

## COMPOSITION OF “JANE EYRE” AND “WIDE SARGASSO SEA”

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### ABSTRACT

*The article discusses the composition of two novels “Jane Eyre” and “Wide Sargasso Sea” and analyzes some features of intertextuality.*

**KEYWORDS:** *Composition, Character, Novel, Setting, Climax, Conflict, Intertextuality, Relationship, Genre, Author, Symbol.*

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### INTRODUCTION

The mad wife in the attic of Charlotte Bronte's «Jane Eyre» is one of fiction's most well-known characters, and «Wide Sargasso Sea» delves into her background. Rhys completely overhauls this famous book and tells the tale of the character who was voiceless in Bronte's work. Rhys gives us a damning history of colonization in the Caribbean as she dissects Jane Eyre.

### Research Methods

Bertha from Jane Eyre's prequel story is Antoinette Mason. Rhys has written a history for Rochester's infamous Creole wife that makes an effort to demean the insane woman. Rhys' statements help us to comprehend what might have led Bertha to her current situation. We feel sorry for Rochester, Bertha's husband, whose father and brother mistreated him in Jane Eyre. The unidentified husband of Antoinette in «Wide Sargasso Sea», who later takes on the identity of the man from Jane Eyre, is a traitor whose readiness to assume the worst about his wife is a contributing factor in her madness. A chilly animosity develops between them as a result of Antoinette's (Bertha's) perplexity, inability to persuade him otherwise, and Rochester's self-pity. Then, the slim, lovely Antoinette turns into the fat, wicked Bertha.

However, this rare literary re-creation genre, in which the majority of readers have read the work before, can stand on its own. A lady who is culturally hybrid struggles to live a coherent life in a society that rejects her on both ends of the spectrum. It is a critique of capitalism and colonialism at a time when the predatory white Creole society was on the decline. The conclusion is left unfinished so that the reader can assign Antoinette a different fate than Bertha.

### Results and Discussion

The setting is the Sargasso Sea, a sizable, ill-defined region in the center of the North Atlantic, northeast of the West Indies that varies in size and extends from the Bahamas to the Azores. It is

situated north of the North Atlantic tropics in a region of very calm water sandwiched between two powerful currents that circulate the North Atlantic Ocean in a clockwise pattern. This topography is where the name «Wide Sargasso Sea» comes from. There is more to it than that, though. The floating seaweed known as “sargassum” is tangled and the Sargasso Sea is known for its eerie quiet. The Atlantic's churning currents are all around it. In this section of the ocean, numerous ships have capsized or gone missing.

The setting of a novel the Caribbean's beautiful, tropical natural backdrop gives way to England's desolate "Great House" in «Wide Sargasso Sea». The initial part of the book is set in Jamaica on the plantation Coulibri, which is close to the country's former capital, Spanish Town. The honeymoon home in Dominica, Granbois, is the setting for Part 2. Finally, Part Three is situated in an English attic that is chilly and dark.

Antoinette and her husband alternately play the role of the protagonist. Because we see the story from Antoinette's perspective in Parts One and Three, she is the protagonist. She is sensitive, lonely, and culturally estranged, and Christophine is the only person she can turn to for help. The narrator of Part Two is Antoinette's husband, and we are shown his struggle in all but one part. Though he finds his wife and her island home unsettling, Antoinette's beauty draws him in and he wants to bond with her. Again, depending on who is narrating the narrative, Antoinette or her husband is the adversary. Antoinette longs for the man to adore her. He accuses her of being insane and distances himself emotionally from her. His disagreement is with Antoinette's bizarre, foreign, and unsettling behavior.

The novel's climax doesn't happen until the very last page. When Antoinette realizes her purpose and escapes from her cage in the attic to set the English house on fire, the issues between her and her husband are settled. She's ready to put the dream she just stated into action.

We understand that Antoinette has predetermined her own fate because she is a fictional recreation of Bertha, the «Jane Eyre» character. However, as a stand-alone piece, «Wide Sargasso Sea» offers Antoinette's deed as a potential salvation. She is trying to get away from her captor and possibly the sanity he has imposed. The reader is instead left with a "to be continued" feeling of Antoinette's destiny rather than being given a description of the book's fiery, suicidal plunge. The book closes with Antoinette deciding to take action and her spirit being revived. The outcome is left up in the air.

There are two main motifs that keep coming up. The first is how dependency becomes a form of enslavement. Race relations and gender relations are excellent examples of this. The second illustrates how the clash of cultures between European and African-Caribbean cultures led to the values conflict between colonials and West Indians and how money can corrupt these values.

The social stratification brought on by racial identification is a minor issue. This goes beyond black and white and includes geography and parental origin.

«Wide Sargasso Sea» is written in a trisect format, with Antoinette narrating Parts One and Three and her husband narrating Part Two. The linear autobiographical «Jane Eyre» on which the characters are based is very different from this change in narrative voice and the forward and backward travels through time and space. In the Parts that Antoinette is narrating, Rhys employs the fragmentation device and switches between the present and past tenses, giving Antoinette's

figure a disembodied appearance. The narration of Antoinette's husband is given in the past tense and is given by an unnamed character to give his account authority and believability.

The reader gains understanding of the cultural and psychological distinctions between the two characters thanks to the change in narrative voice. The husband delivers us information in a deliberate, knowledgeable tone.

The novel is written in the first person narration. Depending on which character is narrating, the point of view varies. The posture changes as we alternately visit Antoinette's and her husband's perspectives, depending on which character is speaking. The man gives us the English imperialist account of what happened, which is obviously not Rhys' favoured version. Although his account of what occurred is convincing, the reader questions whether he is being totally honest, even with himself. Despite being a part of the event, the narrator seems to assume that it is all beneath him. The perspective of the West Indians informs Antoinette's account. Her sentences arouse empathy and amply demonstrate the inequalities and inequities of the experience of the post-emancipation period in the Caribbean.

«Wide Sargasso Sea», the principal work of Victorian literature, features a complex plot with a large cast of characters. Rhys divided the novel's overall storyline into three sections. Unlike Bertha Mason in Charlotte Bronte's book, who doesn't tell her own story, Antoinette tells her own tale in part one of The «Wide Sargasso Sea». Jane Eyre, the narrator, tells the story for the woman based on information she receives from others and her own observations at Thornfield Hall. By giving Bertha her own voice, Jane Rhys brings about a significant change. Despite the fact that their stories are being told by distinct characters, both of these characters still interact with one another. It demonstrates unequivocally how heavily Charlotte Bronte and other Victorian novelists affected Rhys. Readers can get to know Antoinette better through her first-person narration, sharing her thoughts and feelings as they travel with her from Jamaica to her confinement in Rochester's home. To restore the equilibrium, Antoinette is given the opportunity to express her own perspective. She recalls her life experiences from birth to adulthood, including the weddings that Mr. Mason arranged for her to Mr. Rochester. The same kind of portrayal is created by Charlotte Bronte in her book Jane Eyre.

She permits Jane's character to develop from a young child to an adult. Jane Rhys depicts the blending of a young child's perception and an elderly narrator's memories through stream of consciousness. For instance, in Part I, Section 7, Antoinette recalls sensing an extremely foreboding atmosphere at Coulibri and entering her brother's room. She considers Mr. Mason's plans to treat the young kid as she watches him drift off to sleep. Certainly, «Jane Eyre» contains indications of stream of consciousness. For instance, consider how Jane delves into her thoughts and wonders why her aunt treats her unfairly before asking herself my hypothetical questions.

Jane Rhys grants Rochester his own voice in the second chapter. This implies that readers will be given a variety of viewpoints on his events and relationships, as opposed to the consistent consistency made possible by a single narrative voice. Jane Rhys makes sure that readers have a better grasp of Rochester by having him narrate the story in the first person. Jane Rhys selects a different character to tell the story in part three. Grace has received it first, followed by Antoinette. The mother of Antoinette, Annette, does not have a first-person narrator. Her persona

must be created by the reader based on Antoinette's memories of her mother. The intricate plot and structure allow for a variety of characters to tell the story from various points of view.

Character of Antoinette Antoinette is based on Charlotte Bronte's novel *Jane Eyre*. Bronte's "Bertha" is given a life history that starts with her being a young, lonely girl in Jamaica and ends with her becoming the raving madman in the attic. Antoinette has a soft and sensual side. Her life and her character are reflected in Part One's evocative depictions of nature. She experiences the comfort and exotic beauty of nature. She identifies so strongly with the sounds and sights of her surroundings that when Rochester removes her, she disintegrates. We witness Antoinette's spirit being destroyed when Rochester stamps on the frangipani wreath and again when he crushes an orchid. She is by herself as a child. She is a "white cockroach"—a social outcast in both her family and society. She doesn't look for or discover happiness. She seeks sanctuary, at best, in a convent. She attempts to leave her arranged marriage instinctively because she senses problems. She worries that the bliss she has found with Rochester will be lost when she unwinds at Granbois and thinks she can love him. She finds herself without a place to call her own once more when Antoinette's past and her family's history turn Rochester against her. She asks Christophine for assistance, but we see Antoinette transform into "Bertha" as obeah magic does not operate on white people. Antoinette finally finds her spirit and experiences a moment of defiance.

To the husband of Antoinette Rhys refuses to give a name despite the fact that he narrates the most of the book. As a result of reading *Jane Eyre*, we are familiar with his name—Rochester—but in Rhys' book; he is only known for his relationship with Antoinette. He marries Antoinette and serves as her storyteller and the mastermind of her psychological fall. Antoinette finds comfort in the tropical setting, but her husband feels uneasy. He finds the aromas and colors overpowering. He views the West Indian environment as unfriendly because it challenges his English conceptions of civilization and reason. Additionally, he considers Antoinette's promise of love to be excessive and "too much". Similar to how he rejected Antoinette, he also rejected the sensual landscape.

He gives her the new name "Bertha" in an effort to separate her from her exotic half and reunite her with her English side, further stressing her already muddled sense of cultural identity. He exercises his last authority and privilege by rejecting his Creole wife and all West Indian traditions when he sleeps with a servant named Amelie, a conduct that colonial generations before him had allowed. He is later blamed for his activities by Christophine. He moves back to England while reclaiming his own identity and deleting Antoinette's.

The Rochester in «*Wide Sargasso Sea*» is a greedy, cold, and manipulative figure, in contrast to the sympathetic character of *Jane Eyre*, a man who was passed over by his father in favor of a brother. He was conceived by Rhys as the unidentified man who shreds Antoinette into the madwoman, "Bertha".

## CONCLUSION

*Wide Sargasso Sea* by Rhys is a novel of intertextuality that bears resemblance to *Jane Eyre* in every way. The aforementioned discussions and citations make it abundantly clear that the structure of the novel *Wide Sargasso Sea* is identical to that of *Jane Eyre*.

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