

CHARACTERS	
Rochester	❖ IRONY→ Rochester's narration in Part Two reveals that he and his estranged wife are actually more similar than dissimilar. - Both characters are essentially orphans, abandoned by their family members to fend for themselves. As the youngest son, Rochester legally inherits nothing from his father, who already favors the older child. Antoinette, who was persistently neglected by her mother in favor of her brother, Pierre, receives an inheritance that is tainted, at best. She is left with the burdens of a divided cultural identity, the hatred of the blacks, the contempt of the whites, and the responsibility of a dilapidated estate. - Both Rochester and Antoinette struggle for some sense of place and identity, and enter the arranged marriage with apprehension and anxiety. - Further parallels created between her two antagonists in their bouts with fever and their twinned experiences with dreamed or actual forests. ❖ Rochester's villainous actions, while never condoned, are at least somewhat explained by his own suffering, confusion, and feelings of alienation. As they move away from Spanish Town, Rochester's privilege as a white Englishman diminishes; he becomes an alien outsider, outnumbered by a community that is indifferent and hostile. * LINK to cultural displacement! - Readers feel sympathetic towards Rochester, as he feels that his Father and brother have tricked him into marrying Antoinette. 'remember my father's face and his thin lips, my brother's round conceited eyes' 'they knew' 'and Richard, the fool, he knew too' Although wrongly mistaken that Antoinette was part of the plan→ 'the girl with the blank smiling face' 'they all knew'→ sense of betrayal of trust doesn't know who he can trust 'do you think that I wanted all this?' 'I would give my life to undo it' 'I would give my eyes never to have seen this abominable place'→ IRONY, R blinded by fire set by Bertha Mason in Jane Eyre. ❖ Rochester maintains strict control over his innermost thoughts throughout the novel, never truly revealing his motivations or intentions even when he takes control of the narrative. *LINK to Rochester's contained nature, as brought up by typical English society. 'had learned to hide what I felt' at five or six. 'it was necessary I was told, and that view I have always accepted' 'I am certain you will believe that the less you talk about to anyone about my affairs, especially my marriage, the better' Even when he pens a letter to his father, Rochester is able to maintain a formal and distant tone, belying his inner simmering resentment at the state that he has been rendered to. The only time Rochester does express his unconscious is when he absentmindedly doodles a drawing. As though his innermost thoughts were struggling to spell out a warning, the picture that he draws coincides with the future that he chooses; the reader of Jane Eyre recognizes the significance of Rochester's scribbled picture of a woman staring out from the attic window. 'I divided the third floor into rooms and in one room I drew a standing woman'

	faceless man, Antoinette finds herself in a foreign place that portends her future captivity in England. 1) Foreshadowing of her entrapment to Rochester: 'I dreamed I was walking in the forest' 'someone who hated me was with me, out of sight' 'hear heavy footsteps coming closer and though I struggled and screamed I could not move' Antoinette's forest dream and the heavy footsteps that she hears behind her represent the approach of new English colonials, who have come to the islands to make their wealth and to reap the rewards from the old slave owners' misfortunes. 2) Before she leaves the convent→ foreshadows souring of her marriage, her entrapment in England. Dress 'white and beautiful and I don't wish to get it soiled' → represents marriage to Rochester. 'I follow him, sick with fear' 'face black with hatred' 'now I do not try to hold up my dress, it trails in the dirt, my beautiful dress' 'in an enclosed garden surrounded by a stone wall and the trees are different trees' 3) While she is trapped in the attic of Thornfield Hall→ readers only find out at the end that it was but a dream.
Death and decay	Recurring motif of death Mr Luttrell the 'the first who grew tired of walking' "shot his dog, swam out to sea and was gone for always." Horse was 'dead and his eyes were black with flies'→ 'poisoned' → The opening pages of Wide Sargasso Sea set a dark and ominous tone that will pervade the entire work. Two instances of death occur within the first two pages of the text - that of the Cosway's neighbor Mr. Luttrell and that of Antoinette's beloved horse. Antoinette describes both deaths in succinct and unemotional terms. Such images of decay reinforce Rhys's theme of British imperialistic decline→ social reign of the British plantations owners drawing to a close, empowerment of the freed Blacks. Sexual connotations: 'if I could die, Now, when I am happy' 'say die and I will die' 'die then! Die! I watched her die many times' Foreshadowing: 'I drew the sheet over her gently as if I covered a dead girl'→ soon to become dead to him ('there are always two deaths, the real one and the one people know about')
The colour red → Symbolises her wild beauty and boundless passion for those she loved, manifested especially in her unquenchable physical desire for Rochester.	❖ Motif of red dress→ symbolises her identity (since Antoinette and her passionate nature has always been associated with red). Antoinette's attachment to her red dress is particularly poignant. She clings to the dress as a reminder of her past, believing she can smell the Caribbean landscape in its folds. It is by touching and staring at the dress that she loses herself in to her sensory, organic world of memories. 'have you hidden my red dress too?' 'if I'd been wearing that he'd have known me' 'the colour of fire and sunset'

	grants her protagonist a final moment of triumph. Antoinette appears active and defiant, about to enact her dream. She is finally allowed to speak, and Rochester must listen: the fire is her voice of rage. 'now at last I know why I was brought here and what I have to do' 'there must have been a draught for the flame flickered and I thought it was out' 'but I shielded it with my hand and it burned up again to light me along the dark passage'→ representative of how she had been silenced by Rochester, but now, she is back alive and fighting.
TECHNIQUES	
CONTRASTING environment of England vs Caribbean→ through the use of COLOUR	'cardboard world' 'everything is coloured brown or dark red or yellow that has no light in it' 'it was a different sea. Colder' → bleak and dead, VS vibrancy of Caribbean
FORESHADOWING of Rochester's eventual destruction of Antoinette	Wreath of frangipani 'fell on the floor and as I went towards the window I stepped on it' 'there were two pink roses on the tray, each in a small jug' 'one was full blown and as I touched it the petals dropped' 'have all beautiful things sad destinies?' → The repeated images of petals falling from blooming flowers reflect the fragility of Antoinette's beauty and the quick collapse that one careless touch might cause. Moths burnt by fire: Moths and beetles 'flew into the candles and fell dead on the tablecloth' After poison letter: 'broke a spray off and smothered it (orchids) in to the mud' Antoinette: 'I do not know why, but so afraid all the time. Help me' foreshadowing Antoinette's entrapment in the attic, linking the identity of Antoinette to Bertha mason from Jane Eyre: R's PRELUDE 'I divided the third floor into rooms and in one room I drew a standing woman' 'but it was an English house' 'the day when she is only a memory to be avoided, locked away, and like all memories a legend. Or a lie...'→ refers to how Bertha Mason became infamous as the madwoman in the attic, but is also actually a lie→ Rhys has chosen to tell the truth.
SETTING Hostile environment	BIBLICAL ALLUSION: Of Coulibri→ referring to the garden of Eden, the Eden of childhood, simultaneously housing both beauty and danger. Antoinette remembers Coulibri as having a garden as "large and beautiful as that garden in the Bible," but laments that over time it has "gone wild." Rhys repeatedly represents the past in Biblical terms, as <u>a state of grace from which mankind has fallen</u>→ succumbed to the corrupting power of money. 'the tree of life grew there' 'paths were overgrown and a smell of dead flowers mixed with the fresh leaving smell' 'snaky looking' 'it had gone wild' 'fallen log swarming with white ants'→ metaphor for White colonisers appropriating the resources of a country and leaving it barren.