, 1927 p. 89

literary texts. **Wide Sargasso Sea** is also the only text of Rhys which takes place in the Caribbean Islands. It is also significant that this novel is born out of an English text, Charlotte Brontë's **Jane Eyre**. It is not also a rewriting but also an act of giving voice to the victim, who is the 'White' Creole, 'the madwoman in the attic' in this case. It is also suggested that even the title of the novel, the Sargasso Sea, indicates the space between the two nations. Jean Rhys creates a novel by combining different languages and different locations throughout the text, in order to create a place where she feels no friction.[10]

Islands are places which contain diversity in themselves. As it is emphasised in many written and visual narratives, the islands are presented with lush colours, hot weather and heavy showers along with this environmental diversity, tropical islands are also known for the diversity of their population. Many islands of the Caribbean are home to the natives as well as Creoles, English, French and Spanish. This racial and cultural diversity shapes the islander identity slightly different from the mainlander's identity. As it is indicated in the following citation,

> "The extreme diversity of island situations has, of course, been the main stumbling block, as islands show a vast variety of geographical, social, cultural, political, or economic conditions, and a great multiplicity in the combination of these elements."[11]

The mainlander defines himself as the one, he considers the islander as the other which draws a very clear border between the two groups in terms of self-identity. However, the islander does not see this definition as clear as the mainlander sees, because the islander, especially Caribbean people are very much used to this diversity of population. Every island in the Caribbean Sea has a different group of dweller, with a dominant majority of French, English, Spanish along with the natives. Therefore these people are more prone to the differences and changes whereas the mainlanders are terrified with the idea of change and adaptation. Since adapting themselves to the

[10] Alexandra Philip, "The Geography of Jean Rhys: The Impact of National Identity Upon the Exiled Female Author", **Transnational Literature** Vol. 9 no. 1, Flinders University November 2016.
[11] Jean-Didier Hache. "Toward a Political Approach to the Island Question" **Competing Strategies of Socio-Economic Development for Small Islands**, Island Studies Press, G. Baldacchino & R. Greenwood Ed. University of Prince Edward Island. 1998 p. 35

island is unacceptable for colonials, they force the island into becoming familiar. They gave new names in colonial language, they spread their own religion.

Leaving the mainlanders without their identities and their names, disturbs the possession of power especially from the mainlanders' perspectives. Their subjective identities become objects which should be named rather than becoming the one who should name everything around. This indifference leads the colonial mind to feel like an outcast. The mainlanders are not used to the feeling of being an outsider therefore English people created 'the British identity' through which they can dominate the other. Thanks to this new union they also presented themselves as a part of this British identity, which brought the illusion of equality. In order to protect their superiority the English invented a unified nation so that neither of the colonies feels fragmented or dominated. One of the first examples of this unconscious colonialism can be seen in Daniel Defoe's famous novel **Robinson Crusoe,** which was published in 1719 for the first time and is referred to as the first English novel even today. Robinson Crusoe is described as the youngest son of a merchant who had to spent 27 years on an isolated island after surviving a ship wreck. Crusoe is claimed to be a young man who acts against his father's wishes, therefore he is punished for his rebellion by the ultimate patriarch. The reader eventually realises that actually there is no rebellion in his acts since the first thing he does on the island is to build a fresh empire even though he stays alone for a really long time. Furthermore, when the natives of the island are introduced to the reader, they are only seen through Crusoe's point of view who claims that they are cannibals. As such, the only native he accepts as a companion is Friday, who is never encouraged to speak his own language or express his name. Robinson Crusoe does not present Friday as an equal but rather as a servant to himself and he even authorises himself to name him by calling him Friday. The same attitude can be seen in William Golding's novel **Lord of the Flies** that how "a pack of British boys" as they are addressed in the novel, immediately assume themselves as the rulers of the island which leads to the destruction of the island.

Islands are appropriate locations to go through a shift of identity because they are not only remote and different but also they are out of context in terms of the

Continental culture. Even though they are inhabited by the Continental populations, they still maintain a separate presence which shifts them away from the social context of the Continent. Being carried away from the centre separates islands from the constructed norms and rules. These places are seen as exclusive balloons in which the outside world cannot interfere with the inside and they carry the features of an imaginary place where the rules differ from the real world like a response to cultural realities. For these reasons they are generally presented as utopias or heavenly gardens which remind the reader of Eden as well as dystopias and experimental laboratories completely disconnected from the real world.

> The island, a territory separated from other lands by water, lends itself easily to fantasy and mythologizing. (…) Islands are also repositories of fearful elements: accounts of voyages to the Caribbean, for example, abound in fantasies about cannibals and other destructive forces that were believed to lie hidden in island heartlands.[12]

It is suggested that these lands are already very much ready to be an object of fantasy as far as their geographical locations and surroundings allow them. It is easy to consider them as replicas of Arcadias or Edens for they are surrounded by water and they are totally disconnected from the mainland. This environment is what leaves them out of context because they are not only physically apart from the mainland but also they are away from the order constructed on the mainland. This is one of the main reasons why they are considered as an object of fear, a threat for the Continent as it is indicated in the second part of the same citation. These islands with natural boundaries that cannot be stabilized, with their ever changing weather conditions and with their rich colours that the northern societies cannot even articulate represent chaos and the unknown for the colonial people. Colonial people do not feel comfortable with the presence of this diversity and lack of stability therefore they claim that it is their duty to bring order to these lands, which is exactly what happened in West Indies and in many other isolated parts of the world. Hence, islands can be considered as the unstable and primitive side of humans in contrast to what they exhibit in front of everyone, their civilised mainlander identity. The chaotic and undiscovered nature of the islands is

[12] Stephanos Stephanides, Susan Bassnett, "Islands, Literature and Cultural Translatability", **Transtext(e)s Transcultures**, Hors Série. 2008, pp. 5-21

believed to reveal what is undiscovered in people. Just as femininity is associated with emotions and the Moon; islands are associated with femininity due to their ever changing conditions and untouched natures. Therefore civilised man from the mainland who is represented with reason and the Sun, feels the necessity to discover her, both the feminine and the island, and stabilise her shifting nature. While considering islands as representations of femininity in post-colonial literature the parallel between colonialism and relationships become slightly more obvious. Tropical islands, the Moon, emotions and female on the one side; cold and distant mainland, the Sun, reason and male on the other side. Furthermore, these feminine colonies, are physically too much under the Sun, which implies the challenging authority above their heads both metaphorically and literally. Of course this is a rather loose understanding of the sides and it is mostly based on male perspective. Even though men are believed to have more reason and logic than women, it is actually a matter of expressing emotions or repressing them. While men are thought to hide their emotions, women are encouraged to show them which ironically caused them to be labelled as lunatic or hysterical in the past. Similarly islands more expressive than the large portions of land due to their size their geographical positions and their climates. Therefore they become colonies which had to be civilised and tamed; just as it happened to the expressive women who were locked in the attics. The normative society teaches men to repress their feelings while it also teaches women to repress their logic because the more the logic is repressed the more submissive the female becomes. Or at least this is the expectation behind this offensive attitude towards women. Conversely, it may not always result in the way it is planned, and the imperial male may dehumanise the female—whether through pet-names or violence. The bestial other is attributed to the femininity, giving literature the notion of 'the mad woman in the attic'.[13]

While the male-centred society defines the female as the other, twentieth Century literature enables 'the other' to express her perspective of the story. As such,

[13] Sandra M. Gilbert, Susan Gubar, "Introduction to the Second Edition: The Madwoman in the Academy" **The Madwoman in the Attic: The Woman Writer and the Nineteenth Century Literary Imagination**. Second Ed. New Haven: Yale University Press, 2000, p. 36.

Robinson Crusoe can be studied as a male centred novel which depicts the colonial perspective through the words of a merchant's son whereas another novel, **Foe** by J.M. Coetzee which is a rewriting of Robinson Crusoe adds colour to this perspective by adding a female narrator to the story. Furthermore in Coetzee's text, the female protagonist Susan and Friday are left alone by themselves after Cruso's death. This combines the postmodern ambiguity of the novel because at one point it all boils down to the question of power. Friday is the native yet he had been used as a servant by the colonial Crusoe (or Cruso in Coetzee's text) just like it happened to Caliban in Shakespeare's play **The Tempest**. Conversely, Susan is in a way the second generation colonial, she says that she feels like she is becoming an island-dweller and she is forgetting what it felt like to be on the mainland.[14] Friday assures his emancipation by remaining silent. He uses silence as a resistance to the colonials, refusing to talk their language. Susan on the other hand convinces herself that she is an islander, she does not belong to the mainland anymore. Both the resistance and the emphasise on being a part of the island, are the postcolonial aspects of these postcolonial people; they are in between two identities. They are not the margin but they are not the centre either. The same principal can also be applied to islands, Martinique, Jamaica or any other island in the Caribbean studied from colonial perspective comes down to only one conclusion: they must be attached to a greater power, whether it is France, England or Spain. Therefore islands as the representatives of femininity are used in literature to reveal this parallelism. One point masculine authority makes clear is that what is unknown should be discovered, what is complicated should be simplified and what is untamed must be tamed. If patriarchal hierarchy is added to these principles, the colonial and modern writings do suggest that those isolated islands should be civilised and women must remain under a masculine authority, a husband, a father or the church. Accordingly, this kind of perspective inevitably considers women and islands as places to be conquered and colonised. However this colonization does not necessarily comes from a male character but it can also come from a female who assimilated herself into the male centred context and this might be considered as England's persistence to become a mainland in the eyes of the Continent. In **Wide Sargasso Sea** the reader

[14] J. M. Coetzee, **Foe,** Penguin Books, 1987 p.26

witnesses to Annette Cosway's persistent struggle to remain English, to remain British at least. She refuses to leave her colonial identity for this is what she has known for her entire life. Hence she marries a white man believing that she will gain her reputation back. Annette is struggling to find herself and her daughter a home after colonialism abandons them, she wants to rebuild a home in West Indies. After the Emancipation, every norm, every construction they had ever trusted falls apart. Annette is trying to reconstruct her life back, not in order to become an imperialistic colonial but to return to what was familiar once. Ralph and Piggy in **Lord of the Flies** demonstrate the same kind of colonialist attitude from the moment they arrive on the island. They try to hold onto their Britishness, their civilised identity in order to get back to it. Two young boys struggle to establish the same system they used in their real world and make a home out of the island until they are saved. The problem with holding onto the usual self is that this kind of attitude eventually lead to building a personal, minimal colonialism because this sort of home making can be fairly dangerous for the prospective "home" since this means someone is homeless and that someone is ready to invade. Not being wanted is a part of the 'ghostly other' concept because people like Antoinette, the second generation colonials, are long gone from England but they were unable to be accepted as the Caribbean in the land they were born. Therefore their return to England seems like the coming back of the ghosts of the past. Ghosts from a land which England had abused, dominated and abandoned as the remains of the British Empire. Just like ghosts who do not belong to the Earth any longer yet fit neither in Hell nor in Heaven, this second generation was baffled with the question of 'Where is home?'.

Remembering what William Shakespeare's Miranda said in 1611 "O brave new world!"[15] it might be concluded that these expeditions offered a new world for the islanders more than they offered for the explorers. Explorers were already in search of new lands and new possibilities when they came and these newly found lands already belonged to different civilisations even though mainlanders convinced themselves that they were the civilised ones coming from the Old World. The islanders

[15] William Shakespeare, **The Tempest,** Act V Scene 1. Penguin Classics, 2015

however, were continuing their lives without the knowledge of another world, innately yielding to their physical limitations. Therefore their recognition of a new world brought harsher consequences for the islanders.

The question of being homeless creates a problem for the colonial as well as the colonised. Every time they try to go back they face with refusal and despisal from their own roots but they are too much a part of the imperial power to be wanted in their birth places. Every victimization brings its own victims and it is never limited to its target. The representations of the empire found themselves unwanted and homeless at the end of their duty to the mainland, ironically the mainland is also an island given that the British Empire started with England. However the natives of the colonies reminded them who were in majority on these small islands. After being abused and exploited for decades they were forced to build their own authority over these lands as the original owners of them. Coming back is always considered as the return of the ghost which was supposed to be buried and destroyed a long time ago. For this reason the more they insisted on their presence and on their 'original' identity, the more excluded they become and this eventually brought them to the edge of being 'the other'. Exploitation and intrusion results in dislocation and refusal. Colonials are not welcomed on the island they have settled and for some of them it is too late to go back to the original island, Kingdom of England, because they do not belong in there either. They are a part of each side without belonging to either.

CHAPTER II

IMPERIAL POWER OF THE OUTCASTS: LORD OF THE FLIES

The British Empire had managed to rule over the globe for centuries even though at the beginning it was indeed a small kingdom on an island on the west coast of Europe. English people built their own empire out of an island and this allowed them to obtain a great degree of power over many other islands. However, while doing that they did not neglect to build an identity. As outsiders, they had to find a way to show their power and then as a result of this struggle they needed to find a way to bring everyone together from different colonies under one name and flag which actually created the British Empire. Kingdom of England have managed to be accepted as 'the mainland', one island convinced other islands to obey its own supremacy. What is significant is while these people established their authority over these remote lands, they also had had alterations in their own identities. They had to blend in while they were colonising and they had to assimilate while they were victimizing.

In Golding's novel the reader is introduced to a group of British boys who survive from a plane crash and find themselves in an isolated island. Through the course of the novel, the civilised males react to the exotic presence of the island and readers are introduced to the idea of how this dislocation affects male characters' authority. The dominant subject, the island, stands out as the main centre of power almost to the extent where the colonised becomes the coloniser. From the beginning these young men are presented to the reader as a symbol for the imperialistic authority but of course this potential authority brings the question of authority over what?

Starting with their arrival on the island, these British boys try to replicate their own civilisation in which they are born, but now this familiar order is far away and they feel the necessity to build another one by themselves. At this point it is possible to draw a parallel to Daniel Dafoe's **Robinson Crusoe** since it is also about a young

English man's survival in an isolated island and how his story goes beyond survival, further it becomes building a civilisation by repeating what he finds familiar. Children in Golding's novel do the same. Initially "they continue in the possession and practice of 'Englishness'[1]

Their story goes beyond survival indeed, the difference here is the fact that how they fail to establish the social norms they have witnessed all their lives. It can be concluded from the narration that the text actually offers a parody of colonialism through a postmodern text, using children in order to put a distance between reality and fiction.

Colonialism and its harsh consequences have been discussed for centuries in literature and politics. William Shakespeare's play **The Tempest** has always been considered as a pioneer in this discussion even though it was written almost two centuries before the rise of colonialism. The play describes an isolated island into which the rightful duke of Milan Prospero had found exile with his daughter when he was condemned to death by his own brother. Prospero, even though he is an outsider, colonises the island and turns the natives, Caliban and Ariel, into slaves for years by insulting and oppressing them. Conversely, Aimé Césaire's 1969 play **A Tempest** approaches the original text from a postcolonial perspective and concentrates on the fact that the island was already inhabited and ruled long before Prospero's arrival. This type of interpretation clearly reminds the colonial world that all those islands had been inhabited by their own people and they had not started to exist with the arrival of colonials. The play firstly asks a vital question through Miranda's words "How did we come here? (…) Is our island a prison or a hermitage?"[2] People who found themselves as the inhabitants of an island presumably had doubts about their mission for it had had never been their choice to settle in a new land. They were either sent there by the imperial force or they were born there as the children of colonial parents. Moreover

[1] Bill Ashcroft, Gareth Griffiths, Helen Tiffin, **The Empire Writes Back: Theory and Practice in Post-Colonial Literatures**, Second Ed. London: Routledge. 2002, p. 9
[2] Aimé Césaire, **A Tempest**, Act 1 Scene 2, Editions du Seuil, 1969. Translated by Richard Miller, New York: Ubu Repertory Theather Publications, 1985, p. 6

the third option suggest that their arrival on islands were purely accidental as it happens in the case of Golding's school boys.

Lord of the Flies in a way represents the colonialist point of view through the eyes of young British boys. The significance of naming demonstrates the first colonial aspect of the novel. William Golding leaves most of his characters nameless in his text, presumably with the purpose of emphasising the victimization of the colonial. While Ralph, Simon, Roger and Maurice are only addressed through their first names, neither the reader nor the rest of the boys ever learn Piggy's real name or surname throughout the entire novel. Similarly there is no mention of the surname of the twin brothers Sam and Eric, moreover they are always mentioned as Samneric as if they do not hold two separate identities as two separate individuals. While also the majority of the young boys who remain nameless are only referred as 'the littluns', the only character who owns a full name is Jack Merridew who presumably comes from a church based education system that attaches him to the ultimate patriarchal power. In order to protect these children's imperial identities, Jack Merridew who bears a full name is introduced as the head of the chorus. Subsequently he immediately claims that he should be the leader on the island, the other candidate, Ralph does not obtain a last name but explains that his father is a navy officer, which makes him a part of yet another patriarchal power; the army.

The colonial perspective further extends with the children's attempts to establish order. The novel starts with their crushing into the island and they immediately decide to rebuild the civilisation even though there is no expectation of civilised life on a remote island. However they consider the civilisation as a must from the moment they arrive on the island which makes them almost little Robinson Crusoes trying to hold onto what they find familiar and safe. Conversely, towards the end of the novel the island's dominant identity with its lush colours, its mystery and untouched purity removes the civilised male authority which contains grey shades of Englishness and educated construction as a mirror image of the tropical island. In a way, the island strips off their conscious and unconscious layers, leaving them with their subconscious acts.

However, the boys first concentrate on the fact that they should live in the island for a while, consequently first thing they do is choosing a leader. These children are completely out of context on their arrival to island but their first attempts aim to build the decorum so that they can secure themselves within the context back again. "Seems to me we ought to have a chief to decide things."[3], is an initiative statement made by Ralph who can be regarded as a representative of civilised and educated man. That is seen as the only way of having an order hence they replicate their own up-bringing. Towards the middle of the novel they realise they should survive in this isolated island and from that point on their characters change fiercely. They separate into two groups rather than staying together and sooner it becomes older against the younger, stronger against the weaker. While underscoring the harsh shift in the boys' civilised identities, the novel also makes a slight implication about 'natural selection'[4] when they start to adapt to the island physically. Not only their skin colour or hair changes but also they adapt to this new hot climate in which they do not need to dress or clean themselves. The more they feel one with the island the more primitive they become as it is specifically seen in Jack and Roger. It is also stated in **The Art of William Golding** written originally in 1965 by Bernard Oldsey "the primal savagery and greed which civilisation only masks in modern man"[5] reveals itself through these children's reactions to events and even to their isolation.

When **Lord of the Flies** is studied in postcolonial context, the relationship between the eccentric and the central who considers any new surrounding as a threat to imperial authority regardless of whether there is intrusion or not. Since there is a group of boys as protagonists, it can be discussed that how imperial centre is presented in Golding's novel, as well as how the sense of self is disturbed by displacement. While studying the characters in the novel, Jack Merridew and Ralph are rather sharp points to demonstrate this separation and of course to reveal their respective understandings of authority. Ralph is "the boy with the fair hair" as the first line of the novel indicates. The reader is given a rather detailed description of Ralph especially on physical terms.

[3] William Golding, **Lord of the Flies,** London: Faber and Faber. 1962, p. 29
[4] Charles Darwin, "Natural Selection" in **On the Origin of Species,** New York: Dover Publications. 2006
[5] Bernard Stanley Oldsey, **The Art of William Golding,** Harcourt, 1965, p. 17

With this introduction of an attractive and intelligent twelve years old young boy, the reader is in a way conditioned to feel sympathy for him:

> You could see now that he might make a boxer, as far as width and heaviness of shoulders went, but there was mildness about his mouth and eyes that proclaimed no devil.[6]

His description aims to reduce masculine brutality, Ralph is the controlled gentleman not only because his physical growth but also because the innocence and warmness in his eyes. As Bernard Oldsey discusses "He is much a hero. (…) he has courage, he has good intelligence, he is diplomatic," [7] additionally, it is implied that he is physically the largest boy in the island, this feature probably inflicts a certain degree of trust over the younger boys, which incites them to choose Ralph as their leader. The text clearly states that "they obeyed the summons of the conch, partly because Ralph blew it, and he was big enough to be a link with the adult world of authority; (…)"[8] Ralph does not only offer security due to his physical strength but also he reminds order and adult authority through his actions. Preference according to the ornament and physical appearance has been discussed by Ronald Fisher in **The Genetical Theory of Natural Selection.** Thus, it can be suggested that in Ralph's situation he is chosen as a result of a certain basic instinct in human beings that leads them to prefer what attracts the eye.[9] Ralph is physically more attractive than the other option, Jack, with his "crumpled and freckled face,". Ralph is also more reassuring as he is "the fair haired boy with the creamy shell on his knees" as oppose to the boy who is "tall, thin and bony: and his hair was red beneath the black cap."[10] The difference between the two is not limited to their appearance. Their reactions, their management and even their tempers are helpful to distinguish them from each other. Ralph is more logical, he is tend to follow a certain plan and from the beginning he is always focused on their survival; whereas Jack is more instinctive than him both politically and anthropologically.[11] While Ralph is much more meticulous about keeping a fire

[6]William Golding, **Lord of the Flies,** London: Faber and Faber. 1962, p. 15
[7] Bernard Stanley Oldsey, **The Art of William Golding,** Harcourt, 1965, p. 21
[8] William Golding, **Lord of the Flies,** London: Faber and Faber. 1962, p. 75
[9] Ronald Fisher, **The Genetical Theory of Natural Selection,** Oxford University Press, Ed. 1, 2000
[10] William Golding, **Lord of the Flies,** London: Faber and Faber. 1962, p. 27
[11] Bernard Stanley Oldsey, **The Art of William Golding,** Harcourt, 1965, p. 23

burning all the time in case a ship passes nearby and see their signal, Jack is the one who neglects the fire and chooses to hunt instead.[12] Ralph proves himself more political than Jack from the start. First, we see that when he was elected as the chief he immediately realises Jack's disappointment and tells him that the choir belongs to him and they can be whatever Jack wants them to be, as a result Jack eagerly decides them to be an army of hunters.[13]

From the difference between Ralph and Jack the two branches of masculine authority can be differentiated as well as how they build their authority around this untouched environment from the moment they arrive on the island. Ralph speaks of democracy in order to impose his well-taught imperialistic attitude on the island. He makes a clear statement about the order he is about to construct when he says "We can't have everybody talking at once. We'll have to have 'Hands up!' like at school."[14] Since he has learned authority from a male centred constitution such as school, he innately imitates this rule. However, if we look at Jack and his understanding of authority, unlike Ralph, Jack speaks of anarchy which is actually contradictory given that he comes from an even more constitutional surrounding compared to the other children in the island. Jack and his choir are in uniforms when they first appear in the novel suggesting that they are presumably from a Catholic or at least from a church based education system. He is also the only child who carries a surname in the entire novel which once again underscores his patriarchal background. It also shows that he is the most civilised one as well as being the most adapted to civilisation and the system. However, Jack completely loses his 'civilised' identity throughout the novel while Ralph always remains logical and consistent. Even when he loses his reason for a second and participates in the killing of Simon, he quickly gathers his wit back and the reader is made sure that Ralph will not be a part of this corruption.[15] Ralph's constancy is another significant feature made clear in the text. The next chapter right after Simon's death starts with the following statement, "Ralph remained unmistakably

[12] William Golding, **Lord of the Flies,** London: Faber and Faber. 1962, p. 88
[13] **Ibid,** p. 31
[14] **Ibid,** p. 43
[15] **Ibid,** p. 194

Ralph"[16] underlying the fact that Ralph is the representation of the perfect civilised man. Conversely, Jack does not consider order in the way Ralph does. Even when he is told that the rules are the only thing they have, he fiercely reacts "bollocks to the rules! We're strong –we hunt! If there is a beast, we'll hunt it down! We'll close in and beat and beat and beat!"[17] Jack's understanding of authority may be considered as leading the idea of 'survival of the fittest' since the strong will hunt and the weak will be hunted as he suggests in these words.

Imperialism and Colonialism are the two concepts that are introduced to the reader in the novel through the depiction of these two little 'chiefs'. Since they find themselves in this isolated island with no authority figure and they innately follow a path to tame this untouched island which is described as a juxtaposition to their masculinity. As the boys go out on a mission to discover the island it can be seen that the island is described with its feminine features. They come across to "pink cliff," "pink rock," "the pinkness of it," and "the pink granites," furthermore pink cliffs and rocks are repeated twice[18]. The repetition of the pink is a way to compare the island as a female in contrast with the boys.

As the males build their authority over the island, they are actually challenging this representation of female and trying to prove their supremacy. While they are starting their own war both against the island and against each other, the feminine figure of the novel also fights back and challenges them in different ways. The island is described rather lush and for the boys who are dislocated from their own island and transported into a new environment which is quite different from what they have so far, is quite challenging. What comes the scene is sickness at this point. In Golding's novel we see that the boys feel unwell because of the fruits they eat and because of the over-exposure to the sun which is not usual for a group of young boys who come from England. In 1989 book on postcolonialism **The Empire Writes Back: Theory and Practice in Post-Colonial Literature** it is discussed how dislocation affects the self and the book also presents the idea that "sense of self may have been eroded by

[16] **Ibid,** p. 191
[17] **Ibid,** p. 114
[18] **Ibid,** pp. 34-36

dislocation."[19] What brings sickness to the male characters is this feeling of loss. Ashcroft, Gareth and Tiffin discuss that this sickness comes from conscious and unconscious oppression of the indigenous personality and culture by a supposedly superior racial or cultural model[20]. Since they are unable to define this new and alien environment they cannot feel the power they have in hands so far. As a result, feeling of inferiority brings sickness to the colonial. In addition, sickness become an event that they have to get used to because they are in fact, the flaw in the island and sickness is the response they get. The children scar the island, they attempt to break its own order and in a very colonial attitude they try to 'fix it' according to their own perception of order. However, colonialism damages the both sides. Just as they interfere with the natural order in the island, the island interferes with their natural order and eventually they have to live with stomach-aches and chronic diarrhoea.[21]

Displacement produces an alienation in perspective and leads to the crisis in the image of self. This is why the children in **Lord of the Flies** first decide to choose a leader in the island because this is the only way to build a civilisation, an order which they have witnessed ever since they were born. Choosing a leader is a way of remembering the masculine authority that they had witnessed. As such, since they feel they are overwhelmed by this bright tropical island they choose to impose their supremacy over it. The fourth chapter of the novel starts with an explanation about the differences the children observes and adapt. It begins with the descriptions of new rhythms that they are unfamiliar with such as "the slow swing from dawn to quick dusk,"[22] and it continues with narrating a full day from morning to night as well as children's reactions to it. First they get used to "the bright sun" and "the whelming sea", at noon they have to deal with the heat which they were not accustomed to before. Finally nights are explained as the restless time of the day. These children must find a way to adapt these new conditions even though it is suggested in the text that "the northern European tradition of work, play and food right through the day, made it

[19] Bill Ashcroft, Gareth Griffiths, Helen Tiffin, **The Empire Writes Back: Theory and Practice in Post-Colonial Literatures**, Second Ed. London: Routledge. 2002, p. 9
[20] **Ibid**, p. 22
[21] William Golding, **Lord of the Flies,** London: Faber and Faber. 1962, p. 74
[22] **Ibid**, pp. 73-74

impossible for them to adjust themselves wholly to this new rhythm."[23] Even though, they were all born into an island, they do not realise their islander identities until they find themselves in a remote island, away from the imperial authority. It can be discussed that their colonial identities as young English men oppresses their islander identity, as far as English are concerned they are not islanders but "northern Europeans" which makes them Continental rather than an isolated alien. Golding's children become outcasts who have to force themselves into being islanders and protect their northern European identities at the same time.

Conversely, boys like Jack Merridew in Golding's novel refuse to be a part of this stability. He is not restricted by his civilised identity as long as he is on the island therefore he puts this identity aside. A particular statement is **The Empire Writes Back** may be applied to Golding's novel while reading the clear change in Jack: "Why should the free settler, formally unconstrained and theoretically free to continue in the possession and practice of Englishness."[24] Jack practices his own authority in a more physically destructive way and starts a survival of the fittest game, hunting a female pig, hunting Simon and eventually attempting to hunt Ralph down. In addition, from this perspective it can be also said that Jack is actually adapting to the new environment while the others refuse to drop their long lost identities. Jack's lack of constancy can be discussed as a signal to show his postcolonial attitude, because he is able to rebuild his identity every time he needs or whatever the current conditions require. He goes from "head of the chorus" to "chief of the tribe" just as quickly he goes back to being a little boy when he sees the Navy officer.

In the postcolonial context, Ralph protects his Englishness in order to maintain his identity, whereas Jack shifts his own self in order to have an identity at all and their reactions at the end of the novel, demonstrates their respective concepts of identity and authority:

> "Who's the boss here?"
> "I am," said Ralph loudly.

[23] **Ibid**, p. 74
[24] Bill Ashcroft, Gareth Griffiths, Helen Tiffin, **The Empire Writes Back: Theory and Practice in Post-Colonial Literatures**, Second Ed. London: Routledge. 2002, p. 22

> A little boy who wore the remains of an extraordinary black cap on his red hair and who carried the remains of a pair of spectacles at his waist, started forward, then changed his mind and stood still."[25]

Jack feels more comfortable with shifting identities and he manipulates dislocation into his own advantage whereas Ralph is bewildered by displacement and prevails his original identity throughout the novel. Nevertheless, in the colonial context, regardless of their individual perspectives, the whole island becomes the victim of these British boys and they eventually burn down the entire island. This final act makes the reader realise that their imperialist attitude is not only about survival or replicating their father figures but also about the intrusive attitude of male centred authority towards the other. Intrusion extends to such a degree that it becomes destruction. The island is eventually destroyed by fire while a group of English men are trying to establish their imperial authority. They feel so dominated by this untouched and undiscovered presence of the other that they are almost aliens to it. This feeling of being the stranger, being the outsider challenges them in such a way that they become less and less civilised. Not only that they are unable to tame the island but also it becomes aggressive towards them, sickens them and eventually strips them down from their civilised identities. The more this struggle between the two evolves, the more the intrusive authority becomes aggressive, resulting in the destruction of the other.

Of course at this point, it may also be discussed that whether the island actually 'others' the children or the children are too much civilised to accept nature's own identity as 'different'. It is possible to say that these children are so detached from their primitive side that any change that happens to them on the island seems like an enormous step, shifting them away from their Britishness. The idea of reactive object which damages the dominant subject is a settled idea in British society especially in the Victorian Era. Therefore, from a group of young British boys' perspective it is not impossible to consider a flourishing, lively island as a threat against their well-build social norms.

[25] William Golding, **Lord of the Flies,** London: Faber and Faber. 1962, pp. 247-248

Since survival turns almost into a war in the island, these young boys are rather baffled by the loss of civilisation. As masculine representatives who come from an empire, they are presumably not used to feel overwhelmed by another focal figure. While in the beginning they are determined to build a new civilisation on this isolated island, towards the middle they realise that they are actually being colonised by the object of colonisation which stems from the island's distinctive surrounding. However, at the end of the novel, being unable to deal with the loss of their masculine authority they burn down the entire island. When the whole story boils down to the colonisation of the coloniser, imperial self finds the solution in completely destroying the counterpart.

Children in the novel, in a way, can be defined as both coloniser and the colonised. They can be regarded as colonisers for they destroy the island's presence through a fire as well as through a simple plane crash. Conversely these little colonisers of the island, are primarily colonised by their homeland's patriarchal system, because they are first children, then males. Being children, they are educated through social norms and doctrines, which turns them into a project which can be shaped according to the environment. Their story starts with destruction from the moment they step onto the island, "All round him the long scar smashed into the jungle was a bath of heat. He was clambering heavily among the creepers and broken trunks…"[26] In the very first lines of the novel it is indicated that these children have already hurt the island. The word scar here implies the intrusive attitude of this group of males. This intrusive attitude may be considered as an instinctive act but on the other hand it can also be another way to reveal the fact that these children are also colonised through their education and cultural environment in which they were raised. The word 'scar' actually has a meaning for the children as well, given that colonisers are actually colonised because they are as much traumatized as the island by the crash. They hurt the island and even though they are considered too young to be destructive and also rather innocent they had already wounded this virgin island. Island's female features

[26] William Golding, **Lord of the Flies**, London: Faber and Faber. 1962, p. 11

gain importance at this point. The initial description suggests a certain degree of darkness and carries the traces of a harsh offence:

> "The shore was fledged with palm trees. These stood or leaned or reclined against the light and their green feathers were a hundred feet up in the air. The ground beneath them was a bank covered with coarse grass, torn everywhere by the upheavals of fallen trees, scattered with decaying coconuts and palm sapling. Behind this was the darkness of the forest proper and the open space of the scar."[27]

The choice of words in this description can be regarded as rather interesting. The words such as "coarse grass", "upheavals of fallen trees" and "decaying coconuts" indicates that they may not be safe on the island even though there is no one but themselves to hurt them. Likewise as it is repeatedly stated in the novel "there isn't a beast!" But as it is implied in this description that does not necessarily mean that they are perfectly safe. The island not only carries a shelter, a new home, it also embodies the mysterious and challenging aspect of the unknown as far as the imperial point of view is concerned. This mysterious side of the island is also presented not only through what is described but also what is not described. As such, in Oldsey's **The Art of William Golding** it is discussed that Golding does not provide any map that draws a full picture of the island. "The reader, as well, has to explore the island along with the participants of the story."[28] It is also suggested that "the location of the island, for example, is kept deliberately vague."[29] From the perspective of 'the one', these challenging features need to be explored and civilised to the degree that 'the other' becomes another dominion of the whole which one can control and manipulate. The reason why the broken trunks and decaying fruits seem so hostile might be a result of this very colonial perspective. The island is expected to obey them and nurture them, instead they lose the well drawn lines of their strict identity and they blend into this new environment. As they try to make the island a part of their empire, they assimilate themselves into the island, whether they prefer it or not. The adaptation appears as a natural course of events, as such at the beginning of the third chapter, "Huts on the Beach", a new description of Jack's physical features is introduced:

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[27] **Ibid,** p. 14
[28] Bernard Stanley Oldsey, **The Art of William Golding,** Harcourt, 1965, p. 18
[29] **Ibid,** p. 19

> "His sandy hair, considerably longer than it had been whey dropped in, was lighter now; and his bare back was a mass of dark freckles and peeling sunburn."[30]

The red haired boy in uniforms changes into a sandy haired, sunburnt figure who walks around the island naked. In a way Jack's physical change can be accepted as accurate for they are exposed to sunlight more than ever which spoils their skins, they are away from any kind of society which stops them from fixing their hair. Furthermore, they are also away from any well-built social norm which presumably makes clothing unnecessary, for these children.

Another issue that needs to be discussed at this point is not only the presence of the female in the novel but also the absence of the female. Throughout the novel, the reader is not given any information about a mother; any mother. Ralph and Jack never talk about their own mothers. Even though Ralph mentions his father being a commander in the Navy[31], there is not a single information about Jack's and Simon's families which might be something done deliberately given that they are both the members of a Church based education system which appoint them a greater 'family' in religious terms. Piggy also mentions his family briefly when he says he used to live with his aunt. He is the only child who seems to be raised by a feminine representation nevertheless what happened to Piggy's mother is not given in the novel. "Piggy flushed suddenly. 'My dad's dead,' he said quickly. 'and my mum…'".[32] He does not hesitate to tell that his father is dead but when it comes to his mother he suddenly stops talking which actually indicates an unspoken problem about his mother. The same untold problem reveals itself with one of the younger children among them, Percival. "Percival was mouse-coloured and had not been very attractive even to his mother,"[33]. This is the only time Percival is mentioned in the entire novel and this is a very vague statement about his family as well. With regards to these examples in the novel, it can be inferred that there has always been a problem about motherly affection in these children's lives. Hence, this untouched and isolated island does not provide a shelter

[30] William Golding, **Lord of the Flies,** London: Faber and Faber. 1962, p. 61
[31] **Ibid**, p. 19
[32] **Ibid,** p. 19
[33] **Ibid,** p. 75

to these children on the contrary their presence in the island turns into a struggle for survival. Feminine presence is perceived as a threat from the children's point of view because as it is occasionally repeated in the novel, none of the boys had had a female figure in their civilised life, even before they came to the island. They are not familiar with the concept of femininity therefore they perceive it as a threat rather than expecting a protective attitude.

The more the children try to transform the island into something they find similar to home, the more the island turns them into something which is similar to herself. On the one hand, the boys act as colonisers on the island, they try to start a civilisation and tame this wild, exotic island but actually they victimize it by scarring and setting it to fire. On the other hand, when the chain of events are studied from a different perspective, these little colonisers become the colonised object because the island also starts a war against their civilised British identities. The isolated other victimizes the victimizer through 'sickness', through destroying their sophisticated identities and unleashing their primitive sides.

In Golding's novel we also see the traces of a common belief which roots back to ancient times. Since the male has always been associated with reason, enlightenment and logic the reader is introduced to characters such as Ralph and Piggy who are the voices of common sense and order throughout the entire novel. These characters actually symbolize the male dominated society which is always in charge and always takes precautious steps. But then again the female has always been associated with madness, the unknown and the unsolved therefore an ever-changing, unpredictable island with its stormy, rainy, sunny climate is given in the novel as a female character. As the course of the novel continues, the island takes reason and logic away from children and makes them wilder and wilder with their every move:

> "I went on. I thought, by myself—"
> The madness came into his eyes again.
> "I thought I might kill."[34]

[34] **Ibid,** p. 65

This speech by Jack reveals that there is a hidden madness inside him which is not pure evil of him but a human fact; a fact which is forced to be revealed by the uncontrolled environment. Having no order, no authority to control them, Jack, Roger and the other hunters do not feel obliged to follow the rules which were once unbreakable for them. Once madness and loss of self control is associated with Jack, he becomes the second leader in the island which is the beginning of separation. Ralph and Piggy stay together as the representations of Britishness whereas Jack, Roger and Maurice become the images of newly found unleashed identity. They move away from their Englishness and they no longer need their civilised identities. As such in the scene where Roger throws stones at Henry, the narrator states that Roger "threw to miss." It is suggested that this is the "invisible yet strong taboo of old life. (…) Roger's arm was conditioned by a civilisation that knew nothing of him."[35] Roger later becomes the right hand of Jack and he is the one who "sharpens a stick at both hands" two times. Maurice, likewise, "in his other life received chastisement for filling a younger eye with sand." The emphasise on the other life is significant at this point because perceiving the fact that they are alone on an island without adults is a process for the reader as well as the boys. Furthermore this sentence about Maurice continues "Now, though there was no parent to let fall a heavy hand, Maurice still felt the unease of wrong-doing".[36] He is, rather similar to Roger, also well-conditioned hence they both belong to the 'masked boys' on the island in order to cover their 'other life' or in other words, cover their other selves.

As they perform their power on the island, it also captivates them to such an extent that they innately feel the necessity of hiding their initial identities and they paint their faces as if they are wearing a mask. Jack is the first one who covers his face with clay when he kills a pig for the first time, in the chapter titled "Painted Faces and Long Hair". This is an indication of the fact that Jack had to hide himself to be able to commit this murder, as well as to ignore his basic conditioning "thou shall not kill."[37] This killing is the second damage they cause, the first one being 'the scar' in the shore.

[35] **Ibid,** p. 78
[36] **Ibid,** p. 76
[37] Exodus, 20:13

Moreover, from their chanting the words: "Kill the pig. Cut her throat. Spill her blood."[38] It can be understood that this mother pig is the second female they attack. Just as they penetrate the island with their plane crush, they also penetrate the female pig with their knife in order to prove their power over yet another female.

The relationship between the penetration and the hunting becomes even more interesting when they kill another pig, this time a pig with little piglets around her: "A little apart from the rest, sunk in deep maternal bliss, lay the largest sow of the lot. She was black and pink."[39] This time the boys are directly hunting a mother not just a representation of the mother. The pig's femininity is emphasised several times with the words maternal bliss and again with the colour pink, the same colour when Golding uses to describe the island. This time the killing is described much more vividly than it is described in the first time. The description of the scene almost reminds the reader a rape scene especially with the deliberate use of the words such as "forcing a spear still deeper," and "wedded to her in lust."[40] These words indicate that this scene does not only involve a hunting but also an aggressive attitude towards the female. Only, this aggression has not yet reached to the point of burning down an entire island, but it is relieved through this vivid bloodshed.

William Golding demonstrates the shattered colonial identity and colonised islander in same characters. His protagonists are all combined of a group of young English boys, each reacts individually to dislocation. While Ralph and Piggy struggle to remain 'mainlander' and 'civilised', Jack Merridew actually becomes an islander and instinctive. Ralph and Jack are chosen as the angelic hero and the antagonist, though in postcolonial terms, Ralph can be considered as the one who insists on colonialism in attempts to bring civilisation onto a remote island. Whereas Jack, adjusts his reactions according to the island, becoming less and less controlled through the course of the novel.

[38] William Golding, **Lord of the Flies,** London: Faber and Faber. 1962, p. 86
[39] **Ibid,** p. 166
[40] **Ibid,** p. 167

It can be concluded that the damage which is brought by colonialism is not restricted to the victim; the victimizers also become the victim of their own actions. Though it takes decades of Robinson Crusoe to build a civilisation for himself, it only takes a relatively short time of Golding's boys to destroy everything that the civilised man has ever known. This actually composes the postmodern aspect of the novel, for it comes with a contradiction: Who is in the right? Is it Ralph who remains civil from the beginning to the end even though he tries to impose imperial order over a remote island. Or is it Jack who completely abandons his civilised identity, given that they are in a remote island who does not have to obey any Continental norm. While they are adjusting the stranger into the familiar, they also face with the fact that they are indeed the outsiders, which prepares the shift in their identities. The victimization may not always be intentional, Golding's little colonials do not even come to island as their own wishes. Nevertheless, their first act is to bring order to the chaos and they discard the fact that there is no single order and that there might be more than one central authority in different surroundings, different than the one which the northern European culture is familiar with. Therefore the more Ralph tries to settle civilisation, the wilder Jack becomes and it can be suggested that these two leaders actually draw two different type of colonialism and postcolonialism. On the one hand Ralph bears a colonial attitude through his persistence on society and norms, but this persistence also makes him a postcolonial character who is trying desperately to an identity, any identity in order not to feel completely lost and alone. He is trying to remain British, so that when he is found he can go back to home again. As long as Ralph holds onto his Britishness, there will always be a home so that he can go back. The fear of spiritual homelessness and protecting social identity can be regarded as a rather postcolonial act, something performed by second generation colonials, who feel dispatched from both England and their birth places. On the other hand, Jack Merridew, who seems to be coming from an institutional education system, displays the most extreme change among other boys. Though his aggressive attitude towards Piggy, Ralph and towards younger boys insinuates his colonial aspect, his ability to adjust himself to the conditions he is in, indicates his postcolonial side just as it is discussed in Ralph's case. It can be suggested that Jack acknowledges the fact that the island is their home for the moments and he literally plays by the rules, he becomes a chorus member in European society or

turning into a vicious Chief in an untamed surrounding. Further, he immediately shifts back to a little boy with red hair, when he encounters with the British Navy officer at the end of the novel. Jack is in a way a second generation colonial with his ability to make a home out of any surrounding, whereas Ralph strictly holds onto his one and only identity in order to survive as a self. Both attempts may be considered as a search for home, or rather an effort in order not to become aliens.

To draw a conclusion, it can be said that no matter how determined and well taught the imperial authority is, it will always remain the outsider. Hence, they are doomed to suffer from dislocation and alienation as much as their victims. The more they insist on bringing their own understanding of order, the more they will lose, just as it happens to Ralph who is severely bruised by "the end of innocence" and the darkness of man's heart."[41] They are the undesired objects of the colonies, nevertheless the island has to be penetrated by the colonials so that the first colonials can be saved. Therefore the arrival of the Navy officer suggests the vicious circle within colonialism. Each side is condemned to remain unwanted and damaged. In Golding's text the island encounters with intrusion twice, moreover the children's imperial authority is replaced by a shattered identity and they are labelled as outcasts by both culture.

[41] **Ibid**, p. 248

CHAPTER III

DISLOCATION & BELONGING: WIDE SARGASSO SEA

While discussing the island as a representative of the perplexed identity in postcolonial novel, the mutual effects of dislocation on both the coloniser and the colonised should be taken into account. In the previous chapter, it has already been discussed that how male authority feels threatened by the shift of environment and how male characters impose their intrusive attitude upon the dominant feminine image in William Golding's novel **Lord of the Flies**. Hence, this chapter focuses on how concepts of 'the one' and 'the other' change according to the surrounding as well as how the self reacts to new environment. Jean Rhys' famous novel **Wide Sargasso Sea**, written in 1966 will also be studied in detail throughout this chapter.

As it was discussed previously, the mainland represents the one as a male institution, England itself being an island had managed to dominate many other islands as a mainland. In Jean Rhys' novel this comparison is revealed through Rochester's attitude towards Antoinette and towards the island as well. The male protagonist of the novel is presumed and implied to be Charlotte Brontë's Edward Rochester in **Jane Eyre**. Brontë, in the novel she wrote in 1847, only introduces a vague description and a brief story of Edward Rochester's first wife, named, Bertha Mason. Bertha is only introduced as the first wife of Edward Rochester in **Jane Eyre** and her story is narrated only by Jane Eyre who happens to hear the story from Edward Rochester. Consequently the reader does not have detailed information about her story and her point of view. However, in **Wide Sargasso Sea** the reader witnesses the entire story from the first Mrs. Rochester's narration. Since this repressed figure has just gained her voice thanks to Jean Rhys, she sort of acts as the oppressive figure of the novel therefore, not giving Rochester's name can be considered as a revenge in terms of identity and loss of identity. Because now he is the one who does not have particular name and he is only presented as the husband of Antoinette Mason.

Antoinette's social position in the postcolonial world shapes her identity as the victimizer and as the victim. Even though she is a natural born islander, she is not a

native of the island which places her in the middle of an identity confusion. Considering the reason why she was born on this island, it is not totally wrong to name her as victimizer to a certain degree. Antoinette Mason lives in a postcolonial society in which her family was once the colonising power. The reader is introduced to her in a postcolonial period therefore it can be said that she is reminiscent of a fallen colonial power. She is not the representative of an imperial authority any longer, on the contrary, her identity as the daughter of this imperialism becomes an obstacle in her way now. Coming from a colonial family who has lost all their wealth and power, Antoinette does not possess the oppressive authority of her colonial parents. She is now being looked down upon by the natives of the island which puts her into the position of the victim rather than the victimizer. Antoinette is the second generation of a coloniser family. This means that she does not share the same roots with the natives she grew up with, yet she is abandoned by her roots in the mainland because of the fact that she is a natural born islander. As she states at the beginning of the novel, she does not have any memory of the wealthy and powerful times of her family: "This never saddened me. I did not remember the place when it was prosperous."[1]

Not only she does not remember the imperial power but also she does not fit in with this new political situation because from the natives' point of view she is still regarded as an oppressive representation. She is in a way trapped in her social position, additionally she is dealing with a spiritual homelessness. She is faced with cultural and racial rejection. As "a Creole woman living in the English colony of Jamaica," she knows that English people as well as Caribbean society regard her as an outsider and "her place in the world is ranked disgracefully below the two cultures of which she is composed."[2] She considers the island as her home and the island embodies all the maternal features that she lacks in her childhood, but she is not a part of the island because of her British identity. Trouble is, her British identity does not accept her either because she has never seen England until she is forced to move England and being locked her up in an attic room. She is clearly not a native of the island because

[1] Jean Rhys, **Wide Sargasso Sea,** Penguin Essentials Ed. London: Penguin Books Ltd. 2011, p. 5
[2] Stephanie Coartney, **Identity Crisis for the Creole Woman: A Search for Self in Wide Sargasso Sea,** McKendree University, Scholars no. 10, 2008, p. 1

of her skin colour but native country does not want her back either. She is too light for the island, but too dark for England.

> "I never looked at any strange negro. They hated us. They called us White cockroaches. (…) One day a little girl followed me singing, '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."[3]

Being a Creole woman in the society Antoinette realises her struggle at a very young age. Both English and Caribbean society consider her an outsider, and she fails to be accepted in either of them because of her social position as a fallen colonial. In the island she is not welcomed since she is not one of the natives moreover she is not a part of the English society partly because her position as a female and partly because she actually does not have a connection with her roots. She does not look like an ordinary English woman who has a pale skin and fair hair, besides her daily life does not resemble to the English society. Her husband states that difference when he starts his own narrative: "Long, sad, dark alien eyes. Creole of pure English descent she may be, but they are not English or European either."[4]

She is dark because she was raised under the Caribbean sun and she does not fit the description of calm and obeying wife whom English men are accustomed to ever since their childhood. Emotional shifts and the way she expresses her feelings paves the way for people to claim that she is mad, just as her mother was. The idea of sickness only causes more trouble for Antoinette because the husband who already has a hostile attitude towards the island and towards Antoinette's family, convinces himself easily that his wife is actually mad just as her late mother in law was. He does not have a solid proof about the history of mental illness in this family but his decision grows inside his brain as the novel progress. He hears the gossips about a chronic mental disorder and the more he thinks the faster he is convinced that his wife's family actually suffers from this disease. The idea of illness alone helps him to make his mind about his wife. Susan Sontag in her **Illness as Metaphor** indicates that the very names of certain diseases are supposed to have a magic power, as a psychological effect.[5]

[3] Jean Rhys, **Wide Sargasso Sea,** Penguin Essentials Ed. London: Penguin Books Ltd. 2011, p. 8
[4] **Ibid,** p. 46
[5] Susan Sontag, **Illness as Metaphor**, New York: Farrar, Starus and Giroux, 1978, p. 16

Therefore once he hears the words such as ‘madness’ or ‘insanity’ he quickly believes that the rumours about his wife are true.

For an English gentleman, even a sane woman is a belonging to be kept under control, given that the English groom believes that he is dealing with a mad woman, his belonging is something completely unusual. Since the mind of a colonial male is generally tend to repress whom he considers as unusual, he confuses the Creole woman’s notion of self, through emphasising these rumours about madness and alcoholism.[6]

> ‘I think I won’t get up this morning.’
> ‘No get up. Not get up at all?’
> ‘I’ll get up when I wish to. I’m very lazy you know. Like Christophine. I often stay in bed all day.’[7]

In this dialogue between Antoinette and her husband, the surprise in the man’s voice is rather obvious. Moreover Antoinette does not only surprises him with her laziness but also she compares herself to her maid which is another shocking statement since no English woman considers herself as equal to a maid. Antoinette damages both the image of hard-working wife who wishes to serve her husband and the respected colonial who is believed to be superior to the natives as far as male authority considers.

Furthermore, being the representative of male constitution her husband is another colonising figure in the novel. He arrives from the mainland and he is forced into a marriage only because the Masons have enough money to save his family. It is indicated in the novel that he only married Antoinette for her money and the natives immediately and constantly state this claim because presumably they consider this gossip as an opportunity to decentralizing the white man from England.

When Antoinette involves with a harsh fight with Amélie, one of the maids, her husband tells the maid to leave the room and as she is leaving she sings a song implying that the groom was bought to marry a Creole girl.

> “The white cockroach she marry

[6] Stephanie Coartney, **Identity Crisis for the Creole Woman: A Search for Self in Wide Sargasso Sea**, McKendree University, Scholars no. 10, 2008, p. 1
[7] Jean Rhys, **Wide Sargasso Sea**, Penguin Essentials Ed. London: Penguin Books Ltd. 2011, p. 63

> The white cockroach she marry
> The white cockroach she buy young man
> The white cockroach she marry,"[8]

These implications also manipulates him to have doubts about his marriage and his wife's sanity. Since he already feels powerless after being forced into a marriage and being forced to live in a completely alien society, he turns his marriage into a revenge game in order to gain his authority back and to make sure his supremacy. He is uncomfortable with the sense of being defeated therefore he imposes his colonial authority upon Antoinette and becomes the victimizer instead of being the victim. His defeat comes from the fact that he is not an original part of this island. As far as he is concerned he will never ever be fit in as perfectly as Antoinette does. He is unable to realise that Antoinette is also not wanted on the island because he is the most different. He is the one who arrives from the outside world therefore no one is as different as he is. It is stated that, in Rose Bloem's paper "The Spectre of the Other in Charlotte Brontë's Jane Eyre, Jean Rhys' Wide Sargasso Sea, and Nadine Gordimer's A Sport of Nature"

> "The female Other is perceived as an enigmatic force, in some instances demonic, but in all respects mysteriously threatening. The female Other is depicted as deeply alienated, growing up keenly aware that her actions are the subject of rumour, gossip and conjecture;"[9]

It can be recalled from the original text **Jane Eyre** Rochester's wife was locked up in the attic throughout the entire novel. Brontë's novel in which "Jamaican wife is vividly depicted as the demonised Other"[10], spares little space and time for the first marriage of Edward Rochester. Considering the fact that Rochester feels very much under the threat of this Creole woman, in Rhys' novel the reader is actually given certain clues about how Mrs. Rochester will end up eventually. These clues are hidden in the husband's growing anger and hatred against the island and against Antoinette. While talking with Christophine about Antoinette, she says that Antoinette cannot do without him and "she can't see the sun anymore." Following her sentence the reader is given

[8] **Ibid**, p. 75
[9] Rose Bloem, "The Spectre of the Other in Charlotte Brontë's Jane Eyre, Jean Rhys' Wide Sargasso Sea, and Nadine Gordimer's A Sport of Nature" **Neither East Nor West: Postcolonial Essays on Literature, Culture, and Religion** Kerstin W. Shands, Södertön University Ed. 2008 p. 73
[10] **Ibid,** p. 75

his inner voice which says "not the way you mean, I thought."[11] This inner voice vaguely makes a reference to the original text. While Christophine makes a metaphorical statement about Antoinette's emotional state, the reader who is familiar with Bronté's novel, becomes aware of the husband's real intention which is locking Antoinette up in an attic and literally not allowing her to see the sun again.

Later in Rhys's novel his hatred against his wife becomes more open and stronger, he continues to leave clues about his intentions which sound like a revenge plan:

> "She'll not laugh in the sun again. She'll not dress up and smile at herself in that damnable looking-glass. So pleased, so satisfied.
> Vain, silly creature. Made for loving? Yes, but she'll have no lover, for I don't want her and she'll see no other."[12]

His anger against Antoinette can be considered as a reflection of his anger against the island. He does not fit in this lush and bright but strange environment whereas Antoinette is almost an embodiment of the island. When he directly addresses to the reader he also reveals the resemblance between the descriptions of Antoinette and the island. He mentions the weather while he is talking about the island and he mostly emphasises the heat for he is not used to this sort of hot climate as a young English gentleman. It is also remarkable that how he is impressed by the colours in the island. This is again an outcome of his Englishness for he comes from a northern country which has a rather dark sky, mostly grey and of course much colder when it is compared to this Caribbean island: "The fine weather lasted longer. It lasted all that week and the next and the next and the next. No sign of a break."[13] The repetition of 'and the next' in this sentence indicates that he is actually bothered by this 'fine weather' for he is presumably not used to the sunlight and the heat. The island becomes an overwhelming environment for him and this disturbance makes him feel like an outsider in the island. Since the island refuses to accept him as a part of itself, he

[11] Jean Rhys, **Wide Sargasso Sea,** Penguin Essentials Ed. London: Penguin Books Ltd. 2011, p. 120
[12] **Ibid,** p. 131
[13] **Ibid,** p. 64

refuses to fit in and he takes his revenge from the island through Antoinette who belongs to the island more than he realises:

> "It was a beautiful place – wild, untouched, above all untouched, with an alien, disturbing, secret loveliness. And it kept its secret. I'd find myself thinking, 'What I see is nothing – I want what it *hides* – that is not nothing."[14]

The problem is not that the island actually hides something from him, the problem is that he is unable to make himself a part of this island. Hence he starts to make himself believe that the island is actually in a war with him and Antoinette perfectly fitting in the island, is on the side of this unknown enemy and he feels anger towards her as well. Just like the island, Antoinette does not reveal herself to him immediately. First she says she does not want to marry him,[15] then she says she is afraid of being happy for she has never been happy before.[16] She is also afraid of speaking about her mother which makes her husband even more uncomfortable because he already hears many rumours about Antoinette's mother and her secrecy about the mother gives him another reason to be angry about all the mysteries that he is unable to solve.

> "'Is it true,' she said, 'that England is like a dream? Because one of my friends who married an Englishman wrote and told me so. She said this place London is like a cold dark dream sometimes. I want to wake up.'
> 'Well,' I answered annoyed, 'that is precisely how your beautiful island seems to me, quite unreal and like a dream.' (…) 'No, this is unreal and like a dream,' I thought."[17]

This is one of the dialogues in which Antoinette and her husband are having a conflict about their understanding of reality. Antoinette believes that mountains and rivers and seas are real whereas according to her husband all this surrounding seems like a dream. It can be inferred from this dialogue that even from the very beginning of their marriage he is disturbed by the fact that he is living in Antoinette's reality which makes him feel like an outsider. The husband feels the obligation to adjust her to his own island rather than adapting himself to her island. Consequently, there is always a conflict between the husband and the wife, ongoing throughout the novel, about whose island is more real and more beautiful. They do not only claim their ownership on

[14] **Ibid,** p. 64
[15] **Ibid,** p. 56
[16] **Ibid,** p. 68
[17] **Ibid,** p. 58

England and Jamaica but also, whichever speaks, they always refer to the other island as 'your island'. Both carry their colonial attitudes towards each other, Antoinette's constant questions about England somehow makes her husband feel like an outsider whereas her husband uses his patriarchal authority and imperial power over her since he is no longer able to direct this authority over the island. Antoinette subconsciously isolates her husband who already feels like an alien on her island, the revenge of her husband, however, seems much more a conscious action, forcing her into facing the same sort of isolation on his island.

Charlotte Brontë may have chosen to leave Bertha Mason in the dark and cold and without a chance to speak up for herself, though she is very much alive in **Jane Eyre**. Edward Rochester pays for this isolation in Rhys' text. Though Antoinette's husband does not bear a name throughout the novel, it is only strongly implied that he is Edward Rochester from Brontë's text. Jean Rhys herself being a postcolonial woman in the West Indies, presumably deliberately leaves him without an identity deliberately in order to reflect the pain she experienced as an abandoned, isolated and spiritually homeless postcolonial. Considering Jane Eyre and Edward Rochester whom Charlotte Brontë presents, oppressive masculine authority becomes more obvious especially given that the first Mrs. Rochester does not have a single word spoken in the entire novel. Brontë addresses her as Bertha Mason which is another point Jean Rhys interprets in her own text. She demonstrates Bertha Mason as a constructed identity rather than the real identity of the Creole girl who was born and raised on the island. The protagonist is Antoinette Cosway who has a late father and a mother who does anything to hold onto her Britishness. After her mother's second marriage the protagonist takes her stepfather's name and becomes Antoinette Mason which is another point where the reader is introduced to the domination of male authority. Furthermore Bertha is only a pet-name given to her by her husband who himself does not even have a particular name in the entire novel. As such, Antoinette persistently mentions that she does not like to be addressed as Bertha but she is unable to get rid of the name.[18] Antoinette is a Creole girl carrying a French queen's name until her

[18] Jean Rhys, **Wide Sargasso Sea,** Penguin Essentials Ed. London: Penguin Books Ltd. 2011, pp. 105-106

husband arrives, after that she becomes Bertha, she becomes an ordinary English woman who cannot even picture England in her mind. By doing that, the writer proves that the colonial is not merely left alone to his own wishes and manipulates the victim, on the contrary, the colonial can also be victimized by a dominant figure or by the majority. It happened to Antoinette's colonial family and they lost everything to the natives of the island and it happened to Antoinette's colonial husband in a postcolonial environment. Naming is considered as one of the clearest indications of intruding someone's identity, and the reader witnesses this through natives as well. Christophine is a woman who is known for her Obeah skills, she is almost accepted as a sorceress nevertheless she shares her name with St. Christopher, meaning the bearer of the child or to be specific 'bearer of the Christ'.[19] Given that Christophine has been taking care of both Annette and Antoinette since she was a young girl, this name suits her perfectly however considered in the colonial context, it can be said that she is deliberately given a Christian name in order to suppress her own religious background. In order to prove their superiority first they had to separate themselves from the islanders and identify them as 'the other'.

In order to regain his colonial authority he imposes an intrusive attitude towards Antoinette. When he fails to reveal all their secrets – both Antoinette's and the secrets of the island, he tries to change Antoinette as he wished. Unfortunately and fortunately for Antoinette, he also fails to manipulate her which brings the end of Antoinette because the hatred which grows in him causes Antoinette's destruction.

> "I was certain that nothing I said made much difference. Her mind was already made up. (…) her ideas were fixed. About England and about Europe. I could not change them and probably nothing would. (…) her fixed ideas would never change.
> Nothing that I told her influenced her at all."[20]

Again, here the husband expresses his disturbance through repetition. He realises that no one will ever change Antoinette's ideas about the mainland, not even himself, above everyone else. He does not only have to live in Antoinette's reality, in a country where

[19] Monks of St. Augustine's Abbey, **The Book of Saints: A Dictionary of Servants of God Canonized by Catholic Church,** London. A & C Black Publishers Ltd. 6th Edition. 1989. p. 63
[20] Jean Rhys, **Wide Sargasso Sea,** Penguin Essentials Ed. London: Penguin Books Ltd. 2011, p. 70

Antoinette belongs to but also he has absolutely no control over his wife. Not being the one in charge is an unacceptable weakness for an Englishman given that he is raised in an imperial society.

Facing with the fact that he does not possess the imperial power which every English gentleman holds, he feels like he is losing everything that makes him a male authority. Considering that the entire novel takes place in a postcolonial environment, he can be discussed as the embodiment of this falling empire just as Antoinette is the representative of the island who just regained its freedom. Patriarchy has started to fall apart for the colonialists and the imperialist which means they are losing their authority over seas and losing their authority means losing everything they have ever known, because the colonising power generally identifies himself through this authority. In order to protect their idea of self, they hold onto their identities as colonisers. As such, in Rhys' novel it can be seen that the English groom is too much impressed by the island and the feminine environment. He feels overwhelmed and oppressed by the new culture. This can be seen as his fear of losing his Englishness in this island and its possibility terrifies him.

Antoinette also attempts to invade her husband's territory though it may be considered as an unconscious attempt. Even the sole idea of moving to England for her husband's wishes puts her in an intruding position from the colonial perspective because she is not welcomed as an English woman. Moreover, considering she is locked in an attic until she burns down the entire mansion, it is clear that she has actually failed as a colonial because Antoinette is a postcolonial protagonist and she is not acquainted with colonisation or how it is done.

Jane Eyre in Brontë's novel does the same kind of colonialism because she is a woman from the colonial society just like Annette. Regardless of whether Bertha is mentally unstable or not, she is alive which means she is the current Mrs. Rochester in **Jane Eyre**. Though Bertha Mason may be presented as an invasive ghost from past, in the postcolonial context Jane is the invasive one who tries to repress and remove Bertha's presence in the house. Whether she does that consciously or unconsciously she chooses to act according to Rochester's story. Though she shows integrity by

leaving the house, she agrees to marry Rochester after Bertha's death. Nevertheless, Bertha's story in **Jane Eyre**, is a paraphrase of what Rochester said about her as such, the reader actually reads Rochester's version of the story narrated by someone else. Demonstrating the ghostly other as a dark counterpart of the 'white one' is similar to what England had been doing in the West Indies for hundreds of years. Rochester does exactly the same. Jane Eyre may be a female protagonist yet still she is a colonial female protagonist, which allows her husband to place her on a higher position than Bertha in imperialistic hierarchy. Similarly, even though England itself is an island as well, it still has an accepted authority over many other islands, which shows that it is possible to be alienated from one's own identity while obtaining power.

In Rhys' novel there is not a single victimizer and a single victim. Depending on the surrounding, characters switch roles. Therefore, this affects the perception of mainland in the text. Though both England and Jamaica are islands, while they are in Jamaica, the English husband becomes sick, gets offensive and hateful and he feels as an outsider among people who are in harmony with this island. Antoinette is energetic and sexually eager.[21] Conversely, she is unable to demonstrate this activeness in England since she is locked up in an attic and presumably her so-called mental illness eventually becomes real under these circumstances. This decentralization of power indicates that the British Empire is not as effective in the West Indies as it once was. Even Christophine and Antoinette's constant rejections of the mainland is a sign that the empire is not being taken seriously as it was before. "Oh England, England,' she called back mockingly,"[22] right after Antoinette uses these words her husband's inner voice speaks up and says that these words were like a warning that he had not chosen to hear. For him, these words imply that Antoinette looks down on the imperial supremacy which is perfectly natural given that the same empire who sent her family to this island so that they can rule over the natives, abandoned them when the situation reversed. The empire which was very much respected and trusted by an English gentleman, betrayed Antoinette by leaving her alone without money and among people who despise her for being a white negro.

[21] **Ibid**, p. 68
[22] **Ibid,** p. 50

While Antoinette's thoughts about the mainland is indicated through her dialogues with her husband, Christophine who is a native of the island completely rejects the existence of the entire country and disgraces the empire even more. Antoinette asks questions about England even though she is never really interested and satisfied with the answers. However, Christophine does not even believe its presence claiming that she has never seen that place and only heard horrible stories about it:

> "'England,' said Christophine, who was watching me. 'You think there is such place?'
> 'How can you ask that? You know there is.'
> 'I never see the damn place, how I know?'
> 'You do not believe that there is a country called England?'
> She blinked and answered quickly, 'I don't say I don't *believe*, I say I don't *know*, (…) I hear it cold to freeze your bones and they thief your money, clever like devil. (…) Why you want to go to this cold thief place?'"[23]

Since Christophine is a native in the island only thing she can imagine about England is that it is too cold and the people of England are thieves. Being colonised and exploited by English people for long years, Christophine naturally considers England as thief. English people arrive at her island and exploited their lands and their labour for decades. They have become the masters and they made the natives their slaves. Even Christophine herself was 'a wedding present' once.[24] The natives of the island were exploited and almost dehumanized by these intruders which makes them 'thief' in the eyes of a native Martinique woman.

Dislocation also plays an important role while explaining the war between the self and the island. In the second chapter it has already been discussed that the children in **Lord of the Flies** become sick when they arrive at the unknown island in Golding's novel. The same problem is also observed in **Wide Sargasso Sea**. First, the husband starts his own narrative, he briefly mentions that he has been through high fever when he starts his own narrative and he later brings about the same issue while he is writing a letter to his father. "I was married a month after I arrived in Jamaica and for nearly three weeks of that time I was in bed with fever."[25] With this early statement, the reader

[23] **Ibid,** p. 84
[24] **Ibid,** p. 6
[25] **Ibid,** p. 47

is meant to see how this marriage actually started. It can be said that their relationship is actually built upon sickness, first they start their marriage with a physical illness and later they encounter with a mental disorder, even though the mental disorder seems to be an excuse for manipulation rather than being an actual illness. As for Antoinette, mental illness does not occur until she is dispatched from the island she was born, thus, it can be seen as a result of dislocation.

Sickness is regarded as an innate reaction to displacement, in either case. The fact that how dislocation affects the self and how male characters experience a feeling of loss; loss of their English identity to be specific,[26] has been discussed in the Second Chapter. The same identity crisis can be applied to Antoinette's husband as well. He also feels repressed by an alien culture and he shows reactions rather similar to the boys on the island. The male characters in both novels are actually trying to protect their English identity hence they are holding onto the only power they know, which happens to be the imperial power. But just as it happened in Golding's novel, here in **Wide Sargasso Sea** the masculine authority who feels defeated and dislocated, destroys the alien identity in order to rebuild his own superiority.

The husband who is assumed to be Edward Rochester suffers from an illness which makes him vulnerable to the island the moment he arrives. After spending three weeks in bed, he fails to be a part of the island furthermore he actually accuses the island for his illness. The more his hate against the island grows, the more offensive he becomes against Antoinette. He is afraid of losing his own identity into this new environment and in order to avoid this, he forces Antoinette to lose her identity into his own territory. In Rhys' novel, masculine power does not directly destroy the environment for he fails to become superior. Instead, he redirects his anger against another female, someone who seems to be in perfect harmony with this lush and lively surrounding. He takes the liveliness out of Antoinette, making sure that she would never see the sun again. He colonises Antoinette because he is unable to colonise the island, he does not obtain that imperial power. Conversely, according to the laws, he

[26] Bill Ashcroft, Gareth Griffiths, Helen Tiffin, **The Empire Writes Back: Theory and Practice in Post-Colonial Literatures**, Second Ed. London: Routledge. 2002, p. 22

obtains the patriarchal power as Antoinette's husband hence he chooses to repress Antoinette as a reaction to the island;

> "I hated the mountains and the hills, the rivers and the rain. I hated the sunsets of whatever colour, I hated its beauty and its magic and the secret I would never know. I hated its indifference and the cruelty which was part of its loveliness. Above all I hated her. For she belonged to the magic and the loveliness."[27]

He openly expresses that he hates the island because of "its indifference" he indirectly admits that he actually hates not being able to a part of the island and being an outsider. He is aware of the magical beauty which Antoinette adores, it is the feeling of being the stranger he hates. Further in the last sentence he says that he hates Antoinette because she belongs to the loveliness. He is not only aware of the loveliness but also he only hates it because Antoinette is a part of it, but not him. Furthermore, given that he considers Antoinette as a colourful part of the island, his masculine authority feels disturbed by this fact for he cannot perform his patriarchal power upon her. This is why he, directly and indirectly, keeps suggesting that she belongs to the island which means she originally does not belong to him. What disturbs him on the island is actually the 'indifference' which makes him one of the many 'others' on the island rather than being the 'one'. His English identity fails to recognise the presence of others for he considers himself as the original one. This may be mainly because he comes from a northern mainland in which people have similar physical appearance due to the lack of sunlight. This is actually again the reason why he hates the colours of the island, he is simply not accustomed to this wide range of diversity. Above all, even though not explained in the novel directly, he is presumably the one who looks different than the rest of the characters because of his fair skin. While the dominant figures are dark skinned Antoinette, very much darker skinned natives, the bright sun and the lush colours of the island, Rochester is assumed to be pale and white skinned since he comes from England for the first time.

His problem with the colours of the island and his disturbance of being 'the other' are two other points of conflict between him and Antoinette. Diversity does not

[27] Jean Rhys, **Wide Sargasso Sea,** Penguin Essentials Ed. London: Penguin Books Ltd. 2011, p. 136

bother Antoinette because she is grown into it. She herself is not pale, she is surrounded by dark skinned natives who all have different skin shades depending on their native island, Christophine is a Martinique woman who is "much blacker –blue-black with a thin face and straight features."[28] Therefore Antoinette does not feel threatened by the diversity, in contrast, she actually enjoys it and she feels a part of the whole picture drawn by the differences.

While her husband faces with an erosion of identity because of dislocation and indifference which disguise itself as a sickness; Antoinette suffers from a similar confusion in terms of identity, disorder and dislocation. It has already been discussed that Antoinette's identity problems start from a very early age. Between being a colonial British girl and a postcolonial Creole girl, Antoinette already knows about the spiritual homelessness which her husband experiences when he arrives at the island. Being familiar with alienation in a land that was supposed to be her home, she is between a Caribbean and a European identity which causes her to receive conflicting social messages regarding her overall identity. These conflicting aspects of her identity crush the developing sense of self. While searching for social acceptance, she goes through a transition between attempting to fit herself first into the role of Caribbean native and then that of a white English girl.[29]

At this point Christophine becomes an important factor in Antoinette's Jamaican identity for she acts as a surrogate mother to Antoinette. Christophine is someone whom Antoinette goes to when she is desperate or she needs care. On the one hand there is Christophine, a black Martinique woman who has a certain authority over the people around her and on the other hand there is Antoinette's real mother who is cold and distant and she is weakened since she lost her colonial identity. Christophine acts as a matriarch in a land where people just freed themselves from the intruding patriarchal dominancy. Therefore she helps Antoinette to hold onto her Creole identity

[28] **Ibid,** p. 6
[29] Stephanie Coartney, "Identity Crisis for the Creole Woman: A Search for Self in Wide Sargasso Sea"**,** McKendree University, **Scholars** no. 10, 2008, pp. 2-3

whereas her mother marries Mr. Mason in order to protect their white, patriarchal European identity.

Antoinette loses her Creole identity into her husband's Britishness as she begins to be more and more in love with him. She becomes more submissive and she even considers moving to England in order to please her husband. She even says "he is my husband after all"[30] as a vain attempt to convince herself of her own Britishness. She moves from Christophine's black matriarchal authority to England's white patriarchal superiority which eventually brings illness to her just as it happened to her husband when he moved away from the imperial supremacy.

Antoinette Mason is a female who is in the middle of two opposite identities. Her constant attempts to be accepted in either one of them fail because both sides consider her as "the other" therefore at this point it is not wrong to think that Antoinette could have lived in England as well, if her husband had not attacked her already-confused self. Because Antoinette seems to know how to make home in a place where she does not actually belong to. Moreover, as it was discussed previously, she is familiar with differences and diversity; she managed to survive as a Creole in a Jamaican society, she could presumably handle being the exotic wife of a young gentleman in English society. Instead, she is sickened by displacement, only, in her case sickness shows itself in the form of a mental disorder. Even though Rochester in **Jane Eyre** constantly emphasises that she has already been mad since they first met, there is no open indication in Rhys' text that Antoinette suffers from a mental disorder. From the beginning of the novel the reader is introduced to a young girl who is sad, lonely and having uncertainties about her very own identity. The problem with her mental health starts only after she is forcefully taken to England and being kept in the attic for months without seeing the sun or any other human being except for the caretaker her husband hired for her. She does not even see her own husband who forces her to live in a cold room. Only after she loses human contact and lively sunny days, her health becomes problematic, which seems perfectly natural, given the circumstances.

[30] Jean Rhys, **Wide Sargasso Sea,** Penguin Essentials Ed. London: Penguin Books Ltd. 201, p. 83

> "In this room I wake early and lie shivering for it is very cold. At last Grace Poole, the woman who looks after me, lights a fire with paper and sticks and lumps of coal. (…)"[31]

Antoinette is not used to cold and darkness, very much similar to her husband who was not used to light and heat. However, in Antoinette's case she is not only away from her own surrounding but also she is literally locked up.

> "(…) to wonder why I have been brought here. For what reason? There must be a reason. What is it that I must do? When I first came I thought it would be for a day, two days, a week perhaps. I thought that when I saw him and spoke to him I would be wise as serpents, harmless as doves. 'I give you all I have freely,' I would say. 'I will not trouble you again if you will let me go.' But he never came."[32]

She cannot even understand why she has been brought to England in the first place. She seems to understand or at least accept that she is not desired in this marriage anymore, what she cannot articulate is the reason why he does not let her go. She tries to give this a meaning which is interesting given that she is said to have lost her sanity.[33] In the article "Identity Crisis for the Creole Woman: A Search for Self in Wide Sargasso Sea" by Stephanie Coartney, it is briefly discussed that Antoinette is considered as the representation of the classic case of a woman's descent into madness to escape masculine domination. However more than that, she is in a way regenerating her concept of identity.[34]

Alongside her confusion and disappointment this time Antoinette's loneliness is not spiritual either. She does not have anyone to talk to, her husband does not come to see her even though he lives in the same house with her. Before she came to England,

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[31] **Ibid,** p. 142
[32] **Ibid,** p. 142
[33] Charlotte Perkins' famous short story **The Yellow Wallpaper**, written in 1892 is an example of this case. A young woman who feels oppressed under her husband's patriarchal authority, gradually goes mad. She is not allowed to write her journals because her husband thinks this working makes her sick. She is also locked up in an attic room, though not officially locked, she is still placed her by her husband's wish. Additionally, just as Antoinette's search for the logic behind all this situation, the woman in Perkins' story sounds more rational as she moves towards insanity. It is also seen in the short story that she strips herself from her identity by never giving her first name, only saying in the end that she got out in spite of her husband and Jane. Though it is never explained who Jane is but the strong implication suggests that this is the protagonist who separates herself from her identity because her identity requires to be a passive wife and a dutiful mother.
[34] Stephanie Coartney, "Identity Crisis for the Creole Woman: A Search for Self in Wide Sargasso Sea", McKendree University, **Scholars** no. 10, 2008.

in her most desperate moments she would visit Christophine but she does not have Christophine anymore. She lost that matriarchal authority when she left the island and now she is in the mercy of the patriarchal mainland that has abandoned her once.

The mainland does nothing but harm to Antoinette since she was a young girl. First, she was abandoned by it after Britain's Emancipation Act and she was left alone among people who constantly make her feel unwanted. Moreover, later when she tried to fit in the mainland, she was harshly rejected by the representation of it, her husband. Not only she was rejected but also she encountered with the destructive side of this representation which caused her to end up in a cold attic in England.

Rhys' novel actually shows two different colonisers who lost their authority and started to become colonised. Antoinette was born into a colonising family but she became the victim of the colonised after the slaves gained their independency; she was later colonised by her husband who was a representative of the male authority. On the other hand her husband is also the coloniser who is victimized by the victim. He feels threatened and overwhelmed by the feminine power coming from the island and he becomes more imposing and more intrusive. While the intrusive attitude of imperialism can be observed in boys' actions in **Lord of the Flies** as it has already been suggested in the previous chapter, **Wide Sargasso Sea** depicts the brutal results of imperialism for the imperialist. These imperial characters who were pretty much used to rule and exploit the new lands have now lost their authority. The idea of being dominated is something new and unknown for these people, and the more they are scared the more destructive they become as it is clearly seen in Rochester's situation.

Jean Rhys' novel can be regarded as a response to a colonial narrative in which the alien female imprisoned and silenced. Brontë's lunatic Creole "Other"[35] gains her voice back and becomes the protagonist of a postcolonial novel, **Wide Sargasso Sea.** To emphasise Bloem's study, while "Brontë's text presents the colonised female as the depraved and demented "Other",[36] in Rhys' writing "the voiceless Creole "Other"

[35] Rose Bloem, "The Spectre of the Other in Charlotte Brontë's Jane Eyre, Jean Rhys' Wide Sargasso Sea, and Nadine Gordimer's A Sport of Nature" **Neither East Nor West: Postcolonial Essays on Literature, Culture, and Religion** Kerstin W. Shands, Södertön University Ed. 2008 p. 77
[36] **Ibid,** p. 74

speaks, the outskirts become the centre, and the English become the "Other," living somewhere in a place heard of, but never seen."[37] As Christophine stated before, they never see the damn place.

It can be concluded from both Antoinette's and her husband's respective confusions, dislocation distorts the self. It turns the central into an eccentric. If one is placed in a location where one does not belong, the self is doomed to feel alienated. Subsequently being an alien brings spiritual homelessness and a feeling of loneliness. Second generation postcolonials suffer from this in both ways, because they do not have any other destination to go. The colonial can always go back home and be accepted as it has happened to Antoinette's husband, but the postcolonial can neither stay nor leave. Furthermore, dislocation may result in serious sicknesses sometimes physical and sometimes mental, because the body and the mind react to the inconvenience in their own methods.

Different cultures, different habits, different language they all lead the self to alienation as well, the more the one feels like an outsider, the more isolated the one becomes. However, difference does not only damage the self but it also causes constant othering between two groups, which eventually leads to the destruction of one of the groups.

[37] **Ibid,** p. 76

CONCLUSION

This research has aimed to discuss the impacts of dislocation on island dwellers of British ex-colonies, in two postcolonial English novels. Distorted perception of the self and the object has been studied under the main topic of identity crisis. Sociological, psychological and historical background of the colonies, the victims and the colonials have been investigated by specifically emphasising the second generation colonials. A detailed research has been performed while discussing these subjects with specific references to behaviourism, social behaviourism, and psychoanalysis. It can be concluded that the second generation colonials have been both the victimizers and the victims of a greater authority, depending on perspective. Masculine authority and power struggle have been reflected upon the same subject with references to the relationship between males and females. Additionally it is suggested that this power struggle is reflected upon the relationship between the continent and the island. Analysing these relationships, the entire study has aimed to discuss the shifts and differences among various groups of people who are labelled as colonials, slaves or outcasts.

On a larger scale, this research is firmly fixed in a postcolonial context. The chosen novels have been discussed in this context and required references to postmodernism have also been given. The thesis argues Postcolonialism and Postmodernism together however emphasise has always remained on Postcolonialism rather than Postmodernism. In order to be able to draw a Postcolonial frame for both novels and theory, a brief introduction to Colonialism also has been taken into account in the Introduction section. The same section also contains overall explanations about 'the self' and 'the other' with references to the theories of Jacques Lacan, G. H. Mead and Edward Said. Each theory has been studied both from an individual perspective and from a social perspective. The relationship between the personal identity and the collective identity is also one of the central subjects of this research, all based on the theories about self and identity.

Chapter 1 aimed to discuss the island imagery in this context. The chapter discusses island as a metaphor for isolation and dislocation and concludes that physical

restraints of an island becomes the psychological restraints of an islander. Moving further, the concept of being an 'outcast' has also been studied, and it can be inferred from the lack of connection with the mainland is indeed a parallel between the islander and the island itself.

The relationship between 'the original' and 'its counterpart' is another major subject in this chapter, this relationship has been studied with references to the concepts of mainland and island, masculine and feminine, coloniser and colonised. It has been concluded from required comparisons of these oppositions that these relationships might be considered as arbitrary and elusive depending on the perspective. Therefore Postmodern literature was needed again, in order to supply a shift of perspective. Chapter 1 has approached Classical Literature and the re-writings of these texts, utilising specific references from each of them. Due to these deductions concerning isolation and outcast, social rejection and spiritual homelessness come out as the two major subjects though they also continue to dominate the following chapters and the entire study.

The second chapter of this research, specifies this framework into William Golding's novel **Lord of the Flies,** exemplifying the consequences of dislocation and identity shift. The discussion over masculine authority, imperial power have been concluded through the children's respective attitudes towards each other and towards the island. Innate separation within their identities, reflects itself as a break off in their relations which turns into a power struggle. The study connects this power struggle to the idea of imperial power and indicates that these children are the images of the imperial power. Though children crush on the island accidentally, they have been studied as the intrusive selves which disrupts the newly found land. Therefore in this chapter imperialism as well as colonialism have been discussed through the children's presence on the island, however the discussion has been made using the postcolonial perspective. Thus, it has been concluded that the children are both the intrusive, invasive colonials and the isolated, dispatched, fallen individuals who fail to obtain their imperial authority.

Sickness due to dislocation is another subject which has been studied in this chapter. It has been inferred from the novel and from the research about the psychological motives of sicknesses that new environment, a new climate may damage the individual physically however the psychological damage is partly about dislocation. Thus, it has been concluded that losing the familiar environment and being forced into living in a new one may bring sickness to the individual for the individual's identity is actually a product of his/her environment. Having lost the familiar surrounding, the self experiences a feeling of erosion in itself which is perplexing for an individual who considers himself as 'the one'. This is regarded as the same reason why physical adaptation to the island is also problematic for the new comer. Adapting means not only losing what they have been belonged for their entire lives but also being a part of the new surrounding, being one with this alien environment which is eventually considered as self-alienation..

It has also been discussed that the novel finishes with the arrival of a British Navy soldier and this incident have been considered as a closure because the children turn back to their own selves with the soldier's appearance. It has been inferred that the soldier's presence brings the imperial authority back since the soldiers is there as a part of his duty while the children only found themselves on the island by accident. This last deduction connects the children to the second generation colonials since both groups did not have another option than ending up on the island.

The last chapter of this thesis examines Jean Rhys' novel **Wide Sargasso Sea,** an alternative scenario of a Classical literary text by Charlotte Brontë **Jane Eyre.** Therefore this chapter does not only emphasise dislocation and broken identities but also contains a power struggle between two writers. In order to be able to draw a conclusion about this power struggle this study focuses on its reflection upon the contradiction between the colonial who comes from the mainland and the colonial who is born on the island. It has been concluded that the power struggle is not limited to the opposition between the colonial and the colonised, there is also the contradiction between the colonial and the postcolonial as well as the postcolonial and the ex-colonised. Therefore the novel is used as a starting point in this research for it contains

all three types of victimizers and victims. A detailed research has been made about all sides of the medallion because this kind of research proves that there are more than two sides of it. All the victimizers have also been considered as the victims, and the same principle has been reversed and applied to the victims who turned into victimizers.

The issue of masculinity and femininity has a major part in this chapter as well. Motherhood, maternity and the concept of surrogate mother have been studied thoroughly with the addition of fallen masculine authority. Fallen authority is not only restricted to masculinity but it is discussed as a social subject and shifting positions in society. The conclusions and indications about loss of power have been connected to physical and mental illnesses. It is suggested that sickness is used as a representation for the disturbance stems from dislocation whether it is physical or mental. Finally, consequences of disconnection, loss of authority and feeling of abandonment have been connected to the loss of self and to shattered identity.

Overall conclusion of this study has been drawn from the theories about the relationship between the self and the other in relation to their relationship with certain surroundings. Island imagery is used as the representative of isolation and alienation in order to discuss perplexed identity. The conscious and unconscious reactions to difference have paved the way to the detailed discussion of dislocation and cultural adaptation. All these suggestions and conclusions have been performed in postcolonial context with clear references to colonialism and postmodernism where it is necessary.

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