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The Victimized Personas in Jean Rhys's *Wide Sargasso Sea* and Charlotte Bronte's *Jane Eyre,* Feminism Perspectives

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ABSTRACT

The Wide Sargasso Sea *- (1966). After years of contemplating* ***Charlotte Bronte's*** *Creole madwoman Bertha Mason,* ***Jean Rhys*** *set out to give voice to what is mute in* ***Bronte's Jane Eyre****. Rhys lets Antoinette narrate her tale, revealing the "other side" of Bronte's story: what occurred in the years before and after Mr. Rochester's first marriage in Jamaica. As a twentieth-century West Indian writer,* ***Rhys*** *was able to expose implicit assumptions and ideals in* ***Bronte's*** *writing, such as imperialist England's attitude toward her colonies. The natural environment is a mirror of interior states of being and emotion, a remark on the novel's characterization and action. Even though the two books seem to be identical, they are not. Rhys flips Bronte's Victorian Romantic symbols,* ***Wide Sargasso Sea*** *appears more contemporary and realistic. This paper aims to highlight the victimized characters in both novels and gives a real comparison of the most victimized ones. Both works, respectively, show women fighting patriarchy and injustice at any historical time. From a feminist standpoint, this study compares, Bertha Mason, in the two narratives. Even though* ***Wide Sargasso Sea*** *is a forerunner to* ***Jane Eyre,*** *Rhys expressed a more progressive and revolutionary feminist viewpoint. Bertha Mason is a more victimized female than Jane of the patriarchal system and colonization. These feminist works have left an indelible effect on literature. Most literary commentators have concentrated on Jane, the protagonist of Charlotte Bronte's narrative, on the other hand, there is Bertha Mason, the insane lady on the upper floor imprisoned, as just Jane's evil twin. Bertha has received much less attention than Jane, not as an evil side of Jane, but as a stand-alone figure. This study compares Bertha Mason's representation in Jane Eyre and Wide Sargasso Sea. Bertha, who acts as an impediment to Jane's pleasure in Jane Eyre, is recognized as a victim of society.*

KEYWORDS

oppression; West Indian; patriarchy; colonies.

INTRODUCTION

Bertha "Antoinette", Jane, and Rochester are the central characters in ***Wide Sargasso Sea*** and ***Jane Eyre*** since their stories in each work is based on one another. Even though ***Jane Eyre*** was written from the viewpoint of the white European colonizer, ***Wide Sargasso Sea*** offers a feminist take on colonial power over indigenous peoples and communities. It is the goal of this thesis to compare both narratives using feminist and post-colonial assessments to see whether there are any parallels and differences between the two novels' women

characters (Maurel, S. 2009, p.156). Considering their varied ways of managing narration, **Charlotte Bronte and Jean Rhys**, as women authors fighting in a sector dominated by men, portray the issues they confront in their various communities via their characters. The female characters of both works portray the situation of women in startling ways, while Rochester's tale shifts from Bronte to Rhys. When the books are considered, ***Bronte's Jane Eyre*** represents the Feminine Phase, in which women authors are unable to freely display their rebellious thoughts. Bronte writes her manuscript behind a pseudonym for fear of being expelled from society. Likewise to ***Jane Eyre's*** main character, Jane is an intellectual youngster at the beginning of the story (Kamel, R. 1995, p.2). She is transported to the scary Red Room because she is questioning the events and individuals in her head. Jane becomes a governess to find her voice in Victorian society, and she proves to be a gallant young lady at Thornfield, which attracts Rochester's interest since he is bored of selfless and ordinary women. In the same spirit, throughout the narrative, Jane uses feminine words and vocabulary to emphasize the text's femininity, as she says about Rochester, "He made me adore him even without looking at me." Soon after, the patriarchal figure, Rochester, responds to Jane's adoration by disguising himself as a gypsy fortune teller to steer Jane along his path; nevertheless, Jane recognizes Mr. Rochester despite his changed appearance. "... it is my soul that addresses your spirit; precisely as if both of us had crossed beyond the dead, and we stood at God's feet, equal,—as we are!" Jane exclaims upon confessing her love to Rochester, which pleases Rochester and prompts him to propose to Jane. As a result, Bronte succeeds as a woman writer because of Jane's unique character and activities. Since all female tales contain traces of prior writings with the legacy of "despair," she both borrows from earlier feminine works and supplies fodder for authors such as Jean Rhys (Oates, J. C. 1985).

Jean Rhys writes her work in the "female" phase, which challenges the classic ***Jane Eyre***'s long-set reality, exemplifies this age in which women authors feel free to represent themselves in their works. Rhys' foray into writing as a woman originates from her love of classic literature. As a result, she reads Jane Eyre by Charlotte Bronte and resolves to create a biography of Edward Rochester's insane spouse **Bertha Antoinette Mason**, giving her a voice to explain herself. Rhys seeks a model to base her work on as part of the female literary legacy, and she finds one in Charlotte Bronte's great book. She may have felt the "anxiety of authorship" and required the feminine sympathy and support of prior writers throughout the writing process. She gives Jane Eyre an astonishing makeover and produces a postcolonial prologue to the traditional work, confirming the intertextual character of two writings from different cultures and times once again. Despite Rhys' Creole heritage and Bronte's English ancestry, they both tell stories about women's suffering in different situations since they are both women writing about universal female issues.(Lydon, S. 2010, p.23).

Rhys, on the other hand, transforms ***Jane Eyre*** into a "writerly text" by inviting the reader to reexamine the hidden details in the text from the perspective of Antoinette Cosway. In this sense, Rhys' ***Wide Sargasso Sea*** can be seen as a deconstruction of the original text, in that it portrays Edward as a colonial and misogynist figure, in contrast to Bronte's portrayal of Edward as a romantic and victimized figure, with Rochester speaking of Bertha as an impediment to his happiness. Furthermore, being a Jamaican-English mix, Antoinette is rejected by both sides, which reveals her isolation and sensibility (Fincham, G. 2010). Tia, a Martinique friend from her childhood, with whom she finally breaks up because she humiliates and discriminates against Antoinette because of her color. Antoinette suffers as an outsider in her community, and she feels as though she is viewing herself "through a looking-glass" while she watches her companion Tia suffer. She marries Edward Rochester, an English nobleman seeking methods to acquire money, after a traumatic life in the nunnery,

believing she would finally find genuine happiness. In the end, she is disillusioned and unhappy as a result of her discriminating spouse, and she is forced to live alone in an attic in Thornfield, England. As a result, Jean Rhys writes the tragic narrative of Antoinette Mason because she is a Creole lady who may have wanted to reflect on the challenges that women face in postcolonial Jamaica. She feels compelled as a woman to write about women and express her feelings about English patriarchy tenderly, free of patriarchal tyranny (Nixon, N. 1994, p.267).

LITERATURE REVIEW

Karl Marx visualised workers and capitalists as men and not women in capitalist society. Women do not figure in Marx's writing even as reproducers of labour power. On the other hand Engels (1884) explained the cause of women's subordination in the 'The Origin of Family, Private Property and the State'. Engels believed that women and men were equal in prehistoric times. Engels held that prehistoric societies claimed descent through the female line (motherright) and the universal historic defeat of the female sex came about with the development of private property and emergence of monogamous family. Men could now pass the privately held commodities to their own offspring through the male line. Critics have questioned Engel's view by pointing out that it is debatable whether women held authority at any time in history. However, Marx and Engels influenced later Marxist feminists who explored the economic roots of women's subordination as also to give importance to women as reproducers of labour. Weber defined 'patriarchy' as the oldest form of socially legitimised power, referring to the patriarchal structure of ancient families. Weber's work also influenced feminist writers as Roberta Hamilton. Emile Durkheim viewed men's and women's roles as increasingly differentiated with the division of labour and increase in specialisation in society. His functionalist orientation to the study of society implied that women's place was in the domestic sphere and women in a married relationship had an affectual function which was complementary to the role of men who had an intellectual function. (Jackson and Scott 2002: 2-5).

Another theoretical perspective which challenged the sex gender distinction was socialist feminism which questioned the biological basis of distinction between men and women. Socialist feminists unlike Marxist feminists hold that class antagonism by itself is not the cause of women's oppression but class antagonism is to be replaced by 'an association, in which the free development of each is the condition for the free development of all' (Tong 2009: 96). They believe that to understand women's oppression not only class but sex, race and ethnicity are important categories. For them women's sex class and economic class is the basis of women's oppression. Socialist feminists agree with the Radical feminists that patriarchy is the source of women's oppression and also with the Marxist feminists that capitalism is the source of women's oppression. To end women's oppression socialist feminists believe that the two- headed beast of capitalist patriarchy or patriarchal capitalism is to be killed. Therefore socialist feminists develop theories that seek to explain the relationship between patriarchy and capitalism (Tong 2009:111).

feminist theory remains on the premise that from the beginning of human civilization the world of literature has been dominated by male writers and women's writing was excluded from the mainstream culture and literature. Women were actually discredited to perform social roles in the public or private sector which would have enhanced their economic condition. They were also discouraged to pursue literary ambitions by patriarchal structures of society, a belief in men's natural superiority. There was a need for women writers and theorists to challenge the oppressive doctrine and practice of patriarchy with alternative narratives which would provide a safe zone to women for exploring and creating a distinctive

artistic genre. To fill this gap, Virginia Woolf' s book, A Room of One's Own (1929), originally written as a lecture which she was invited to deliver at Girton College Cambridge on the theme 'Woman and Fiction' in 1928 laid building blocks for feminist criticism. Her treatise takes the charge of inferiority leveled against women and presents a powerful materialistic analysis of women's oppression. She argues that women's book is not written as men would write it. She also maintains that artistic genius is not a miraculous gift that one is born with, rather it develops among educated and leisured class when two criteria's are fulfilled. The first is room of one's own which symbolizes an independent space for women as an individual. The second is financial independence. When these two criteria's are fulfilled women would excel in both social and literary endevours. She also gave the concept of androgyny. While clarifying it, she argues that although physical body is divided into two sexes, yet it is possible for the mind to contain the characteristics of the both. She was actually inspired by Samuel Taylor Coleridge's concept of androgyny who had said that 'the mind of a true artist is androgynous.'

The American Feminist critic Elaine Showalter challenged Woolf's concept of androgyny. In her essay, Toward Feminist Poetics (1979), she gave the concept of Gynocriticism as an alternative framework for the analysis of women's writing. The concept of Gynocriticism focuses on the historical study of women's literary texts written by female authors. It takes two strands- the ideological or phallocentric approach where women were actually readers and consumers of literary texts. This criticism critiques the misinterpretation and stereotypical image of women depicted in literature written by men. The second is Gynocriticism, a mode of literature where women are authors and producers of literary texts.

RESULTS AND DISCUSSION

Gender Bias and Colonial Agendas in Jane Eyre and Wide Sargasso Sea

Bronte's ***Jane Eyre*** portrays a beautiful young governess with brains, self-confidence, a strong will, and moral justice. Bronte's story is continually concerned with male and female equality, as well as the love that brought these equals together. Rochester's spouse, on the other hand, looks hopeless and dreadful crazy woman who is imprisoned in the attic. Bertha is described in the story as an interruption and a hindrance to Jane's wedding. Bertha, who is so insensitively depicted, is just exploited to heighten the novel's extraordinary anxiety (Mezei, K. 1987). However, other commentators, like Gilbert and Cubar, believe Bertha has a deeper significance in the story, Bertha represents Jane's uncontrolled desire and anger. She resembles Jane's childhood who is held in custody in the **Red Room**, and therefore presents a horrific counterpart to Jane's dusky side. This is an intriguing viewpoint of Bertha's character. However, from the viewpoint of patriarchal and imperial society, it is also conceivable to reconsider Bertha's function. "Jane Eyre depicts British Colonialist themes more clearly than most other 19th century home novels," writes Kucich in Jane Eyre and Imperialism. In a patriarchal culture, every woman must confront and fight injustice (Fincham, G. 2010, p.15).

Bertha grieved ***patriarchy and discrimination*** as a female and a West Indian as well. Rochester married her for her money. After their marriage, her money belongs to her husband in that patriarchal culture. Rochester became her only source of income. When Rochester returned to England, he kept her up in a dim loft for 10 years to keep their marital relationship a secret, which exacerbated her condition. These behaviors and reactions, however, have a subtext of women's subjugation. Rochester's extended monologue provides almost all the depiction of his wife. Rochester did this because he desperately wanted to keep his engagement to Jane, which he had longed for (Fincham, G. 2010, p. 17). As a result, his comments could not possibly do Bertha credit. Rochester despised ***his wife's Otherness*** and

desired a sane, a woman who would be "the antipodes of the Creole," a wife who would be "typical English" and not have Bertha's racial otherness. Bertha became a ***victim of colonization***. Rochester could do anything he wanted but he didn't want anybody to know about the marital bond. Bertha's condition in Jane Eyre, then, underscores the necessity for women's liberation and race-equal opportunities in society. The paper concentrates on Edward Rochester's response to the West Indian surroundings and his connection with Antoinette, which symbolizes the difference between "England" and the "West Indies" in Rhys' symbolism. (Mezei, K. 1987)

Rhys's narrative reveals the treason of patriarchy from the outset, orienting readers with a female-dominated family that includes the protagonist Antoinette, her mother Annette, Annette's sister Cora, and their helpers Christophine and Tia, among others. Antoinette's brother Pierre is the lone exception; he is represented as a subservient and powerless character. One of the new male characters brought to the family is Mr. Mason, who marries Annette and abides by their rules out of a deep love for Annette and Annette's sake. **Antoinette's** viewpoint is reflected in Part 2, which begins with a change in the narrative from Antoinette's to her partner's. (Thorpe, M. 1977). Edward's narrative concentrates on his impression of Antoinette's home nation, which he perceives as being completely foreign to him. He not only feels alienated from the island, which he perceives as a feminine domain, but he also despises the fact that it is situated in the middle of a wilderness. Because the island is so unlike Edward's homeland of London, and because Edward fails miserably in his efforts to adjust to the new system, he is cast as a foreigner on the island. As Edward puts it, the island has too much of everything, while London maintains a steady level of civility In a similar vein, Edward is intrigued with the possibility of secret hiding somewhere in the country and is determined to unearth it. When it comes to conquering and demystifying the region, Edward's stance is strikingly like that of orientalist discourses, which hold that the Orient is only something to be explored from a Western point of view. It might be said that Edward has the colonialist gaze in his handling of the country and its inhabitants, thinking them to be both delightful and frightening, strange and primitive. Edward's Orientalism is seen in his subsequent remarks on the area. A lovely place, wild and untamed, with an odd, frightening beauty hidden inside its obscurity, was found there. And it manages to keep its identity a mystery. To put it another way, Edward, like all conquerors, takes pleasure in demonstrating his superiority by announcing his intention to explore his other, which he refers to as the "god-forsaken land."

"Antoinette" Bertha Mason as Double Victimized Figure in Both Novels

Bertha is a one-dimensional figure with no backstory or persona. She is portrayed as a savage monster who tries to kill her spouse. Jane's and Rochester's points of view, the reader is familiar with -and terrified of - her. Rochester maintains Bertha's insanity, the only cause of the catastrophe that followed, but the plot contains indications that imply other circumstances, which may have played a role in the breakdown of their relationship as well (Fincham, G. 2010) ... Bertha and her husband might have a history, according to **Jean Rhys**. Bertha's existence is shaped by the ***Wide Sargasso Sea***, which serves as a backdrop against which her lunacy is neither startling nor unavoidable. The narrative emphasizes the inconsistency between Rochester and his spouse, as well as the reluctance and incapacity of both partners to make the relationship work.

The Representation of "Otherness" Bertha in Jane Eyre

When Jane is presented to Bertha for the first time by Rochester, she hears only a demonic chuckle low, repressed, and a lot of gurgling and groaning. Bronte set up readers for the

arrival of a deadly and cruel-like entity in the ***attic***. Bertha has more in common with a **wild animal** than she does with a **human person**. During caring for Mason and tending to his wounds, Jane is startled by the sound of growling and grabbing, like a hound squabbling. She is hopeless with the injured outsider, and she listens for any sounds from the angry beast, but she hears nothing (Thorpe, M. 1977, p.8). The first time **Jane** sees **Bertha** is when the insane lady shreds her veil the night before the marriage ceremony is set to take place. One may easily conclude from Jane's account of Bertha's presence in Rochester that she was not seeing a lady, but rather a demon. This portrayal of the madwoman can only elicit anxiety and fear as responses from those seeing it. However, Bertha does not elicit sympathy from the reader, but rather excitement and anticipation of more awful deeds from the reader (Nixon, N. 1994, p. 269).

Bertha's last and most upsetting depiction is left for the very last scene in which she appears, which is a relief. Apart from her terrifying chuckles, scary looks, and crafty actions in Jane's room, Bertha exhibits an untamed side that makes her stand out from the others. After the wedding party is disrupted, Bertha attends the little bridal party to see his genuine bride, to excuse his acts and justify his actions, be referring to Bertha with the neuter personal, Bronte entirely depersonalizes her and leaves it up to the reader to judge "what it was, whether beast or human creature, that groveled, apparently on all fours." Further details about the beast are provided: "the clothed hyena got up and stood tall on its hind feet." The moment Bertha gets up and begins wrestling for control of Rochester's neck, she reveals herself to be the nightmare that she and Rochester have painted for one other (Olaussen, M. 1993, p.24).

In Jane Eyre, two further sections go into greater detail about Bertha. Rochester presents Bertha and their "infernal union" for the first time in the book, but the reader has only seen her through Jane's eyes up until this point in the novel. His family pushed him to espouse the wealthy woman, keeping the fact that her family was suffering from psychological sickness a secret from him. He had never met her alone before the wedding, and so had no chance to build a personal connection with her. However, news of her achievements, beautiful beauty, and, most importantly, her fortune, spread, and she was recommended (Olaussen, M. 1993, p.23). Their marriage took place before he realized where he was, but her true character was immediately exposed, according to Rochester. The two were powerless to spend a calm even together, but Bertha's "unchaste" conduct continued to deteriorate regularly. The violence of her rage, the cursing of him, and her "most disgusting, unclean, depraved" character repulsed him and brought him to the brink of committing suicide.

It is particularly fascinating to compare Rochester's animosity toward his wife's homeland with Rhys's analysis of this marital bond in a passage in which Rochester expresses his aversion towards his wife's homeland. He becomes physically ill because of the scenario and even expresses a desire to commit himself. In contrast, fresh air from Europe blows in through the open window, a lovely breeze from Europe that pushes him to leave behind the West Indies and come back to England. His spouse was carried to England with him and imprisoned in a hobgoblin's prison cell, where she remains to this day. There is no explanation given as to the likely causes of a woman's quick degeneration, and Jane does not inquire as to why this would be the case. Moreover, as Thorpe points out, Rochester portrays Bertha as being both congenitally crazy and yet wicked before her lunacy manifested itself, which is a dubious diagnosis but one that is handy. (Fincham, G. 2010, p.14).

Rochester's disdain for Bertha is palpably palpable. His depiction of this lady is completely consistent with Jane's perception, and there is not the slightest sign of a previous attraction to her, unless it was purely physical in character, in his writing. The fact that he places such a strong focus on his disdain for Jamaica, as well as his frustration with his own

family's dishonesty, may imply that Bertha was not the only source of his melancholy and rage. Regardless of his disdain for his wife, he missed his own country and past life. He was oppressed by the tropical environment of the West Indies. Furthermore, Bertha's family's unwavering regard and concern for her serves as a reminder, a charming and appealing person. Similarly, Rochester's answers to Jane are influenced by the current circumstances (Olaussen, M. 1993, p.22). When John is feeling embarrassed over his wrecked marriage ceremony, he is anxious to offer Jane the most derogatory explanation he can think up of his wife. The beast on the upper floor was only comparable to life in hell, and he tries to explain his acts and tell Jane that living with him was the best thing she could have done. Bronte's narrative has several subtle nuances that work in Bertha's favor, and Rhys has taken use of them to create a far fuller tale of Rochester's first marital bond and its evolution. In her version, all components of his tale are extended, and the emphasis is switched away from Bertha's craziness and onto difficulties that are not directly related to their marriage but that have a significant impact on it.

When Jane travels to Thornfield to reconnect with Rochester, the hostel's host informs her that Thornfield has been destroyed and that Bertha, even with Rochester's efforts, has thrown herself from the top of the building. His words are compatible with the reader's prior knowledge of Bertha and her character. She attempts to set fire to the home once again, this time succeeding, and then, in an insane behavior that is to be expected from the likes of a lunatic, she leaps to her death with a cry, killing herself. Over the course of the story, Bertha's character does not evolve in any way. She is, at the very least, a dangerous madwoman, and at the very worst, a savage beast. Her character, on the other hand, is critical to the progression of the story. For the role, she plays in the story, a fairer portrayal of her would-be inappropriate and superfluous. Bertha is a strange gothic figure who appears in the narrative. The dark side of the tale and the figure of Rochester are introduced by her, preventing the storyline from becoming yet another love story of the same kind. Her intimidating presence heightens the tension. If she had not intervened to stop the first wedding effort, they would not have developed become a truly well-paired couple. She is a one-dimensional figure, but her prominence in this essential addition to Victorian literature prompts discussion about her background and the sort of personality she was before her insanity forced her to isolate herself in the loft. Rhys takes on the job of giving her a history, and in doing so, she has provided critics with yet another path through which to analyze Jane Eyre (Fincham, G. 2010, p.16).

Antoinette and Rochester's Relationship in the "Wide Sargasso Sea"

Rochester and Bertha's connection is not always consistent with Bronte's ***Jane Eyre***. Jean Rhys' ***Wide Sargasso Sea*** reconstruction of their relationship. As soon as her narrative begins to give dimension to Bertha's persona and turns her into mortal sanity with history and sentiments, the notion of the **beast in the loft** is no longer reasonable in the mind of the audience. As a result, ***Wide Sargasso Sea*** does much more than just fill in the blanks of Bertha's life narrative. It produces readers who are acquainted with both works to investigate Rochester's nature, and consequently Jane's judgment as to their admirers. As a result of the novel's structure, Rhys' work is less of a prelude to ***Jane Eyre*** than it is an alternate retelling of the tale. It concentrates on the significant disparities that exist stuck between the two couples. It raises the issue of whether Bertha bears the entire blame for Rochester's dissatisfaction. The author of Wide Sargasso Sea speculates that he, as well as many external circumstances, were responsible for the terrible end to their marriage, which finally led to Bertha's delusion (Fayad, M. 1988, p.437)...

Differences in Cultural Attitudes

The title of **Jean Rhys's** most recent book serves as a striking metaphor for the central difficulty that the story's characters are dealing with. In ***Wide Sargasso Sea***, the attention is obviously on the separating aspects of the waves as well as the discrepancy between its opposing coastlines. Throughout the course of Rochester and Antoinette's relationship, their many disparities grow more and more obvious (Herischian, N. 2012, p.72).

With all of the ambitions of aristocracy, Rochester hails from a rich family and lives a life of luxury. Antoinette, on the other hand, grew up in poverty and a harsh atmosphere for most of her formative years. Her mother had to sell her jewelry to purchase clothing, which caused the estate to steadily deteriorate. It is possible that their disparate upbringings alone contributed to significant difficulty in communicating with and understanding one another. Aside from that, Antoinette and Rochester are comfortable in two quite different environments. The Caribbean and England are different worlds in terms of culture and social structure, and this is because one is a colonial country, and the other is a colony. After a long search for the lady, his family had previously courted for him, Rochester journeys to Jamaica to see her. He is unprepared for the mystique of the foreign land, much alone the Creole woman he will marry (Herischian, N. 2012, p.74).

CONCLUSION

To conclude the paper, **Charlotte Bronte** and **Jean Rhys** discuss women's issues in their own time. Their span time and space. While **Jane Eyre** finds self-fulfillment at the end of the novel, **Antoinette Rochester**, as a lady and a Jamaican, dies at the hands of patriarchal culture. As a result, the reader experiences two varieties of Rochester in two books written by two distinct female authors and participates in the process of interpreting the works. As a result of the creative character of a contemporary book, **Wide Sargasso Sea**, it is scarcely unexpected to uncover new aspects of the classic work, **Jane Eyre**.

Jane Eyre's Antoinette states, "**there is always the other side**." Rhys had been brooding on Bronte's figure of the Creole Madwoman Bertha Mason for years. It is via Rhys' permission that Antoinette tells her tale and draws a persuasive picture of the "**other side**" of Bronte's narrative: what occurred in the years before and immediately after Mr. Rochester's first marriage in Jamaica. While this may be true, the beauty of ***Wide Sargasso Sea*** rests in the way Rhys can turn her childhood memories of the West Indies, as well as her adulthood in the United Kingdom, into a perfect match for Bronte's experience of Victorian England. For example, Rhys was able to expose Bronte's writing from a twentieth-century viewpoint, which allowed him to expose assumptions and ideals that Bronte could have embraced unconsciously: imperialist English sentiments toward her colonies.

Both novels reflect the voice of **victimized women** against oppression throughout history. Women's desire for liberty continues, whether in the late 19th or early 20th centuries. Bertha Mason is a classic example of a woman who has been victimized by patriarchy and colonialism. We can learn that there is more than one method to analyze a literary work by examining Bertha Mason in these two books. It is our differing perspectives on and understanding of literary work that distinguishes us. Feminist critique is a popular literary theory in today's world. It is, however, just one perspective on fiction.

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