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Postcolonial rewriting of master texts by Charlotte Brontë and Katherine Mansfield

(diplomová práce)

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Prohlašuji, že jsem tuto diplomovou práci vypracovala samostatně a předepsaným způsobem v ní uvedla všechnu použitou literaturu.

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Introduction

In this part, I am going to introduce the subject of my thesis to the reader and address the goal I intend to reach. This thesis deals with postcolonial rewriting of the canonic text *Jane Eyre* (1847) by a Victorian writer, Charlotte Brontë, and its rewritten version *Wide Sargasso Sea* (1966) by a Caribbean writer, Jean Rhys. The next text analyzed is going to be a collection of short stories *The Garden Party and Other Stories* (1922) by a New Zealander, Katherine Mansfield, and its post-colonial response by a contemporary New Zealand writer, Witi Ihimaera, who pays homage to Mansfield in his collection *Dear Miss Mansfield. A Tribute to Kathleen Mansfield Beauchamp* (1989).

Post-colonial studies and works by authors from former colonies have become a high demand all over the world, not only called for by academics, but a worldwide readership, not to mention the strong urge to write by post-colonial writers in the first place. The flourish of post-colonial literary production is connected to the process of decolonization that nations are trying to reach after the independence of the colonies has become an accomplished goal. The writers have chosen the role of spokespersonship in order to give their individual response to the histories of their nations affected by the imperial politics of world powers. They are trying to reconstruct their national and personal identities, so they can start afresh with, inter alia, the new dignity and recognition from the imperial powers. Pen is their modern weapon by means of which they are able to write back and to give their formerly silenced peoples a new voice.

First of all, it is absolutely essential to take a close look at the post-colonial studies and explicitly address the highly vague term post-colonial, so the first chapters of my thesis are dedicated to this complex task. As any work on post-colonial theory stresses, the field is still in the stage of an ongoing process, especially in the sense, that the crucial theories a decade ago might seem outdated from today's perspective. That is also one of the reasons, why literary theorists keep updating their work, so they can react to our rapidly changing world. Leaving aside the fact that post-colonial studies cannot cut themselves off from many other fields of study or schools of thought such as history, philosophy, gender studies, cultural studies, deconstruction, intertextuality, etc., that all seems to be relative in our postmodern world.

In the following chapter, I am going to clarify the purpose, method, and process of the critical act of rewriting and mention the prominent figures in this field among the literary theoreticians and post-colonial writers.

My next step will be to introduce the chosen colonial and postcolonial authors and works that will be further analyzed from the postcolonial perspective.

In my bachelor thesis, I tried to discover whether there exists a specific women's style in literary text and, in order to find the answer, I had studied a wide variety of feminist texts, theory, and criticism. I am going to use this gained knowledge in my master thesis because, as I have already pointed out, post-colonial studies is not a separate discipline, on the contrary, it draws inspiration from many other areas including feminist theory and criticism, gender studies, etc. These schools of thought had re-examined the literary canon from a different perspective, perspective of previously dominated and oppressed, and that is what we are going to focus on in this thesis, as well.

The author of this thesis is convinced that the colonial experience was not a one-sided process where only the colonized were significantly affected. For the reconstruction of one's identity, the complete separation from the colonizer's identity is not only impossible, but also disserviceable. How to make oneself in peace with the post-colonial situation might be found in the theories of post-colonial critics and works of post-colonial writers, and that is the aim of this thesis.

2. INSIGHT INTO THE BRITISH COLONIAL PAST

In order to be able to deal with the post-colonial, first we have to spend some time in the British imperial past and explain what colonial means, so we can move further. In my thesis, I am not going to deal with England's internal colonies Ireland and Scotland although the issue is very interesting and could uncover a very cruel imperial face of Britain on such devastating occasions as Great Famine in Ireland in 1845 – 50. However, for a limited time and space, I am forced to focus this thesis on colonies outside the British Isles. I will now quote the introductory part from Catherine Lynnette's *The Cambridge introduction to*

postcolonial literatures in English (2007) so as to have a knowledgeable ground to work on.

In the first decades of the twentieth century, European states governed more than 80 per cent of the world's territories and people. From these states, the British Empire was the most extensive and powerful, claiming as British subjects a population of between 470 and 570 million people, approximately 25 per cent of the world's population, and laying claim to more than ninety territories in Africa, Asia, Europe, North America, the Caribbean, Australasia and the Pacific. Almost all of these territories have now evolved and/or combined into independent states; fifty-three of them constitute the ´British Commonwealth´ (Lynette Preface).

In this part, we were told that former colonies had reached their independence and so the colonization might seem to be over for them. However, we should not forget that unlike the political dominance of a particular territory ends with the withdrawal of the imperial powers, the experience of colonialism stays long after the dominant powers are gone. We are talking here about the colonization of mind that continues to be in effect through the colonizer's imported means. These are especially language, education, religion, culture, ideas, etc., it means products of cultural imperialism. "To a greater or lesser degree, all these territories shared a history of cultural colonialism, including the imposition of the English language, and British educational, political, and religious institutions, as well as economic relationships and systems" (Lynette Preface).

For the newly established independent nations, the difficult mission awaits, including separation of its national identity from the identity of the colonizer. The national identity has to be found or, rather re-found, in the process of reconstruction of the both pre-colonial and colonial history, so that the new identity is not mimicking the identity of the colonizer.

3. VICTORIAN LITERATURE AND COLONIALISM

Literature was undoubtedly a popular and accessible source of information about the colonies and thus I would like to start with the way Victorians had depicted the colonial reality. In this chapter, we are going to examine the power of literature as one of the tools that served intentionally or, to some extent,

inadvertently to spread, strengthen, and justify the British imperial policy. In my research, I found Patrick Brantlinger's *Victorian Literature and Postcolonial Studies* (2009) very helpful.

First, I would like to pose the following questions, but, as it is very unlikely that we would be able to answer them satisfactorily, let us rather consider them as rhetorical questions: To what extent were Victorian writers aware of what was happening in the colonies? What is their share of responsibility in depicting the British (in)glorious imperial past? How much did they contribute to the stereotyped perception of indigenous peoples that post-colonial writers feel to be unjustly simplified and requiring their response?

> Most major Victorian writers had something to say about India, Africa, Australia, or slavery […] Further, imperialism as a hegemonic ideology emerged earlier than the Berlin Conference of 1884-5 that inaugurated the ´scramble for Africa.´ Something close to ´jingoism´ a term coined in the 1870s meaning unequivocal approval of British militarism and imperial expansion – arose during the Indian Rebellion or ´Sepoy Mutiny´ of 1857 – 8. Taking pride in the British Empire was a major aspect of Victorian patriotism and was often indistinguishable from racial chauvinism – the belief in the absolute superiority of the Anglo-Saxon race and its providential mission to rule the supposedly inferior races of the world (Brantlinger 2).

What we can derive from this extract is that patriotism and the racial supremacy became one of the shared beliefs of the British people. They felt to be the chosen ones to govern other less fortunate peoples of the world based on the skin colour and the degree of civilization, and this became the elementary argument for their actions. They felt highly privileged and completely self-confident in their right to do so.

Colonization became welcome for various reasons. Firstly, the riches from the colonies brought economic prosperity to the country. Secondly, for the serious social situation Britain had to deal with in terms of unemployment, poverty, famine, etc., colonies represented a comfortable solution how to ease the overpopulated country and emigration to the colonies became a promising answer. Therefore, the imperial policy was popular and approved by the British

people. Considering writers´ response to the possibility of emigration, Brantlinger claims that:

> […] much nineteenth-century writing about the Empire was ambivalent, at once approving and disapproving. Thus, discourse about emigration often expressed criticism of the social conditions – poverty, unemployment, and famine – that prompted Britons to move to the colonies or the United States. Charles Dickens, Elizabeth Gaskell, Charles Reade, George Eliot, Thomas Hardy, any many other novelists resorted to emigration as a way of rewarding deserving – sometimes undeserving – characters while underlining the social or personal problems they were leaving behind (Brantlinger 2).

However, the emigration propaganda, paradoxically more than ever, portrayed England as the very best country in the world.

The black spot on the imperial past presents the way the British treated the indigenous peoples in the colonies. They justified their intervention, especially by missionary presence, bringing the natives Western Christian belief, civilization, and education. "´Natives´ were hindrances to colonization, but they could be displaced or exterminated even as the colonizers claimed to offer them civilization, Christianity, and Western commerce" (Brantlinger 2).

What made the imperial enterprise especially fascinating is the fact that many people drew upon it and Britain was becoming the world power thanks to the riches from the colonies. "The business of the Empire seemed to be everyone's business" (Brantlinger 3). Many families moved to the colonies with the attractive prospect of a better life for them and their children, or they had relatives there. Thus, this venture became a matter of most citizens of Britain.

What popular genres helped to arouse the general public interest and enthusiasm for its country's colonial politics? They were "explorers' journals […], adventure novels, […] missionary publications, patriotic poetry, drama and exhibitions" (Brantlinger 3), great number of journals written by British ladies residing in colonies, adventurous novels depicting manly white men subjugating darker races, propagandist songs praising emigration and glorifying mother England.

On the one hand, we can see the vast variety of means that ordinary British citizens were supplied with and some of them personally involved in the Imperial policy of their country. On the other hand, there were allegations of so-called ´absent-mindedness´ (Brantlinger 6) of British citizens of their country's enterprise. From the evidence that we are given by Brantlinger, there was a great number of books, whose aim was primarily educational and thus the claim about ´absent-mindedness´ proved to be wrong. These works were, for instance, *The Expansion of England* (1833) by J.R. Seeley, who is the author of the above mentioned concept of British ´absent-mindedness´, *British Rule in India* (1857) by Harriet Martineau, *The Indian Empire* (1858-60) by Robert Montgomery Martin and Edward Nolan's *Illustrated History of the British Empire in India and the East* (1860), among others (Brantlinger 6).

Some people might have truly believed that the British were needed in the colonies to civilize the indigenous inhabitants, to spread education and Western religion, to show the natives that their own religion and some of their customs were barbaric. The colonies were far away from the British Isles and the British had to rely on the politicians, books, newspapers, magazines, things they were told to believe and they lacked the direct experience, as everything was somehow mediated. In their judgment, they were using the Eurocentric lens that marginalized everything that departed from their own values and thus established the binary opposition of the superior West and the inferior East.

4. British Romantics, their view of the East and the Empire

In the previous chapter, we touched upon the binary opposition that was made between the Western and the Eastern world. In order to identify what might have attributed to this distinction, we have to take a look at the generation preceding the Victorians, the British Romantics. I will argue that their idealization of the exotic East, with their understandable tendency to romanticize it, contributed to the simplification and stereotypical representation of the East and the Easterners. It naturally influenced their readers and the next generation of Victorian writers as well. Nonetheless, in their appraisal of the imperial policy, they were limited by their ideals, as in the case of the French and American

Revolutions. On top of that, the major disgraceful events of the British policy reached the next generation.

For what we know about the British Romantics, they were greatly influenced by the revolutionary times they lived in or they just missed. Some of them believed that they could actively help the countries under the tyranny of a more powerful country and they fought for their beliefs. They became attracted to the notion of exoticism that became synonymous for the East.

The interesting fact is that the Romantics strongly disapproved of the practice of slavery; however, they perceived the British presence in the colonies to some extent as necessary. The Romantics, "Wordsworth, Coleridge, Keats, and Robert Southey also opposed slavery, although they supported, were equivocal, or just remained silent about the British Empire" (Brantlinger 11).

I would like to point to Southey's opinions on Eastern religions, Islam and Hinduism, because religion plays the main issue in Western world's disapproval of the East. For Southey, the British were innocent in enslaving India. In his opinion, the tyrants, who were responsible for it, were the native religions Islam and Hinduism (Brantlinger 12). Brantlinger asserts that no matter how negative position some of the Romantics maintained in terms of the Eastern religion, they drew significantly upon this exotic inspiration in their works (Brantlinger 12).

The Romantics used a good deal of simplification in depicting the East, taking the popular representation of the exotic Easterner or romanticizing it as we can see for instance in

some of Sir Walter Scott's novels, especially in the novel *The Surgeon's Daughter*. "The story of the rescue of the white damsel from barbarous ´heathens´ and ´blacks´ by a stalwart Englishman recurs in many imperialist adventure tales" (Brantlinger 14). Thus, the writers helped to strengthen the racist perception of evil and dissolute indigenous people and virtuous white hero and heroine.

As I have already stated above, one of the argument the British used to give in terms of justifying their occupation of territories, such as India, Africa, Australia, New Zealand etc., was their duty towards peoples who needed to be civilized. There were two highly important campaigns led by the British that made a great service to redeem their imperial policy in the world's eyes. The campaign against the traditional widow-burning according to Hinduism can be found in the novel *Jane Eyre* as well.

> In the 1830s and ´40s, the British campaigns against *sāti* (´suttee´ or Hindu widow-burning) and *thāgi* (´thuggee´ or the homicidal cult of the Thugs) were presented as evidence that British rule could benefit Indians. They were also presented as evidence that India itself - even more that the East India Company – needed reforming on civilizing (Brantlinger 17).

However, the British colonial rule was not always as idyllic as it used to be depicted and its goals were not always bringing progress to the colonies. On the contrary, British presence was stigmatized by several major scandals. Brantlinger stresses especially the first Opium War between the years 1839-41 that aroused a great deal of scandal and so did the first Afghan War (1839-42), together with a disturbing experience of the Irish Famine (1845–50) that devastated the Irish population. The origin of establishing a British colony in Australia is more than disgraceful. If we consider that the first white settlers were British convicts, that slaves helped to build the country and that the treatment of indigenous Aborigine inhabitants was incredibly cruel, there is not much space left to celebrate the British intervention (Brantlinger 18).

The generation of the British Romantics did not experience these shameful events, and so their view of the imperial policy of their country was significantly limited. As we can see in the example of the French and American Revolutions, the Romantics praised the revolutions for their ideals before actually finding out the cruelty behind the revolutionary process. We can conclude that the generation of the Romantics was partially aware of the imperial colonization and approved of it no matter how pro-liberal their beliefs were. The Romantics shared the general opinion that the East needed Western intervention as it held on barbaric practices derived from their religion and customs and that the British presence would eventually bring the deserved freedom.

5. Heyday of post-colonial studies

The enormous interest in post-colonial writers gives evidence that not only academics but also the general reading public feel the strong urge to re-evaluate

the colonial past. It is also the motivation to learn more about former colonies in order to better understand the present state of our society with its conflicts. Readers all around the world want to be able to draw a conclusion for themselves with the freedom of reading an account of the authentic witness of the colonial process.

In many works of Victorian writers, we can find a haunting theme of a savage Oriental trying to make the British suffer for their sins they wrought in the colonies. It developed into imperial gothic and science fiction and it only shows the voice of conscience, the voice of guilt on the side of the colonizers (Brantlinger 48).

Although the term post-colonial has become a familiar expression outside the academic field, its usage is still fairly vague. The reasons for that are many, and I would like to clear them up now.

> […] postcolonial theory functions as a subdivision within the even more misleadingly named field of ´cultural studies´: the whole body of generally leftist radical literary theory and criticism which includes Marxist, Gramscian, Foucauldian, and various feminist schools of thought, among others. What all these schools of thought have in common is a determination to analyze unjust power relationships as manifested in cultural products like literature […] Practitioners generally consider themselves politically engaged and committed to some variety or other of liberation process (Brians).

As we can see, the level of political engagement is very high here and there is always a natural tendency to cross the line to the undesired radicalism. I have been aware of this tendency since the beginning of my writing and tried to stay as objective and impartial as possible.

Post-colonial studies in a contemporary sense means actually "[…] the amalgamation of Commonwealth literary studies, Black Studies and Third World studies" (Lynette 5). While the Commonwealth literary studies tried to stay apolitical, the post-colonial studies are far from being apolitical. The process of post-colonial rewriting that this thesis is going to focus on is a critical politically motivated act.

When dealing with post-colonial studies, we come across with two written forms of the word, postcolonial and its hyphenated form post-colonial. According to Lynette, from a historical perspective, the hyphenated form relates to the countries that reached independence and established their own governments (Lynette 1). However, from the post-colonial studies perspective, it refers "to the consequences of colonialism from the time the area was first colonized" (Lynette 2).

Not all writers welcome to be labelled as post-colonial and the reasons for that may vary although the common rejection of the label is that it presents the Eurocentric simplification while ignoring the creative past of the colonized nations (Lynette 2). Other writers claim that writing about their country at the times of colonialism was a separate phase in their writing career that is over now, so the post-colonial label has lost its justification in their cases. Some writers are not included in the post-colonial canon because they chose to write their books in other than English language. There are also writers who do not like to be perceived as hyphenated citizens.

> Bharati Mukherjee specifically rejects the label ´Indian-American, ´though she is an immigrant from India, and Rushdie prefers to be thought of as a sort of multinational hybrid […] Hanif Kureishi is more English than Pakistani in his outlook, and many Caribbean-born writers living in England are now classed as ´Black British´. What determines when you are too acculturated to be counted as postcolonial: where you were born? how long you have lived abroad? your subject matter? These and similar questions are the object of constant debate" (Brians).

As we can see, the post-colonial studies keep producing more and more questions the deeper we are getting. It is perfectly understandable if we consider the enormous number of ex-colonies, its different histories, diverse development and problems they faced in the past and that they are confronted with nowadays. Post-colonial studies are still at the stage of a process and should be perceived as such.

Brians poses a question "whether the entire premise of postcolonial studies is valid" (Brians). I will argue that the premise is perfectly valid and justifiable

because the voice of the colonized people must be heard, so that we can move further. This was the case with any underprivileged class and minority as, for instance, abolitionist movement, feminist movement etc. There is the initial stage where the voice must be loud and radical in order to attract attention. Then the second stage brings less radical and more sophisticated ideas and forms because the particular movement already got the attention. We must be aware of the fact that any ideology might get abused as a radical platform for a political programme (Brians). The last stage is in the name of overcoming victimization and looking for possible ways of coexistence within the given society. I believe that in this last phase we can find the full validity for post-colonial literatures.

What postcolonial authors do is that they provide us with their own version of the story. As Jean Rhys speaks through her colonized character Antoinette in her novel *Wide Sargasso Sea* and says: "That's only one side, the English side" (Ashworth viii). It is necessary to know both sides in order to be able to glue the fragments together and create as complete a picture of the story as possible.

> Postcolonial literature is concerned above all with the issue of self-representation in two senses of the word, the artistic and the political. Writers from the former colonies wish to speak for themselves, to tell their own stories, including the story of the colonial encounter and its consequences, and so to create the psychological base and historical understanding […] (Lynette 5).

There is a great diversity among the writers from the former colonies, in terms of their origin, but, especially, the treatment of their subject matter. I chose a very different pair of post-colonial authors, Jean Rhys, whom I would like to assign the real artistic qualities with the lesser ambition to be a speaker of her peoples, and, on the other hand, Witi Ihimaera who chose this spokespersonship role as his lifelong mission. The act of spokespersonship will be analyzed in a chapter introducing Ihimaera's work.

6. The power of language and education

This chapter is going to deal with the lasting effect of language and education brought by the British and the question what language should post-colonial writers use in order to decolonize themselves.

"One of the main features of imperial oppression is control over language" (Ashcroft 7). The other is implanting of the British education on the colonized and thus uprooting them from their own cultural and historical heritage.

In order to be able to run the country, the British had to convince the indigenous inhabitants of their good will and true intentions and they first needed mediators for their ignorance of the indigenous languages. They had to start with introducing the English language to the natives and to import their Western education system to them. As a result, the colonized were taught about the English literature, history, economics, etc. while their own literature, culture, and history were made invisible and put aside. However, the English language soon became the mediator in expressing nationalistic thoughts of the colonized and continues to be the language of post-colonial writers.

> The English-speaking ´baboos´ were never expected to be more than ´mimic men´, but their discontent with their subordination was one source of Indian nationalism. ´The British´, writes Jim Masselos, ´although they thus provided themselves with a steady stream of recruits for their administrative and judicial services, had in many ways also created a Frankenstein's monster´ (1985: 50) "Starting fairly early in the 1800s, Indian authors began to express nationalistic ideas in English, using English literary models (Brantlinger 9).

What I find especially alarming about this cultural imperialism is the fact that many languages had been exterminated together with their users.

A great number of postcolonial writers nowadays face the dilemma whether to write their works in English, and thus to use the colonial tool to express their postcolonial thoughts, or whether to choose the indigenous languages and contribute to their revival, as some of them are already close to extinction. Would it not mean a serious limitation to accessibility of their work to the readers? Should the goal of post-colonial writers be the readers of their particular nation

who would understand the language or should they rather care more for the wider promotion of their work?

New Zealand writer Witi Ihimaera, who is also a cultural activist, has been trying for a great part of his life to spread awareness of his native Maori culture. "[…]Ihimaera is a controversial thinker, who, despite constantly comparing "profane" English with "sacred" Maori, nevertheless wins the hearts of readers with stories written in that very same "profane" English" (Meklin 358). Ihimaera himself does not know Maori language and so the choice of the language must have been clear for him.

Even though Ihimaera communicates his work in English, what is a characteristic feature of his work is his incorporation of Maori words into a genuinely English text, and this includes not only his literary work, but also interviews that he gives. To Ihimaera's prime concern to support his Maori people and to spread the knowledge of them, English language enriched with Maori expressions seems to be the best choice. English enables him to reach a wide audience and elements of indigenous language draw the readers' attention to his peoples.

Another post-colonial writer who articulates his work in English is Salman Rushdie. He maintains a position that to master a language of colonizers will set the formerly colonized people free.

> Those of us who do use English, do so in spite of our ambiguity towards it, or perhaps because of that, perhaps because we can find in that linguistic struggle a reflection of other struggles taking place in the real world, struggles between the cultures within ourselves and the influences at work upon our societies. To conquer English may be to complete the process of making ourselves free (Rushdie 17).

7. ANALYSIS OF CHARLOTTE BRONTË'S *JANE EYRE*

As the title of my thesis suggests, I am going to deal with rewriting of master texts. The work of Charlotte Brontë, particularly *Jane Eyre*, is very well known and so are the short stories by Katherine Mansfield. More time will thus be spent analyzing the rewritten works for they might not be familiar to the reader of the thesis and the research might, in its humble way, help to unravel something new about them. There have been a great number of studies on the parallels between *Jane Eyre* and *Wide Sargasso Sea*; however, there have not been that many scholarly studies on Ihimaera's post-colonial response to Katherine Mansfield art and life.

7.1. FEMINIST AND COLONIAL TRACES IN *JANE EYRE*

As I have already stated, the post-colonial and feminist theory often blend and I am going to demonstrate it in the coming analysis of the Victorian novel *Jane Eyre* and its post-colonial prequel *Wide Sargasso Sea*.

At the time of its publishing, the novel *Jane Eyre* was a very brave act for many reasons. In predominantly passionless Victorian age, a very passionate, romantic novel with Gothic features appears under the pseudonym Currer Bell to cover the female authoress's identity and guarantee her the equal chances among the readers before she can get the respect from male readers. The novel shares many parallels with the writer's own life; however, I do not wish to identify Charlotte Brontë with her fictitious protagonist.

7.2. SLAVERY, SUPPRESSED VOICES, AND MENTAL HEALTH

As we read the novel, some recurrent themes draw our attention. Namely it is the theme of slavery that transforms considerably throughout the novel until the slave is finally set free at its end. I would like to explore the relationship between the subordinate position of the slave-like character of Jane Eyre, the changes it inevitably creates in a mental state of its holder and the metaphorical audibility of

her voice. I am going to draw parallels between this slave-like position of Jane's, originated in her orphan status, and the literal enslaved condition of Bertha. I will demonstrate it on the analyzed extract of the text. I will argue that Brontë justified and fully approved of Jane's resistance from her-ahead-of-time-feministic approach, while she utterly refused to listen to Bertha's story.

According to Sandra Gilbert and Susan Gubar, collaborators on the acclaimed literary study of women writers in the nineteenth century *The Madwoman in the Attic* (1979):

> […] *Jane Eyre* is a work permeated by angry, *Angrian* fantasies of escape-into-wholeness. Borrowing the mythic quest-plot […], the young novelist seems here definitively to have opened her eyes to female realities within her and around her: confinement, orphanhood, starvation, rage even to madness(Gilbert, Gubar 336).

Firstly, the slavery theme is directly connected to the dependent position little Jane was brought into this world with, as an orphan, and thus being forced to be reliant on her aunt Mrs. Reed's mercy. Her sense for justice was growing up with her proportionately to injustice she had had to face and bear. She refers to a son of Mrs. Reed's, John, as a cruel and possessive tyrant.

> He bullied and punished me; not two or three times in the week, nor once or twice in the day, but continually: every nerve I had feared him, and every morsel of flesh in my bones shrank when he came near. There were moments when I was bewildered by the terror he inspired, because I had no appeal whatever against either his menaces or his inflictions […] (Brontë 4).

We were showed the enormous impact of John Reed's cruel treatment on Jane's mental stability. Not only John is physically stronger, but Jane's position does not allow her to be adequately protected. In the introductory scene, John unjustly attacks Jane and for the first time she decides to actively oppose to his ill-treatment.

"Wicked and cruel boy!" I said. "You are like a murderer – you are like a slave-driver – you are like the Roman emperors!"(Brontë 5). This reaction causes a

shock to everyone and calls for Jane's punishment. Mrs. Reed orders two female servants to take Jane to the red-room and lock her there. Jane is absolutely terrified of the room because Mr. Reed died there. The two employees are dragging resisting Jane to the room and this is an exact description of what she is experiencing.

> I resisted all the way: a new thing for me, and a circumstance which greatly strengthened the bad opinion Bessie and Miss Abbot were disposed to entertain of me. The fact is, I was a trifle beside myself; or rather *out* of myself, as the French would say: I was conscious that a moment's mutiny had already rendered me liable to strange penalties, and, like any other rebel slave, I felt resolved, in my desperation, to go all lengths (Brontë 6).

The quotation is from the very first pages of the book and it fully illustrates the massive accumulation of explicit expressions with the meaning of superiority and inferiority, rebellion, resistance, master and servant relationship, etc. They also exemplify Jane's strong resistance to the injustice, but more importantly the fear of John Reed that develops into the state she is not able to control. These moments of bewilderment show the parallel of the characters of Jane and Bertha and I am going to trace these especially.

Let us focus on the servants' comments here.

"Hold her arms, Miss Abbot: she's like a mad cat."

"For shame! for shame!" cried the lady's-maid. "What shocking conduct, Miss Eyre, to strike a young gentleman, your benefactress's son! Your young master."

"Master! How is he my master? Am I a servant?"

"No; you are less than a servant, for you do nothing for your keep"(Brontë 6).

In the very introduction to the novel, we encounter a dark side of the ten year old Jane. This traumatic event influences her future life and literary critics Sandra Gilbert and Susan Gubar interpret it from a new perspective.

> For the little drama […] which opens *Jane Eyre* is in itself a paradigm of the larger drama that occupies the entire book: Jane's anomalous, orphaned

> position in society, her enclosure in stultifying roles and houses, and her attempts to escape through flight, starvation, and […] madness (Gilbert, Gubar 341).

I am particularly interested in the perspective of madness as it brings us closer to the character of mad Bertha. Jane's resistant behaviour is very much understandable if we consider the ill treatment, her social rootlessness and the constant feeling of being unwanted. At the same time, it refers to Rochester's first wife Bertha, to her madness and intense fury. Jane fights back but she cannot achieve any improvement as there is no one to stand up for her. Little Jane does not have any rights, in a certain way she is deprived of them and her behaviour is always interpreted by the others; either it is Mrs. Reed's family who hates her, the domestic staff who are also powerless and in a dependant position, or later reverend Blockerhurst who wants to please Mrs. Reed. Her behavior can be interpreted according to the arbitrariness or malevolence of anyone who possesses more rights than she does, and everybody around seems to stand higher on the social scale than her. We can see the parallel of Jane as an orphan child and Bertha as a silenced lunatic; however, Jane still has matchlessly more freedom than Bertha.

Let us get back to the scene when Jane is being locked in the red-room as a punishment. The whole scene is very dramatic and it might remind the reader of a patient in the mental asylum. Let us focus on the vocabulary used for the depiction of the scene here.

"[…] their two pair of hands arrested me instantly."

"If you don't sit still, you must be tied down," said Bessie. "Miss Abbot, lend me your garters; she would break mine directly."

Miss Abbot turned to divest a stout leg of the necessary ligature. This preparation for bonds, and the additional ignominy it inferred, took a little of the excitement out of me"(Brontë 6).

We can see the physically violent treatment of a ten year old girl; and let us now follow the dialogue performed in front of Jane that demonstrates the power of

other people's interpretation of Jane's behavior. Here Miss Abbot, who dislikes Jane strongly, attributes her nature a tendency to cover, to mask its real side.

"She never did so before," at last said Bessie, turning to Abigail.

"But it was always in her," was the reply. "I've told Missis often my opinion about the child, and Missis agreed with me. She's an underhand little thing: I never saw a girl of her age with so much cover"(Brontë 6).

What has Jane done wrong? For the first time she resisted John's attack, which is a completely natural and healthy reaction. It is as natural as to attempt to escape from one's prison and wish to wreak vengeance of one's tormentor as in Bertha□s case. Bertha Rochester depicted by Brontë is a furious, aggressive, unpredictable and savage-like woman. But let us imagine her situation and ask what caused her insanity? She is transported from her native Caribbean island to England and kept in the Thornfield's attic. Her existence is strictly hidden; she, in fact, does not exist for the outer world. Her master is Rochester and she is the slave reliant absolutely on his good will.

However, Brontë did not listen to Bertha's inarticulate moaning and murmurs and Bertha had to wait long enough to finally find an advocate in Jean Rhys's story.

Let us get back now to the red-room where uncontrollable terror and utter panic gets hold of Jane and results in a blackout. When she wakes up again, she feels depressed and her overstretched nerves let her resist Mrs. Reed again.

> What would Uncle Reed say to you, if he were alive?" was my scarcely voluntary demand. I say scarcely voluntary, for it seemed as if my tongue pronounced words without my will consenting to their utterance: something spoke out of me over which I had no control (Brontë 22).

It looks as if Jane is possessed by something she cannot control herself, and these moments of bewilderment will get hold of her many more times.

On most occasions, Jane has to accept the bitter reality that being a poor orphan child does not provide one with a voice to be heard.

> Unjust! – unjust! said my reason, forced by the agonizing stimulus into precocious thought transitory power: and Resolve, equally wrought up, instigated some strange expedient to achieve escape from insupportable oppression – as running away, or, if that could not be effected, never eating or drinking more, and letting myself die (Brontë 9).

Hearing these resolved words of a preferred suicide to life in oppression from a ten year old girl reminds us of a frequent theme in literature by women writers - of starving oneself to death. Jane frequently suffocates with anger and desperation for she cannot freely speak for herself; there is her aunt who accuses her of being deceitful, of being a liar and there is nothing Jane can do to justify the ill words. From her early childhood, Jane appears to lack a listener and protector.

At Lowood, her friendship with Helen Burns reveals her difficult nature even more. Helen's faith in God and life after death is unshakable, while Jane is always doubting, questioning and impatient as she wants to live in the present. Here, she reminds us of Antoinette in the convent in Spanish Town surrounded by nuns who always pray for the eternal life while she longs for happiness in the presence. Jane also lives for the present moment, while Helen turns all her hopes to afterlife. "Lowood offers Jane […] a chance to learn to govern her anger while learning to become a governess in the company of a few women she admires" (Gilbert, Gubar 344). As Gilbert and Gubar point out, in the society of Jane's closest friends, Miss Temple and Helen Burns, she tries to control her desires and makes an effort to be virtuous and lady-like in the Victorian sense. Nonetheless, after Helen's death and Miss Temple leaving Lowood, her old passions and aspirations are back (Gilbert, Gubar 347).

Later, at Lowood, after establishing herself as a teacher, she feels like a slave and desperately longs for a change. However, she does not believe she could ever get an independent and self-sufficient position and so she wishes at least a new servitude.

After getting a position of a governess at Mr. Rochester's Thornfield Hall, the old painful feeling of wasting her life and not being active as she wishes

creeps slowly back and she finds herself discontented again. On the third storey of the mansion, close to the door where Bertha is kept, Jane delivers one of her feministic visions.

> It is in vain to say human beings ought to be satisfied with tranquility: they must have action; and they will make it if they cannot find it. Millions are condemned to a stiller doom than mine, and millions are in silent revolt against their lot. Nobody knows how many rebellions besides political rebellions ferment in the masses of life which people earth. Women are supposed to be very calm generally: but women feel just as men feel; they need exercise for their faculties, and a field for their efforts, as much as their brothers do; they suffer from too rigid a restraint, too absolute a stagnation, precisely as men would suffer; and it is narrow-minded in their more privileged fellow-creatures to say that they ought to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags. It is thoughtless to condemn them, or laugh at them, if they seek to do more or learn more than custom has pronounced necessary for their sex (Brontë 107).

As Gilbert and Gubar point out, Jane is somehow attracted to the third storey of the mansion where Bertha is locked and in its strange atmosphere, the longing for freedom and activity calls most strongly on her (Gilbert, Gubar 348).

> Thornfield's attic soon becomes a complex focal point where Jane's own rationality (what she has learned from Miss Temple) and her irrationality […] intersect. She never […] articulates so well as her rational desire for liberty so well as when she stands on the battlements of Thornfield, looking out over the world (Gilbert, Gubar 348).

The duo of feminist literary critics Gilbert and Gubar elaborate their theory of Bertha being Jane's dark double, performing Jane's own desires, manifesting Jane's rage and fury that we can identify in the introductory chapters of the novel and, eventually, setting Jane free with Bertha's suicide (Gilbert, Gubar 348). No matter how interesting their interpretation is, I do not wish to work it out in details as it is not the object of my thesis.

However, what I tried to stress in these chapters was, firstly, the destructive consequence of a person in an oppressed position on their mental health, as in case of Jane Eyre, and partially Bertha, secondly, the lack of auditory audience for an orphan girl in the Victorian times and, thirdly, the absolute lack of interest in the character of Bertha by Charlotte Brontë. The latter will be develop in the coming analysis of *Jane Eyre* by Patrick Brantlinger as he made the Brontë's novel one of his case studies of his book *Victorian Literature and Postcolonial Studies.* This time the novel will be analyzed from the post-colonial perspective, unlike it was in the introductory part that was dedicated to the feministic agenda.

7.3. COLONIAL TRACES IN *JANE EYRE*

In the second part of the chapter analyzing the Victorian novel *Jane Eyre*, I am going to deal with issues of slavery and riches from the colonies that like deus ex machina solve the white heroine's financial situation. The second issue I am going to address is missionaries in the colonies who were attributed truly heroic and martyr-like virtues; and, lastly the racial issues in the novel will be discussed.

The crucial question I would like to pose is whether Charlotte Brontë was fully aware of what a serious far-reaching effect her one-dimensional depiction of a savage-like Creole woman might have on the Creoles. Was Brontë even thinking of Bertha as a human being? Did she not consider the possibility that Bertha might have been betrayed by Rochester? Why did she not let Jane openly question Rochester's past and his share on Bertha's insanity if we know how courageous and pro-justice Jane has been throughout the novel? Can we claim that Jane Eyre is a morally innocent heroine? What is Brontë's share of responsibility on portraying Bertha in such a flat and one-dimensional manner? I will try to answer those questions in the following paragraphs but especially in the next chapter dedicated to Jean Rhys's post-colonial response to Brontë's novel.

In post-colonial eyes, *Jane Eyre* is a controversial novel. Partly a feminist novel, attacking the traditional patriarchal system, struggling for complete

equality with man, and heavily stressing the unjust social position of women in the male-dominated society. Partly a novel with racist features due to the flat and completely silenced portrayal of Rochester's first Creole wife and Jane's apparently willing ignorance of Bertha's past life. Finally, yet importantly, it is the heroic depiction of St. John Rivers's missionary work in Africa that implicitly expresses Jane's opinion on the British legitimate intervention in the overseas colonies. The novel does not explicitly criticize the institution of slavery, the process of colonization, and the immense wealth coming from the slave labour in the colonies. On the contrary, in the text, there are numerous implicit references to the British imperial policy and a partial rejection of its legacy.

Brantlinger states that between 1837 and 1901 there were plenty of literary works published in Britain that were implicit about the Empire; however, their existence was conditioned by the colonization policy, specifically by the privileged position of power and knowledge (Brantlinger 105). This is the case of *Jane Eyre* as the novel touches upon the themes of race, money from the slavery trade and British missionary activities (besides the feminist issues we have discussed in the previous part).

> Charlotte Brontë's *Jane Eyre* […] seeks to deconstruct the hierarchies of gender and class. Because of Jane's encounters with Mr. Rochester and St. John Rivers, slavery and the British presence in India loom in the background; her narrative raises the issue of racial difference, though without directly challenging the racism typical of Victorian culture (Brantlinger 106).

Next chapter is going to focus on the first of the issues that implicitly refers to slavery and the benefit it brings to the white heroine.

7.4. MONEY AND SLAVERY

In his study, Brantlinger analyzes two Victorian novels from the postcolonial perspective, *Jane Eyre* and Charles Dickens's *Great Expectations*, and draws some very interesting parallels between these two works, particularly on the ground of inheriting money from the colonies by the protagonists. Nonetheless, in our analysis, we will stick to Bronte's novel only.

Jane inherits 20,000 pounds from her late uncle in Madeira whom she never met. The money comes to her as deus ex machine and it immediately allows her to become financially and socially independent. Paradoxically, her previous position as a governess, which both Jane and Rochester refer to as slavery, is redeemed by money from slaves' exploitation. However, her acceptance of the money is very reluctant and Jane decides to share her inheritance with St. John Rivers and his sisters, as she feels she did not earn the money. As Brantlinger points out, this is the way she implicitly criticizes the British colonization (Brantlinger 106).

Another colonial source of money, which Jane is not aware of, is Bertha's dowry that she brings to the marriage with Rochester. The origin of the money is to be found in the exploitation of slaves as Bertha is a Creole heiress of her family's wealth built on the slave labour. Brantlinger correctly notices that: "Bertha is at once the beneficiary of her own family's slave-owning practices and the victim of the predatory colonialism of Rochester's family" (Brantlinger 107).

We can conclude that Jane's hesitant response to benefiting financially from the colonial wealth makes her morally innocent for she splits the money among her siblings and uses her share to establish a country school for children. However, when she offers the money to St. John Rivers, she suggests that the money can be used for his planned missionary activity in Africa. This implies the Western legitimate attempt to spread Christianity in the colonies as one of the key attributes of the British imperial ideology.

7.5. MISSIONARY PRESENCE IN THE COLONIES

Jane's approval and her heroic admiration for St. John River's decision to spend his life in India as a missionary, presents the controversial moment of the novel. The fact that Brontë dedicated the closing chapter to dying Rivers suggests the importance she assigned to his martyr-like destiny.

> A more resolute, indefatigable pioneer never wrought amidst rocks and dangers. Firm, faithful, and devoted, full of energy, and zeal, and truth, he labours for his race; he clears their painful way to improvement; he hews down like a giant the prejudices of creed and caste that encumber it. […] his is the sternness of the warrior Greatheart, […] His is the ambition of the high master-spirit, which aims to fill a place in the first rank of those who are redeemed from the earth – who stand without fault before the throne of God, who share the last mighty victories of the Lamb, who are called, and chosen, and faithful (Brontë 458).

In the introductory part of my thesis, I tried to outline the process of colonization from the historical perspective and I declared that missionary activities helped the British to justify their questionable policy in the colonies. Missionaries were praised for bringing progress to peoples dominated by barbaric religions and various caste systems. The British approved of missionary activities for they saw them as a natural result of the Western enlightened humanitarianism. The racial supremacy of the Anglo-Saxon race was unshakable and soon the missionaries were treated as heroes and martyrs to be worshiped. (Brantlinger 38).

We can see it clearly on the example of Brontë's heroic and, at the same time, martyr-like portrayal of St. John Rivers. Jane says about River's decision to go to Africa: "It is right, noble, Christian." (Brontë 359) In these three words, we can identify Brontë's absolute belief in British supremacy, connected to its virtuous intentions based on the Western Christian belief. We can put these words in the binary opposition by saying that the non-Western must thus mean bad, ignoble, and non-Christian.

7.6. RACIAL AND PERSONAL ISSUES

Brontë is criticized for her unjust and oversimplified portrait of Bertha Mason. Critics often question the extreme imbalance between Jane's strong feministic credo and her indifference towards Bertha's life.

> […] what are the limitations of its version of feminism, and how does that liberating ideology relate to imperialism and to the racism evident in the portrayal of Bertha Mason? Feminist though she may be, Jane does not question the history of Bertha that Rochester gives her; she does not wonder to what extent Rochester may be responsible for Bertha's lunacy (Brantlinger 109).

Rochester shares the secrets from his inglorious past with Jane; yet, his hints are very abstract and fairly vague. Jane is aware of that; however, she decides to trust him. She keeps trying to unravel the enigma of his life in her mind; nonetheless, she never questions him directly about it. I will argue that behind her inability to confront Rochester is, firstly, the conscience of his previous sexual life in the colonies she cannot challenge due to her own inexperience and, secondly, her plain look. Gubar and Gilbert believe that Jane knew she could not compete with Rochester's sexual past and the beauty of his first wife, as he mentions it on one occasion. (Gubar, Gilbert 354) At this point, I must completely agree with Gubar and Gilbert, for we know that Jane is not attractive and that she has a great respect for beauty since she lacks it. In her childhood, she was reminded multiple times of her unattractiveness which was often compared to Mrs. Reed's beautiful, but vain daughters. Her desire to be pretty can be identified as Jane's inferiority complex.

> I dressed myself with care: obliged to be plain – for I had no article of attire that was not made with extreme simplicity – I was still by nature solicitous to be neat. It was not my habit to be disregardful to appearance or careless of the impression I made: on the contrary, I ever wished to look as well as I could, and to please as much as my want of beauty would permit. I sometimes regretted that I was not handsomer.[…] I felt it a misfortune that I was so little, so pale, and had features so irregular and so marked. And why

> had I these aspirations and these regrets? It would be difficult to say: I could not then distinctly say it to myself; yet I had a reason, and a logical, natural reason too (Brontë 95).

We can argue that her own profound insecurity and jealousy of Rochester's past might have caused Jane's inability to articulate her enquiry about the mysterious murmurs and the ominous laugh spreading from the room on the third storey, the odd character of Grace Poole, the attack of Richard Mason and the final discovery of Bertha in the attic on Jane's wedding day.

Let us focus on Jane's thoughts upon hearing Bertha's strange laughter and notice the changing quality in its description from the first encounter on.

"[…] the laugh was as tragic, as preternatural a laugh as any I ever heard" (Brontë 104). Here a mournful tone of the laughter prevails.

"[…] the same peal, the same low, slow ha! ha! which, when first heard, had thrilled me: I heard, too, her eccentric murmurs; stranger than her laugh" (Brontë 107). In this case, the sorrow is replaced by energetic laughter and the element of an incomprehensible verbal attempt is added.

"I started wide awake on hearing a vague murmur, peculiar and lugubrious, which sounded, I thought, just above me" (Brontë 145). In this example, we can demonstrate how the ominous laughter and its medium is getting closer to Jane and thus starting to endanger her security.

"This was a demoniac laugh – low, suppressed, and deep – uttered, as it seemed, at the very keyhole of my chamber door […] Something gurgled and moaned […] Was that Grace Poole? And is she possessed with a devil?" (Brontë 145). The last extract I chose, shows us the immediate danger of the laughter approaching Jane's bedroom that takes up the devilish qualities in Jane's eyes.

As I tried to demonstrate, the laughter is gradually getting more and more dangerous, proportionately with Jane's growing intimacy with Mr. Rochester and his sharing secrets with her. In my analysis of *Jane Eyre,* I was able to address only a very limited part of the issues that could be explored from both feministic and post-colonial standpoints. However, I have to move on the next novel, for there are four literary works this thesis is going to explore.

8. JEAN RHYS'S RESPONSE

Jean Rhys's novel *Wide Sargasso Sea* is frequently associated with the postcolonial literary theory, as it is a writer's response or a "post-dated prequel" (Kimmey 115), as some call it, to Charlotte Brönte's novel *Jane Eyre* seen through the lens of a member of a formerly colonized nation from the Caribbean. At the same time, the novel addresses significantly feministic issues of male's superiority and dominance and female's inferiority, financial and legal dependence of women, and illustrates it on the examples of main protagonists Antoinette Cosway, the first Mrs. Rochester, and Mr. Rochester.

> Feminist perspectives are of increasing importance in post-colonial criticism and indeed the strategies of recent feminist and recent post-colonial theory overlap and inform each other. Jean Rhys, Dorris Lessing, Toni Morrison, Paule Marshall, and Margaret Attwood have all drawn an analogy between the relationships of men and women and those of the imperial power and the colony (Ashcroft 32).

Thus, we cannot separate these two agendas; rather we should try to trace them and make some valid conclusion out of their tendency to overlap.
Before we start to analyze Rhys's novel, it is essential to introduce the reader into a plot and a setting of the novel and I will do so briefly.

> The story takes place in the Carribean in the mid-nineteenth century when the West Indies was a colony of the British Empire. Antoinette Cosway is a white Creole woman of European origin who was born and raised in the West Indies. Her family used to be slave owners, but after a declaration of the Emancipation Act in the British West Indies in 1833, they lost their former wealth and social prestige and from then on lived surrounded by an increasing hatred from the side of native black peoples. Mr. Rochester, on the other hand, is an English nobleman who finds himself penniless due to the fact that he was a second-born child. Yet, there is a chance for him to become rich again by marrying a beautiful Antoinette who is promised to be given a substantial dowry. For her, the matrimony means desired security and protection in the place where she has always felt alienated. Yet, the short

relationship ends up tragically, as Mr. Rochester takes Antoinette to England and locks her in the attic of his mansion (Wenzelová 2).

8.1. MOTIVATION

The first appropriate question here should be Rhys's motivation to rewrite the legendary story in the first place. Bertha Mason, the first Mrs. Rochester in *Jane Eyre*, is according to the description and Rochester's own words, Creole. Rhys herself was a white Creole after her mother and her father was a Welsh doctor who travelled to the Caribbean and settled down there. She was born in Dominica, in the British West Indies, in 1890. Being a white Creole meant firstly to face growing hatred from the side of former black slaves whom the Creoles previously exploited; secondly, getting used to a new social and economic status; and, thirdly, not to be respected by the newly arriving British. The important milestone in the lives of all islanders was the year 1833, when the Emancipation Act in the British West Indies abolished slavery. Creoles, who used to be slave owners, found themselves in a difficult financial situation, having been totally deprived of their only source of finances. Freed slaves, coping with the legacy of slavery, turned their wrath against the Creoles who were no longer respected and became less than ex-slaves. From this social clash, the identity crises of the inhabitants of the islands, not only the Creoles but also ex-slaves themselves, rose. "Heralding the imminent liberation of the slaves who had worked on the plantations, the Act triggered seismic social and political changes, along with shocking financial shifts" (Ashworth x). There are many significant parallels between the novel and Rhys's own life, especially thanks to the similar background that Bertha and Rhys shared. The great injustice that she felt upon reading Brontë's *Jane Eyre* resulted in her powerful story that seeks to give Bertha life that Brontë had deprived her of. Rhys "wrote life" to Bertha literally. Bertha Mason in *Jane Eyre* was a voiceless, savage-like character with no life and no history whatsoever.

> As she described it in a letter to Francis Wyndham, it was "the portrait of the ´paper tiger´ lunatic" that compelled Jean Rhys to write *Wide Sargasso*

> *Sea*, her post-dated prequel to Charlotte Brontë's *Jane Eyre* (Letters 262). Recasting the "madwoman in the attic" as a "paper tiger," she impugned Brontë's characterization of the Creole woman Bertha Mason both as inanimate as a one-dimensional drawing and as inhuman as an exoticized animal (Letters, cited in Kimmey, "Women, Fire, and Dangerous Things – Metatextuality and the Politics of Reading in Jean Rhys's *Wide Sargasso Sea*", p.113).

From this short extract that we have been given, we can derive the flatness of Bertha's character that Rhys strongly objected to, in comparison to the other round and life-like characters in the story. Further, it is the obvious limitation of a human being to an animal quality that is exotic thanks to its origin. Having been Creole herself, Rhys must have written back and so she became a representative of her peoples, trying to defend them vigorously. "Her story makes amends for the sins of omission committed by the Victorian writer, and by that era's literature and history in general" (Ashworth ix). What was Rhys particularly concerned about were women and their exploited inferior position in the society.

> Rhys was especially haunted by the plight of the Creole heiresses. She saw them as tragic women exploited for the slavery-based wealth they conveyed from their fathers, who had owned the plantations, to English husbands who ventured to the edges of the British Empire to reap the riches (Ashworth viii).

Rhys had decided to write her a life, to recreate her history, to give her an untold story to the world.

8.2. CRITICAL READING AND INTERTEXTUALITY

Rhys wrote: "I've got the end. Not the start […] " (Letters, cited in Kimmey, "Women, Fire, and Dangerous Things – Metatextuality and the Politics of Reading in Jean Rhys's *Wide Sargasso Sea*", p.116). The end is the novel *Jane Eyre,* that through a process of critical reading, sparked off Rhys's strong determination to write back. The first spark was the act of critical reading at a very early age, when

Rhys might have been twelve or thirteen, and from the starting point of writing the novel, it took, according to Deborah Kimmey, twenty-one years until it was eventually finished (Kimmey 114). As it is obvious, the novel took Rhys a great deal of time and deep thinking and, at its end, it was rewarded, as the novel became an immediate success.

Critical reading presents the very first step of the rewriting process by which the writers examine the literary canon in new and critical eyes. This presupposes that the re-writer must be a highly critical reader in the first place.

> "Experiencing this transformation of our interior canon, reader cannot help but be conscious that this is all due to the act of another reader, like ourselves" (Burning Down the House: The Revisionary Paradigm of Jean Rhys's Wide Sargasso Sea, cited in Kimmey, "Women, Fire, and Dangerous Things – Metatextuality and the Politics of Reading in Jean Rhys's *Wide Sargasso Sea*", p.115) Thus, *Wide Sargasso Sea* makes a strong case that reading is a critical site for contesting ideological discourses and for creating a subversive counter-discourse (Kimmey 115).

Intertextuality represents a platform here since Rhys transforms Brontë's story and is, thus, dependent on the master text. As we will see later, when we discuss Witi Ihimaera's response to the art and life of Katherine Mansfield, Rhys does not make any critical comments on Brontë's life whatsoever. What she is truly interested in is the novel with its characters and her intention is not to criticize Brontë personally. On the contrary, her individual response stays on the textual level.

> Rhys is often quoted for her motivation to "write [Bertha] a life" (Jean Rhys and the Novel and Women's Text, cited in Kimmey, "Women, Fire, and Dangerous Things – Metatextuality and the Politics of Reading in Jean Rhys's *Wide Sargasso Sea*", p.114). The critical literature is surfeit with readings of what resulted from textually constituting the life of the Creole woman: her 1966 novel Wide Sargasso Sea. Any discussion of Wide Sargasso Sea and the protagonist Antoinette Cosway (rechristened thus from Brontë's Bertha) necessarily foregrounds intertextuality by the novel´s very design (Kimmey 114).

8.3. FROM PERIPHERY TO CENTER

We have already described Rhys's motivation to rewrite Brontë's novel and now we are going to follow what prominent changes she made to the text. For the start, our initial concern will be to follow the shifts in the perspective of the characters of Jane Eyre and Bertha Mason. The major change is in making Bertha Mason a major character and, consequently, assigning a minor role to Jane Eyre. Bertha is thus moved to the centre of the novel and Jane holds the periphery position. The life-less and voiceless Bertha is written a history that starts in the place where she was born, and not in the attic of Thornfield; already deprived of her rights. Rhys thus transposes the story from England to Bertha's birthplace in the Caribbean. By becoming a major character, her depiction transforms to a realistic, individual and not stereotyped one. Although she is one of her peoples, and her identity is mixed with identities of other islanders, she is still depicted as a strong and independent individual. She can speak for herself, unlike in Brontë's novel, where she is spoken for. By establishing her in the British West Indies, we are told of her status as a Creole rich heiress due to the slave owning past of her family. As we can see, she is given a class status as well.

Among immensely significant changes of Rhys's rewriting process, is her work with names, specifically Rhys's decision to name Bertha Antoinette, Rochester's appropriative renaming of her to Bertha, and not naming Rochester himself. There are also characters in the story that stays nameless.

8.4. (RE)NAMING AS A TOOL OF APPROPRIATION

Names, in general, are significant in literary texts for they bear the individual qualities of its holder. Names speak for their holder, some more than others. Names are connected to one's identity and changing one's name must necessarily mean to change one's identity as well. As I have stated above, Rhys's treatment of her characters' names is one of her methods to write back and the way she does so is fairly complex.

> […] reader realizes that the name signifying "Bertha Antoinetta Mason" in *Jane Eyre* has been imposed upon the character Antoinette Cosway. Rhys suggests that Brontë and Rochester have (mis)named Antoinette, and this misnomer is exposed as the white British man's "authority" over the white Creole woman. By playing to a (false) signification of Antoinette in *Jane Eyre,* Rhys renders explicit the imperialist and phallocentric impulses involved in the politics of naming (Kimmey 118).

Her first step is to rename Brontë's Bertha Mason and gives her the name Antoinette Cosway. She uses her Antoinette father's surname and gets rid of the mocking name Bertha. Next, at a critical point of the novel when Rochester decides to destroy Antoinette mentally, she lets Rochester rename Antoinette back to Bertha. We have to bear in mind that Rhys is writing back, writing a post-dated prequel. Rochester himself is never named but his personal identity is obvious from the context. I am using the name Rochester to easily identify his character for the reader. There are also characters in the book that are nameless, and towards the end of the novel, there is a rising tendency to use common names instead of proper names when referring to characters. This phenomenon reflects ingeniously the growing distance between the characters, and so Antoinette becomes a doll, a marionette, a stranger, Rochester is reduced to "that man" (Rhys 152).

> By focusing on the political economy of the text, we can look to how power plays into the narrative as characters name and appropriate each other; but we can also examine how the author exercises her privilege to name and use the characters for her own purpose of constructing a plot. […] characters are named, unnamed and nameless – all part of the subtle strategy aimed at exposing imperialism and phallocentrism (Kimmey 118).

Let us first focus on Rochester's act of renaming Antoinette and what made him do it. I will argue that Rochester is the most unstable character in the book. His narrative in the Part Two actually reveals his instability that comes very close to total insanity more than any other character in the novel. He feels deeply hostile among the islanders and he finds the hostility in everything, not only in people, but in mountains, fauna and flora, scents, food, alcohol, local dialect, and song tradition. His English sensibility contrasts markedly with the irrationality of the

islanders; his prayers to Almighty God cannot understand the islanders' belief in black magic obeah and the power of curse. He firmly believes that he reads malice in people's eyes and faces and he always comments on the facial expression of the people he encounters.

His critical remarks show the growing paranoia that was triggered by letters from Antoinette's allegedly illegitimate half-brother, Daniel Cosway, whom her father never approved of. The letter from Daniel is driven by vengeance, by the fate of the unloved and laughed at child by his own father. It activates Rochester's irrational paranoia about the hostility of the place and its people, but more than anything else, it starts the gradual process where he is destroying Antoinette. Daniel writes in his letter to Rochester:

> You have been shamefully deceived by the Mason family [...] There is madness in that family. Old Cosway die raving like his father before him [...] Mrs. Cosway is worthless and spoilt [...] and soon the madness that is in her, and in all these white Creoles, come out (Rhys 80).

Daniel is a dangerous schemer. He draws parallels between what happened to Mr. Mason and Rochester starts to worry that Antoinette might try to kill him one day as her mother tried to kill her second husband. He found out that her mother's name was Annette Bertha, and so we can clearly see that he has adopted the scheme offered by Daniel. Antoinette becomes associated with her mother and she is expected to end up the same way her mother did. "But I hear too that the girl is beautiful like her mother was beautiful, and you bewitch with her. She is in your blood and your bones. [...] Old Mason bewitch so with her mother and look what happen to him" (Rhys 81). Rochester hears rumors about Antoinette's family and her past and gradually starts to believe them. What are the other reasons that led Rochester to rename his wife? In my essay *Jean Rhys's novel Wide Sargasso Sea seen through the lens of the feminist literary critique* I argued that the sexuality he experienced with Antoinette was so empowering, on top of that stimulated by unfamiliar scents, alcohol, endless leisure time in the environment so indifferent to him, that it led him to sacrifice her in order to be able to regain his sanity.

> Verbal communication between a husband and a wife has never worked but what really departed them was paradoxically their nonverbal sexual communication. Beautiful and sensuous Antoinette was giving Rochester unknown pleasures and he was receiving them and giving back to her freely but only to a certain point when he started to question his own identity and found himself on the edge of insanity. This was the moment he decided to break not only Antoinette's mind but also appropriate her body and mind and rename her Bertha (Wenzelová 4).

In her introduction to Rhys´s *Wide Sargasso Sea*, Andrea Ashworth claims:

> His deliberate dismantling of his Creole wife's identity reveals his jealousy of what he perceives to be her sumptuous, self-sufficient sense of herself [...] Rochester's cruel attempt to tame and rename the exotically appealing Antoinette may be understood as part of his own breakdown. It indicates his anxiety to control his unleashed self – bewildered and newly wild – and to reassert a familiar, imperial sense of order in the midst of seduction and confusion"(Ashworth xii).

His insanity was greatly tested by the increasing jealousy he felt towards Antoinette. He heard many stories about her alleged love affairs from Antoinette's enemies, primarily Daniel Cosway and Antoinette's own servant Amélie. I believe that jealousy became at the end the main motive to destroy her. Once he had decided to break her, he put on an understanding mask, but in fact he was secretly betraying her more than ever before with his lies. He had started his game of power initiating it with renaming her Bertha. Antoinette vehemently objected to it; nevertheless, he forced her to accept it.

> "My name is not Bertha; why do you call me Bertha?"
>
> "Because it is a name I'm particularly fond of. I think of you as Bertha" (Rhys 111).

He is very well aware of the fact how much Antoinette loves him and how much she suffers when he entirely ignores her. He starts to blackmail her. He will spend time with her under such a condition that she will be reasonable and surrender to him.

> "[…] will you come in and say goodnight to me?"
>
> "Certainly I will, my dear Bertha."

"Not Bertha tonight," she said.

"Of course, on this of all nights, you must be Bertha."

"As you wish," she said (Rhys 112).

At this stage of their tragic alienation, Antoinette is still submissive and lets Rochester exercise his control over her. The dramatic change happens, when he ostentatiously cheats on her with their servant, Amélie, so Antoinette can clearly hear it. This causes the dramatic turn and Antoinette starts to resist firmly and fight back hard. This causes the dramatic turn and Antoinette starts to resist and fight back.

"Bertha," I said.

"Bertha is not my name. You are trying to make me into someone else, calling me by another name. I know, that's obeah too" (Rhys 121).

In the Part Two of the book, there is a crucial confrontation between Rochester and Antoinette's protective nanny and her loyal friend Christophine. In the following dialogue, we can notice the shift in the process of renaming, as Antoinette is somewhere in between a doll, a puppet but still having at least a name.

"She tell me in the middle of all this you start calling her names. Marionette. Some word so."

"Yes, I remember, I did."

(Marionette, Antoinette, Marionetta, Antoinetta)

"That word mean doll, eh? Because she don't speak. You want to force her to cry and to speak" (Rhys 127).

Antoinette is fully aware of the fact that by renaming her, she is gradually losing her identity and she is also perfectly conscious of the importance of names. In the short extract below from the final part of the book, she talks about Grace Poole who takes care of her in the attic and connects her name with its symbolic quality.

> "Her name oughtn't to be Grace. Names matter, like when he wouldn't call me Antoinette, and I saw Antoinette drifting out of the window with her scents, her pretty clothes and her looking glass. There is no looking-glass here and I don't know what I am like now….What am I doing in this place and who am I?" (Rhys 147).

Rochester cruelly took away Antoinette's identity and we can identify it with his possessive jealousy as he attempts to destroy her sensuous and beautiful self associated with her scent, clothes she was wearing and her habit to watch herself in the mirror.

The last part of this chapter dedicated to the process of (re)naming will be closed by taking a quick look at Rochester's unnamed character and nameless character of his illegitimate child.

As we have said before, Rhys leaves Rochester's character unnamed. In her correspondence, Rhys stated: "I carefully haven't named the man at all" (Letters, cited in Kimmey, "Women, Fire, and Dangerous Things – Metatextuality and the Politics of Reading in Jean Rhys's *Wide Sargasso Sea*", p.119) and as far as I am concerned she has never explicitly given the reason. We might only speculate about the exact intention behind Rhys's decision not to supply his character with a name. It might suggest some universality about men's nature in Rhys's eyes, or perhaps a sense of growing alienation and Rochester's complete inability to become close to anyone. It might also allow Rhys the same freedom and exercise of power by suggesting Rochester's insignificant position and thus marginalizing him. However, if we consider that in the novel where names, naming and renaming plays such a significant role, characters who are unnamed or nameless must logically draw the same or even more attention.

In the Part Two of the novel we come across with a nameless boy whom we identify as Rochester's illegitimate child. "But at this moment the nameless boy leaned his head against the clove tree and sobbed" (Rhys 140). Rhys's method of writing is very implicit; she lays subtle hints in the text and lets the readers find out for themselves. We can say that she is hardly ever explicit. We assume that the boy, who is desperate when Rochester is leaving for England and wants to come along, is his son. There have been numerous theories considering the function of the nameless boy. Deborah Kimmey comes up with two interpretations of his function in the novel. "The boy is nameless both because his father (within the text) has no patronymic to pass on, and because his father (within a colonial system) refuses to recognize a "half-savage" child" (Kimmey 121). The first part of Kimmey's argument implies Rochester's second-born position that disadvantages him greatly and becomes the reason why he comes to the West Indies and marries a total stranger. The second part shows the common

reality of illegitimate inter-racial children rejected by their fathers, but still hoping to be fully approved by them.

In this chapter, I tried to show the reader how important roles names can play in literary text and how the role can become a powerful tool either in the hands of imperial males or ingenious way of writing back for postcolonial writers.

9. INTRODUCTION TO KATHERINE MANSFIELD AND WITI IHIMAERA

In the second half of my thesis, I am going to introduce the work of Katherine Mansfield (1888 – 1923) and a contemporary writer, Witi Ihimaera. The two writers share their origin since both of them were born in New Zealand. What separates them is the fact, that Mansfield left New Zealand at the age of fourteen and from then on lived mostly in Europe, while Ihimaera is a proud New Zealander and a spokesman for the New Zealand indigenous Maori people.

This couple of writers presents a different dimension of the rewriting process than the one we have been dealing with so far. Unlike Rhys's post-colonial response to *Jane Eyre* caused by the injustice she felt upon the portrayal of Creole Bertha, Ihimaera pays homage to Mansfield's art and life. Instead of writing back to correct and reconstruct the story, he writes the stories again to celebrate them.

A significant change of perspective is another dimension of his rewriting as Mansfield's characters are replaced by indigenous Maori characters. Ihimaera endeavours to remedy British cultural imperialism by teaching his Maori people about their origin, being proud of it, and, in his stories, he creates Maori characters who provide role models for the Maoris. That is his primary intention.

In his introduction to his post-colonial response, Ihimaera confesses that he has been fascinated by Mansfield's life as strongly as by her art. Mansfield was known for being an extravagant, complicated, and tempted woman who left a series of mysteries after her short life. Ihimaera's writing depends on Katherine's life and that is why we have to focus on it. Rhys responded to Brontë's novel while ignoring her life that was irrelevant for her writing act; Ihimaera's case is

the complete opposite. His art depends strongly on the knowledge of Mansfield's life. While Rhys stayed on the level of plot in her rewriting, Ihimaera is more dependent on both the text and the life of Mansfield's. Ihimaera's short stories would not have been written if it were not for Mansfield's stories as they are their variations and so the dependence is very direct and explicit.In the following chapter, I am going to study Mansfield's life in order to unravel Ihimaera's fascination by Mansfield that inspired him in his work, specifically in his novella *Maata* that is a part of his tribute collection to Mansfield.

The intertextuality is very strong in Ihimaera's art as his short stories are variations on Mansfield stories, and so the level of dependency and intertextuality is more significant than in the case of Jean Rhys.

Mansfield's stories have a strong autobiographical element in them and we can recognize her in the characters of Kass, Kezia and her family members.

10. SECRET LIFE OF KATHERINE MASFIELD

Claire Tomalin, the author of Katherine Mansfield's biography, chose a very catching title for her book indeed, *Katherine Mansfield: A Secret Life* (1988). She used the frequently quoted Mansfield's words as a motto as well, saying: "I am a secretive creature to my last bones" and the recurrent word secret inevitably leads one to a curious and adventurous journey on which end one believes to be able to reveal what her secrets really were like.

The title is not only a reliable marketing gesture for I believe that Tomalin has caught the characteristic feature of Mansfield in it – being a secretive person, spreading the aura of mystery that fascinated people around her. When we think about a person who possesses a secret, who is also known for her secretive nature, one imagines someone who might not be honest, who might be hiding something, who may play games with us and one who is not to be trusted. It also includes a great deal of extravagancy, posing, even plotting, pretending being someone else, and wearing mimicry.

Plotting and mimicry are connected to stylizing of some sort and they are obviously not limited only to a textual level but to a human behavior as well. Thus the writer might resemble the artefact itself, always making people wonder about

its true subject matter, especially after the artist's death. If there is a devoted disciple, who helps to spread the mysterious aura further, one can be sure we are going to deal with a very interesting material/ life. This happened in case of Mansfield's Maori friend Martha Grace, known as Maata and the supposed manuscript Katherine wrote about their intimate and intensive relationship. There is no real evidence of its existence except for Katherine's diary entries, her husband John Middleton Murry's claims, and Maata herself. There have been several attempts to confirm or disprove the existence of the manuscript, for instance P.A. Lawlor's *The Mystery of Maata: A Katherine Mansfield Novel* (1946), nevertheless, the final decision has not yet been taken. No one has ever seen the manuscript and after Maata's death her daughter claimed its existence again but refused to show it to anybody (Lawlor 23).

On the one hand, as we have stated above, Mansfield was said to be a secretive person, on the other hand, she was famous for her tendency to make abrupt friendships by sharing various intimacies from her life, and thus uncovering her secrets. In many cases, they were of sexual nature for I believe they were deliberately chosen for their shocking nature and that was exactly what Katherine wanted to be perceived like, unconventional, nonconformist, and independent. As we know from various testimonies, she gave different versions of events and kept many such parallel intimate friendships throughout her life making her chosen friends believe he/she was the only one. She was also known for telling lies and being very manipulative. There are many various secrets in Mansfield's life and we have to start from the beginning in her native New Zealand to be able to unravel it.

Mansfield was not by any means an easy and unambiguous person, quite the contrary. She has tried all her life to make the impression of living a happy, independent life, either in her early days in New Zealand, among the literary circles in England, as a wife of an unsuccessful editor John Middleton Murry or everywhere her frequent travels had brought her. Nevertheless, under the mask of an emancipated artist, an independent globetrotter, there was another Katherine who was seeking security and love, especially after her health had started to betray her. Claire Tomalin, her biographer, says about Mansfield:

> Her life was essentially a lonely one. She travelled too far outside the boundaries of accepted behavior for her family to feel she was one of them, but she did not find herself at home in any other group, nor did she make a family of her own. The particular stamp of her fiction is also the isolation in which each character dwells. Failure to understand or to be understood is endemic in Mansfield. (Tomalin 6).

What is crucial for us to focus on now is her family background that might have given her the feeling of an outsider right from the start. She was not close to her family; both her parents were quite indifferent, her mother being cold towards her children, her father's priority was climbing the social ladder. She had five siblings, her most favourite one was her brother who later died in war, but towards her sisters, she felt jealousy and envy, which she had been so famous for. The figure of her mother, Annie Beauchamp, is particularly interesting. She was an extraordinary person in a way that she was very much adventurous and more than a mother she wished to "[…]have become a traveller, an explorer even"(Tomalin 10).

> […] her pleasures were reading, letter-writing and travel. Whenever she could, she accompanied her husband on his journeys, and she was perfectly happy to travel alone, given the chance. …The key to Annie Beauchamp was, perhaps, that she craved and felt herself capable of independence […] emotionally, Annie appears to have held herself aloof from her family […] (Tomalin 10).

What we can see here is a woman of ambition that her age did not allow her to fulfil, so she simply became pragmatic about it. She chose a husband who promised to be an aspiring man, started a family with him, brought up five children and when she met the expectation the time she lived in set on her, she could be more of herself again. We can notice the similarity between Katherine's mother and herself, despite of the fact that the two of them were never close; Annie gave the impression she did not care for her talented daughter. Katherine was both a passionate reader and as a passionate writer of letters, and her correspondence, which Murry published after her death, belongs to rich literary heritage she has left us. Like her mother, Katherine was an enthusiastic traveller who spent most of her life abroad, travelling to various European countries, moving from place to place, never really managing to establish the feeling of

home in either of her houses, summer cottages, apartments, hotel rooms, pensions. As far as these three similarities are concerned, we can see how similar passions Katherine and her mother shared. Even if Katherine tried to deny it in the real life, as well in her work, there was a sense of snobbery about her also that she actually inherited from both her parents and it entered some of her famous stories.

Her parents were born in Australia and moved to New Zealand. It is important for us to imagine what kind of country New Zealand was at that time.

> In the nineteenth century, New Zealand was for many a colony of Australia as much as Australia was a colony of England; it was the very last place, the furthest you could go, the end of the line. Perhaps for that very reason the people […] yearned towards ´Home´ 12,000 miles away all the more, trying to overlay the alien landscapes, plants, beasts and seasons with whatever could lend an illusion of what many had never seen. […] The pleasant country house in which Katherine spent part of her childhood was named ´Chesney Wold´ after the Dedlock mansion in Dickens´s *Bleak House*, a name determinedly expressive of cultural loyalty, but less than appropriate to the actual wooden building (Tomalin 8).

The devotion to everything English was very strong, as we can see. The ideal of an English lady was taught to the girls and they were expected to become real English ladies. However, the insistence on copying the English world might seem even comic when we consider the incomparable conditions the New Zealanders lived in. Mansfield's mother Annie was well aware of the disadvantaged position their moving in New Zealand presented.

> She knew […] that New Zealand was a snobbish place in which the families of businessmen, however successful, were not accepted at the social equals of professional people and that, however rich they became, the old settler families would continue to look down their noses at them as *arriviste*[…] Tomalin 10).

In their unequal acceptance, we can identify an outsider position derived from the fact that Mansfield's parents were simply not born in New Zealand. However, Katherine's father was very successful in business and she was enjoying the luxury she lived in, thanks to his career accomplishments. Yet, she felt very

detached from her family and their small lives. She never fitted in the family and stayed an outsider all her life. As Tomalin points out, she secretly enjoyed the idea of being Cinderella of the family because she felt it as a privileged position (Tomalin 14).“Part of the convention of such a family is that all its members love one another; but the convention is denied […] in fairy-tales, which allow for all the other feelings of hatred and jealousy. No wonder they appealed so strongly to Katherine” (Tomalin 14).

She felt, with the typical self-confidence of hers, her talent and predestination to live an extraordinary life as an artist. She was determined to fulfil her pursues very early in her life and was always able to persuade her family to let her go and try her chances abroad. However, New Zealand prevailed to be the centre of her work, and so were her reminiscences from her childhood.

There was something specific about her homeland that the English or European settings could not offer. The wild countryside, her early curious intimate relationships with women, so unacceptable and forbidden at that times, and also indigenous Maori inhabitants were one of the elements. She was attracted to the exotic notion of what it is to be a Maori and enjoyed stylizing herself to a Maori on many occasions. Her friend, Martha Grace, was called a Maori princess and she was fascinated by her. Katherine would be very surprised to know that her father’s first cousin married a Maori woman, having many children with her. (Tomalin 9) That was obviously the family’s dark secret that they tried to hide.

However, New Zealand was too small for her artistic aspirations and she had to depart in order to let her genius fully developed. This was possible when her parents agreed on letting their three daughters be educated at Queen’s College in London (Tomalin 17), and so Katherine finally left for England at the age of fourteen. No matter how mature she might have seemed, still she was a fourteen-year-old girl who later on managed to establish herself without anyone else’s help and became a part of the highest literary circles. “To understand her, it is necessary to understand her background, the mixture of adventurousness and anxiety she felt as a colonial coming to England, and, not least, the curious attitude displayed by the English towards colonials.” (Tomalin 7)

10.1. SEXUAL SECRET

The family and its indifferent relationships greatly influenced both her life and the art; and her sexual ambiguity was another significant element. Throughout her life, Katherine developed several strong, dominant, and intensive relationships with women. Among the crucial ones, we can name a friendship with Martha Grace, Edith Kathleen Bendall and Ida Baker.

> Martha Grace, or Maata Mahupuku, a few years older than Katherine, whose forebears were Maori chiefs and uncle a friend of the Prime Minister, Richard Seddon. Through her uncle she was heiress to a considerable fortune. She was dark-skinned and exotically beautiful, and she was sometimes called Princess Martha[…] (Tomalin 15).

Katherine became fascinated by her and, as we already mentioned, she supposedly started to write a novel about their relationship.Katherine's "[…] experience with Maata during their schooldays […] was sexually disturbing; it seems to have been more than a matter of a schoolgirl crush, and it became the germ of her awareness of her own bisexuality" (Tomalin 16).

Katherine's next intimate friend was a talented painter Edith Kathleen Bendall with whom she spent a weekend at a seaside bungalow and later wrote a story "Leves Amores" (Tomalin 35) out of the experience. The story itself caused rather a stir for its homosexual content. Katherine meant to have it published and asked her father's secretary to type it for her. I really admire Katherine's courage as it shows how determined she was about her writing career and how much she tried not to be intimidated by people's opinion on her. Being an eighteen year old daughter of a respected man and bringing up a homosexual short story must have been terrifying for her father who adhered to conventions and public opinion rigidly. This act again declares her determination, courage and the fancy in shocking people.

At Queen's College, Mansfield met her lifelong friend Ida Constance Baker who literally became her devoted companion until Katherine's early death. Tomalin suggests that her bisexual adventures, early in her life, might have been her way of refusing the traditional woman's role she was supposed to fulfil one

day (Tomalin 24). I believe that this was an important part of her alleged bisexuality; however, it was not only this.

Later in her life, she tried to drive away the reminiscences of her experiences with women and she kept it secret from her husband. Yet, among her artistic friends, she was almost boasting about it. This would be the evidence for her attempt to keep two faces and two lives – good Murry's Katherine and voluptuous and sexually adventurous Katherine for the literary circle. Here we can see her fancy for drama again, wearing a mask and putting on different identities like costumes.

In Katherine's life, we can see the struggle of two mutually excluding desires. The first Katherine was very ambitious, courageous, intentionally shocking, feministic, rebelling against the traditional social roles and conventions, artistically aspiring, sexually experimenting. The other still longed for a happy marriage, home and innocent past from all her sexual escapades and diseases. "Katherine had learned that there was something in her nature that would not quite fit in with the accepted pattern of behavior required by society; at the same time, she never wanted to reject that pattern entirely"(Tomalin 37).

As a result, she lived multiple identities, and her obsessive travelling even intensified towards the end of her life, made it possible for her. She longed for women; nonetheless, she married Murry and the relationship was not happy.

Tomalin summarizes her relationship with men and its reflection in her work this way:

> None of her sexual relations with men appears to have given her happiness of even satisfaction, and she said that her relationship with her husband, Murry, was more like that between two men or two children than between a man and a woman […]Throughout her work, men appear as clumsy, emotionally inept, cruel, treacherous, foolish, pompous, tyrannous, greedy, self-deluding, insensitive and disappointing; and the theme of women conspiring against and excluding men is a recurring one, as in […] "At the Bay", where all the women rejoice when the master of the house leaves for work, allowing them to get on with their real lives unimpeded" (Tomalin 37).

Her fascination with prostitution, which appears in her stories, was another uncommon and shocking element in Katherine's life; however, Tomalin believes that it was more of a pragmatic realization that money can be got also this way (Tomalin 30).

Katherine longed for independence and freedom in her life and ridiculed people's desire for unfailing love. "Fine, fighting words which would always be in conflict with her rival desire to live out a perfect, loving relationship" (Tomalin 45). Even in the times of their separation, she kept ensuring her friends of a perfect marriage she had with Murry.

We can see that during her life, Katherine lived multiple ambiguous lives that produced an immense interest in her true life story shortly after her death. Among literary critics and novelists, Witi Ihimaera was one of them.

10.2. ART OF KATHERINE MANSFIELD

Her mother's passion for travelling, her independence, and indifferent behaviour towards her children and husband can be found in Mansfield's famous stories "Prelude" and "The Stranger"(*Bliss and other stories*: 1962), but the essence of it appears in many others. Katherine's attempt to be perceived more independent that she actually was might be the result of her mother's upbringing. From her father, Harold Beauchamp, a successful banker who was appointed a knight for his service later in his life, she realized the considerable importance of money in one's life. Some say that her fascination by prostitution had something to do with her cool knowledge that one cannot live without money and that life in luxury is very pleasant. This theme is also to be found in many of her stories, among other things, in the "Pictures" (Mansfield: 1962) with a character of an aging would-be-actress Miss Ada Moss who pragmatically accepts a one-time prostitution in order to be able to pay her rent.

The tragic mutual indifference and alienation of her characters are characteristic features of Mansfield's stories. Despite the fact that the characters live in a very close community – a family circle, a group of friends, among siblings, they are, in fact, strangers. Each of them protect their privacy vehemently, hide their thoughts and true feeling inside while holding their social roles as a mother, father, daughter, husband etc., formally properly as they are

expected. All the characters wear masks constantly. This sad covering up from the standpoint of the characters themselves is not sorrowful at all. On the contrary, they seem to be satisfied with their pragmatic decisions to live indifferent and isolated lives. What they lack in the real life, they find in their internal world and daydreaming. Thus, Linda Burnell, a mother figure from the story "Prelude", makes the impression of an indifferent, selfish mother and a pragmatic wife while her internal monologues uncover a deeper dimension of her personality. Nonetheless, the sincerity and openness of her internal confession are quite shocking for a mother and entirely different from our expectations. Her children are unpleasant to her, she both loves and hates her husband, but the hatred prevails.

All the characters exist in the airtight bubbles that in the mutual contact touch each other softly, but never let the one violate its strict borders. Isolation and inability together with the unwillingness to break it are what characterizes Mansfield's stories. All those elements can be found in her own life and family.

11.WITI IHIMAERA – A CULTURAL ACTIVIST

In the interview for BBC Hard Talk (Gavin Esler: 2005), Ihimaera talks about himself as a colonized person and about the necessity for people like him to decolonize themselves. In his work and activities, he directly criticises especially cultural imperialism that caused absolute non-existence of national literatures and, instead, made people in colonies all over the world be taught about Shakespeare and Dickens.

When Ihimaera started to write, his books were apolitical. It was not until later that he became aware of his political involvement and rewrote his own books from the 1970s to give them his political claim it had lacked before. He constantly strives to promote the needs of his Maori people and help them find who they are, to acknowledge their identity and decolonize them. The issue he keeps questioning is predominantly identity and cultural imperialism.

He makes Maori people characters of his books because they were none or very few Maori characters in literature written by Maori writers. Ihimaera stresses

the importance of building national literature, national art, film and culture in general. He encourages people to actively search for their identity and he himself creates literature with indigenous people and thus provides role models that have been missing.

In my analysis, I am going to focus on the novella *Maata* by Ihimaera included into the collection *Dear Miss Mansfield: A Tribute to Kathleen Mansfield Beauchamp*. As I said, in Ihimaera's case, he is not writing against the master text, but he is writing it again, paying homage to Mansfield's art, and he constitutes Maori as characters of the stories.

11.1. SPOKEPERSONSHIP

In this chapter, I am going to address the phenomenon of spokespersonship in the post-colonial theory and apply it practically on Ihimaera's post-colonial response of his *Dear Miss Mansfield. A Tribute to Kathleen Mansfield Beauchamp.*

> It is notable that whenever writers from the postcolonial world like Soyinka, Derek Walcott, or Rushdie receive wide recognition they are denounced as unrepresentative and inferior to other, more obscure but more ´legitimate´ spokespeople. This phenomenon is related to the question of ´essentialism´ which features so largely in contemporary political and literary theory. Usually the term is used negatively, to describe stereotypical ideas" (Brians).

Very often, stereotypes refer to a nation or a minority group. Every one of us sometimes uses common stereotypes, even though we know that they are only simplified versions of reality; nonetheless, they are not quite untrue. Considering the legitimacy of spokespeople, that will always be controversial. We may start questioning the legitimacy of anyone speaking for the others. Who is then justified to claim themselves a speaker for a particular community? Does anybody have the right to speak for others then themselves? We can see that every issue we have addressed so far could be easily challenged. My opinion is that it is for the

benefit of post-colonial studies since it will keep us thinking and active, not passive and ignorant.

Brians continues to say that,

> […] protest movements built on self-esteem resort to essentialism in a positive sense, as in the many varieties of ´black pride´movements which have emerged at various times, with the earliest perhaps being the concept of ´negritude´developed by Carribean and African writers […]. However, each new attempt to create a positive group identity tends to be seen by at least some members of the group as restrictive, as a new form of oppressive essentialism. Faced with the dilemma of wanting to make positive claims for certain ethnic groups or nationalities while simultaneously acknowledging individualism, some critics have put forward the concept of ´strategic essentialism´ in which one can speak in rather simplified forms of group identity for the purposes of struggle while debating within the group the finer shades of difference (Brians).

Witi Ihimaera describes himself as a cultural activist and a spokesperson for his Maori people. How dare he, we may ask. In Maori culture, the tribal element has been one of the fundamental elements of the people. The sense of being a member of a tribe is still alive and Ihimaera stresses it consistently in his work. In tribal culture, the chief of the tribe makes decisions for the others and defends their rights. The individual identity blends with the identity of the tribe. In Maori culture, the knowledge of one's ancestors is very important, unlike for the Europeans. Ancestors are still alive for the Maoris and they keep influencing their present life.

That is the reason why Ihimaera addresses Mansfield in the introductory letter to his book as if she was still alive and could respond to it. He addresses her because for him, she is still alive and keeps being important for his life and the life of other New Zealanders. This paradigm is very different from the European one.

From his position of a spokesman, Ihimaera uses the division between "us" and "them". What it implicates can be interpreted in multiple ways. I understand that this is a proud gesture expressing the self-respect of the Maori people and their independent process of building up a new self-confident Maori generation that did not exist in the past.

The gesture could be also interpreted as an arrogant act of detaching oneself or, rather, putting oneself in the opposition towards "them". For me, Ihimaera is trying to create a flourishing Maori culture where it has never been before. The Maoris do not possess the cultural heritage Europe can offer and so they must make themselves autonomous in the search for their authentic voice.

In the introductory letter of his tribute to Mansfield, Ihimaera says: "[…] we in New Zealand have laid proud claim to you because you were born and brought up a New Zealander" (Ihimaera 9). Let us analyze the sentence now. What we can notice here is making another opposition between "we" and "you". Where the previous "we" and "them" meant "we" Maori versus "them" the British colonizers, here "we" means present-day New Zealanders, Maoris and Pakehas alike and "you" refers to Mansfield herself. This addressing excludes Mansfield on the one hand, while on the other hand, it laid a claim on her on the basis that she was born and raised in New Zealand.

In his claim, we can recognize a gesture of appropriation that is associated with the colonizers' practices. He appropriates her for being a New Zealander although Mansfield left her home quite early and spent most of her short life in various European countries. He also appropriates her stories as Mansfield acknowledged her early experience from New Zealand as having a lifelong influence on her art.

Let us connect this knowledge with the aspect of tribal culture of the Maoris and their everlasting importance of ancestors. From this perspective, it will soon become obvious, that Ihimaera is not appropriating Mansfield in an aggressive and conquering meaning of the word; rather to her importance for New Zealand, he adds his own. It is also obvious from the present form of addressing Mansfield that he expects her to read and respond to his rewritten work.

11.2. WITI IHIMAERA WRITES BACK

Ihimaera has written his homage to Mansfield to celebrate a hundredth years since her birth. In the initial letter that opens the book, Ihimaera confesses the admiration of New Zealanders towards her art and names the reasons why he is responding to her stories. He calls them variations, Maori response to her stories

not to her life. He addresses her as if she could still read the letter. As if she needed the update on how much New Zealand has changed. Behind Ihimaera's humble words, we can read his pride of his peoples, on the progress his country has achieved. Summarizing what had happened in those hundred years in New Zealand, Ihimaera is praising its flourishing society, art, and culture. Ihimaera is well aware that New Zealand was too small for her genious but what he appreciates is that her best stories drew inspiration from the time she did spend in New Zealand. He says: "Miss Mansfield, we in New Zealand have laid proud claim to you because you were born and brought up a New Zealander […] On our part, we have long since acknowledged that New Zealand could not fulfil your expectations of Life, Art, Literature and Experience" (Ihimaera 9). The tone of the letter he addresses her is striking with its humble tone in comparison to the greatness of the artist. Another element is Ihimaera's spokespersonhip, as he speaks on behalf of all New Zealanders as if they were one man.

"It is the modern way, Miss Mansfield, for us to have become as much fascinated with your life as with your stories. I myself have always wished to write about your Maori friend Maata and why, if she had indeed possessed a novel you had written, she may have chosen not to part with it. The novella ´Maata´ is my attempt to provide a Maori response to this question. But the main part of this collection, Miss Mansfield, comprises an equally Maori response, not to the life but to the stories" (Ihimaera 9). It is not his personal response, but as he several times stresses, a Maori response. The element of post-colonial spokespersonships, pride of his peoples, but also appropriating Mansfield are features of post-colonial work.

Let us focus on the process of rewritting in Ihimaera's case. In this collection that he calls tribute, he pays his homage to her art but it is only one side of the story. As we have stated several times, rewriting is after all a critical act that cannot be apolitical and in this case it is not only a matter of expressing author's admiration to Mansfield's art. Rewriting can be done either as a way of expressing homage, it means carrying a positive element of artistic wish to repeat, to echo, write the story again, and to contribute to admired art or a negative element of resistance. In that case, the rewritten work is writing against the master text, instead of homage expresses criticism and disapproval and it is politically motivated. I will argue that the title Ihimaera has chosen for his book is

misleading and ambiguous as his collection reflects both homage but also a critical response.

Ihimaera draws parallels between his own and Mansfield's inspiration. "Dear Miss Mansfield, my overwhelming inspiration and purpose comes from my Maori forebears – they are my source as surely as New Zealand was yours" (Ihimaera 10). The letter and the whole collection represents a birthday present that Ihimaera is humbly offering to her, hoping she will enjoy it. After the letter, the mentioned novella *Maata* follows and then thirteen short stories, his variations on Mansfield stories.

In my analysis of Ihimaera's post-colonial response, I am going to focus on the novella *Maata.* There are two lines in the novella, one traces the mysterious existence of the manuscript *Maata* by studying Mansfield's life and the other follows a process of maturing of a Maori boy who is searching for his identity among Maori. It thus refers to the personal quest, pilgrimage that is influenced by numerous external factors, historical most importantly. The boy cannot cut himself off the past, as he is a member of indigenous people and a victim of colonization. The process of maturing is thus connected to the process of decolonization.

What is remarkable about the novel is its postmodern form. In his novella *Maata*, important world and local historical events appear in the story in the form of fragmented headlines that introduce the new chapter and the reader is confronted with many unknown names, treatises, and is given the chance to go deeper and find out for himself what the names and events represent. These events are related to the character's personal life and history, which produces the element of self-reflection. This literary form with postmodern features reminds us of a mosaic, consisted of fragmented pieces of biographic accounts with the complete bibliographic reference to the source, testimonies of Mansfield's husband and friends. It also provides a documentary material following historical events and it is a detective story as well.

The overall impression is that the text is very dramatic and full of historical and bibliographical details. Ihimaera's art is self-explanatory; he is literally making it easy for the reader to follow and understand his intention. He asks the reader to want to know more, to look up the unfamiliar names from the

headlines and put the puzzle together. This approach seems to be very educational and in accordance with his role of a cultural activist.

The protagonist in the novella, Mahaki, does not fit into his tribal culture, no matter how much he tries. He has naturally higher aspirations and is encouraged by his mother to read, study and achieve more in life. All members of the tribe are shearers, including Mahaki's father, Te Rangi, who is the chief of the tribe.

Mahaki's conflict is derived from the fact that his natural inclination pushes him towards education and journalism, while his tribal identity ascribes him the career of a shearer. Hence, Mahaki faces the dilemma whether to follow his pursues and thus become an outsider excluded from his own tribe, or to submit to the tradition and learn to hide his discontent.

His mother tells him: "Forget about the gang, son. Be your own man" (Ihimaera 17). At the end of his quest for identity, Mahaki becomes a journalist and many years later he finds out that the members of his tribe were always proud of the choice he made.

12. CONCLUSION

In my thesis, I examined the act of post-colonial rewriting of canonical text Jane Eyre by Victorian writer Charlotte Brontë and life and work of New Zealand writer Katherine Mansfield. These master texts were rewritten by post-colonial authors Jean Rhys and Witi Ihimaera. Carribean native, Jean Rhys, responded to Brontë's novel since she felt the urge to defend the marginalized status Brontë attributed to the first Mrs. Rochester, in the novel called Bertha Mason. Rhys felt the racial discrimination behind the portrayal of Bertha as one of the significant features of colonial imperialism. Bertha was not given a voice to defend herself and thus Rhys had to do it for her. Rhys shared several parallels with Bertha's life, namely the Creole origin that discriminated them in colonial times. Creoles were Europeans who came to the Caribbean and got rich on slave labour. After the Emancipation Act in 1833 that freed black slaves, the Creoles found themselves in a dismal situation, hated by ex-slaves for their exploitation and being regarded less than "white niggers". With the arrival of the British who wanted to take full advantage of the newly established conditions, they faced disrespect from them for not being white and European enough. Rhys was insulted by the savage-like depiction of Creole Bertha and decided to write back, to rewrite the story, to recreate her history before she was taken and locked in the Thornfield attic. Rhys's highly artistic account consists of multiple narratives that mutually intertwine and so the reader can make his own opinion from the fragments he/she is given. This time, Rhys offers multiple points of view unlike Bronte's one limited narrative.

In my analysis I was forced to specialize in a limited number of issues I was going to address. This was caused by the numerous issues post-colonial rewriting offers for possible exploration. Thus I had to choose and from my natural interest in feminist agenda I decided to direct my effort to issues where post-colonialism and feminism overlap. Special attention was dedicated to the method of renaming of characters by both Brontë and Rhys herself. Rhys's ingineous method was striking in her complex way of dealing with names. She was aware of its crucial significance and thus she decided to give Bertha new name, which was Antoinette Cosway, to give no name to the character of Mr. Rochester and let other characters consciously nameless.

Next analyzed post-colonial response came from a contemporary New Zealand writer of Maori origin, Witi Ihimaera who pays homage to life and art of Katherine Mansfield. In chapter exploring Ihimaera's response, a special attention was dedicated to issues of cultural imperialism done through language and education and the role of a spokesperson of particular minority. Ihimaera is a cultural activist who defends and promotes Maori interests. He feels personally responsible for helping his people decolonize themselves after the process of colonization. He does that through Maori characters of his books so that he creates the role models for his people. He responds to Mansfield's life and art by writing a postmodern-like collection consisting of a letter, expressing his people's tribute to Mansfield's life and art, a novella that traces mysterious manuscript Maata that Mansfield allegedly wrote about the intimate relationship with a Maori beauty Martha Grace, and thirteen short stories that are variations on Mansfield's stories.

From knowledge that I have today when the writing process of this thesis is finished, I must admit that my initial aims were over-ambitious. The problematic of post-colonial rewriting is so broad and complex and still the object of an ongoing debate, that it is difficult not to address post-colonial issues superficially. In my preparatory phase, I studied colonial history of Great Britain, literary theories of post-colonial literary critics, read both colonial and post-colonial authors and always tried to get the maximum view on the problem (that is why films and all sorts of documentaries are listed in my references), however I felt it like my fall in the end. Instead of choosing four writers, I should have specialized only in two and chosen more limited issues from the rewriting process I wanted to explore. In my effort, I was driven by my enthusiasm and excitement about the similarities among those four writers. I identified that autobiographic element was something that connected all the four writers together; Charlotte Brontë and her own experience with governessing, her strong feministic thinking and unwillingness to submit to the patriarchal spirit of the Victorian age. Jean Rhys, being a Creole herself, loving her mother, but receiving indifferent feedback, having issues of violent attacks, mental asylum custody and alcoholism. Katherine Mansfield, a nonconformist artist and a promiscuous woman with ambiguous sexuality, who felt all her life like an outsider despite her mask of a seize-the-day-adventurer she offered to everyone, and her suffering and early death upon

syphilis. And finally, the only contemporary writer of our quartet, Witi Ihimaera, struggling to decolonize himself through his work, the role of a cultural activist and the coming out as a gay man in a traditional tribal community of the Maoris for whose rights he fights.

Nonetheless, I did not wish to give up my attempt to embrace all of this and therefore I suggest this topic to more detailed exploration.

13. SHRNUTÍ V ČEŠTINĚ

Ve své diplomové práci jsem zkoumala proces post-koloniálního přepisování kanonického textu *Jana Eyrová* spisovatelky viktoriánského období, Charlotte Brontëové, a život a dílo novozélandské spisovatelky Katherine Masfieldové. Jejich díla přepsali post-koloniální autoři Jean Rhysová a Witi Ihimaera. Jean Rhysová se narodila v Karibiku a důvod, proč se rozhodla reagovat na román *Jana Eyrová* , bylo její rozhořčení z přehlíženého zobrazení první manželky pana Rochestera, která se v díle Brontëové jmenuje Bertha. V zobrazení Berthy identifikovala Rhys rasovou diskriminaci, což je jeden z rysů koloniálního imperialismu.

Bertha je popisována jako zuřivý blázen, který se projevuje pouze neverbálním mumláním, mručením a šíleným smíchem a Rhys se jí rozhodla vepsat život a dát jí hlas, který jí Bronteová upřela. Rhysovou pojila k postavě Berthy osobní zkušenost kolonializované ženy kreolského původu narozené v Karibiku do smíšeného manželství. Kreolové byli evropského původu a zbohatli na práci otroků. Jejich život však krutě zasáhl rok 1833, kdy bylo zrušeno otroctví a oni se tak ocitli v pozici nenáviděných obyvatel ostrova, kde se narodili. Čerstvě osvobození otroci se mstili za zotročování, které se na nich Kreolové dopustili. Současně se jejich statut ještě zhoršil s příjezdem Britů, kteří chtěli z nové situace v Karibiku těžit. Rhysová byla pobouřena způsobem, jakým Brontëová Berthu zobrazila a rozhodla se jí vepsat život, o který byla připravena, vepsat jí historii ještě předtím, než byla odvlečena do Anglie a držena v podkroví Thornfieldu. Její vysoce umělecká odpověď na román Brontëové je charakteristická počtem vypravěčů, kteří poskytují čtenáři možnost vybrat si ze vzájemně propletených vyprávění ten pravdivý.

V praktické analýze děl jsem byla nucena vybrat z velkého množství otázek a problémů ty, které jsem byla v mých silách prozkoumat. Důvodem je komplexní a složitá post-koloniální problematika, která předpokládá hluboké znalosti z mnoha oborů. Proto jsem se rozhodla zaměřit se na femisticko-postkoloniální aspekty díla, neboť jsem vycházela jednak z tendence těchto dvou programů překrývat se a také ze své znalosti feministické problematiky, kterou jsem zúročila při psaní bakalářské práce na katedře bohemistiky.V případě Rhysové jsem se zaměřila na přejmenování postav jejího díla, které patří mezi

metody post-koloniálního přepisování. Její důmyslná metoda spočívala v tom, že některé autory přejmenovala, jiným jméno upřela.

Dále jsem se věnovala současnému novozélandskému spisovateli maorského původu, Witi Ihimaerovi, který vzdal ve svém post-koloniálním díle *Dear Miss Mansfield: A Tribute to Kathleen Mansfield Beauchamp,* hold novozélandské autorce Katherine Mansfieldové. V jeho případě jsem se zaměřila na Ihimaerovu dobrovolnou funkci kulturního aktivisty, který se snaží pomoct Maorům v procesu dekolonizace. Ihimaera přepisuje povídky Mansfieldové z perspektivy Maorů, a tak vytváří v nově vznikající maorské národní literatuře vzorové příklady, které dříve neexistovaly. Svou sbírku s výraznými postmoderními rysy napsal u příležitosti stého výročí od narození Mansfieldové. Sbírka obsahuje dopis adresovaný spisovatelce způsobem, jako by stále žila a mohla Ihimaerovo dílo číst a posoudit. Následuje jeho verze novely *Maata*, která stále patří k záhadám literárního světa. Katherine Mansfield údajně napsala stejnojmennou novelu o svém intimním přátelství s maorskou kráskou Marthou Grace. Ihimaera ji opět píše z perspektivy maorského hrdiny a rozplétá složitou mozaiku indicií a historických souvislostí. Sbírku doplňuje třináct variací na povídky Mansfieldové.

Z dnešního pohledu, kdy je proces psaní mé diplomové práce dokončen, musím upřímně přiznat, že mé úvodní ambice byly nad mé síly. Důvodem je to, že post-koloniální studia, konkrétně proces post-koloniálního přepisování je velice obsáhlý a složitý a předpokládá skutečně hluboké znalosti z mnoha oblastí. V průběhu psaní jsem tak byla nucena slevit ze svých původních nároků, abych se vyhnula nebezpečí, že výsledek bude povrchní. V přípravné fázi na samotné psaní jsem studovala koloniální historii Velké Británie, teorie post-koloniláních literárních kritiků i samotná díla koloniálních a post-koloniálních autorů. Šíře zájmu se ještě rozšířila na kinematografii a umění, což nakonec způsobilo můj pád.

Ve své snaze mě povzbuzovalo nadšení ze studia a chápání spojitostí, ale z pozice dnešní zkušenosti bych se raději zaměřila na dva autory a úzce vymezila samotný předmět práce. Můj neúspěch ale může být poučením pro další zájemce o post-koloniální studia a v tom vidím i smutné pozitivum své práce.

14. Annotation

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Title: Postcolonial rewriting of master texts by Charlotte Brontë and Katherine Mansfield
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Number of characters: 119427
Keywords: post-colonial studies, post-colonial literature, British colonialism, cultural imperialism, feminism, master text, rewriting, critical reading, intertextuality, mimicry, homage, colonized identity, decolonization, appropriation, slavery, race, suppressed voices, renaming, enslavement, spokespersonship, stereotyping, Creoles.
Description: The aim of this thesis was to take a close look at the rewritten master texts of Charlotte Brontë and Katherine Mansfield seen through the lens of post-colonial authors Jean Rhys and Witi Ihimaera and to follow the shifts that are a consequence of this critical act of rewriting. Post-colonial writers strive to achieve a change in perspective in which formerly colonized nations used to be stereotypically portrayed and thus perceived by giving their rewritten characters voice and, by this transformation, they try to help to reconstruct the national and cultural identity of their peoples.

Anotace

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Název práce: Postkoloniální přepsání děl Charlotte Brontëové and Katherine Mansfieldové
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Klíčová slova: postkoloniální studia, postkoloniální literatura, britský kolonialismus, kulturní imperialismus, feminismus, přepsání, kritické čtení, intertextuality, mimikry, hold, kolonizovaná identita, osvobození, přivlastnění,

otroctví, zotročení, potlačené hlasy, přejmenování, funkce mluvčího, stereotypizování, Kreol.

Charakteristika: Tato diplomová práce si kladla za cíl zkoumat proces postkoloniálního přepsání děl Charlotte Brontëové and Katherine Mansfieldové jako kritického aktu, kterým autoři Jean Rhys a Witi Ihimaera usilují o změnu perspektivy v nahlížení na kolonizované národy dříve zobrazované stereotypně a marginalizovaně. Autoři tak činí zejména v postavách jimi přepisovaných děl, kterým je tímto aktem dán hlas, a tak se prostřednictvím této transformace pokoušejí o rekonstrukci kulturní a národní identity.

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