

Theory of theology in Wide Sargasso Sea by Jean Rhys

C.Esthar Rani 1, S.Aswini selvakumari 2, K.Selvi 3, R.Udhayanila 4

Assistant Professors ,

**Dhanalakshmi Srinivasan college of arts and Science for Women(Autonomous)
Perambalur.**

ABSTRACT

Jean Rhys' last novel, *Wide Sargasso Sea*, is by and large related to women's activist and post-frontier issues. This examination endeavors to peruse this novel as an impression of Jean Rhys' view of the actual nature as profoundly enlivened. Uncovered, particularly, in her self-portrayal, Rhys trusts in a world soul that is reflected in all presence as the indication of a more prominent power. Human love particularly, in the entirety of its structures, replaces her faith in God. Rhys mirrors a similar faith in *Wide Sargasso Sea*, as the principle struggle that leads both Antoinette and Edward Rochester into misfortune, when Rochester neglects to conform to this supernatural reality on account of his Victorian reproducing. Awed by the actual impressions of Antoinette's affection for him due to his rigid upbringing, Rochester neglects to comprehend the otherworldly extension of it, which he sees as sexy as it were. Disconformity between Rochester's material English reality and Antoinette's West Indian otherworldliness diverts the two characters from a glad association.

Key Words: Jean Rhys, *Wide Sargasso Sea*, physical and otherworldly love.

The wide scope of basic efforts to characterize *Wide Sargasso Sea*, since its first distribution in 1966, have habitually considered it as a women's activist statement against the male centric (and supreme) power that establishes the foundation of *Jane Eyre*'s battle in Bronte's novel. The narratorial voices of Edward Rochester and Bertha Mason, the other two characters both of whom are reflected through Jane's perspective in *Jane Eyre*, uncover themselves in *Wide Sargasso Sea* to be casualties, as Jane herself, of an English framework that charges the two people with hazardous characters. By ". . . designing, solidly, the unwritten history of animals whom a past writer had created" (Hearne, 2006:188), Rhys reflects "the opposite side, the other truth" (Higdon, 1985:106). Rhys, by voicing of the unvoiced characters in *Jane Eyre*, problematizes the idea of "truth" itself, not just by Bertha Mason's last coercion to the male centric furthermore, pioneer truth, yet in addition by Mr. Rochester's twofold coercion to

Victorian truth, first by developing his personality as far as his predominance as a "man" and a delegate of the English realm, at that point exposing him toward the West Indian truth as an excluded second child looking for material pay through Antoinette's (Bertha Mason) cash. In this way, "the opposite side" or "the other truth" that Higdon alludes to isn't "the other" of Jane Eyre just, yet is spoken to in the numerous layers of truth compared in the novel, as England furthermore, West Indies, united in Rochester's and Antoinette's marriage establish the foundation of the two characters' very own misfortunes. Rochester speaks to the other reality of the English man, the colonizer, the patriarch, the male, though Antoinette speaks to the West Indies, the colonized, the authority and the female. A definitive truth past all these is the impact between the materiality which denotes Rochester's culture and the otherworldliness which characterizes that of Antoinette's. It is conceivable, past Rhys' surface of women's activist responsibility in this novel, to recognize further topic of a mysterious request that is aligned with West Indies. Edward Rochester falls flat, in his material defensive layer of the colonizing-English-male, to intuit its soul and he subjects Antoinette to English materiality, even while still in the West Indies, to get over the Catch 22 of his demolished mental self portrait, as the patriarch exposed to Antoinette's cash and island. This examination is an endeavor to peruse *Wide Sargasso Sea* as the finish of Jean Rhys' own insight of all these "others", spoke to by both Antoinette and Rochester, during her adolescence on the West Indian island of Dominica, and her adulthood in England. The launch of Rhys' incomplete collection of memoirs differentiates her experience of the unspoiled climate of the West Indies instead of the burdensome despairing of her grown-up life in England. This paper centers on impressions of Rhys' view of self-distinguishing proof with nature and the pantheistic animism, through Antoinette in *Wide Sargasso Sea*.

Jean Rhys was withdrawn during her life time: she after death distributed self-portrayal, *Smile Please*, is significant in furnishing her peruses and pundits with subtleties of not just her enthusiastic inclusion in her youth home and her hopeless battle for endurance in England, yet in addition her scholarly occupation with material and otherworldly reality. Her assembled letters from 1931 to 1966 are likewise significant in mirroring the long and agonizing cycle of her composition of *Wide Sargasso Sea*. She could compose at spans just irregularly as she needed to make money to make due in England. In one letter she composed: "Oh God on the off chance that I could complete it before I stake out or truly transform into some growth or other! . . . It truly frequents me that I can't complete it however." (Letters 50). It was her last novel and the simply one to be set in the West non mainstream players. The mysterious air of Antoinette's island in *Wide Sargasso Sea* speaks to Jean Rhys' charming youth world eclipsed by her irksome grown-up existence with its concerns of monetary endurance.

Antoinette's and Rochester's antagonism in *Wide Sargasso Sea* speaks to the two conflicting real factors that Rhys herself experienced in the common, warm and basic environment of the West Indies and the cold and solid materiality of England. Asserting that *Wide Sargasso Sea* ". . . underscores the vitally extraordinary arrangement of the Englishman

and the West Indian lady," Gregg affirms the hopelessness of the two universes (2006:158). Seen from the West Indies, England is not any more genuine than a "blushing pink" spot in "the geology book map" or "a cool dim dream" for Antoinette (69). From Rochester's point of view, be that as it may, ". . . that is the means by which . . . [her] wonderful island appears . . . very unbelievable and like a fantasy" (47). Their opposing character developments are reflected in their clashing points of view,

*"But how can rivers and mountains and the sea be unreal?"
"And how can millions of people, their houses and their streets be unreal" (47)?*

Rhys' own insight of England matches that of Antoinette, whose first impressions of England toward the start of her last portrayal in the loft at Thorn field Hall are of the cold: "In the room I wake early and lie shuddering for it is freezing." (115). The later piece of Rhys' autobiography is entitled as "It started to develop cold" (Smile Please 95). Anticipating the monetary and passionate challenges that Rhys would look in England to the furthest limit of her life, her early introductions of England, when she approaches it with her auntie as a seventeen year old young lady, are: ". . . it started to develop cold. . . . There were floor coverings for me as well, yet at the same time I shuddered. It was an exceptionally dark day when we arrived at Southampton and when I watched out of the opening my heart sank." (Smile Please 97).

Jean Rhys recounts her otherworldly congruity with her youth scene and how she brought its subtleties into her last novel. Her mom was brought into the world on a home in Dominica, called Geneva, and she uncovers that "I attempted to expound on Geneva and the Geneva garden in Wide Sargasso Sea" (Smile Please 33). Geneva enlivened the portrayal of the Coluibri Estate. Antoinette and Rochester's vacation resort, Granbois, on a little island from which the greater part of Rochester's story happens, is demonstrated, notwithstanding, on "Morgan's Rest", a little home among the slopes that Rhys went to with her family during mid year. The island is lovely, for Rhys, as a scene as well as has a mysterious allure moreover,

There I would go for long walks alone. It's strange growing up in a very beautiful place and seeing that it is beautiful. It was alive, I was sure of it. Behind the bright colours the softness, the hills like clouds and the clouds like fantastic hills. . . . I wanted to identify myself with it, to lose myself in it. . . . The earth was like a magnet which pulled me and sometimes I came near it, this identification or annihilation that I longed for. Once regardless of the ants, I lay down and kissed the earth and thought, 'Mine, mine.'" (Smile Please 82)

Antoinette possesses Granbois, their wedding trip house, and feels an extraordinary regard for and sympathy with its endemic common scene. She concedes that "I love it more than anyplace on the planet. As though it were an individual. In excess of an individual" (49, 53). Instead of Antoinette's otherworldly unification with nature, which reviews Rhys' own, Rochester's English rearing estranges him from the Indies and its occupants, however even from his better half. Rather than taking an interest in the life there, he likes to stay as an untouchable as a result of his willful feeling of instability in his marriage. He observes Antoinette's earnest ID with the scene all through his portrayal, however neglects to comprehend its significance. Here,

for Rochester, in contrast to the pale English scene, "Everything is excessively . . . An excess of blue, a lot of purple, a lot of green. The blossoms too red, the mountains too high, the slopes excessively almost." (39).

The steady feeling of weakness that overpowers Rochester, Hearne accepts, starts from his self-estrangement from his better half and everything about her. "This Rochester can't comprehend. He can't comprehend it about Antoinette whom he weds in scorn, for her cash; nor would he be able to comprehend Christophine and the dark on the special night island" (Hearne, 2006:190) Antoinette attempts to cause Rochester to feel comfortable and consider her to be a partner and spouse as opposed to an adversary. She says "This is my place and everything is on our side"(42). However, Rochester neglects to get over his feeling of misfortune as the "purchased out" spouse, who feels exposed to Antoinette and her existence.

Rochester's oblivious judgment of the spot through the western focal points of materiality and predominance obscure his discernment, and he others everything and everyone around him. In this way, he closes himself to and rejects the otherworldly indications of nature which make their essence felt, yet fizzled by Rochester in general. He accepts that "It was an excellent spot – [with a] . . . mystery beauty. Furthermore, it stayed discreet I'd wind up reasoning, 'What I see isn't anything – I need what it covers up – that isn't not much.'" The pundit, Kathy Mezei clarifies that "the mystery" that Rochester neglects to comprehend is Antoinette's narratorial voice. She recommends that "essentially the mystery of Wide Sargasso Sea is Antoinette's fearless, courageous endeavor to reveal to her story." (Mezei 196). Jan Curtis, then again, characterizes "the mystery" from a women's activist point of view by recommending that Jean Rhys reflects uninvolved "female awareness" in this present reality where man have all the force (1990: 2). This paper, in any case, endeavors to characterize "the mystery" that Rochester comes up short, in Wide Sargasso Sea, to find as the regenerative capability of affection that gets show in unadulterated nature.

In a concentrate from a note pad added to the furthest limit of her personal history, Jean Rhys puts herself on a self-preliminary on religion and otherworldliness: "Dou you trust in God?/I don't have the foggiest idea./In human love?/Yes" (Smile Please 161). In spite of her community schooling in Dominica, the impact of which on her oblivious brain she concedes, she characterizes herself as "a skeptic or maybe a rationalist" (Smile Please 148). It is conceivable to strain Rhys' dismissal of customary religion in the two concentrates. She accepts, all things being equal, in a more noteworthy power, a God, outside the human self: ". . . individuals can be dominated, controlled by something outside, something more noteworthy . . . At that point, my dear, you should trust in God, or the divine beings . . ." (Smile Please 161) Rhys' God saw consequently, is recognizable as an "anima mundi", a world soul, characterized by Lothane as ". . . the generative otherworldly belly, all things considered" (Lothane, 2008: 8). Wide Sargasso Sea uncovers the presence of a comparative "world soul" that transcends past the limits of existence. This truth is hard to clarify in words as it is conceivable to intuit just for it is undetectable and inner: "I can't state it. I have not the words It is in me. . . . All. Great, evil, love, scorn, life, demise, magnificence, offensiveness." (Smile Please 161). This discloses how Rochester neglects to handle and take the numerous disclosures of it as "the mystery", in the novel.

Edward Rochester's outside excursion from England to Granbois matches his inside crumbling as he slowly feels peeled off the entirety of his capacity, and exposed to an outsider reality that conflicts with his male centric character. His early introductions of this "cool and distant" place are of "uneasiness", "despairing" "bitterness", "weakness", "sickness", "inebriation" and "dread". He claims Antoinette's cash through marriage, however feels threatened, simultaneously, as the "purchased out" spouse in a spot the mechanics of which are not the same as the ones he knew. He feels crushed with a "feeling of frantic distance". (Luengo, 2006:170) Despite his recapture of material influence through Antoinette's cash, Rochester loses his power, at that point, in neglecting to dominate his better half just as the spot and its occupants as a genuine patriarch. In a letter expected for his dad, Rochester concedes feeling a feeling of otherworldly misfortune, which he relates with his inclusion with Antoinette and West Indies. He accuses himself just as his dad and sibling for going toward the West Indies, by saying that "I have sold my spirit or you have sold it" (39). However, it is perplexing that the otherworldly misfortune that he understands in the West Indies is a result of male centric and majestic English qualities at home.

Rochester's interior disarray matches his conflicting reactions to the scene. At the start, he respects the excellence of the spot as that, "Remaining on the veranda I inhaled the pleasantness of the air. Cloves I could smell and cinnamon, roses and orange bloom. Furthermore, an inebriating newness as though this had never been inhaled" (41). Not long after lauding the excellence of the scene, he communicates his disarray in his opposing emotions about a similar scene:

We watched the sky and the removed ocean ablaze – all tones were in that discharge and the enormous mists bordered and shot with fire. Be that as it may, I before long burnt out on the presentation. I was hanging tight for the fragrance of the blossoms by the stream – they opened when murkiness came and it came rapidly. Not evening or obscurity as I was already aware it but rather night with blasting stars, an outsider moon – night loaded with bizarre clamors. Still evening, not day (53).

It is, "Not only wild but menacing" too (39). The darkness that threatens him in the image of the night and the landscape, Bender also suggests, is consequent to ". . . the male domination of English society and wealth", which indicates to his sense of insecurity in the West Indies, which he feminizes as Antoinette's territory (1997: 45). He holds the same attitude to the black, who "[t]hin or fat . . . all looked alike," and that "I saw the same expression on all their faces. Curiosity? Pity? Ridicule?" (44-45). He disapproves and distrusts these people, whose "–sisters, cousins, aunts and uncles" visit, eat and drink in the house, and also Antoinette's reliance on them, especially, her hugging and kissing Christophine (55). He says that "She trusted them and I did not If she asked no question how could I? . . . I could hardly say no. Not yet." (53-54). Feeling overwhelmed and undermined thus, his breeding love is overshadowed by hatred, especially, for the matriarch of this feminine realm, Antoinette.

As in his confused reaction to nature, Rochester's attitude to Antoinette is also inconsistent. He loves her at the beginning, and reveals his attraction to her: "She was sitting on the sofa and I wondered why I had never realized how beautiful she was. Her hair was combed away from her face and fell smoothly far below her waist. I could see the red and gold lights in

it.” (46). Rochester becomes even more confused about Antoinette after he realizes her overt sexuality, a characteristic which contradicts Victorian standards of femininity. “Very soon [Antoinette] was as eager for what’s called loving as I was –more lost and drowned afterwards” (55). The socially meek and submissive Victorian ladies, as Rochester knew them, should stifle their sexuality which was something else, viewed as "animalism" and potentially prompting insanity.³ Even however he makes the most of Antoinette's plain sexuality toward the start, later he dismisses Antoinette absolutely, most presumably either due to his Victorian oblivious – that partners abundance of sexual energy in ladies with frenzy, or by his dread of manly disappointment. Elgin W. Mellown clarifies Rochester's dismissal of Antoinette's sexuality as a reaction to his childhood, when she recommends that "Her enthusiasm for him relates – to such an extent that his essentially Puritanical nature is revolted, and he is prepared to get some distance from her in appall . . ." (113). Rochester's oblivious response to Antoinette's sexuality reflects itself in his oblivious ID of her with "Magdalene". He uncovers his unequivocal obligation to rebuff her by isolating from her country, by saying that "Regardless of whether she had sobbed like Magdalene it would have made no difference" (112).

Rhys' idea of affection, which she considers to be one of the numerous otherworldly "appearances" in nature and "something more noteworthy" outside oneself, matches her changed origination of "God" (Smile Please 161). Characterized along these lines, notwithstanding, love isn't idolized for what it's worth in the Puritanical comprehension of it as a reflection in particular. Lothane talks about the idea in its two unique appearances: love (non-sexual) and love (sexual) (2008: 19). As far as he might be concerned, sexuality, which is continually connected with the actual body, is likewise otherworldly. Contingent upon its "dyadic-relational" – as opposed to monadic – nature, Lothane proposes that " . . . sexual action between two people prompting climax . . . [is] a significant physical, relational and soulful-profound fellowship and correspondence" (19). Along these lines, he relates sexual love not with "animalism", but rather with the methods for transcending past the actual presence through this relational active work. Having Antoinette love Rochester both "body and soul", Rhys likewise partners actual love with otherworldliness (Mellown, 2006:113). Rhys utilizes "passing" as a metaphor for actual love in *Wide Sargasso Sea*, by having Rochester accept it as a source of perspective to sexual love. "I watched her kick the bucket ordinarily. In my manner [physical], not in hers [spiritual]" (55). Antoinette's supplication, notwithstanding, that, "In the event that I could bite the dust. Presently, when I am cheerful. Would you do that? You wouldn't need to slaughter me. State passes on and I will kick the bucket," alludes to sexual love as methods for otherworldly amazing quality (55). In *Smile Please*, Rhys distinguishes demise as the disobedience of both existences: "You are looking for another world. I am aware of one that is in every case new on the grounds that it is unceasing. . . . At the expense of a long passing before the reality, I will overcome this world that is ever new, ever young"⁴ (Smile Please 160). Considering Rhys' conceded secularism and her sublimation of the spirit of the nature, the everlasting here doesn't allude to Christian existence in the wake of death, yet to an association with the soul of the world. Actual love, in this way, intercedes between the physical and the otherworldly. Antoinette wants to rise above past actual existence to accomplish unceasing happiness through her substantial love for Rochester. Indeed, even Rochester speculates that this may be "the mystery", “Always this discussion of death. (Is it true that she is attempting to disclose to me that is the mystery of this spot? That there is no alternate way? She knows. She knows,)" yet he neglects to intuit it (55). Daniel Cosway's letter, which cautions Rochester for Antoinette's parental burden, her acquired frenzy and her double-crossing to Rochester with an incestuous love, shows up at an extremely climactic time when

Rochester is perplexed, absolutely, by the "riddle of Antoinette and her island" (Luengo, 2006:171). By at that point, Rochester is deteriorating and is going to lose complete power over the real world, as his ". . . starting self-misdirecting certainty is quickly subverted and he feels without precedent for his life, a terrifying feeling of estrangement (Luengo, 2006:175).

Rochester bombs his last opportunity to get a handle on "the mystery", when he becomes mixed up in the backwoods in the wake of perusing Daniel Cosway's letter. During this snapshot of personality emergency he accepts he has been violated by every individual who played a part in the course of action of his union with Antoinette. He strolls unprepared to the woods, seen as another wellspring of hazard by him. "A green light. I had arrived at the woodland and you can't botch the timberland. It is unfriendly" (64). Instead of depending on his interior feelings, he expects "reality", amusingly, to be uncovered to him from an external perspective. As a "metropolitan supported" individual, in Griffiths' terms, he comes up short ". . . to encounter an ecstatic responsiveness to nature. The racket of Western culture, urbanization and industrialization may shut out the resonances of the common world." (Griffiths, 2002: 266). Rochester's intuitional disappointment is reflected in his account. "How might one find reality . . . Nobody would come clean with me. Not my dad or Richard Mason, unquestionably not the young lady I had hitched. I stopped, so sure I was being watched that I investigated my shoulder. Only the trees and the green light under the trees." (64) Confused by his paranoiac theories, he sees a few remains, which appear to have a hallowed climate, in the timberland, "At the rear of the remnants a wild orange naturally shaded with organic product, the leaves a dull green. A wonderful spot. Furthermore, quiet – so quiet that it appeared to be stupid to think or plan" (64). There are tied lots of blossoms under the tree, probably offered to nature by locals who recognize and empathies with its soul." I don't have a clue how long it was before I started to feel crisp" (64). His view of time is obscured, yet he flops indeed to ". . . rise above the severe limits of man-set aside a few minutes and man-forced signifying" (Abrams qtd. in Griffiths, 2002:268). His Victorian up bringing and misshaped mental self portrait obstructs him from perceiving this enchanted insight as a commencement to his association with nature in which the limits of reality are obscured. Edward flops forever to imagine the "mystery" which is a mysterious ". . . ingestion of the self into the higher one" (Griffiths, 2002:260).

Gregg alludes to Daniel Cosway as Edward Rochester's "adjust personality". He shows up when Rochester is befuddled about the real world (2006, p.159). To recover his fearlessness, he keeps the stowed away otherworldliness from getting Granbois, yet even its physical presence: "If these mountains challenge me, or Baptiste's face, or Antoinette's eyes, they are mixed up, sensational, incredible . . ." (63). Despite the fact that he is nauseated with Daniel Cosway when they meet – on the grounds that it is evident for some reasons that he is a lying blackmailer, Edward likes to trust him. "Daniel's perniciousness . . . makes[s] . . . [his] declaration not very trustworthy," yet, Edward inclines toward taking his undeniable lies for truth, as a protection from against his shaky situation in his marriage. (Luengo, 2006:71) Thus, he makes his own reality, "He 'peruses' Daniel Cosway's letter-variant, yet is hesitant to tune in to Antoinette's form." (Mezei, 1987:199) Before he starts to decimate Antoinette, Rochester needs to demolish the enthusiastic kid who was slaughtered inside him years back. Male centric talk requires the disavowal of feeling, which is viewed as a female quality. "How old was I when I figured out how to shroud what I felt. A little kid. Six, five considerably prior. It was important I was told, and that see I have consistently acknowledged" (63). A worker kid, anonymous like

Rochester as the "anonymous spouse" of Antoinette, goes to the closer view while Rochester is going to leave the island with Antoinette. The anonymous kid, Antoinette clarifies, loves Rochester and needs to be removed by him. The kid shows up at that point, when Rochester is vanquished by contempt and want for retribution on Antoinette. He feels tragic and vulnerable at Antoinette's pride, from which he anticipates an indication of compromise: "However right now the anonymous kid inclined his head against the clove tree and cried. Noisy lamentable cries. I might have choked him with delight. Yet, I figured out how to control myself . . ." (112) Edward's narratorial voice in *Wide Sargasso Sea*, closes with the picture of the kid: "That idiotic kid followed us . . . He utilized the rear of his hand to wipe away his tears. Who might have felt that any kid would cry that way? To no end. Nothing . . ." (113) Leaving the kid behind, Rochester leaves any chance of his own profound recovery through affection in the enchanted environment of the West Indies. His last words, "To no end. Nothing", in *Wide Sargasso Sea*, starts not just the cycle of Antoinette's physical and profound crumbling, yet demolishes any conceivable recuperation for Rochester's own otherworldly visual deficiency, on his way back to Victorian materiality. He neglects to intuit and react to the bringing together power of Antoinette's adoration which is supported up by the landscape. He admits that "It was a delightful spot – . . . with an outsider, upsetting, mystery exquisiteness. Furthermore, it stayed discreet . . . What I see isn't anything – . . ." (52)

Taking everything into account, Jean Rhys' after death distributed self-portrayal mirrors her encounters of England and West Indies, and her scholarly view of profound issues. In spite of the fact that *Wide Sargasso Sea* is perused, generally, regarding women's activist and postcolonial analysis, Rhys' attribution of a profound extension to nature partners it with mysterious topics. I propose that "the mystery" that Rochester neglects to find all through his stay in the West Indies is Antoinette's self-congruity with the soul of the spot and its occupants. Distorted by Victorian principles of social personality arrangement, Rochester neglects to adjust to his new situation as the spouse of a socially and explicitly un-English-like spouse, whom he has hitched for her cash. He is sincerely incapable to see Antoinette's affection and otherworldliness. His deficiency of feeling of social and enthusiastic security in West Indies as a "purchased out" spouse occupies his discernment. He feels compromised by all that has a place with Antoinette. The hazard that he aligns with the island, indeed, is an impression feeling of debasement inside Antoinette's female region, the elements of which don't adjust to his feeling of man centric predominance. He is undermined by the scene, the dark local, and significantly more by Antoinette herself, whose clear induction of sexuality summons Rochester's strict rearing, and leads him to dismiss her, regardless of whether it requires abstemiousness (as reflected in his disavowal of the kid who loves Antoinette inside himself). At last, Edward Rochester's all out disappointment with West Indies is resulting to the bad Victorian materiality that discourages his impression of the untainted immaculateness, nature and otherworldly secret of West Indies.

REFERENCES

- Griffiths, Joanna. "The Varieties of Nature Experience." *Worldviews*. 6, 3, 2002, p.253-275.
- Hearne, John. "*The Wide Sargasso Sea: A West Indian Reflection.*" In Pierre M. Frickley (Ed.) *Critical Perspectives*. USA: Three Continents, 2006, p. 183-193...
- Higdon, David L. *Shadows of Past in Contemporary British Fiction*. Athens, University of Georgia Press, 1985.

Lothane, Zvi. "Spiritual, Soular, and Mystical –In Life, Neurosis, and Therapy." *Issues in Psychoanalytic Psychology*. Vol.30, No.1, 2008, p. 7-26.

Luengo, Anthony. "Wide Sargasso Sea and the Gothic Mode." In Pierre M. Frickley (Ed.) *Critical Perspectives*. USA: Three Continents, 2006, p. 167-177.

Mellow, Elgin W. "Character and Themes in the Novels of Jean Rhys." In Pierre M. Frickley (Ed.) *Critical Perspectives*. USA: Three Continents, 2006, p. 103-117.