

THE GIFT OF MADNESS:
CONFRONTING PAST TRAUMATIC MEMORIES
AS A GATEWAY TO HEALING



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DECLARATION OF ORIGINALITY

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ABSTRACT

The Gift of Madness:

Confronting Past Traumatic Memories as a Gateway to Healing

This thesis analyses the concept of madness as a transgressive and redemptive force in the postcolonial novels *Property* by Valerie Martin, *Wide Sargasso Sea* by Jean Rhys, and *Beloved* by Toni Morrison. The study explores madness not as a pathology but as a resisting response to historical violence, colonial oppression, and epigenetic trauma of characters labelled as ‘mad’. Madness enables objectified characters to confront repressed memories of oppression and gendered subjugation, deconstructing dominant narratives of the West and reclaiming agency. This survey focuses on the idea of madness as a ‘gift’ that allows transcendence of time and presence to revisit fragmented memories rooted in the transatlantic Passage. The ‘mad’ figures emerge as morticians, agents of historical reckoning, exorcising inherited trauma to reestablish the female identity. Their defiance, conveyed as maternal abandonment, infanticide, and the flight from the master’s domain, metaphorically serves to emasculate colonial autonomy, unveiling logocentric structures of hegemony. These characters engage in the recreation of a female narration to enable trauma healing and thereby imply the ongoing traits of historical violence. Ultimately, this thesis argues that madness functions as an epistemological medium, a reinvented mode of truthmaking and being, with which traumatised subjects of postcolonialism debunk their imposed identities and envision liberated futures. This thesis aims to contribute to broader discourses on trauma, female creation, and truthmaking, positioning madness as both a side of pain and a transformative gateway to healing.

ÖZET

Deliliğin Armağanı:

Geçmişin Karanlık Yüzü ile Yüzleşme ve İyileşmeye Giden Delilik Geçidi

Bu tez, Valerie Martin'in *Property*, Jean Rhys'in *Wide Sargasso Sea* ve Toni Morrison'un *Beloved* adlı sömürgecilik sonrası romanlarında delilik kavramını sınırları yeniden dönüştüren ve kurtarıcı bir güç olarak analiz etmektedir. Çalışma, deliliği bir patoloji olarak değil, tarihsel şiddete, sömürgeci baskıya ve epigenetik travmalara karşı baş kaldıran bir yanıt olarak ele almaktadır. 'Deli' olarak etiketlenen karakterler, sindirilmiş baskı ve toplumsal cinsiyete dayalı tahakküm anılarını yüzeye çıkararak Batı'nın egemen anlatılarını parçalamakta ve özneliklerini yeniden talep etmektedir. Bu tez, sözde deliliği, zaman ve mekân sınırlarını aşarak transatlantik geçişe dayanan parçalanmış anılara geri dönüşü mümkün kılan bir "armağan" olarak değerlendirmektedir. 'Deli' figürler, tarihi yüzleşmeyi gerçekleştiren birer ölü kaldırıcı gibi ortaya çıkar; miras alınmış travmaları kovarak kadın kimliğini yeniden kurarlar. Annelikten vazgeçme, çocuk öldürme ve efendinin alanından kaçış gibi eylemlerle sergiledikleri başkaldırı, kolonyal özerkliği mecazi olarak etkisiz hale getirerek logo merkezci hegemonya yapılarının üzerini açığa çıkarır. Bu karakterler, kadın anlatısını yeniden oluşturarak travma iyileşmesini mümkün kılar ve böylelikle tarihsel şiddetin süregiden izlerine işaret ederler. Özetle bu tez, deliliğin epistemolojik bir araç, hakikat üretiminin ve varoluşun yeniden keşfedilen bir biçimi olarak işlev görmeyi hedefler. Tez, travma, dişil yaratım ve hakikat söylemi üzerine yürütülen daha geniş tartışmalara katkı sunmayı hedefler; deliliği hem bir acı alanı hem de dönüşüm sağlayan bir iyileşme kapısı olarak konumlandırır.

DEDICATION

This thesis is dedicated to my father, who has believed in me; my brother, the inspiration of my survey; and to all my children. One dead, the other ‘mad’, and some never born...



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CHAPTER 1

INTRODUCTION

The encounter of two different cultures through colonization has not only led to a shift of migrants from their motherlands to foreign countries, but it has also inevitably led to inequalities in power relations. Despite several prevalent hierarchical orders in the native countries, such as inequations of gender, social class, and physical abilities, the confrontation with the West has debunked the social accommodation of the East. Taking into consideration the re-shaping process of primitive countries, the transmission of colonial identity, and the historical trauma of repressed native countries, the conversion of language cannot be overlooked. Many literary works have been written to give voice to the traumatic effects of colonialism, where objects of colonial powers were brought to the forefront with their narratives of stories. Voicing the suppressed has been a challenging task since the Orient faced transformative changes in the process of the encounter with its Western oppressors. Western articulation of the so-called “primitive” Eastern identity, as well as how Eastern voices have been framed, has been deeply shaped by the political interests as well as the hegemonic narratives of colonial authorities. Considering the social and political positioning of the Eastern woman within the context of the colonial West, female characters were twice removed from the centre since they were a disadvantaged sex not only in their home country but also slave women in the colonizer’s territories where their primary subjugators, that is the oriental men, had been decentralised by Western colonial authorities. For this reason, decentralised slave women were traumatised to such an extent that they strove for an alternative hermeneutics and discourse that transgressed the patriarchal narrative. These women

were the porters of historical violence who, through their madness, resisted the juridical boundaries of colonial forms.

This thesis will examine how the ‘mad’ characters in the novels *Property* by Valerie Martin, *Wide Sargasso Sea* by Jean Rhys, and *Beloved* by Toni Morrison confront past traumatic memories of slavery and the subjugation of marginalised women. Embodying madness as a legacy of resistance, these characters pave their way to a reimagined and liberated future by interfering with the patriarch’s narrative. The central aim of this research is to examine how fragmented and traumatised identities labelled as ‘mad’ by their oppressors engage in the process of healing and self-reclamation by restoring wholeness. This thesis will bear witness to the healing process of fragmented characters labelled as ‘mad’ and shed light on the journey of fragmented identities throughout history, aiming to restore wholeness. This survey will begin with a definition of madness and accordingly explore themes of the anxiety of empire, identity problems, the understanding of *Verschwiegenheit*, which means silence in the German language, in the sense of authoring another’s text, resistance through mimesis, the anxiety of death, and lastly, trauma healing by offering a new hermeneutics. Viewing madness as a gift of transformative site of resistance in the process of trauma healing from colonial and subjugated histories, this thesis will draw on theoretical insights of Gayatri Chakravorty Spivak, Michel Foucault, Plato, Martin Heidegger, Sara Suleri, Sandra Gilbert & Susan Gubar, Carl Gustav Jung, Sigmund Freud, Gabor Maté, and Homi Bhabha to support its central argument.

1.1 Madness as a false identity

To begin our survey with a more defined understanding of madness, it would be crucial to note that the notion of madness will not be viewed as a pathology, but a falsely constructed identity inflicted on those who interfere with the Western colonial narrative. The word *madness* derives from the Old English meaning ‘to be out of one’s mind’ as well as standing for emotional states such as being “furious, enraged, beside oneself with anger”, and “changed, abnormal, being displaced’ in German, standing for *Verrücktheit*. In both contexts, we understand the individual’s state being changed or moved, as being in a state that is *aside* or rather *beside* oneself. *Being aside* would in this context gain a considerably profound approach, as Michel Foucault would also view it as conceptual and physical exclusion, reflecting a moral condemnation of the ‘mad’. Culture views madness as a loss of reason and moral fault for its radical choice to reject human-made norms. This might equally be the reason why abnormality was correlated with animality and monstrosity, since everything out of the realm of human logic would be designated to a shallower state of existence. This statement correlates with the culture’s primary judgment of Sethe in *Beloved*, who is a slave mother murdering her daughter to save her from slavery and physical abuse. The depiction of infanticide given with bestial images renders the female a monstrous and almost demonic mother. Sethe is likened to a carnivorous animal mother performing almost cannibalism on her offspring, an act observed in some animal species that have limited resources for the well-being of their babies. The same reason counts for the ‘mad’ mother to murder her child. For death is deemed safer than being a slave, is revealed as an inner motive of survival mode behind the mask of bestiality. “Only when she was dead would they be safe” (Morrison, 118). Likewise, Antoinette in *Wide Sargasso Sea*, who shifts between her

European and Caribbean identities, is described by her villagers as a “white cockroach,” alluding to a disgusting and grotesque animality in her state. The bestial women in Foucault’s terms, being the ‘mad’, dismantle the shadows of their colonial subjects, unveiling a monstrosity that Western juridical systems falsely imprint on them. The ‘mad’ woman, having no other medium but a bestial extension, that is meant to preserve her safety, is a concern of Valerie Martin, too. The novel *Property*, however, suggests a hybrid production of the colonial Subject and its Object as a bestial and mad offspring, as the bestial ‘mad’. “So, we had the little bastard running up and down the dining room, putting his greasy fingers in the serving plates, eating bits of meat from his father’s hands like a dog (Martin, 2003, p. 5).” In the aim of uniting human form, animality is a grotesque shadow side that needs to be uncovered. Socrates states that “The soul which has never seen the truth can never pass into human form”, collecting perception of senses into a unity is the recollection which our soul beholds before birth (Güven, n.d. p. 26). Therefore, a philosopher’s soul had seen beings for the longest time before it was born, according to Socrates. Accepting historical violence being transferred as epigenetic trauma, this statement becomes more explicit with all the ‘mad’ characters who are born into a predetermined text of the Subject. Antoinette follows her mother’s lifestyle, equally marrying an English colonial man, which results in her psychological downfall. Walter was born into his owner’s text, that is, the sugar plantation of the master, which is another supportive example of the transmission of colonial ‘madness’. Beloved, who is depicted in a blurry and ghostlike depiction, is not fully allowed to pass into human form and is a herald of the historical turmoil of colonialism. Even her departure from 124 is ambiguous, which questions the truth behind her existence.

“... so Paul D knows Beloved is truly gone. Disappeared, some say, exploded right before their eyes” (Morrison, 310).

1.2 The anxiety of empire unveiled

Power relations in postcolonial texts are often conveyed as dichotomous, with multiple advantages for the politics of autonomy. Traditional forms of authority are portrayed in states of fear, while subjugated objects riot against their oppressors. Obsessive drives to reproduce the colonial lineage, as well as narcissistic and overconfident assertions of their rightful authorities, are unfolded as masks veiling the anxiety of the destabilization of hegemonic powers. While representatives of the Empire strive to signify the entangled rhetoric, they fear any culture or identity that differs from their own. The difference is a threat to colonial integrity. To overcome this fear, the oppressor developed a political survival mode that is meant to marginalize and discriminate against the other. While in the novel *Property*, both Sarah and her son are being discriminated against by the landlord's wife, Manon Gaudet, and degraded to animal forms, the text still underlines several times the anxiety of empire. *Wide Sargasso Sea* alludes to the same threats and imperial anguish through the fly imagery, where Annette's deceased horse is covered by flies. Morbidity and decay hover both through the mirror, reflecting the colonial powers as well as their mediums and freedom represented by the carcass of a horse.

For Suleri, the fallacy of contemporary postcolonial and feminist language is that both the colonized subcontinent and female physicality are countervailed. The subcontinent is envisioned with an effeminate discourse in which a homoerotic gaze of colonial narratives is prevalent. Suleri argues that colonized effeminacy conveys the rottenness in the colonies and the colonizer as a “secret sharer of the imputed

cultural characteristics of the other race” (Suleri, 1992, p. 16). Another subjugation of the subaltern woman is that the metaphor of rape serves to veil the homoeroticism of Anglo-Indian narratives. Thus, the female body is repressed both under the anxiety of empire and the “masculine anxiety” (Suleri, 1992, p. 17). Females are stated in this context as representing the general woman, since even Manon Gaudet, a colonial woman is described as a tool of the same rape and own system.

To conclude, the master is depicted in leading a game where half-naked black young men are exposed to their owner and made to swing on ropes and drop into the water. Colonial fear in its deepest form makes its presence visible through the overtaking of property from the oriental woman and aiming to subjugate her completely. Just like the marriage of Manon Gaudet and her husband, Antoinette and Rochester are based on a capitalistic gain where white European colonial endeavours are realised through the exploitation of the Eastern identity by overtaking their property.

1.3 Identity problems

Aggression in narratives of anxiety and fear serves as terror, which in return makes the reading of the subcontinent impossible. The subcontinent can only be read by the Westerner after its manipulation into a dangerous realism. The unreadability of the subcontinent is an instance of the transfer of power where the West creates a false image of his and the other. Transferring the image of his vulgarity onto the subaltern the colonizer not only shifts his atrocious identity onto the suppressed, “which fetishizes a colonial fear of its cultural ignorance onto the potential threats posed by an Indian identity” but he also disembodies the subcontinent’s nation through the transmutation of national love into terrorism (Suleri, 1992, p. 7). Antoinette in *Wide*

Sargasso Sea is called by the black community a “white cockroach”. The landlord in *Property* likewise fetishises his colonial fear through attributing false images to his slaves. “This is what proves they are brutes, he says, and have not the power of reason” (Martin, 2003, p. 4). Likewise, the schoolteacher degenerates the slave woman, Sethe, into a disobedient horse. Throughout the novel, the colonial object is allowed to evolve her animal resemblance into a liberated woman. Thus, imperialism necessitates a re-reading of its own since it interferes with the issue of identity. It is not a mere intermixture with the colonized subject. The very essence of imperialism is rooted in binarism, most notably in the “myth of colonial authority” (Suleri, 1992, p. 7). “This absence of authority is most readily discernible in the colonial will to cultural description, which demonstrates an anxious impulse to insist that colonized peoples can indeed be rendered interpretable within the language of the colonizer” (Suleri, 1992, p. 7). This approach is not significantly different when it comes to male-female relations in the subcontinent. Oriental men are spying on their women by imprinting false images on their identities and reporting on them to the Occident, which is a form of male anguish. The exclusion of the colonial woman from her community makes her political existence as an exiled and dehumanised being even more impossible to read. Paul D brings up the same question of disguise about *Beloved* “But what if the girl was not a girl, but something in disguise?” (Morrison, 2004, p. 247). Antoinette’s mentally and physically disabled Creole brother, Pierre, who was born out of wedlock, forecasts the male anguish by projecting his feelings of disability, inferiority of class, and envy of having no legal familial belonging onto Antoinette when writing about her in a letter to Rochester.

1.4 Authoring another's text

In *The Rhetoric of English India*, Suleri explicitly states that narratives of colonization are already an act of decentralization “that is impelled to realign with violence any static binarism between colonizer and colonized” (Suleri, 1992, p. 2). To tell the history of another is to be pressed against the limits of one's own- thus culture learns that terror has a local habitation. Like Suleri, Gayatri Chakravorty Spivak equally argues that women are viewed as “elusive figures” since they stand “outside of the mode of production narrative” (Spivak, 1996, p. 21). It is considerably clear that language, as both literary production and common discourse, was under the hegemony of men. Male authors accepted masculinity as the holder of literary creativity, while the pen was widely acknowledged as a metaphor for the penis, just as God “fathers” his creation, the author “fathers” his text (Gilbert & Gubar, 1979, p. 4). To support her argument Spivak cites Foucault “... as soon as we struggle against *exploitation*, the proletariat not only leads the struggle but also defines its targets, its methods, its places and its instruments; and to ally oneself with the proletariat is to consolidate with its positions, its ideology, it is to take up the motives for their combat” (Spivak, 1996, p. 44). “They genuinely serve the cause of the proletariat by fighting in those places where they find themselves oppressed. Women, prisoners, conscripted soldiers, hospital patients, and homosexuals have now begun a specific struggle against the form of power, the constraints and controls that are exercised over them” (Spivak, 1996, p. 44). Spivak draws our attention to an even more important and influential source of imperialism, which derives its strength through the colonization of human bodies and their production rather than the production of Mother Earth.

...management of space- but by doctors; development of administrations- but in asylums; consideration of the periphery- but in terms of the insane, prisoners, and children. The clinic, the asylum, the prison, the university- all seem to be screen allegories that foreclose a reading of the broader narratives of imperialism. (Spivak, 1996, p. 45)

Each of the three novels, being examined in this thesis, highlights the problematics of female ownership over their narratives at the beginning of their texts. Be it slave women like Sethe and her peers in *Beloved*, Creole women of hybrid identities like Antoinette and her mother Annette in *Wide Sargasso Sea*, or colonial female authorities such as Manon Gaudet in *Property*, all females are portrayed as bodies without a text and ripped of identities, viewing it from the male perspective. Similarly, Spivak is engaged in the silence of discourse. However, she concentrates on the unspeakable subaltern.

Beyond this concatenation, transparent as rhetoric in the service of truth has always made itself out to be, is the much-invoked oppressed subject (as Woman), speaking, acting and knowing that gender in development is best for her. It is in the shadow of this unfortunate marionette that the history of the unheeded subaltern must unfold (Spivak, 1996, p. 29).

Spivak explains her point in stating that "..., contemporary invocations of 'libidinal economy' and desire as the determining interest, combined with the practical politics of the oppressed (under socialized capital) 'speaking for themselves,' restore the category of the sovereign subject within the theory that seems most to question it" (Spivak, 1996, p. 32). "(Marionette, Antoinette, Marionetta, Antoinetta) 'That word mean doll, eh? Because she don't speak.'" (Rhys, 1968, p. 121) Within the frames of an artificial consciousness, Marx conveys the patronymic within the frames of *Vertretung*, that is, representation. He continues to argue that the peasants in the feudal system are not capable of making their own financial interests valuable and therefore need an artificial Father. The artificial Father fills the absence of the "nonfamilial artificial collective proper name" (Spivak, 1996, p. 32). Spivak

emphasizes Marx's assertion that power is more prevalent than exploitation and that power is controlled by the ruling class, defined by its interests. Such theories "must note how the staging of the world in representation- its scene of writing, its *Darstellung*, dissimulates the choice of and need for 'heroes,' paternal proxies, agents of power- *Vertretung*" (Spivak, 1996, p. 33). Spivak accepts the mother tongue and the institution of the family as the basis for culture and community. "...culture and convention seem nature's own way of organizing 'her' own subversion, ... (Spivak, 1996, p. 34)". Referring to Foucault and Deleuze, Spivak agrees that speech is exempt from the signifier and thus can speak for itself without the need for *Vertretung*, that is representation. Spivak states that the inferior Indian group acted in the interest of the dominant community, "and not in conformity to interests corresponding truly to their own social being" (Spivak, 1996, p. 40). In terms of class interest or action, "The Name-of-the-Father imagery" conveys that true correspondence to being "is as artificial or social as the patronymic" (Spivak, 1996, p. 40). The mischance that Spivak draws attention to is that whether one be the Subject of colonial historiography or the Subject of resistance, there remains an inequality between both sexes, and men are given priority in the system of gender. In other words, how is the female subject to be conceived of if she takes an even inferior place to the colonial, oppressed, and at some intervals feminized male who has no voice to speak for himself?

Sad to mention, though, indigenous members of the third world are keen on the oppressor's language, which is a strong aspect, rendering capitalist countries even more powerful. "At the other end of the scale, those most separated from any possibility of an alliance among 'women, prisoners, conscripted soldiers, hospital patients and homosexuals' are the females of the urban sub-proletariat" (Spivak,

1996, p. 43). Viewing the context of each novel as a metaphorical asylum of the ‘mad’, there remains no wonder but to view the position of the female sub-proletariat as especially subjugated. Spivak declares these women as completely incapable of resisting any kind of colonialism and imperialism. The female sub-proletariat is inevitably bound to patriarchal relations regarding their reaction towards the aforesaid colonial and imperial exploitation. From this, we may infer that for Spivak, the patriarchal colonial theoretician does, in a very narrow aspect, consider the patriarchal “ideally subaltern” who is rendered a voice within the frames drawn by the western Subject, whereas the subaltern woman is twice removed from the centre. There is a far more violent act than the epistemic violence which is enacted upon the subaltern female identity. Spivak argues that the relationship between the imperial Subject and the colonial subject is ambiguous. To support her argument, Spivak focuses on the Hindu widow sacrifice, which is called *sati*. The reason why she views the relationship between the Subject and the subject as ambiguous is exemplified through the *sati* which was abolished by the British and “... has been generally understood as a case of ‘White men saving brown women from brown men’” (Spivak, 1996, p. 50). The protection of the colonized subaltern woman by the Western Subject “becomes a signifier for the establishment of a *good* society” (Spivak, 1996, p. 50). The imperial intrusion into the subject’s system of law is even more perverted by a redefinition of social codes and signifiers. With the intrusion of the British, this traditional ritual has been declared a crime. What Spivak emphasizes is that the imperial redefinition and changes of social codes have all been internalized by the oppressed. Women, especially, are used as a means of internal imperial redefinition. “Brown women” are subjugated by “brown men” and dominated by white men as part of a political effort to colonize the East. “White men saving brown

women from brown men” is just a lie invented by the Subject of colonization. The novels reveal male colonial powers such as Mr Rochester in *Wide Sargasso Sea*, Mr Gaudet in *Property*, and the schoolteacher, including Paul D and Stamp Paid in *Beloved*, as farces of the colonial dream. Since women are twice removed from the logos, Spivak would argue that the subaltern is not given any chance to speak for *herself*. The decoding or recoding of discourse was once again performed against the female’s free will. What was perceived as heathen superstition was afterwards declared a crime. This occasion is also an example of the colonizer crossing the boundaries between the private sphere and the public, as Homi Bhabha would argue. This is how the colonial object is rendered unhomely.

Again, we see the Western theoretician drawing a difference between episteme and superstition. While sati is defined as a superstitious ritual of the East, it is forbidden by the European juridical system.

The feminist project is not simply to stage the woman as victim, but to ask: why does ‘husband’ become an appropriate name for *radical* identity? Why is ‘to be’ equal to ‘to be a wife’? This may even lead to such questions as the contemporary equation of ‘to be’ with ‘to be gainfully employed’” (Spivak, 1996, p. 52). The point Spivak criticizes is that sati was cherished as a “reward” just as imperialism was promoted as “social mission. (Spivak, 1996, p. 56)

The subaltern woman is incarcerated exactly between these two phases, which are patriarchy and imperialism. What Spivak tries to articulate in general is that the female has always been victimised within the interests of “the subject- status of the male” (Spivak, 1996, p. 58). To be worthy of her *award*, that is to meet her husband in heaven, the woman must free herself from her female body through sati, burning herself on the death of her husband. Nevertheless, sati should not be misunderstood as only addressing the female. *Sati* originally derives from *sat*, which crosses all borders of gender and broadly speaking means “to be”, “True, the Good, the Right”

(Spivak, 1996, p. 60). “Sati, the feminine of this word, simply means ‘good wife’” (Spivak, 1996, p. 60). Ironically, colonizers are commemorating a misunderstood concept and “grammatical error”, that is, ‘the burning of the *sati*’. Between patriarchy, imperialism, traditional culture, and development, the female’s position is subdued, and her voice is silenced even more. The practice of sati well exemplifies the situation of the woman in imperialism. She is not merely silenced, or her existence is turned dimmer, but she is imprisoned in an “aporia between subject and the object status” (Spivak, 1996, p. 61). Antoinette as the mad woman in the attic, Sethe’s shadow side as the rebellious infanticide, Sarah as having been granted her first and longest lines at the end of the novel, Manon Gaudet’s public appearance as the good wife are supportive examples of the female aporia imprisoned between both poles. Western penetration into Hindu traditional rituals have primarily manipulated and redefined the essential meaning of sati. While sati originally refers to “to be” and the “good wife” as also discussed earlier in this thesis, British imperialism has erased “the image of the luminous fighting Mother Durga” and invested “the proper noun Sati with no significance other than the ritual burning of the helpless widow as sacrificial offering” (Spivak, 1996, p. 62). In other words, the colonization of the East was secured through the intervention of Western advocates into Eastern law by the primordial effacement of the inhabitants’ mythology and understanding of traditional rituals. The eradication of the state of being and a replacement of syntax that is partial presence in Bhabha’s term is one of the primary intervening sentences of the West into Eastern narratives.

A breakthrough from the male domain, and the patriarchal language would inevitably deem women as threateningly riotous and even criminal. At this stage, Foucault would argue that crime conveys the violence inherent in the social order,

which is primarily reflected through language, against which the criminal rebels. The criminal experiences the atrocity of truth in society (Foucault, 2003). To bring this truth or crime into openness another crime is committed. Here we see the human ‘monster’ who, through his or her body, crime, and silence, integrates into the world the monstrosity of the sovereign, which was kept secret and repressed in history until the mad started to bring his or her memories to the openness. Since madness is not accepted as a crime, the juridical system is not able to impose a penalty. It is at this stage that the mad characters are freed from their chains and begin to linger among us. Walter lingering in the dining room, which disturbs the landlady, Bertha Mason’s sounds in the house that irritate Jane Eyre, and *Beloved* depicted in a ghostlike manner, will all be cases to be expanded in the following chapters. What is more, Foucault in *Abnormal* states that “Buffoonery and the function of the expert are one and the same: it is a functionary that the expert is really a clown” (Foucault, 2003, p. 36). In postcolonial narratives, we encounter the clown image appearing as the ridiculed white man who mirrors the actual madness lying at the core of colonization. Rochester in his wedding being decorated with flowers, which makes him feel ridiculed, Walter ridiculing his father with his madness, Manon Gaudet being dumbfounded at Sarah’s ridiculous ending of the novel, are some examples that will be analysed in the following chapters. Baby Suggs’s appearance wearing a hat at the place of Sethe’s infanticide will be equally analysed as an act of buffoonery, highlighting the atrocity behind Western laws. “These everyday discourses of truth that kill and provoke laughter are at the very heart of our juridical system” (Foucault, 2003, p.6). Power provided itself with an image in which power derived from someone who was theatrically got up and depicted as a clown or a buffoon.

1.5 Resistance through mimesis

Madness is an act of apotropaic behaviour to ward off evil. The victims adopt the same animalistic properties to ensure their safety from their oppressors. Resistance to continue the colonial lineage is embodied through Manon Gaudet, who, as the colonial subaltern, resists Western male dominance by not conceiving children. Likewise, Antoinette, named Bertha Mason after her sexual union with the Western patriarch, formulates her resistance in avoiding childbirth. The politics of the colonial subaltern centres its focus on renouncing imperial autonomy by cutting off its lineage. Female resistance to an unendurable subjugation by their colonial owners becomes possible through the mediation of the professional eye of the medical profession. Indifference becomes a mock resistance of the 'mad' colonial woman, Manon Gaudet. Children and childbirth become a political tool for the resistance of subjugated female forms. Colonial objects like Sarah give birth to a deranged child, Sethe commits infanticide, and Pierre, being of hybrid Creole identity, is declared a physically and mentally mad man born out of wedlock. All are either female or effeminized autonomies that shape the seed of the patriarch, that is, his lineage, to open room for themselves in a communal narration. This is a very crucial key to understanding the politics and reasons behind pathological masks of incapability. While female subjects of both parties construct a deranged physicality to find means of existence in the patriarch's texts, male slaves resist their authorities by threatening to harm themselves, that is, again through the derangement of their bodies, and ultimately their owners' properties. It can thus be concluded that a fragmented physicality read as the embodiment of the subaltern's text is not only a mere disadvantaged form devaluated through the anxiety of empire, but it is the same

derangement of body and mind that serves as a protective shield from imperial subjugation.

1.6 Mimicry

Returning to Bhabha's notion of partial presence, Rudolf Steiner's perspective on human nature would complement this standpoint. As physical beings, our most profound identity rests in our spiritual entities. As expressions of spiritual divine beings, the characters embody the struggle for a purer divinity, as they partially represent divine forces that mimic partial presences of colonial influences (Marshak, 2003). The struggle of the mad is to disown the qualities of mimicry and roles imposed on them in the colonial context. Their resistance to a unique identity and wholeness is that of the awakened. As Steiner also puts it, "In his earliest years, the child is one great sense-organ". The child is absorbing the teachings and language of their environment by imitating what they perceive and becomes what their environment is. Taking into consideration that the child is a perfect and direct mimic of his environment, it goes beyond explanation to formulate the role of the mad in filling in the gaps of missed experiences during the integration phase of trauma healing and rebelliously reconstructing identity. The process for healing is a revolutionary act of self-identification through self-love in the name of the oppressed 'mad'. Suleri argues that the suggested language of the East still depends on an imitation of the West (Suleri, 1992). The object of colonization becomes the absent point of representation. The resistance of the mad becomes evident through an imitation of the subject. The West succeeds in assimilating the East by utilizing the colonizer's restless imagination and urge for richness and strangeness.

... the structure of national difference is transcribed into ...the necessities of absence. 'India' becomes the absent point toward which nineteenth-century Anglo-Indian narrative may lean but which it may never possess, causing both national and cultural identities to disappear in the emptiness of a representational mirage. (Suleri, 1992, p. 11)

In other words, representation of the original East is no longer possible due to the encounter with the Other, that is the colonizer.

The 'mad' characters Sethe, Beloved, Antoinette, Annette and Walter are like blank sheets ripped of identity, their homes, source and history operating as mere porters of colonial subjugation and the Angst of their oppressors. The characters are depicted as 'mad', because they are the defiant ones resisting to reflect the farce images of their owners. "...colonial mimicry is the desire for a reformed, recognizable Other, as a subject of a difference that is almost the same, but not quite. Which is to say that the discourse of mimicry is constructed around an ambivalence; to be effective, mimicry must continually produce its slippage, its excess, its difference" (Bhabha, 1994, p. 86). Mimicry adjusts the other while it imagines power. Discrimination, subjugation, and fetishist identification depend on differencing, which aims at the splitting of the ego. This split is reflected in the colonized subject's discourse as split triple "between the incongruent knowledges of body, race ancestors" (Bhabha, 1994, p. 80). The subject's awareness of his/her identity occurs in such a fragmented way that s/he not only views himself/herself from the perspective of the third person, but also from three angles. The 'mad' are positioning themselves in a matrix from where they embrace opposing beliefs, external reality, and conscious as well as unconscious interactions. Each 'mad' character, fragmented discourse, or split memory in the novels are porters of a narcissistic fantasy of power being practiced upon the subject to veil self-Angst and fear. "In the objectification of the scopic drive there is always the threatened return

of the look; in the identification of the imaginary relation there is always the alienation other (or mirror) which crucially returns its image to the subject; and in that form of substitution and fixation that is fetishism there is always the trace of loss, absence” (Bhabha, 1994, p. 81). The recognition of the subject’s identity is a glance from Manon Gaudet’s spyglass in *Property*. Images of identities are imaginary false reflections that are disjunct colonial discourses. This difference of discourse and objectification is disturbed by the subject’s self-representation and reconstruction. The colonized population is imprisoned in an endless cycle of interpretation where it is seen both the cause and the effect of the colonizing system. Mimicry reveals what is hidden. Therefore, mimicry is camouflage. It is a powerful tool of resistance. Colonial mimicry is a fantasy of the West to turn the subject of colonialism into the ‘Other’. Mimicry is a way of repetition not a representation. The discourse of mimicry, that is imitation of the colonizer’s language bears ambivalence and dichotomies in its heart. Mimicry depends on opposition and difference to empower its existence. Colonial authority uses mimicry to be effective over its victims, the objects of colonialism. The ‘mad’ time traveller moving back in memories to unite disjunct gaps in historical communal memory benefits from their rebellious, fragmented language that emerges as a form between mimesis and mimicry. This is a mode embodying the marginalization of imprinted history belittling the powers of authority.

The ‘mad’ deny a representation of societal modes and suggest a form of resistance through the mockery of western logocentric power. Mimicry is the state of no-identities bearing no presence or identity behind the mask. “The menace of mimicry is its double vision which in disclosing the ambivalence of colonial discourse also disrupts its authority” (Bhabha, 1994, p. 88). However much Sethe

may have committed infanticide as a form of resistance, she metaphorically gave birth to the ghost of “partial presence, which is the basis of mimicry” whereby Beloved’s discourse is a mimesis of cultural and historical differences mocking colonial authority. Manon Gaudet’s spyglass are equally an effective example to this statement. As a colonial female form, who allegedly would be the one spying on incidences of victimization, turns out in the end of the novel to be the observed one by her object, that is, Sarah. The “look of surveillance returns as the displacing gaze” of the fragmented ‘mad’ where “the observer becomes the observed and ‘partial’ representation rearticulates the whole notion of identity and alienates it from essence” (Bhabha, 1994, p. 89). Colonial discourse is about mimicry, being *almost the same but not quite*, a discourse of the ‘mad’ that finds existence only between the lines of social hegemony. Therefore, the discourse of the ‘mad’ is neither in nor out of the text. The ‘mad’ are expressing their existence both within the rules and against them. Thereby, the ‘mad’ are projected as the criminalized victims of society. They are imprisoned in a state of partial presence both menacing colonial power and “producing partial vision of the colonizer’s presence; a gaze of otherness, that shares the acuity of the genealogical gaze which, as Foucault describes it, liberates marginal elements and shatters the unity of man’s being through which he extends his sovereignty “(Bhabha, 1994, p. 89). The task of the ‘mad’ as a trauma healer, therefore, is challenging in its very nature, since being born into the mimicry of shattered unity, the ‘mad’ seek the possibility of healing through regaining wholeness. Mimicry serves as a debunking mechanism for reevaluated knowledge and history. The ‘mad’ mime colonial authority by deauthorizing these. The ‘mad’ are the displaced, diasporic, whose existence is overlooked and whose discourse is imprisoned between the lines of discourse.

1.7 The anxiety of death

“To speak of death is to encounter silence; to encounter silence is to speak around death” (Schleifer, 1990, p. 137). It is interesting to note that the issue of madness was viewed similar in both the Middle Ages and Plato’s time. Madness equalled death in both periods. In the *Phaedo*, Plato argues that philosophy is an act of death, while in the *Phaedrus*, philosophy is likened to madness. In the *Phaedo*, Plato views philosophy as a preparation for death; hence, philosophy initially has a very close relation to absence (Güven, n.d.). To speak philosophically of the being of things, one is shifted to absence, and hence to death. For Plato, absence accounts for things that are present. For this reason, philosophy speaks of absence, which is the cause of what is present. Thus, death and madness open the paths to absence. Accordingly, we may argue that madness accounts for what is present. In this concept, Heidegger articulates the anxiety of death. In this anxiety, *Dasein* faces a nothingness which is related to a possible impossibility of its existence. In conscience, *Dasein* is called back to its own-most potentiality for being. The call of conscience is still discourse insofar as it is a call to the self. However, there is nothing spoken in this discourse. Conscience speaks nothing to the summoned; the call does not say anything. It does not even strive to open a conversation with itself. For this reason, Heidegger states that conscience speaks in the mode of silence since it cannot even be communicated to itself. At the same time, conscience is reticence (*Verschwiegenheit*). Accordingly, silence (*Schweigen*) is a possibility of discourse. Bhabha’s understanding of the being is similar in this context.

...in the ‘beyond’, then, is to inhabit an intervening space, as any dictionary will tell you. But to dwell ‘in the beyond’ is also, as I have shown, to be part of a revisionary time, a return to the present, to redescribe our cultural contemporaneity; to reinscribe our human, historic commonality; *to touch the*

future on its hither side. In that sense, then, the intervening space ‘beyond’, becomes a space of intervention in the here and now. (Bhabha, 1994, p. 8)

Beloved resurrects the haunting legacy of slavery history to weave a fable of a woman’s narrative to embody the historical memory of an emerging communal social sphere. The ‘mad’ time traveller, therefore, does not conduct a mere chronological reading of the past. They renew the past, refiguring memories as an in-between space that interrupts the present and reshapes it. The “beyond” creates a boundary, a bridge while reshaping the present. By interrupting in the present, the time traveller captures a sense of “unhomeliness” in Bhabha’s words, or “uncanniness” in Freud’s words, where an in-between habitat for the colonized is built. This in-betweenness that the colonized mad inhabit while travelling back in time to reconstruct the present is a place of *unhomeliness*, which is a condition of cross-cultural initiations being a relocation of the home and the world (Bhabha, 1994). The *unhomeliness* grows as a shadow side of the mad, who are constantly depicted as living in terror. The boundaries between home and the extra-territorial world become blurry. This is a root cause for primary fragmentation in the traumatized characters’ minds. The house imagery in the literary texts examined in this thesis is also read as the minds of the ‘mad’ bearing historical traces of unhomeliness. All houses in the texts *Beloved*, *Property*, and *Wide Sargasso Sea* symbolise a shift of the female’s position in society while they move from one to another in their journey of trauma healing through resistance. The house imagery stands for historical narrative, haunting history, and racial memory. The colonizer’s house is in each text depicted as the house of differentiation and victimization. Unrepresented pasts are haunting historical presence. The notions of public and private become disoriented. Sweet Home in *Beloved*, Coulibri Estate as well as

Thornfield Hall in *Wide Sargasso Sea*, and the sugar plantation in *Property* are all the homes of the ‘unhomely’ marking historical displacement.

1.8 Trauma healing

Thus far, much of the analysis conducted within the framework of colonial subjugation- involving female as well as male characters- has predominantly dwelt on the dimensions of trauma. To fully understand the pathways trauma sufferers have voiced, it is important to establish a precise understanding of trauma. In Latin, the word has a medical connotation referring to “physical wound”, whereas in Greek trauma may be linked to “a wound, a hurt, a defeat”. *Trau* is an extended word of *tere*, which is “to rub, to turn” to remove the husks. As its definition already alludes to it, we will not only be analysing memories of pain, but the process of ‘rubbing the husks’ away. The process of rubbing occurs in the form of fragmentation. Trauma fragments. It can fragment memory, experience and parts of the self. Identity becomes shattered through trauma. Trauma survivors of the novels being analysed in this thesis are bearers of a historical task holding both their past and present selves together in a process of memories confrontations and integration for restored wholeness. Trauma is a memory of the unspeakable. This makes more sense bearing in mind that the German translation for trauma would be ‘dream’, which is *Traum*. Political existence of the ‘unhomely’ mad characters is brought to the foreground through the lenses of traumatic ambivalences of slavery history. The power of released memory language is a political tool of the traumatized mad to reposition their authority in the narrative of the oppressor. The language of the mad reflects “...how the historical event is represented in a discourse that is *somehow beyond control*” (Bhabha, 1994, p. 12). Manon Gaudet’s spyglass in *Property* equally

reflects cultures recognizing themselves through their projections of 'otherness'.

With the arrival of Beloved, the murderer's mother's identity is restored. The slave mother is returned her identity. The integration phase of trauma healing is the phase where trauma sufferers bring words to all the aspects of the experience and story.

Traumatic memory is fragmented, which, in conclusion, affects the way the characters tell their stories. Trauma stories are not a single story and are created in confusing pieces without any chronological order.

They are the story of what happened, of who you were before it happened, of how you protected yourself from what happened, of how the trauma has woven itself into your life, at some point, of what you are hoping for in the future. (Schmelzer, n.d., p. 43)

The reason why the 'mad' characters' stories may seem hard to understand, out of sanity or 'different', is simply because traumatised characters lose the link between memories and feelings and retell the story in a tone that is not theirs. The 'mad' characters open a gateway to identify traumatic historical events of colonial subjugation and female victimisation in that they express feelings on the losses of what they have lived through. This is a trial act of healing and opening themselves to the possibilities of a different future. It needs to be understood as "...a future that can hold your past, but not be determined by it" (Schmelzer, n.d., p. 44). They use the language of the 'mad' to express fragmented pieces of their stories. This language of the 'mad' functions as a healing mechanism. The process of naming feelings and experiences is the primary step to start and sequence events, which in turn lends authority to the victims to determine the present as well as the future. The gift of madness in confronting past traumatic memories as a gateway is accomplished through the 'mad' characters metaphorically claiming authority over time by confronting the past and rewriting collective history. The rewriting process involves

in this way to conjunctions of the 'mad'. One being the "because", which unfolds the legitimised statement of the victimiser. So-called 'mad' characters were 'mad' because they expressed their feelings of being mad at having to submit to their oppressors, forsaking their identity, and censoring their creativity. The integration phase starts with a shocking event most often. More destructing is the fact that trauma sufferers engage in a relentless hope that the things that happened to them did not happen. The act of denial silences not only their memories of the past but also silences language. Subduing memory and silencing their voice strengthens the impacts of the turmoil being felt, which, in return carries pain to the present. Trauma sufferers may, in this way, find themselves being swallowed up in a whirlwind of pain where pain breeds pain. Likewise, Sethe in *Beloved* undergoes the stage of denial by refusing the fact that she committed infanticide. Subduing memories of the murder of her daughter confuses her present reality in such a way where she even mistakes Beloved, being then a stranger, as her deceased daughter. It is this relentless hope of an alternative fantasy that allowed Sethe, as a trauma sufferer, to survive the pain of the past and participate in her continuing life and restore her sanity in the years to follow.

The 'mad' characters in the texts are depicted like brave warriors giving an end to pain being transmitted to next generations by using madness as a healing tool to generational trauma where through the phase of integration they accept that the past belongs to the time frame of the past and acknowledge what has happened to them. In other words, madness is acknowledgement of pain. Therefore, madness is the primary step to healing suggested in these texts, since healing starts with accepting. Stories are in time and change over time depending on the notion of cause and effect. Therefore, our sense of ourselves depends on time since through time we

experience continuity, that is we have a past, present and a future. Time is yet one of the greatest casualties of trauma. Casual coherence depends on time, trauma destroys time. Trauma shatters time and thereby erases the past through memory, silence and the need to distance oneself from traumatic events. With the loss of past, the sense of future equally becomes lost. Therefore, madness is used as a powerful tool to highlight the censorship of colonial capitalism on the subjugated ones' language. The argument of the 'mad' asserts that if they are not allowed space within the same hegemonies of discourse, they will suggest an alternative poetics of expressing their madness at being labelled 'mad'.

“Trauma is processed in your brain differently and this processing interferes with your memory and language” (Schmelzer, n.d., p. 34). Trauma does not only change the stories of the 'mad', but it also changes who they were, the way they see the world, and their relationships, including the way they talk about their stories. Walter's discourse in *Property* is removed from the centre of sanity, where he is deprived of an understandable language. While Antoinette's identity is transformed and imprisoned in the attic of foreign lands, Sethe's language is voiced by her deceased daughter's ghostlike reappearance. Voicing the 'mad' and lending an ear to their narration enables narration to function as a healing tool from repetitive trauma. Healing from trauma occurs since the “first conversations happen between the broken fragments and a caring listener” (Schmelzer, n.d., p. 37). While the colonial woman reports her narrative in the form of the first person, subjugated characters like Sarah and Walter are interfering into the logocentric text through their fragmented speech and being. While *Wide Sargasso Sea* brings the problematics of cultural in-betweenness to the foreground, the female's narrative is predominantly interfered with and sentenced by her male authority, leaving the female author no other way but

to annihilate the oppressor's text. *Beloved* also faces male interventions during female narration; however, a female community of the same lineage is suggested as a form of voicing feminine discourse. When talking about trauma, we need to bear the importance of memory in mind without a doubt. Trauma, referring to the notion of dream as in *Traum* in German, embraces the unintegration phase, our defence systems that protect us from wounds, as well as resistance in letting go of these defences.

Memory plays a crucial role in understanding and healing trauma. As survivors of historical or even individual trauma, we survive as memory. Our history, identities, conscience, abilities, relationships, experiences, and even our existence are forms of memory according to Schmelzer (Schmelzer, n.d.). From this perspective, all incidents described as 'crimes' according to the imperial juridical system, be it Antoinette's burning down Thornfield or Sethe committing infanticide, need to be analysed through a more refined analysis of trauma. "The low road to our amygdala is our emergency broadcast system and is the first place that trauma gets tracked. Much of trauma gets encoded through implicit memory. Our fear alarm systems operate at a largely unconscious level..." (Schmelzer, n.d., p. 200). Therefore, we can understand that repeated trauma is a traumatic alarm system that has been learned throughout time through repetitive acts and is encoded in long-term memory. That's why repetitive positive learning reinforcements play a crucial part in unlearning the effects of trauma. Traumatic memory is stored as a long-lasting and vivid memory. Defence mechanism such as shutting oneself off from events by not talking about these is not an effective way to get through the effects of trauma. Stopping to attend to traumatic information is not a means of healing this way. Defence mechanisms are the act of numbing and dissociation. In *Wide Sargasso Sea*,

we witness the parrot asking Antoinette “Quie est là?” (“Who is there?”) ((Rhys, 1968, p. 24). Considering that dissociation is the capacity of the brain to have the current situation not be happening to oneself and accepting dissociation as an act of leaving the body, or the house embodying the text in this context, we may view *Beloved*’s departure from 124 as an act of dissociation. Sethe’s act of infanticide, where she forced her daughter to leave her physical body, is another act of a traumatic defence mechanism. At the beginning of each novel, the ‘mad’ characters are depicted within their defence mechanism, merely surviving trauma. They are watching trauma happening to them as if from the third person perspective. The parrot in *Wide Sargasso Sea*, the looking glass of Manon Gaudet in *Property*, and the schoolteacher in *Beloved* serve as mediums reflecting this argument.

Even more striking is the loss of language during and after trauma. During the experience of trauma as well as recalling traumatic memories it is observed that the blood flow in our brain systems where language is produced is visibly reduced, which disables the victim’s ability to use language and store as well as retrieve memory. When experiencing trauma, the parts of the brain processing language turn offline. For this reason, experience is not remembered in words, which is the reason why the story cannot be remembered in words. This is equally the reason why the identification phase is about working to bring language to one’s memory and trying to tell the story from different vantage points of understanding. The texts refer to the vantage points of different characters when telling the story. The philosopher who remembers being is engaged in the maddest activity. To the outside observer, the philosopher is mad. “The madness of the philosopher is the presence of death in life” (Güven, n.d., p. 28). Walter, a foreshadowing of the ridiculous downfall of colonialism, depicted as a walking dead, and the question in relation to our identity,

“Que est là?” posed by a crippled bird, Coco in *Wide Sargasso Sea*, point to the same vantage. In her adopted identity as Bertha Mason, Antoinette is a haunting figure in the colonial text, embodying death that lingers in life. Heidegger analyses the question of madness within the framework of negativity, articulating death as the finitude of being, absence, and concealment. Our confrontation with nothingness is characterized as madness (*Wahnsinn, Verrücktheit*), which stands for the displacement of the present. Madness functions as a powerful displacement of the Subject’s pen. Sarah, the colonial object, holds the pen of the patriarchal author against his representative, Manon Gaudet. However much both parties belong to the same sex and are equally subjugated by the same colonial patriarch, the female colonial subject refers to imitation, as its object enacts the mimesis, mocking colonial discourse by uttering the very same syntax to ridicule its validity. This is, according to Heidegger, the *Verrücktheit* Manon Gaudet expresses during her “dumbfounded” witness (Martin, 2003, p. 208). The notion of power and production is closely tied to the male fantasy of genealogical succession, fatherhood, and hierarchy. The author, whose pen enables him genealogical power, just as his penis does, creates fiction “... that his child is *his* is in a sense a tale he tells himself to explain the infant’s existence” (Gilbert & Gubar, 1979, p. 5). Like God, the author assumes a paternalistic role reigning over his literary creation. However, these texts bear an anxiety in need of the reassurance of male supremacy.

Not only does the writer respond to his muse’s quasi-sexual excitation with an outpouring of the aesthetic energy..., but the writer also engages the attention of the future in the same way that a king (or father) ‘owns’ the homage of the present. No sword-wielding general could rule so long or possess so vast a kingdom. (Gilbert & Gubar, 1979, p.7)

The pen is “alien to women”, whose sole reason of existence was considered to serve men “both as literary and as sensual objects” to be acted upon (Gilbert & Gubar,

1979, p. 8). Women were considered as vacancies whose aim was to pleasure the penis/pen and to “increase male Numbers” (Gilbert & Gubar, 1979, p. 9). Women’s creative writing is viewed as abnormal. For this reason, women are likened to “eunuch(s)”, “Cypher(s)” and to “the widow of an insight lost” (Gilbert & Gubar, 1979, p. 11). Literary paternity imprisons the subjugated female within the frames of the “male texts” and demeans them “to mere properties” by authoring female identity and their discourse (Gilbert & Gubar, 1979, p. 12). Accordingly, we may infer those men “must have authored”, “penned” and “framed” women in their texts (Gilbert & Gubar, 1979, p. 13). “As a sort of ‘sentence’ man has spoken, she has herself been ‘sentenced’: fated, jailed, for he has both ‘indited’ her and ‘indicted’ her” (Gilbert & Gubar, 1979, p. 13). The pen, both stronger than the sword and equal to the sword has the power to kill. This very well explains the paradox of paternal authorship, since the artist both creates, “indites” his characters and silences, “indicts” them by “depriving them of autonomy even as he gives them life” (Gilbert & Gubar, 1979, p. 14).

To conclude, the readers witness that the so called ‘mad’ characters are not ‘mad’ by nature but are pouring out their madness at their colonial victimizers for convincing them to be the ‘mad’ women they are told to be. However much the characters in the novels may at first seem to lose their sense of self towards the middle of the novels, they still succeed in remembering their true identities through incredibly tough encounters with their wounds. Therefore, one cannot hold oneself from thinking that healing is madness.

This thesis will examine each novel in separate chapters and will dedicate Chapter 1 to Valerie Martin’s novel *Property*. In *Property*, the dehumanizing nature of ownership and power relations will be examined to illuminate its distorting effects

on identities. Fluid boundaries between perpetrator and victims will be analysed in the context of colonial mimicry and mimesis to witness characters entrapped in the system of power relations who struggle with a lack of internal agency. These will be supporting references to illuminate how the subjugated characters Sarah, Walter, and even Manon Gaudet interfere with. The highest form of woman in a colonial context, represented by Manon Gaudet, will be conveyed as the greatest victim of imperialism. She means to let her alter ego have sexual intercourse with her husband and conceive his children to evade the repellent trauma of experiencing these by herself. This will also be assessed as a planned imperial female legacy of resistance, since female slaves are given as marriage presents to the mistresses by their mothers. Nonetheless, she will turn out to be an even greater victim by having to endure rape and physical torture by a husband who is on top of it cheating upon her with the lowest forms of being, that is female as well as male slaves. The female subaltern, as in the form of Sarah, will be articulated as an empty sheet projecting all actions done to her by both male and female imperial autonomies. For that, Sarah, the lowest form of colonial objectification, will function as an alter ego to the mistress in revealing the shadows of economic divisions. Since the colonial mistress will be depicted in her downfall into madness with her alter ego, Sarah, giving birth to the owner's heir, and thus, however much distorted the next generation may be, continuing an implication of male imperialism. The sugar plantation will be analysed within the context of the patriarch's text. Women's healing phases from traumatic colonial memories will be explored not only from the Orient's perspective but also from the Occidental woman's venture in that the colonized female's identity will be read as an alter ego of the colonial mistress. Sarah, the female slave of Manon Gaudet, will be read as a prophetess, who at the end of the novel reveals her *Verschwiegenheit* as the

true madness of the colonial sugar coating of history, foretelling historical liberation from slavery. Psychologically, the revelation of Sarah will be read as a distinction from the former self in trauma healing and a phase of *new beginnings*. The healing phase of subjugated women will be argued from being a property of male imperialism to owning the property, and thereby, metaphorically emasculating male imperial autonomy from history, in changing the shape of imperialism. The colonial mistress is giving shape to imperialism by not conceiving children of the legitimate master, and hindering a pure white colonial lineage, while the female object is conceiving a deranged and thus incapable form of masculinity, as embodied by Walter, fragmenting authorial power. Colonial criminality versus its decaying juridical system will be questioned in the highlight of sexual intercourses in the form of rape versus the institution of marriage in the scope of owning the text through the metaphor of property. The process of overthrowing male autonomy by outliving his history embodied as the house and the sugar plantation will be the central argument of female healing.

Chapter 2 will analyse *Beloved* by Toni Morrison to portray the fluidity of time and historical memory, blurring the line between the past and the present. Generational trauma and repressed memories of women's struggles will illustrate how colonial and patriarchal societies censor the oppressed by marginalising them and labelling them as 'mad'. The lowest of female forms within the colonial context is the slave woman Sethe and her peers, who are the owned ones and do not have a say over their physicality nor the products, that is, their children. Female criminality in the form of infanticide will function as a return of imposed colonial false reflection upon the female subaltern. Within this scope, criminality will be examined in the form of infanticide as a form of resisting imperial autonomy over female

production, embodied by the female womb. The slave woman will no longer accept to be the empty text of her master and resists all kinds of violence including rape, loss of identity, physical and psychological abuse. The importance of confronting the past to understand and reconstruct marginalised identities in the present will be highlighted. *Beloved*, as a reincarnation of deceased identities during slavery, will be read as a haunting ghost revisiting traumatic memories during the Transatlantic Passage, where slaves were transported from Africa to the Americas. The Transatlantic Passage will be analysed as a gateway to healing from past traumatic memories as the identification phase of trauma healing, which is the primary step to bring experience and fragmented pieces of stories together. Chapter 2 will analyse the pattern of infanticide as a form of trauma reaction and question the validity of criminality quality from a wider lens than the culture's juridical system. This form of resistance will be explored, benefiting from the viewpoints of Foucault, Homi Bhabha, and Gilbert and Guber. The African female diaspora will be viewed through female slaves escaping the colonial text represented by Sweet Home and their move to a self-owned discourse embodied by 124. The female union of past, present, and future memories will be the central point of this chapter. Chapter 2 will, within this scope, make a comparison between Chapter 1's resolution as *New Beginnings* in trauma healing in that it will argue that female union in the form of love is made possible only when the trauma sufferer purely surrenders to healing. This will be highlighted as partially enabled in Chapter 1 due to persisting class distinction between the same sexes, which will be explored as the venom of the sugar metaphor, that is, the legitimization of property being stolen from women through marriage, resulting in the sentencing of female autonomy.

Chapter 3 will concentrate on *Wide Sargasso Sea* by Jean Rhys, being a rewriting itself, centring its main argument on the theme of marginalization of female characters and the ‘mad’ portrayal of the destructive effects of colonialism and patriarchal dominance on female identities. The notion of criminality will be explored from the so-called ‘abnormal’ perspective. Cultural and racial hybridity complicating self-perception and the notion of belonging will be explored within the fluidity of identity. The existence of hybridity, a comparison made to the preceding two chapters, within the colonial narrative will be analysed along the gateways opened by sentenced female voices for freedom of speech that is embodied by Coco, the clipped winged parrot. *Wide Sargasso Sea* is narrated from different angles embracing slaves, slave owners and hybrid identities. The female protagonist in analysis will be examined as a hybrid character of both European slave owner origins and a Creole identity, facing the problematics of belonging. Being neither of the Orient nor the Occident, Antoinette will be portrayed as *homeliness* in Bhabha’s terms. She will be compared and likened to Walter in *Property*, as a deranged product of colonial imperialism. As a form of trauma healing *Wide Sargasso Sea* will give place to the identification phase, in that several fragmented pieces of stories will be woven together. The ending of the novel will question the possibility of trauma healing in the form of *new beginnings*, in that the fragmented female form, being the porter of epigenetic trauma annihilates male imperialism in its context, that is, Thornfield Hall situated in the United Kingdom. The source of colonial autonomy burned by the ‘mad’, who is touched by the divine fire, and no form of future legacy conceived by his hybrid and deranged object is the ultimate form of female resistance portrayed in this chapter. Thus, crime will be considered through the lens of damaging property. *Wide Sargasso Sea* will, therefore, draw links to *Property* in that

both female mistresses will be robbed of their property and thus identities through the legitimization of rape and theft as the institution of marriage. The female response to this dichotomous and inherently unjust legal system will be explored through childbirth resistance.

Each novel will be analysed separately in its healing phases through a closer examination of its narrative. The narratives differ in each text in that the first novel being examined in Chapter 1, *Property*, is exposed as a soliloquy, a show-don't-tell method by the slave owner's wife, Manon Gaudet. Her dichotomous position as both an imitator of Western imperialism and the mocked object by the lowest form of the system, the colonial woman, will be portrayed as the true mad outcome of the sugar-coated bitterness of oppression. Chapter 2 will feature several female narrations, facilitating female union through the acceptance of trans genetic memories. Lastly, Chapter 3 will be analysed from several viewpoints, including those of females from the Orient and male forms from the Occident. *Wide Sargasso Sea's* ending, narrated in the form of a soliloquy, will illuminate the dark passage by referring to past traumatic memories of slavery landing on the shores of history. A comprehensive examination of trauma, power dynamics, and memory will highlight how historical violence shaped identities and continued disjunct and deformed modes epigenetically in social communities. *Beloved*, *Property* and *Wide Sargasso Sea* engage in common themes of fluidity in the sense of hybridity, deep psychological impact of trauma, healing phases of marginalised characters that benefit from 'madness' as a mode of resistance, offering a multifaced exploration of the legacy of colonial subjugation to remember the memories of slavery and its persisting effects in the mode of imperialism through the gateway into the Atlantic Passage. Through these three novels, this essay aims at bringing forth the voices of repressed characters in history

who are establishing a new language of their own, which is the language of the 'mad'. The authors Toni Morrison, Valerie Martin and Jean Rhys in their novels *Beloved*, *Property*, and *Wide Sargasso Sea* imprison the readers in their narratives of the abnormal, the convicted, and colonized identities where the roles of the criminal and the questioner are debunked. In other words, the authors reveal their characters as not typical criminals, but rather as individuals who, through their crimes, question not only justice, morality, and the system of colonization, but also male autonomy in general. However, unreadable discourses of both male and female characters, who are depicted as mad in the novels, may seem, at first sight, they merely convey the unescapable fact that even contemporary readings of postcolonial texts replicate the Orientalist discourse and still feminize the East into a subjugated mystery. To bring an alternative to colonial autonomy, the so-called 'mad' characters Walter, Beloved and Antoinette try to suggest a new language revolting against man-based colonization by engaging metaphors of cultural and geographical distances. Both the name of the novel and the protagonist, Beloved, suggest a colonial discourse striving to generate a new idiom of cultural love.

As female surrogates and potential mothers of their mother countries, Antoinette and Beloved endeavour to rejuvenate their *original* discourse in the lands of the colonizers where they have been literally dragged to. To bring this truth/crime into openness, another crime is committed. Here we see the human 'monster' who, through his/her body, crime, and silence, integrates into the world the monstrosity of the sovereign, which was kept secret and repressed in history until the 'mad' started to bring his/her memories to the openness. It goes without saying, that these metaphorical crimes are undertaken to escape the *sentence* of men in both aspects: the written sentence and man's pen, as well as the act of sentencing or imprisonment.

Additionally, their revolts both in discourse and physical aspects elucidate the relation of colonialism and nationality, mirroring the artificially imposed atrocity of the West upon the East and taking the lid off anxieties arising from questions of alterity. Antoinette in *Wide Sargasso Sea*, and Beloved in *Beloved* are the unpunishable characters whose madness allow freedom of their own reconstructed discourse instigating male Angst by ‘killing’ themselves into the form of art, whereas a male character, Walter in *Property*, dethrones logocentric Western autonomy by ironically erasing the Subject from his text which stands for the landlord’s house. The house of the landowner becomes an asylum to the colonized and a projector of the absence or impossibility of representation exempt from a signifier, offering the only space to rewrite their mother tongue, speak for themselves, and recall consciousness in the sense of silence (*Verschwiegenheit*) still bearing a possibility of discourse. Finally, this thesis will consider how the narratives of the ‘mad’ engage the readers in a continuing process of historical examination. The unsettled traumas of the characters suggest that the process of trauma healing extends beyond the narratives engaging future generations in witnessing and reframing historical violence. Through this analysis, the thesis seeks to contribute to an extended discussion on repeated trauma, postcolonial fragmented identity, and the subversive power of madness in literary texts. Through a revised interpretation of madness as both a divine form of resistance to oppression and a gateway to healing, this thesis emphasises the necessity of confronting historical pain and discrimination to reimagine new possibilities for healing.

CHAPTER 2

PORTERS OF PAIN, THE 'MAD' PROPHETESS HERALDING LIBERATION IN VALERI MARTIN'S NOVEL *PROPERTY*

2.1 The 'mad' storyteller of the sugar-coated history

The time is the 1840s, and the setting is a sugar plantation outside the city of New Orleans. The sugar plantation is read as an embodiment of the colonial text, and the irony lies in the fact that the setting is placed in a sweet element, that is, sugar. The plantation of sugar is enabled through slave labour and traded to the colonial community. Sugar, being one of imperialism's primary symbols, may be a delight to taste, but historically, its production has a tremendous dark side. Having its origins in the East, including India and Southeast Asia, the production of sugar speaks for itself as a colonial manmade form feeding the occidental bourgeoisie of the colonies situated in South America. In pursuit of expanding imperial wealth, the transatlantic importation of enslaved labour became the disgrace of empire-building. The transatlantic journey from Africa to the Americas, historically known as the Middle Passage, will serve as a symbolic gateway through which the 'mad' characters cross not only physical and psychological boundaries but also confront the lingering ghosts of historical trauma. The Middle Passage will be a threshold for the 'mad' to voice deceased slaves articulating the bitterness concealed beneath imperial 'sweetness'. Sugar, as a nineteenth-century commodity, is a form of omnipresent, mass-produced ink of the colonial pen. In other words, a delusive and overcoating of sugar of the imperial text is narrated to the Western world as *his story*, that is, history.

While *Property* will be centring its argument on the dehumanizing nature of ownership and power relations to illuminate its distorting effects on identities, the notion of the house will be analysed within the context of the patriarch's text. Women's healing phases from traumatic colonial memories will be analysed not only from the oriental victim's perspective but also from the occidental woman's standpoint, in that the oppressed female slave will be read as an alter ego of the colonial mistress. Sarah, the female slave of Manon Gaudet, will be read as a prophetess, a female figure projected as the 'mad' one according to Western notions of womanhood, foretelling historical liberation from slavery. Psychologically, the revelation of Sarah will be read as a distinction from the former self in trauma healing and a phase of *new beginnings*. The monstrous slave mother will be analysed as a saviour of communal trauma, overpowering the colonial surrogate mother, who will be witnessed as an empty mask of the emptiness behind representations of the Western phallus and the *Death Mother* archetype. The elusive signified object, lacking a reference to truth-making, is depicted as standing "outside of the mode of production narrative" (Spivak, 1996, p. 21). What then is the mode of production narrative expressed in Valeri Martin's novel *Property*? "It never ends" (Martin, 2003, p. 1). These are the very first words of the long soliloquy that Manon Gaudet begins in the novel *Property*. Before disclosing the fields of analysis in this part, the etymological meaning of soliloquy will be clarified. The word soliloquy derives its meaning from the Greek *solus* "alone" and *loqui* "to speak", which translates into "speaking alone". Bearing in mind that the whole novel is narrated in the form of a soliloquy, where the information shared by the narrator is kept secret between her and the reader, it is meant to be a form of self-addressing without the expectation of an outer response to the speaker. In a context where only male forms of the occident

are accepted as the only pen holders of juridical legacy, truth-making of even the colonial woman was sentenced within her voice. Imperial forces not only had authority over the female voice but also restricted the female gaze within their texts, embodied by the sugar plantation. The only medium of sight given to the highest form of females, that is, the mistress, dwelling in the colonial text, is the spyglass. Truth making depends on two mediums that are delivered to the outside world of the patriarch's text, which are the spyglass of the sentenced gazer and the soliloquy for silenced identities. Since its very nature restricts a second party from participating in communication, female soliloquy can be read as a model of descent into 'madness'. It would be understandable that the subjugated and 'mad' are only talking to themselves. These are the sentenced forms trying to escape the matrix of the colonial hegemony where only the echoes of their own voices can be heard by themselves. To track the madness that the occidental western woman falls into within the imperial system a closer analysis needs to be conducted to Manon Gaudet's being within the houses she lives.

Most narratives of repeated trauma are told by the aggressors who perpetrated the traumas. They are told by the people who had the power, the people who did the damage. During and after trauma, those in power often control the message. They control what gets said and heard. (Schmelzer, n.d., p. 211)

However much the mistress is not a direct perpetrator, she is still imitating the oppressor in employing his language and his identity.

Abnormality, as it intersects with conceptions of animality and monstrosity, represents a deviation from normative human logic, symbolizing a diminished or estranged state of being. The soul, in its pursuit of human form, navigates the mirror of truth's atrocities—a reflection that provokes a transformation through recognition of horror. Those labelled as "mad" are inscribed within a preordained textuality of

the Subject, enacting the intergenerational reverberations of epigenetic trauma. This trauma becomes the site of a psychic recovery process. The colonial mistress is portrayed as an archetype of the ‘mad’ storyteller. “I hardly knew whether to laugh or cry. It was as if I had been in a foreign country, a land where madness was the rule and returned to find nothing changed but my understanding” (Martin, 2003, p. 132). The human being, who makes the assertion, must somehow, be open to encounter the thing. “He must be open for what encounters him, so that it might encounter him” (Güven, n.d., p. 89). Co-representation is a confirmation of the same thing and agreeing with truth-making. According to Hegel, inner turmoil forces consciousness to become decentred and dislocated. Madness is, thus, for Hegel an assembly of alienated forms of consciousness. Heidegger extends the understanding of madness as a form of alienation of consciousness and argues that to be mad, one must be moved away (*weggerückt*) from one presence, that is, *now*, to another form of *now*. Moved away from the time, that is being alienated from the *now* and be banished into an empty sequence of time is a unified oneness as sameness without meaning, as of wherefore. Heidegger accepts madness as an act of concealment, providing access to the source of presence. His argument is not very different from Socrates, who states that it is the mad who are enabled to form the secret bond with truth-making, that is, God. Temporality forms the distinction between madness and its counterpart, rationality. For Heidegger, living in a *now* sequence without any of the characteristics of significance, expanse, disability, and publicness would lead us to madness. This statement of madness is a very similar description of traumatisation, which is opening an endless *now* in the *now*. “Truth is in logos as assimilation, where the representation is assimilated into what is grasped. What is represented corresponds to what it represents” (Güven, n.d., p. 88). This is the state where the

colonial object distinguishes herself from her master, the representative. Truth becomes fragmented as the primary phase of trauma healing. Heidegger takes Aristotle's notion of truth and correspondence a step further. For him, the being whom the assertion is about must be open. Equally, Manon Gaudet unveils her fake image as the good and silent wife in the practice of Sati. The colonial woman, who used to spy through her spyglass to the outer world, reveals the uncovered world of female trauma in a patriarchal colonial system voicing fragmented memories of her wedding night in her soliloquy.

2.2 The bride in the shroud, marriage as the sentence of female identity

He drained the colour from every scene, the flavor of every bit of food, the warmth from every exchange of sentiment. He had not so much destroyed my life as emptied it, and now that he was gone, I had to pretend there was something alive in me. Joel had sensed this. My laughter was too ready, and it was hollow. When he looked into my eyes, it must have been like staring through the windows of a burnt-out house. Doubtless, he attributed this to the ordeal of the insurrection, and it didn't occur to him that what had left me with ashes for a heart was not murderous negroes, but my marriage. (Martin, 2003, p. 166)

The position of the colonial mistress within the context of a patriarchal imperial world is a complex countervail, in which the existence and joy of the good wife is a concept that is seen as dependent on the husband's existence. Metaphorically speaking, the bridal gown is turned into a shroud reflecting a deep, dark emptiness, void of any signification for the female creation. As discussed before, Heidegger states that death still constitutes the existence. It is a never-ending dependence on the master on the part of the female. The colonial "good wife" is compelled to perform a ritualised and fake homage to the absence of her husband, sustaining the illusion of his authoritative presence. The images of fire and the burnt house, which have been a recurring motif even in the novel *Wide Sargasso Sea*, are openly unveiled as the

result of the institutionalization in a capitalist world here again. Having previously discussed the metaphor of the house as an embodiment of the patriarchal text, the destruction of the house through the medium of fire reflects the annihilation of male creativity by the suppressed ones, who “are touched by the divine fire”. It is not racial or cultural “other” within the Orientalist framework that leads to the downfall of the “good wife”- as is in characters such as Manon in *Property*, Annete and Antoinette in *Wide Sargasso Sea*- but rather the internalised projection of the husband’s false idealisation of female identity. This false projection manipulates the female form into a blank surface upon which the colonial author inscribes his own narrative. that is made to function as an empty sheet of the author. Within the man-made juridical and economic structures of marriage, a patriarchal institution codified to transmit capital, women are positioned as a conduit through which the theft of the father’s property by the husband is legitimised. In an imperial world, capital ownership is the essence of being and signification. Any form that is void of the possibility of owning material commodities is doomed to serve as an empty hollowness that can only mirror the projection of imposed false identities. The dichotomy lies in the fact that the signifier is wearing the mask of the powerful father, but behind the mask his true essence of the anxiety of “the other” is veiled. This anxiety and Angst are projected as violence and domination to manipulate his weakness as a form of power and ownership. Female forms as well as the effeminised Orient are imitating the absence of true essence through silencing, that is, in Heidegger’s words, *Verschwiegenheit*. As opposed to the famous saying of Descartes “I think, therefore I am”, female identity is removed from the logos and identified with the burdens of a male society. The traumatization of the subjugated woman lies in the fact that she is identified with pain, which is closely linked to

death and absence in Homi Bhabha's understanding. "'Are you in great pain?' 'I am,' I said" (Martin, 2003, p. 144). Female existential being is identified with the phrase "I am pain, therefore I am." Sarah's scar on her left ear, as well as Manon's scar on her lip, are wounded female perceptions and identifications that are censored by male ownership. The ordeal of the insurrection draws a connotation to biblical narration stating, "He released him who had been thrown into prison for insurrection and murder, for whom they asked, but he delivered Jesus up to their will" (Luke 23:25, *English Standard Version*). Just as has been the case with Jesus, murderers and criminals are out of the prison. Yet, the ones "touched by the divine fire" are tortured for creativity. Female authorship is metaphorically crucified due to its divine creativity. The Master of History, the representative of God, does not allow for a rival. Therefore, female identity and authorship is sentenced within the lines of the male author being accused of insurrection, while the true criminals are controlling the process of truth-making and are sugar-coating their historical monstrosity within their juridical and imperial system.

The Eastern woman, portrayed in a degraded manner, is assigned a monetary value of \$75, which is a reward for her capture that underscores her value as commodity in the capital system. In addition to the capital numbering as a means of valuing capital stock for the sub-proletariat, she is identified with the scars on her body. We are informed that Sarah fell into a fence when she was small, wherefore she has a scar behind her left ear. The previous statement of the female's identification as pain is further expanded with this description of the slave woman. It is an illusion to the historical traumatization of women, who in their very young ages are entrapped in the cages of the system. Violence through dominance and the commodification of female characters is written with the patriarchal pen on the

bodies representing the author's text. Just as is the case in *Beloved*, where Sethe is reported by the male society and objectified on the papers, so is Sarah snatched on by her victimiser and reported to the outside world as the criminal. The victim is projected as the crimes of the true criminal. The power of authorship in imperial societies legitimises crime in the form of the juridical system. Just ask the fence of the capital leaves a scar on Sarah's ear as a form of censorship of female auditory perception of the self, so does the Western media function as a patriarchal imprint on female identity, turning the sub-proletarian into a monument of shame.

Metaphorically speaking, female ears are forbidden to hear the voice of their true essence. The wounded woman becomes the deranged artwork of male anguish. While the sensory organs of the oriental woman are fragmented in an inhuman manner, the projection of this pain is reflected through the production of the oppressor's monstrosity, which is Walter. Walter's deafness, representing deafness towards the voice of women and the East, result in the fall of the West by an uncontrollable and unpublishable terror. Recalling that Walter was diagnosed as deaf by Western medical authorities, it becomes evident that he represents a form of subjectivity that eludes the manipulative grasp of the logos and is a juxtaposition to terror replacing national love.

As earlier mentioned, even before the encounter with the West, inequations of gender were already prevalent in the East. Language and the power to write belonged to the male domain. Masculinity was accepted by male authors as the holder of literary creativity, while the pen was widely acknowledged as a metaphor for the penis. Just as God "fathers" his creation, the author "fathers" his text (Gilbert & Gubar, 4). While this was the case for the Eastern woman, what were the aftermaths of colonization on discourse, and could the female find a path out of this turmoil?

How would a female creation of discourse be possible having twice been removed from the centre of control and the pen? The turmoil on the female's part of being decentralised from a world where the master fathers his text is made explicit in the opening scene.

I watched him through the spyglass what the game would be.... If they haven't done this before, they have heard about it. First he reads to them from the Bible. ... Then they have to strip, which takes no time as they are wearing only linen pantaloons. One by one they must grasp the rope, swing over the water, and drop in it. (Martin, 2003, p. 3)

The biblical readings of the master as a ritual of imperialism are reformulating the Eastern object just like a foetus in the umbilical waters of colonial hegemony. The Eastern man is not only feminised by the colonial Subject, but he is also stripped of his native essence and imposed a fake identity. As the priest baptizes a newborn, so delivers the colonial Subject symbolically his properties into his man-made umbilical waters, hanging his slaves on the rope, standing for marionettes tied to umbilical cords. The identity of the Eastern object is thus rewritten by its colonial master, or metaphorical surrogate father, through a series of colonial rituals. The anxiety of empire accompanies the colonizer during ridiculing the East and effeminising the male Orient to obstruct any potential danger to his system. Colonial authority is described as a punitive god, very reminiscent of God's tone in the Old Testament. The master is conveyed along a punishing pen, watching his objects move in the umbilical waters of his text. "He has his stick there by the tree; it is never far from him" (Martin, 2003, p. 4). However much the mistress is the wife and thus legally a representative of the same subjugating system, she lights on her ambiguous role in this game.

He has his stick there by the tree; it is never far from him. The boys fall silent as he takes it up. Sometimes the offending boy cries out or tries to run away, but he

is no match for this grown man with his stick. The servant's tumescence subsides as quickly as the master's rises, and the latter will last until he gets to the quarter. If he can find the boy's mother, and she's pretty, she will pay dearly for rearing an unnatural child. This is only one of his games. When he comes back to the house he will be in fine humor for the rest of the day, "Often, as I look through the glass, I hear in my head an incredulous refrain: This is my husband, this is my husband" (Martin, 2003, p. 4).

Through the opening of *Property*, Martin sheds light not only on the *Verschwiegenheit* of the subjugated slaves but also on the women who are direct representatives of the colonial subjects. The landowner's stick, embodying the phallic pen is deemed as the only legitimate author having Western hermeneutics embodied as the 'tree' at his back. The colonial pen is of such extreme destructive energy that it spares no one standing in its way. Beauty of subjugated women, as a metaphorical form of female muse, is seen as a direct invitation for the punishment of resisting forces of oppression, where not only the oriental man is punished but his lineage is equally traumatised. The female muse is thus imprisoned within the Faunus of the male author's text, and feminine creation is silenced violently for its creation through rape. Epigenetic traumatising is examined both as being directly objectified by its narcissistic perpetrator and as the witness of violence. Trauma, in this sense, has a spreading effect that extends across generations and power relations, blurring the lines between victim and victimiser. Symbolic markings of empire restricted colonial and slave women's sense of autonomy over their bodies, womb, vaginas, and breasts. From a literary perspective, patriarchal hegemony sentenced the source of female production by literally raping the female body and historically penetrating the Oriental territory.

The etymological meaning of rape would further illuminate the notion of rape within the literary context. The Latin word *rapere* means forceful seizure, plundering, and its meaning is formulated in the female text, bearing the meaning of abducting a woman sexually (Wikipedia contributors, n.d.). Rape is an atrocity of crime since it is an unlawful sexual activity. Rape is a recurrent motif in Greek mythology where Zeus, the king of the gods, is portrayed as the primordial rapist, sexually owning Europa, Ganymede, and Leda, the Nymph. Parapsychologically, mythology encodes the ultimate patriarchal authority as the rapist, situating all female forms, including the goddesses of imperial societies such as the colonial mistress. Legally, in ancient Greek societies, rape was recognized as a crime only when committed against a free citizen in good standing; the violation of a slave was addressed merely as a property offense against the slave's owner. This legal framework complicates the social position of the colonial mistress, placing her self-perception ambiguously between the master's legitimate wife and the enslaved woman, who was regarded as property. Taking rape of the slave, that is the mistress enslaved within the institution of marriage, as an offense against its owner, then the master is offending himself through the act of rape. The master's image is debunked by his mischief. The object of rape, that is the woman, returns her master his crime through her *Verschwiegenheit*. This can be analysed through the mistress's perspective as well as the perspective of her slave, Sarah, who functions as her alter ego. To start with the mistress unveiling of her soliloquy, narrating her memories on her wedding night, the reader is rendered Access into an epigenetically transmitted tradition that is passed in the female lineage.

My invincible stupidity was revealed to me on my wedding night. My mother's house having been reckoned too small, when the wedding celebrations were over I was arranged upon the bed in a room at my aunt's

house. ...He pushed the door closed with his boot. Mother's entire advice had been the word 'submit', but I had no more idea of what I would be submitting to than I had of the workings of a steam engine. A likely metaphor! My husband roared over me like a locomotive. There were moments when it seemed to me his object was to pull my limbs from their joints. I glanced over his shoulder at the mantel clock, anxious to know how long the operation might take. My breasts, which had never been touched by another, save a servant with a sponge, blackened by bruises. I wanted to shout to my mother, 'Why did you not warn me?' ... I touched the damp sheet beneath my hips and found my fingertips reddened with blood. I am married, I thought, looking at his sleeping face. ... This is my husband, I thought. ... I was given to understand by my aunt and my mother that these would be the happiest days of my marriage. (Martin, 2003, p. 164-165)

While the colonial mistress' discourse is full of the master's fallacies, the highest form of wisdom that is passed on to the next female generation is nothing but the submission to the violent dominance of the patriarch and a complete *Verschwiegenheit*. The only form of voicing her traumatic integration to the legalised union with the opposite sex, that is her wedding night, is performed in the form of a soliloquy where female disappointment and pain are meant to be kept behind the doors, addressing nobody to witness the atrocity of colonial truth. The mistress reports to the reader that the institution of marriage is the initiation to female trauma and the castration of feminine creativity. The wife is placed into a Faunus of patriarchal fallacy supported by the silencing of the mother figure in society. Sexuality, violence, submission, and female sentencing are not articulated sufficiently by women. There is a general silencing that is inherited epigenetically among women, which is supported as a norm. While the female body in *Property* is left void of love, describing marriage as a cold, clinical, and mechanical act, the novel *Beloved* suggests self-love that is taught by female mothers to support a female union for a common framework of self-identification. In a capital society, a woman is only allowed access to representation and identification through the possibility of functioning as a medium of stockholder from her father to her husband and her sons,

where her highest success can only be worthy of handing over her property to another man. Just like in the Hindu tradition Sati, the female identity is only allowed representation through the being of her husband. The function of the institution of marriage is to control the creativity of the female womb by limiting its perception and identification process through the husband's essence. The wife is born into the father's projection, which is labelled under his surname and is meant to die within the representation of the husband's surname. The highest form of romantic imagination that a colonial female can harbour is embodied as the character Joel, the imperial Casanova, who is in quest of a rich woman to finance his luxurious celebrations. While mothers and female forms operate to romanticise the notion of marriage, the signifiers as the male authorities do not differ from one another, in that all masculine figures, including fathers, husbands, and secret beloved ones offer no possible representation to the dream of marriage. For this reason, trauma which translates itself as *Traum*, that is dream, in German, designates the source of trauma. The illusion that concludes fake dreaming forms the basis for a traumatic life.

Just as the other Creole women in *Wide Sargasso Sea*, including Antoinette and her mother Annete, are initiated into their mental downfall with the confrontation of the West, Manon Gaudet in *Property*, who is the daughter of a Creole 'gay' mother, unveils her trauma with the encounter of the imperial master. The patriarchy is unveiled as the "steam engine" of the imperial system, void of any human sign, operating like a piece of cold and clinical machinery. While the reference to men in this system is made to machines, female forms are mostly likened to animals, underlining the fact that all members involved in the capital system are deprived of all human qualities. "Once I turned to find Mother clawing at me, her teeth bared like a wild animal" (Martin, 2003, p. 207). Sexual intercourse in the form of a unified

creation of both sexes is turned into an operation, where the female is depicted as the sick patient, who is injected with the venoms of the empire. The liquid exchange in intercourse is deprived of all human and divine creativity. Sexual encounter is depicted like a war scene where the rapist attacks the Orient with his gun, leaving the plundered territories in blood and pain. This metaphor is deepened with the concept of time being addressed by the victim, looking past the master's shoulder at the clock. The subjugated woman takes the form of the time traveller, looking past the master, gazing into memories while being stuck in the *now*. Truth is a thrown project towards death. The seer is the 'mad', away from the presently present to what is non-presently present, to what is absent according to Heidegger. The seer is outside herself in the solitary region of the presenting of everything that she in some way becomes present. A history that approaches its end as the absolute subjectivity and that looks away from the present to presenting itself is the placeholder of the nothing. The nothing is never nothing. It is the being itself, whose truth will be appropriated over to man when he has overcome himself as a subject and when he no longer sets beings as objects in front of himself. Heidegger explains absence as the presenting of un-concealment, which is the concealment of the negativity of death, that is human existence. The nothingness translates itself into death.

2.3 The 'mad' as the alchemist healer

Viewing marriage as the concealment of homoerotic desire, female imagination is black emptiness within the context of representation. "The imaginary door swung open and I found myself teetering at the brink of a black abyss" (Martin, 2003, p.173). The female is void of any potential representation, bearing in mind that Manon's mother is referred to as a gay woman before marriage. During her marriage,

she's even reported to be sleeping with the servants. A very similar allusion to gayness is made when Manon refers to Joel's future wife, Alice. Valerie Martin draws a connection between Alice as the future wife of the colonial master, Joel, and Alice as in *Alice in Wonderland*. As Joel tells Manon that he is going to purchase a house in town to continue his parties after his marriage, Manon's response is of importance when referring to the notion of gayness.

‘I plan to buy a large house, the biggest I can find, and give a series of dinners and dances. As I've explained to Alice, I owe everyone in town. We will have to bring in the wine on flatboats.’ ‘That will be very gay,’ I said. ‘It will be,’ he agreed. (Martin, 2003, p. 194)

The master's house, as the author's text, unveils the narrative of the patriarch to offer a place for his homoerotic fantasies, where female figures of any level in the hierarchical order are seen as incapable of reason, of young and fresh flesh, to be lured into the dark dungeons of the author's subconscious. With the colonial mistress represented by Alice as in *Alice in Wonderland*, the symbolism of the rabbit assumes a deeper meaning, embracing time, societal pressure, and anxiety. The rabbit's constant pursuit of time and anxiety to be late can be an allusion to the anxieties of the empire, which are reflected in its object, the inexperienced and silent woman. Sarah, as a representation of *Alice in Wonderland*, is scared by the fences of the rabbit hole she fell into when she was young. The escape of the woman from the author's text ends with the rabbit embodied as Mr Leggett, alluding to the time during Sarah's capture. “It's time to go home” (Martin, 2003, p. 204). Home is the prison for the female. Home is the asylum for the ‘mad’, where any “public scene might result in Sarah's arrest” (Martin, 2003, p. 203). Additionally, the shapeshifting in *Alice in Wonderland* parallels the shapeshifting of Sarah and her owner, Manon. While Alice needs to transform in size to fit the doors to different worlds of our

memories of past experiences residing in our subconscious, the so-called ‘mad’ characters Sarah and Manon undergo a vast conversion not only in their physical appearance but also in their mentality. Sarah, who used to own only a few clothes and would be wearing the same for years as a slave in the sugar plantation, disguises as the white “presentable gentleman”, Mr Maître, wearing dark glasses, claiming to be ill and seeking “treatment in the North” (Martin, 2003, p. 201).

The colonial object uses both the discourse of the master and the white masks as a form of mockery. Bearing in mind that the word maître stands for master, teacher, the lawyers, judicial officers, and notaries, the object projects the maladies and the corruption of the patriarchal, educational, and juridical systems of colonial societies. As the embodiment of Western authorities, Mr Maître is portraying the sickness of historical domination that seeks treatment. The position of a free, white, and presentable gentleman would go far beyond the fantasies of the oriental, black opposite sex, who has been removed from the centre twice. Sarah’s mockery of the white master is a metaphor of the fall of the Father. The ‘mad’ as the alchemist, is representing the mode of being to unveil its nonbeing.

Seeing the nothing, which Heidegger says has nothing to do with the completion of an optical process, seeing presence from the perspective of death, with the intervention of death which can never be present, renders it impossible for Kalchas to see himself simply as present. (Güven, n.d. p. 111)

In her final shapeshifting being returned to the plantation, Sarah is likened to a half-dead skeleton, which is a metaphorical reading of the Exodus, paralleling traumatic memories of imported slaves in the Transatlantic Passage. We may assume that death is not the last station of life. It never exists. Death is a place the seer must occupy to see, and to see the truth of being, that is Dasein, one must be out of oneself, not oneself. One must be oneself. Interestingly, another connection to a different story,

emphasising the maladies of man-made creation and questioning motherhood, is made with Mary Shelly's novel *Frankenstein*, where Professor Frankenstein is chasing his 'monster', who is fleeing from his creator in a vessel to the North. The colonial object, as the 'monster', is escaping the creator's sugar plantation, the author's sugar-coated text. The mistress is sending for her man to chase Sarah, who is sailing in the vessel *The United States*. Ironically, Sarah as Mr Maître embarks at Savannah, which is a direct link to the deserts of Africa but metaphorically speaking we have the so-called 'mad' woman who is undergoing several metamorphoses as the time traveller revisiting the journey of the Atlantic Passage and is returning to the source, the beginning of traumatic experience, Africa. Another disguise Sarah is portrayed in is her role as "Miss Claudia Palmer, a cousin of the family visiting from the South" (Martin, 2003, p. 203). The reason behind the female's disguise is further explained by the authoritative figure Manon, remembering her statement, "Any public scene might result in Sarah's arrest" (Martin, 2003, p. 203). The subproletariat not only loses her identity through the encounter with the West, where the anxiety of the 'other' is completely projected on her as a false image and pervert reflection, but she is also left no other suggestion to escape the bars of the master's asylum through the disguise of other patriotic Western images. The East is threatened with the sentence of the patriarch's pen when it comes to *being* as in the form of existing in the *now*, as the *now*. Black female identities are made to wear white masks and have no other possibility but to erase themselves from the oppressor's text.

2.4 The grotesque actress of the imperial carnival

The 'mad' colonial woman in disguise has no other medium but a bestial extension, her slave Sarah serving as her alter ego, to preserve her sanity. Sarah operates as a

fantasy of an alternative self of the imperial mistress and is distinct from the mistress's normal and true original personality. The mistress is occupied with representing the master's fantasy of a normal and sane personality. She is the holder of his capital, the bearer of his surname, and the promise of the continuity of the patriarch's lineage. The mistress's responsibility and primary task is to represent the father within the context of a capital world. Representation of a feminine creativity is veiled behind a black sheet, which is exempt from a signifier. The Oriental woman serves through the blackness of her skin as the shadow side, the Lilith, the mask kept in the dark attic of the female mind. Sarah is the free monster woman who lingers in all the rooms of the sugar plantation. The female shadow coexists within his sugar-coated story, that is history, lurking in between the lines of the author, including the bedroom of the master, which is his place of creation, as well as the kitchen, which is the source of life and death. Not only is survival food created in the kitchen, but the anxiety of the master being poisoned is also reflected within the same context. Lilith, the shadow, is growing darker with the Angst of the empire being projected on her. While projection may be read as a submissive and therefore a subjugated form of being, the objectified woman manipulates this so-called weakness into her only strength to escape the madhouse of the author. Apart from female disjunction as the mistress embodying ego and her object representing her shadow side, an even denser form of 'madness' is revealed through the hybrid production of the colonial master and the sub-proletarian woman, as a bestial and deranged offspring. Walter- born into his owner's text, that is, the sugar plantation of the master- is another supportive example of the transmission of colonial 'madness' as a form of shame leaking between the lines of sugar-coated history. "The little child is a mad creature, like a beautiful and vicious little cat" (Martin, 2003, p. 5). The breakfast scene, being

narrated by the master's wife, Manon Gaudet, forecasts how a subdued and disadvantaged slave woman opens room for her existence. "She's a nerveless creature, I thought. There really is something inhuman about her" (Martin, 2003, p. 45). The novel benefits from the fly metaphor in implying the threat and danger imposed on the colonizers by the black community.

A fly buzzed around, landing on the mirror and crawling over our reflection. 'Kill it' I said. She dropped my hair and took up a swatter. When she had smashed the thing, she wiped it away with a bit of rag. No sooner was this done than another came buzzing in at the window, skittering madly across the ceiling. (Martin, 2003, p. 13)

Another animal motive heralding the consumption of colonial legacy by its object is a mouse in *Property*. "Through it, I could hear the same scratching in the wall I noticed last night. A mouse or squirrel doing no end of damage. Good, I thought. Eat a little every day until it all falls around our ears" (Martin, 2003, p. 53). This imagery is concluded with the arrival of the threat in person, Sarah, who informs the landlady about a mill burnt down by "...a man who had been whipped for being too slow in the field" (Martin, 2003, p. 54). The Occident is reflecting its hunger on the Orient by projecting its greediness on its object through the mouse imagery, which is another grotesque and degraded form of uncontrollable cunningness and greediness. The mouse imagery becomes the symbol of the haunting dispossessed, posing a threat to the decaying nature of colonial imperialism. The suppressed are the uncontrollable, unkillable, constantly present, and often unseen, small misfits and outcasts of society. Sarah is the monument of the grotesque and the actress of the imperial carnival. She is the servant of the house, serving food as well as her own body as a feast to the oppressor. Female physicality is devoured in the sense of homoerotic feast, where she is not only raped by the male master of the plantation, but she becomes an object of sexual abuse to the mistress who is breastfeeding on

her. The feminised Orient represented as the female servant is degraded into the capital dish to be consumed by the elite in their imperial rituals.

2.5 *Verschwiegenheit* as a wish for the master's death

Every sense and experience we make is always determined by what we have in view in advance. The novel begins with a blurred vision of the female narrator, who sees the outer world through a spyglass. The perception of the female is already a pre-determined vision of the male fantasy. The highest form of femininity within an imperial system, that is, the colonial mistress, is void of a unique female representation and understanding of the world. Her perception and awareness of the outer world is predetermined within the context she is born into. The father image is the primary patriarch to give context to her reality, and her legitimised partner continues her truth-making, that is, the husband and the colonial master. Female absence is reinforced by the mother's act of silencing, that is *Verschwiegenheit*. Thus, the mistress is given no other representation, she can model and reflect apart from the oppressor's reality. This is the reason for the mistress of the plantation imitating her only given signifier of the opposite sex. However, the representation of the master is not a clear vision, but it is shattered through the intercourse of the Occidental patriarch and the oriental object, bearing in mind that the mistress, Manon Gaudet, who is degrading the black community, is also born to a Creole mother. The rape of the master also produces Walter, who is the monster unveiled and doomed to overthrow everyone included in this system. He is another representation of the anger of all silenced and subjugated forms that find embodiment and representation in the void, loud shrieks. Thanks to his madness and deafness, Walter can neither be

controlled nor punished for his uncontrollable acts. He is the curse of the traumatised female, who realises the secret wish about the death of the master.

“So can the utterance of the insane make sense?” (Porter, 156). To the trained eye, the psychiatric, the language of the ‘mad’ is an irredeemable babble. Psychiatric currents have supported the act of silencing the insane. Shutting up the voiced ones was performed by a professional and institutionalised veil called medication. The act of shutting up the insane not only led to shutting up their voices, but it also represented the excommunication of the criminal from the church. Walter’s shrieks cannot be differentiated from the logocentric and sane soliloquy of the mistress, since both binary poles deliver their speeches or babbles in an enclosed place shunned from the eyes and ears of society. Victims and victimisers are equally excommunicated forms of society. The invaders rape the Eastern territories and silence their language by penetrating their lands, which is supported by the medico experts. Therefore, the irredeemable babble of the ‘mad’ is a product of the colonisation. The confinement of the ‘mad’ debunks the notions of inside and outside, imprisoning colonial forms into either *Verschwiegenheit* within the attic or leading to their death, while the mad transgress all artificial boundaries and become their oppressor’s prison keepers.

“If he were dead, I thought, my heart aching in my chest” (Martin, 2003, p. 81). There are also times when Mr Gaudet, speaks of the wish of his own death by threatening his victims with an ever more dangerous downfall.

‘So you and Delphine can quit poisoning me,’ he said. I saved her damn brother’s life.’ Sarah’s face was a mask. She glanced at his cup, then took up the pot to refill it. ‘You women should think about what would become of you if I wasn’t here,’ he said, gazing suspiciously into his half-full cup. (Martin, 2003, p. 17)

Mirroring imperial anguish on its object, through reflecting its shadows on the subproletariat, imperial anxiety in its deepest form is portrayed in states of fear countervailing a fantasy of the subcontinent as the criminal. An implied tone underlines the power the colonial object has within its oppressor's context. In his essay *Beyond the Pleasure Principle*, Freud articulates his understanding of the death drive and states that human beings are driven to destruction and death famously stating that "the aim of all life is death" (Freud, 1920, p.38). The self-destructive death instinct, also termed as Thanatos, the underworld in Greek mythology, opposes our life drives, which are embodied as the female forms in the text. The master, being a psychoanalytical reference to the ego and the logic-driven part of a person's psyche, mediates desire and articulates its fantasies upon the other, which it objectifies. Subjugated female characters, as Sarah's face is identified with a mask, are life drives that are manipulated by the egocentric traumatiser. Additionally, it can be inferred that the victimiser, in the form of the dominating master, is an unconscious desire to die on the part of the subjugated women, Sarah and Manon. Both the slave woman and the colonial mistress- having experienced traumatic events of slavery in the form of the African Diaspora and the commodification of the female body within and without marriage, rape and violence- are recreating and revisiting past traumatic events. Since they are forced to coexist with their victimiser within the same context, the sugar plantation, they are inevitably recreating traumatic memories. The master's threat on the sentence of female creation finds embodiment in the scar of Sarah's ear, where she is wounded while passing the fences of the capital, as well as Manon, whose lower lip is scarred during an attack on the master's house. Heidegger's understanding of the essence of truth as the truth of the essence underscores the necessity of prior access to essence itself (Heidegger, 1962). The

perception of a being simultaneously constitutes the essence of that being, implying that perception and being are fundamentally co-constitutive. Being and knowing are linked in a structure of correlation. The understanding that one needs to be born into a pre-determined context is the notion that the so-called “mad” are resisting. Their resistance takes a step toward a liberated and restored future, exemplified in the transformation of traumatized individuals such as Sarah. Her scar, which is the result of a fence accident, parallels the symbolic scar on Sethe’s back in Toni Morrison's novel *Beloved*. Female physicality, which has been operated as an empty sheet to be written on by the patriarchal pen, is starting to shed its scab as a process of healing. The traces of historical violence that have been portrayed on the female body become the metaphorical funeral stone inscription of patriarchal domination.

Already the name ‘Alice’ was tedious to me. ... It was the lie at the centre of everything, the great lie we all supported, tended, and worshipped as if our lives depended upon it, as if, should one person ever speak honestly, the world would crack open and send us all tumbling into a flaming pit. My future was dark and small as Joel’s was bright and wide, yet it was my duty to pretend I did not know it. (Martin, 2003, p.194-195)

The metaphor of female forms being identified with Alice, who falls into the rabbit-hole parallels the fall of humanity from God's heaven. Knowledge, truth-making, verbalisation of representation, are unacceptable taboos of the patriarchal domain, where the female form is forced into a farce of an empty representation, void of any signification. The traumatization and the subjugation of female characters in colonialism do not arise from the presence of the East. The true culprits of traumatization are the injectors of the colonial poison, which is the Oriental woman's milk, reflected as a projection of the Anxiety of Empire. As Chapter 2 will be dwelling on the notion of the sub-proletariat's breasts and her milk owned by the

master as a form of capital and cattle production, Valeri Martin also draws attention to the female author's ink that finds form as the slave mother's milk.

My father was somehow deficient in the urge to procreate. He had refused to bring more children, black, white, or yellow, into this hell where they must suck in lines with their mother's milk. But it wasn't their mother's milk, I corrected myself. Perhaps that was how the poison entered us all, for even the quadroons were too vain to suckle their own children and passed their babies on to a servant. I recalled watching Celeste nursing my brother at 1 breast, her own dark child at the other, while my mother looked on approvingly. Never, I thought. Not me. Let Alice McKenzie have a house full Joel's screaming babies; but her than me. I would hold fast to my independence as a man clings to a life raft in a hurricane. It was all that saved me from drowning in a sea of lies. (Martin, 2003, p. 195)

The simultaneous breastfeeding of the Western and Eastern offspring by the primitive mother functions as a political symbol of democracy. The only solution for an equal and just society is secured through an acceptance of both polarities, where the female ink that is embodied as the mother's milk writes her lineage with a common love. Wholeness is proposed as a vision of wholeness that is articulated through the formation of a unified community embracing intertextual exchange between the Occident and the Orient. It resists the epistemic violence of naming, labelling, and identifying – mechanisms that perpetuate otherness- and instead gestures towards a decolonial alternative grounded in common recognition and collective healing. This solution would not commodify its people according to gender, hierarchy, or race differences, not forcing female creativity into the mask of a male imitation of the mistress. It would be the suggestion for the gateway to liberation. The representatives of the logos promise an illusory dream of the empire that is void of its context. Any act of godlike imitation is doomed to fail.

2.6 The *Death Mother*

Towards the end of her voyage, Sarah returns home changed. Her hair is cropped, and she resembles a skeleton, almost a walking dead, whose blood has been completely sucked by the vampires of the capital system, one of whom we know is her owner, Manon, breastfeeding from her breasts during the death of her mother.

The drop of milk still clung to the dark flesh of her nipple; it seemed a wonder to me that it should. I dropped to my knees on the carpet before her and rested my hands upon her wrists. I could feel the smooth round bones through the thin clothes of her sleeve I leaned forward until my mouth was close to her breast then put out my tank to capture the drop it dissolved instantly leaving only a trace of sweetness I raised my hand cupping her breast which was lighter than I would have thought it seemed to slip away from my fingers but I guided the nipple to my lips and sucked gently nothing happened. I took it more deeply into my mouth and sucked from my cheeks this is what he does I thought. At once a sharp warm jet hit my throat and I swallowed to keep my choking how thin it was how sweet a sensation of utter strangeness came over me and I struggled not to swoon I could see myself kneeling there and beyond me the room where my mother's body lay yet it seemed to me she was not dead that she bore horrified witness to my action. (Martin, 2003, p. 81)

The death of the mistress's mother evokes the Jungian archetype of the *Death Mother*, an ambivalent maternal figure who, through her existence, signifies existential threat rather than nurturing love. As Sieff argues, nature, while nurturing, also contains destructive forces, which are personified in mythology and depth psychology as the *Death Mother*, representing maternal abandonment, infanticide, and annihilation (Sieff, 2019). Since the *Death Mother* archetype arises from evolutionary pressures, experiences of trauma and violence across generations, it reflects the insecure environment the 'mad' are born into. The colonial mother, herself born into a predetermined framework that is designed to strip her of meaning, is placed in a situation that structures her actions as harmful to her offspring. The *Death Mother* becomes a symbolic threat to the survival and mental well-being of her children. The fragmented maternal lineage leads to a disconnection between new

generations of colonial subjects, resulting in the displacement of mothering onto enslaved women, who function as the surrogate mothers. Remembering Heidegger's notion of madness as a form of displacement (*weggerückt*), the understanding of the poison as embodied in the slave's milk becomes clearer. The Death Mother is a symbolic explanation of the uncontrollable madness of imperialism, because it manipulates maternal creation. It separates mothers from their children in nurturing children by their surrogate mothers or manipulates women into illnesses to resist the destruction of a nurturing and love-based mothering. The colonial society that orchestrates this dislocation both orphans its children and effaces the identity of the mother figure. The enslaved mother's body, including her breasts, milk, and reproductive organs, is commodified and treated as capital, while her maternal role is denied through the unseen hands of the hierarchical orders of imperialism. It raises the question: what psychological and cultural projections emerge in a world where maternity and the mother figure have been emptied of meaning? The position of the mistress is unveiled as one of disempowerment within the domestic sphere. She is not only marginalised by her husband but also ridiculed by her very own servants to whom she entrusts her children. The traditional binary of nature and nurture is questioned, addressing the roots of colonial trauma. Manon in *Property* and Antoinette in *Wide Sargasso Sea* represent the children of the Death Mother archetype. These colonial mistresses are symbolically scarred by the maternal void and are the unconscious porters of epigenetic trauma embedded in their familial inheritance. Therefore, healing involves a process of differentiation, the Unintegration phase in trauma healing, which is an awakening to the evolutionary origins to rehumanise the *Death Mother* by dismantling her distorted image. The healing process of the colonial mistress, who symbolically mothers the deaf and

‘mad’ Walter, suggests a redemptive space. Walter embodying the resistance of imperial inscription and normative socialization interrupts the transmission of the Death Mother archetype in that his madness becomes a protective mechanism opposing “the steam-engine” of colonialism by offering an escape from epigenetic repetition. The illustration of Manon’s mother functions as a supportive argument:

It was the first time I’d spoken to her of that night, as though I dreamed of it often enough. I was running, running, and the horse was there, if I could only get to it, but someone was holding me back. Sometimes it was my husband, sometimes Sarah, sometimes a man I didn’t know. Once I turned to find Mother clawing at me, her teeth bared like a wild animal. (Martin, 2003, p. 207)

2.7 Sickness as a form of resistance

The so-called ‘mad’ are the representatives of “the divine fury”, mania, which Plato refers to in the Phaedrus. Both hierarchical levels of female forms operate the notion of sickness when resisting the oppressor’s subjugation. The Oriental object as well as the Occidental mistress apply the mask of resistance through mimesis. Having formerly discussed how sickness was manipulated as a mask by Sarah to mimic the madness and corruption of the colonial system in her disguise as the sick Maître, Manon Gaudet uses the mask of sickness as an obstacle to conceiving children. However much it is not madness, she again employs a pathological veil to safeguard her grounds. She refuses to give birth to the landowner’s child by pretending to be sick and playing dead during sexual intercourse to ensure her husband stays away from her.

When Walter was born, I lost what little desire I have for my husband. I knew he was driven to my bed because he feared he had fathered the only son he would ever have. ... My revulsion turned to resistance and I discovered that this inflamed him further, that it could be useful as a means of bringing the unpleasant process to a speedy conclusion. And so I practiced a mock resistance. Afterward I wept with frustration while my panting husband

collapsed at my side. 'Don't cry', he said, patting my shoulder as he drifted off to sleep. 'We will have a child. I'm sure of it'. (Martin, 2003, p. 60)

While sickness operates itself as a mock resistance for female forms, Oriental men manipulate the notion of illness as an escape from slave-labour. The text makes references to the capital wealth of the landowners being threatened by the laziness or sickness of their slaves. Equally, Bam, who was Sarah's partner and father of Sarah's first child, who would be sold to another farm after his birth, tried to escape the colonial preliterate. "Later we learned that he escaped his captors briefly, took up an axe from a stump and threatened to cut off his own hand to render himself worthless to his master" (Martin, 2003, p. 26).

2.8 The projection of the human monster

A breakthrough from the male domain, and the patriarchal language would inevitably deem women as threateningly riotous and even criminal. At this stage, Foucault would argue that crime conveys the violence inherent in the social order, which is primarily reflected through language, against which the criminal rebels. The criminal experiences the atrocity of truth in society. To bring this truth or crime into openness another crime is committed. Here we see the "human monster" who through his or her body, crime and silence, integrates into the world the monstrosity of the sovereign, which was kept secret and repressed in history until the mad started to bring his or her memories to the openness (Foucault, 2003, p. 55). Actual criminals create laws to legitimize their evil acts. This is why they need their victims to mirror their shadows. These function as a catharsis in society. Likewise, *Property* exposes the slave woman Sarah's destiny within the same context. She was gifted to Manon Gaudet as a wedding present and was made to function as the master's whore

forbidding her to get married to the man of her community. She is not only an object of colonial anguish, but she is even used as a countervail of colonial homoeroticism on the part of the master and the mistress. Both sexes practice their homoerotic fantasies on their common object and project their shadow sides on the sub-proletariat as a pervert ritual of soul cleansing. Colonial anguish and a striving to overpower his same sex of the other origin is practiced through the subjugation of females. This is a game led by the colonial master where half-naked black young men are exposed to their owner and are made to swing on ropes and drop into the water.

They have to keep doing this, their lithe young bodies displayed to him in various positions. When he gets them up to three or four at a time, he watches closely. The boys rub against each other; they can't help it. (Martin, 2003, p. 4)

Property portrays Walter as deaf, a colonial perspective that primarily degrades its object, which is also a metaphorical deafness, and thereby a resistance to the author's voice. Walter is a character deaf towards his writer and thereby overflows the oppressor's text through his loud shrieks. Referring to Foucault and Deleuze, Spivak agrees that speech is exempt from the signifier and thus can speak for itself without the need for *Vertretung*, that is, representation (Spivak, 1996). She also refers to Foucault's claim that the overhaul of the episteme towards the end of the eighteenth century was in the redefinition of madness. She states that "The education of colonial subjects completes complements their production in law" (Spivak, 1996, p. 36). Here we see clearly that the new form of the colonial subject, that is, Walter, is an uneducable version and thus an embodiment of resistance against the imperial production. Madness is the area that is exempt from crime, an unpunishable revolt by the juridical system that cannot impose a penalty. Madness offers freedom for the subjugated and enables buffoonery and the expert as the same.

It holds the power to degrade the master into the clown, the ridiculed white man turning into the artwork of the object, the beheaded master.

In the next moment the knife came down. There was the sickening sound of steel breaking through bone, and my husband's head dropped forward into his chest at an impossible angle. The captain hailed his comrade, who stepped back to admire his handiwork. (Martin, 2003, p. 124)

Foucault engages in "ridiculous authority" in explaining that the person given power is alienated through ceremonies and is often unfavoured (Foucault, 2003, p. 13). The master of the Occident becomes an alternative Sati version of Hindu tradition, where this time the male subject becomes his own executioner within the burning of the divine fire. The death of the author is not meant to secure freedom and liberation for the colonial mistress. On the contrary, the female form is left in the abbeys of sheer darkness, that is personified as his object of fear, the black man of the East.

I raised my arms above my head and called out 'Father, Father,' in a transport of suffering. But of course, there was no answer; Father was gone. What happened then? A blackness suffused my memory. I was sick for some time. But before that. Before that, I turned back and saw two negro boys standing at the edge of the dock, watching me curiously. (Martin, 2003, p. 50)

Foucault supports this thesis with his statement on the expert medico.

When you go through these expert medico-legal opinions, ..., you are struck by terms like *laziness*, *pride*, *stubbornness*, and *nastiness*. You are given biographical elements that do not in any way explain the action in question but are kinds of miniature warning signs, little scenes of childhood, little childish scenes that are presented as already analogous to the crime. It is a kind of scaled-down criminality for children characterized by the language used by parents or by the morality of children's books. (Foucault, 2003, p. 33)

In discourse, the image of the wild animal that must be controlled and whose danger needs to be subdued is simultaneously reflected in the discourse of the juridical-medical. Namely, it is a paradoxical discourse of fear moralization, which engages the animal and minimizes its danger while reflecting the very core of fear of the

uncontrollable and abnormal. For the very same reason, the reader is confronted with Manon Gaudet, a colonial female Subject reflecting her uncontrollable animality on her objectified same sex Sarah, and consulting the juridical- medical, Dr Sanchez, for a legalization of her resistance against childbirth. Since mythology one way of illustrating abnormality was the mixture of human physicality with that of animals. Sethe resembled to a cow in *Beloved*, Walter being named a beautiful wild cat, and Antoinette in *Wide Sargasso Sea* being named a white cockroach are some supporting examples. These were exemplified either as the head of an animal and the human body or the human head on an animal body. This old tradition of human physicality mixed with the animal is transformed into another form, which is reflected in the language of the mad. This time we do not encounter the bestial human in flesh and blood, but there is rather a mental embodiment of the beast within the human. This is the abnormal, undefinable monster human who is imprisoned behind the bars of the asylum.

Through the insurrection, the false projection of the victimizer is returned to its source. The insurrection is a herald of a transgressive shapeshifting, reversing the role of the oppressor as an object of gaze. During wartime, the victimiser and the victim become equal, and out of chaos a symbolic act of giving birth takes place. Manon, having symbolically delivered Walter in her fight from her assaulters becomes the surrogate mother of madness embodied.

I looked down at a bruised and naked body curled in a hollow between two roots, its arms and legs drawn in close, the side of its head swollen, bloody, and bruised, its mouth open, snoring as peacefully as if the moss was a feather bed. It was Walter. (Martin, 2003, p. 127-128)

Metaphorically speaking, Manon is revisiting her traumatic memories in the form of Thanatos, the underworld and son of the goddess of the night in Greek mythology,

giving birth to her trauma that is embodied as Walter. Manon becomes the subaltern, who is covered in mud resembling the dark skin of the Orient, whose legs become the roots of the tree delivering the product of Western rape in Eastern territories. It might be crucial to note that the birth metaphor this time occurs in the darkness and in mud, whereas the book started with the birth imagery of black identities washed in the baptised waters of the master. These black identities used to wear the master's white mask, while they are now returning the mud of shame and suppression to the victimiser in giving birth to their product of madness. This is narrated in the language of Mother Nature, where mud becomes the text and the chameleon the silent narrator returning the shameful gaze to its owner, the West.

'Quiet,' I said, straining to see through to some wider area of light. A chameleon rushed past my feet, another stopped on the root in front of me and eyed me, once from each side of his head. A world of idiots and monsters, I thought, and I left to tell the tale. (Martin, 2003, p.128)

2.9 The flight from the asylum: New beginnings in trauma healing

Between patriarchy, imperialism, traditional culture, and development, the female's position is subdued, and her voice is silenced even more. The practice of sati exemplifies the situation of women during imperialism. She is not merely silenced, or her existence is turned dimmer, but she is imprisoned in an "aporia between subject and the object status" (Spivak, 1996, p. 61). Antoinette as the mad woman in the attic, Sethe shadowing the actual criminals in society, Sarah granted her first and longest lines at the end of the novel, Manon Gaudet's public appearance as the good wife are supportive examples of the female aporia. The protection of the colonized subaltern woman by the Western Subject "becomes a signifier for the establishment of a *good* society" (Spivak, 1996, p. 50). This fantasy of the Western master is

mocked with the final part of the novel, where the reader is initiated for the first time to the full speech of the Oriental subaltern, that is, Sarah. It is the finalisation after master's narrative unveiling the object as the seer and gazer, and thereby turning it's oppressor into the object.

A strange inward looking smile, as at a recollection, compressed her lips. 'When you gets to the North,' she said, 'they invites you to the dining room, and they asks you to sit at the table. Then they offers you a cup of tea, and they asks, "dance you want cream and sugar?" I was dumbfounded. It was more than I had ever heard her say. My uncle was right, I thought. She had changed; she'd gone mad. I took a swallow of my coffee. 'And this appealed to you?' I asked. 'Yes,' she said, raising her eyes very coolly to mine. 'It appeal to me.' I considered this image of Sarah. She was dressed in borrowed clothes, sitting stiffly at a bare wooden table while a colorless Yankee woman, her thin hair pulled into a tight bun, served her tea in a China cup. The righteous husband fetched a cushion to make the guest more comfortable. It struck me as perfectly ridiculous. What on earth did they think they were doing? (Martin, 2003, p. 208-209)

Martin offers a vivid scene of mimesis serving as a mocking resistance against the representatives of colonial authority. Towards the end of the novel, the colonial female who had been observing and witnessing several scenes of violence through her spyglass is revealed as the object of observation. The discourse of the mad is revealing full imitation of the authority's language in a humiliatingly false way through offering statements uttered in a grammatically incorrect way. Sarah embraces full autonomy against her female oppressor in "borrowed clothes". The text illuminates fragmented identities using the very same tools of oppression conducted to them and embracing enforced masks to disown and return enforced representations. It is in the very same colonial text where the object of colonial power alienates its subject benefitting from the tools of mimesis. The house, serving as the colonial text, is being disowned by its previous owners, that is the colonial master, and it is taken over by its object, Walter. By naming the novel *Property*, Martin illuminates the mockery of partial presence that, in Bhabha's words "menace

the narcissistic demand of colonial authority” (Bhabha, 1994, p. 88). The objectified female figure transcendent the position of an objectified commodity to be gazed upon, where her gaze meets her oppressor. “She met my gaze...” “A strange inward-looking smile, as at a recollection, compressed her lips” (Martin, 2003, p. 208). The object of imperialism assumes authority over her author and mocks her owner through her gaze, resisting domination of identity, and refusing acceptance and adherence to the narratives imposed. Sarah is in the Lacanian sense the uncanny, grotesque object of the eyes, who looks back of her own will. In a system where they cannot represent themselves but need representation, the other is gazing upon the self, which is the Western mistress, her underground self gazes upon the surrogate mother.

However much the colonial representative woman may have undergone changes during her trauma healing, it is still clearly obvious that the master’s pride of imperialism resides in her, while her gaze is still the vision of the Occidental fantasy, making it impossible for her to imagine human attributes that are worth of its actual properties. These properties are implied through the China cup, reminding the reader once again of the pride of the West that is plundering the East’s luxuries, banning access to its possessions, and deeming the object as unworthy of all the powers that are innate. The power of the ‘mad’ woman, who has symbolically revisited the memories of the Atlantic Passage and undergone phases of trauma healing, including the *Unintegration* phase by separating her former and fragmented version, is brought to the foreground. She utters the language of the master to reflect and mock its pride and the emptiness behind the mask of the imperial master. The slave woman who was supposed to be an object to be gazed upon by the oppressor has transgressed the sentence of her author and all forms of man-made hierarchical order, having been

behind the mask of the Subject. She has been more than her female owner by not only having travelled as a free white man, but she has also attained the vision of the patriarchal master, which is more than the restricted vision her mistress had access to the outer world through the spyglass. The oriental object has been behind the mask of historical narrative and is now standing in front of it, meeting the gaze of her oppressor and mocking it. It is through madness that the subjugated woman can return the shadows that have been falsely projected on her back to their actual source, that is, the Western imperial. The act of reflecting the darkness and the emptiness behind the gaze of the authority, the object is decentralising the Subject. Although both representative females have undergone changes after the integration phase of trauma the mistress is the dump founded, whereas the sub-proletarian is freed by the projection and false images of the West. Sarah represents the illuminated. She assumes a liberated and equal discourse towards her oppressor, the mistress, who is now trapped twice in the dungeon of patriarchal capitalism. Even the dash and the absence of the master continues to enslave its representative female version. The position of the colonial mistress is degraded to a level that is lower than the lowest form imaginable in the hierarchical order; she becomes degraded in front of the gaze of the slave woman, becoming shallower than an identity that exists within borrowed clothes and disguised in borrowed identities.

Sarah becomes the monument of revenge, a self-assertion of the origins of the East. She is the illuminated 'mad' woman, who has returned from the Atlantic Passage as a transformed and healed identity touched by "the divine fire" to assert *new beginnings*. Reading the transatlantic Passage as the umbilical waters of the female womb, Sarah asserts the position of the female author, undergoing a self-regulated form of production and creativity. As opposed to the mad creation of the

master- Walter, through his penetration into the female territory by raping her- the female author has dropped her plot's character, that is her baby daughter she does not return to the master's house and reports as dead, out of the vessel of imperialism. While patriarchal imperialism can produce negative forms of existence, that is, destruction, the illuminated female author can offer a healed version as a hopeful future. Just as Denver, who escapes 124 in the novel *Beloved*, that will be expanded upon in Chapter 2, Valerie Martin in her novel *Property* implies the seeds of a hopeful and liberated version for the future. Both authors, Valerie Martin and Toni Morrison, declare hope for the future through *Verschwiegenheit*, what was once taught as a weakness of epigenetic female traumatised in the form of the strength in their narration. Denver and Sarah's baby girl become the prison escapees of the master's text thanks to the *Verschwiegenheit* of their mothers. They are the secret gifts of madness that embody the promise for a healed future through female love. The figure of the bestial, 'mad' woman functions as a revelation of the grotesque underside of Western colonial imperialism. Animality emerges as the suppressed shadow of modernity—a disturbing yet essential dimension that must be confronted. Within this framework, the colonial mistresses Manon in *Property* and Antoinette in *Wide Sargasso Sea* enact a form of resistance through their rejection of childbirth, disrupting reproductive continuity as a political gesture. They are the symbolic daughters of matrilineal legacies complicit in capitalist subjugation and the normalization of sexual violence against women. Their madness manifests as a redirected rage in the form of madness- an affective inheritance projected onto the maternal figure. In one poignant scene, Manon, while nursing from Sarah's milk, fantasises Sarah as both mother and alter ego—an imagined maternal alternative to her manipulative biological mother. This act of symbolic breastfeeding becomes a

gesture of psychic differentiation and desire for self-formation. At the same time, it is a form of colonial abuse on her same sex where the sweetness of the milk corresponds to the sugar coating of history. It is an implication of the mistress, imitating the master in devouring the Eastern proletariat, absorbing the Orient's ink to overpower the Occidental master. Metaphorically speaking, the horrific dichotomy of the slave breastfeeding its owner next to the corpse of her deceased mother implies the vulnerability of the West as opposed to the Orient. The Orient is both offering its properties to the West in the form of animal instinctual survival reminiscent of the octopus that is offering its body as food to its offspring by killing the oppressor into a work of art. Upon Sarah's return to the plantation, Manon is compelled to confront the unresolved tensions of this relational fantasy. The mistress is the vampire metaphorically devouring the East from a Marxist perspective.

The venom of capitalism and ownership transgresses gender and race and inhabits whoever is afflicted by it. Capitalism is embodied as the sugar plantation, it poisonous sweet that is the constitution of the state and the government. It is the vessel *United States* in which Sarah is entrapped again, and that is a metaphorical illusion to the ships that transported African slaves in the Atlantic Passage. The duality expressed in sweetness and sugar as a form of a tasty but poisonous medium is reflected in the excuse the state offers to its actual slaves, which is its population. The statement of security, democracy, the juridical system has enslaved all members from top to bottom, sparing no hierarchical level. The unfortunate aspect lies in the fact that its actual slaves, the labour class and everyone engaged in it, tend to hold it and maintain the system until they wake up. For this reason, the novel opens with the same statement being uttered through the mouth of the colonial mistress, "It never ends" (Martin, 2003, p. 3). Those that have awakened from the constraints are

labelled as deranged criminals or ‘mad’ - a threatening sentence imposed by the ruling class, for whom the consciousness and potential uprising of the labour class poses a direct threat to their authority. To attain liberation from the metaphorical madhouse of systemic oppression and historical narration, one must become entirely deaf to the dominant discourse, as exemplified by Walter, embrace the path of the ‘mad’ like the fugitive figure Sarah, or be best forgotten under the silencing of the system and be rendered dead. The central emancipators are the ‘mad’ mothers “touched by the divine fire”, who, despite being born into a pre-determined text, embodied by the sugar plantation and the master’s domain, make it even for an infant possible to transcend the condition of enslavement. Mothers in *Verschwiegenheit* draw upon the transformative force of madness as the initial way of reimagining a liberated and autonomous self that is unbound by the projections of the victimiser.

Viewing the sugar plantation as a testimony of sacrifice, the master is metaphorically emasculated for the survival of his offspring, namely, Walter. Walter is metaphorically declared the new owner of the imperial asylum. As the product of a criminal master and a traumatized slave mother, he embodies the deranged artwork of plundered lands that have overcome their victimizer. Valeri Martin conceptualises the healing process of historical trauma as the phase of *New Beginnings* that needs to originate in the victims themselves. It includes the retrieval of suppressed memories of violence, the acknowledgement of pain as well as the reconstruction of a redefined self by integrating fragmented aspects of identity in pursuit of psychic and communal wholeness. “The spyglass was dismantled and lay in pieces on the carpet, there were the gashes in the dining table, a curtain down, a mirror shattered so that only glass splinters remained in the frame” (Martin, 2003, p. 145). The spyglass, as a holder of memory, is shattered through the penetration of the East into the text of the West.

Fragmented pieces of memory and visions of the Orient are returned to the Occident. The victimised have accomplished a step towards a unified wholeness by gathering their fragmented pieces and have dismantled the fakeness, the farce of the Western lie.

To conclude, the oppressor is portrayed as a reversion of the Hindu Sati tradition, castrating the master of the text into the subjugated woman's work of art. He is offered as a debunked prey of Eastern perspective on the Western logos, where the good husband is mocked and turned into a bloody, beheaded monument of shame. This is the revenge of the suppressed on their oppressor. The subjugated are revolting through madness, which is mimesis, imitating the discourse of the victimizer as a form of escape. The Eastern woman is a feared character by the West. She is embodying a threat to the colonial master by producing the murderer and plundering the actual objectified colonial mistress of her capital in giving birth to the legitimate heir of the owner. The female representative of the imperial system is captured within the madhouse, whereas Walter, the buffoonery of the powerful master in person, is declared the legitimate owner. Walter is the East's curse, the crippled right arm of the West, the scar on the West's mouth. The mistress continues to role model the hierarchical status of capitalism, mirroring emptiness. The colonial mistress is the true victim of imperialism, who is not allowed access to her own capital and thereby censored from truth-making. The highest form of production in the form of truth-making and narration is soliloquy, implying madness, since it is the act of talking to oneself. The prison that the colonial woman is entrapped into is a complex foundation. She can neither exist with the patriarch nor without. The essence of the patriarch plunders the wife of her capital, standing for her freedom and perception of identity. The secret desire of her husband's death, which is realised

indirectly through the uncontrollable manner of his 'mad' son Walter, the projection of the criminal's insurrection lurking outside the prison, is also not a liberation for the mistress. Just like her mother, Manon is sentenced within the patriarchal juridical system, which is plundering the female form of her identity in legitimising the plunder of her capital by her husband. As the good wife, she is made to follow male norms in handing over her heritage to the master's 'mad' Creole son out of wedlock. The female, as the porter of epigenetic trauma, is made to serve her authority to the dehumanised, objectified, decentralised 'mad' monster on a silver plate.

The only property that the wife of the master has access to is the spyglass, which is a very restricted access to the outer world and truth-making. The slave woman on the other side is exempt from property and a husband. She is a runaway, the whore, the murderer and the 'mad', embracing all the anxieties and hidden alter egos of the victimizer. Walter, the deaf, hopelessly abnormal, "will never be worth anything to anyone" (Martin, 2003, p.183). He is the only form within the capital system who is spared commodification and at the same time declared as the only heir of the master's heritage by the oppressor's juridical system. The possibility of freedom and *New Beginnings* of the healed traumatized is rendered to Sarah's lineage. The objectified Eastern woman succeeds in her breakthrough from the madhouse, and that even with a 'mad' child out of wedlock never "worth anything to anyone". This is the final seal to the bars of the asylum, where the colonial female representative is locked by her 'mad' housekeeper, Sarah, and the new owner, Walter. The previously subjugated woman mocks the language of colonial narrative through mimesis, which undermines the subject of imperialism and proves Western logocentric patriarchy as mad. Therefore, the colonial mistress is the 'mad' author of the text without a listener, which is narrated in the form of a soliloquy. The mistress

of capital society imprisons herself in her text, where her object shapeshifts into her Subject, and punctuates her text.



CHAPTER 3
MONSTER MOTHERS, HEALER CHIRONS OF LOVE
IN TONI MORRISON'S NOVEL *BELOVED*

3.1 The tombstone as the 'mad' woman's text

African American slave music was a distinctive phenomenon encountered on plantations. However incoherent they might have been to the white society, African slave songs included wild notes, bearing testimonies against the act of slavery. These songs functioned as a narrative obstinately bearing cultural inheritance and resisting the institutionalization of black involuntary servitude. "As slaves became acculturated, their calls incorporated English-language words, a development that would have made them intelligible to whites, at least to some degree" (Caretta & Could, 2003, p. 407). Those who managed to survive the arduous transatlantic voyage were separated according to their physical strength and other qualities before being sold to plantation owners. Having been deprived of their identities, mother countries, families, and their past, African slaves underwent a process of re-naming. Names such as Moll, Nan, and Tom were usually deemed appropriate to them "as if to consign them to a permanent childhood" (Caretta & Could, 2003, p. 427). Bearing in mind that Sethe inscribes the name Beloved on her tombstone, the 'mad' mother consigns the notion of death to a permanent childhood. The mad mother manages to exorcise the death of her diseased daughter and symbolically calls for the uprising of all suppressed *unhomely*. Silenced voices of female figures, who have been denied the public sphere, are incarnated on the tombstone of her daughter, whom she names Beloved, by consigning the subproletariat's trauma in a permanent and solid death text.

Death is the presence of absence, and therefore, death exists within a form of *Dasein*. As death is understood to be a solitary experience, omitting a second party in witnessing truth making, it can neither be signified by any entity, nor refer to an outer meaning. Foucault's understanding of the 'mad' discourse would assist in elaborating this argument. "He does not argue that the mad used to tell the truth in the sense that the content of their discourse corresponded to reality. Their discourse did not refer to anything outside of itself. The mere presence of this discourse folding back onto itself constituted the being of discourse, in other words, its truth" (Güven, n.d. p. 147). Bearing in mind Heidegger's notion of the essence, death presents absence, and is therefore, still a state of being. Foucault's statement about death would make a significant contribution to this argument. "Must I suppose that, in my discourse, it is not my survival, which is at stake? And that by speaking I do not exorcise my death but establish it; or rather that I suppress all interiority and yield my utterance to an outside which is so indifferent to my life, and so neutral, that it knows no difference between my life and my death" (Güven, n.d. p. 147). For this reason, Beloved cannot be killed. She embodies the slaves transported in the Atlantic Passage and echoes the renaming process of African slaves. She is a reincarnation not only of the same re-naming process of slaves, but she is aiming for a wider effect, which is the rewriting of female hermeneutics. As the author's erased and outcast character, Beloved finds embodiment in the blurry imprints of male hegemony, emerging with the same name and scar on her throat. The censored woman is awakening from the patriarch's text, as the tomb, having symbolically communicated with the ghosts of slavery history. She operates as the messenger from the underworld, Thanatos, to bring light upon communal memory, to free the female

muse, which have been captured within the inside sphere under the dominion of the evil master.

3.2 The cannibal mother as a mode of resistance

The demonic Death Mother archetype, which is expanded upon in Chapter 1 through the novel *Property*, is a recurring image in Toni Morrison's novel *Beloved*. The eyes equal the darkness of the sub-continent in embodying an image of horror. "But the worst ones were those of the nigger woman who looked like she did not have any. Since the whites in them had disappeared and since they were as black as her skin, she looked blind" (Morrison, 2004, p. 177). As Gayatri Chakravorty Spivak equally argues, women are viewed as "elusive figures" since they stand "outside of the mode of production narrative" (Spivak, 1996, p. 21).

This is the case of the empty text, the void conscious author subaltern that is left without signification. Just as Sarah, the objectified subcontinent, in *Property* evaded her gaze from the atrocity of the West, the gaze of the subaltern is again emptied of meaning. The educational system, with the pride of dominant authorities, proves itself to be a supportive medium for the legal system of the Western white man. The case of the subjugated cannot find any relevant identification with the animal reflections of the proletariat's representative, the schoolteacher.

But now she'd gone wild, due to the mishandling of the nephew who'd overbeat her and made her cut and run. Schoolteacher had chastised that nephew, telling him to think- just think- what would his own horse do if you beat it beyond the point of education. (Morrison, 2004, p.176)

The horse, as a symbol of freedom and escape from the colonial madhouse, has been subject to all three novels explored within this thesis. While discussed earlier in Chapter 1, Sarah in the novel *Property* manages to get hold of the horse during the

insurrection and succeeds in liberating her baby daughter from the domination of her master, the carcass of Annete's horse killed by the black neighbours functions as a foreshadowing for the colonial mistress's fall into madness in *White Sargasso Sea*, that will be analysed in Chapter 3. *Beloved* describes a scene where the slave woman is compared to the master's horse that is beaten up beyond his authority, which is reflected in the educational system. Since the educational system and its representatives clearly do not offer equal and democratic rights for all human beings, those who do not own the horse, symbolising freedom of identity and financial freedom within the capital system, are doomed to be objects of a punitive education. Since in an imperial system the aim of education is not meant to raise the awareness of its students, the schoolteacher, representing the highest form of authority in an imperial government, operates as a mechanism of enslaving its population through labour by metaphorically blinding their consciousness and imprinting the objectification of female figures as a norm.

Another link benefiting from the animal symbolism is reminiscent of the rabbit as in *Alice in Wonderland*, which has been referred to in the novel *Property* in Chapter 1. "You'd be feeding them maybe, holding out a piece of rabbit in your hand, and the animal would revert- bite your hand clean off" (Morrison, 2004, p. 176). As opposed to the young girl Alice who would be following the rabbit into its dark hole representing unexperienced women being led into the dungeons of a capital society, the subjugated subaltern has been beaten beyond the point of education and is returning as the rabbit out of the hell of empire having left Alice behind the blind looks of the nigger woman. In other words, the subcontinent has witnessed the atrocity of truth and has turned into the projected darkness of animality. The biting rabbit is an allegory to the bloody, traumatic infanticide Sethe has committed. The

traumatised victim, who has turned into the rabbit, takes over the oppressor's violence in the ticking of time while the rabbit is holding the clock.

Inside, two boys bled in the sawdust and dirt at the feet of a nigger woman holding a blood-soaked child to her chest with one hand and an infant by the heels in the other. She did not look at them; she simply swung the baby toward the wall planks, missed and tried to connect a second time, when out of nowhere- in the ticking time the man spent staring at what there was to stare at- the old nigger boy, still mewling, ran through the door behind them and snatched the baby from the arc of its mother's swing. (Morrison, 2004, p. 175)

“The fact that historical trauma of slavery carried on throughout generations, the trauma is that one may still be living as if it could still get one, as if it were still happening” (Schmelzer, n.d., p. 4). Although Sethe's trauma occurred before her infanticide, involving physical and sexual abuse, the response true the traumatic experience continues relentlessly. At the slightest trigger, the alarm is set so that the body prepares itself for the emergency it knows best, even though that emergency is decades old. This statement is an explanation to Sethe's act of murdering her offspring. Viewing the subjugation and deep traumatization marginalised women have undergone in patriarchal societies, it would not be difficult to infer that one trauma contributes to the continuity of traumatization as a trauma response.

The colonisation of the East was secured through the intervention of Western advocates into Eastern law by the primordial effacement of the inhabitants' mythology and understanding of traditional rituals. The eradication of the state of being and a partial replacement of syntax, as described in Bhabha's term, is one of the primary ways the West intervenes in Eastern narratives. A breakthrough from the male domain, and the patriarchal language would inevitably deem women as threateningly riotous and even criminal. At this stage, Foucault would argue that crime conveys the violence inherent in the social order, which is primarily reflected

in language, and against which the criminal rebels (Foucault, 2003). Animality and monstrosity that have been falsely imposed on the slave woman are unveiled by the maternal figures of slavery. The female physicality of the East has been explored as a commodity and capital value of the West. The demonic ghost Beloved embodies represents a hybrid, cannibalistic version of the logos. As the archetype of the Death Mother has been discussed as a problematic of colonial maternity in the novel *Property, Beloved* Projects the lens of our perspective to the opposite pole. The reincarnation of her diseased daughter, Beloved, implies an answer to the question of what would have happened if her mother hadn't committed infanticide. The unfortunate fate of daughters born into a predetermined text of the logo-centric male author would have still occupied the conscience of all maternal figures leading to a spiritual decay by the devouring presence of the hungry system.

The bigger Beloved got, the smaller Sethe became; the brighter Beloved's eyes, the more those eyes that used never to look away became slits of sleeplessness. Sethe no longer combed her hair or splashed her face with water. She sat in the chair licking her lips like a chastised child while Beloved ate up her life, took it, swelled up with it, grew taller on it. (Morrison, 2004, p. 295)

Just as is the case with the octopus which offers its body as food for its offspring as a form of survival, so does Sethe pay her tribute to the ghost of her murdered daughter. The subproletariat is again paying for the master's crimes in representing the crime of the anxiety of empire. Having breastfed the blood-driven vampires of colonialism, the slave woman is offering the remnants of her physicality to her offspring to enact her maternal role. As the colonial mother archetype, the Death Mother, who was politically positioned in a void context between her husband and the enslaved, so does the objectified mother figure share similar complexities of female essence. The subjugated female's text is not only threatened by the dominion of her oppressor, but

it is simultaneously disabled from any nurturing maternal role. Metaphorically speaking, the objectified Eastern mother is breastfeeding the West with her milk like their cattle or commodity, while nurturing her infants with the blood of the murdered children of imperialism.

“It's time to nurse your youngest,” she said. Sethe reached up for the baby without letting the dead one go. Baby Suggs shock her head. “One at a time,” she said and traded the living for the dead, which she carried into the keeping room. When she came back, Sethe was aiming a bloody nipple into the baby's mouth. ... so Denver took her mother's milk right along with the blood of her sister. (Morrison, 2004, p.179)

Whereas the female figures discussed in the previous chapter, *Property*, reject motherhood or severe ties to their children, refusing them as either ‘mad’ or ‘dead’ as a means of resisting the master’s system of oppression and captivity, Sethe in *Beloved* turns into a monstrous embodiment of colonial trauma. Through the act of infanticide, she attempts to cross out what she perceives as the patriarchy’s irrevocable error. Wielding the pen of the transgressive female author to deliver a radical and tragic act of liberation. Infanticide becomes the embodiment of female creation as a tool of the exorcist who is reinvoking the ghost memories of subjugated female forms in history through the reincarnation of her inner child, personified as Beloved.

3.3 The patriarchal imprint on the subproletariat

Franz Fanon argues that black identity has historically been defined by white-dominated societies. In a world where black individuals struggle with a dual consciousness, being part of their ancestral heritage while at the same time existing within a logocentric system that marginalizes them, the position of black women is undermined to monstrous animality. The animal imprint of her opposite sex

continues with Stamp Paid's thought of consciousness, revisiting lies at the heart of the opposite sex's act of othering the female. While negotiating the appearance of Sethe on the papers, where she is reported as a murderous criminal in flight, Stamp Paid and Paul D draw attention to the mouth of the woman to differentiate between her identity and the copy of a female representation within the text of the patriarchal master.

"Uh, uh. No way. A little semblance round the forehead maybe, but this ain't her mouth." So Stamp Paid did not tell him how she flew, snatching up her children like a hawk on the wing; how her face beaked, how her hands worked like claws, how she collected them every which way: one on her shoulder, one under her arm, one by the hand, the other shouted forward into the woodshed filled with just sunlight and shore wings now because there wasn't any wood. The party had used it all, which is why he was chopping some. Nothing was in that shed, he knew, having been there early that morning. Nothing but sunlight. Sunlight, shavings, a shower. The axe he himself took out. Nothing else was in there except the shovel- and of course the saw. (Morrison, 2004, p.185).

The act of labelling the subjugated female who is hopelessly trying to escape the oppression of the master's text has equally been the case of Sarah in *Property*, where she was also spied on in the papers, representing the punitive pen of the Western author. While *Beloved* refers to the *Verschwiegenheit* of the oriental man when encountering his master of the West, the novel also highlights the point that black skins with white masks are equally reproducing the text of their colonial authority by degrading female existence within their context. Sethe is not only seen as the symbol of animal horror within the sub-proletarian man's conscience, but her voice, as signalled through her mouth, is also silenced by the second stamp of patriarchy embodied by Stamp Paid. Stamp Paid is not only the emptied and rewritten masculine form of objectivity, just as Antoinette's brother Pierre will be conveyed in the analysis of *White Sargasso Sea* in Chapter 3, he has equally become a capital form of possession by Western media, that is in the passage above portrayed

as having the destructive qualities of an axe to tear off and bury female existence with the shovel into male hegemony's graveyard. The effeminised Eastern male displays the purchased and possessed pen of the white master that is rewriting the sub-proletarian man and captivating female existence within its oppressive hegemony, allowing only a ghost-like copy illusion, which is blurring and diminishing originality in female individuality. The demarcation through the patriarchal imprint as the historical burden of shame is unveiled through the scars on Sethe's back. The tree imagery of her scars whipped on her back are very reminiscent of the scene where Manon Gaudet is depicted within the darkness of nature, whose trees are symbolically re-delivering Walter in Chapter 1. Once again, the violently damaged rootedness of women who are disallowed to exist within imperial hegemony and the censoring of feminine creativity is made explicit.

And when the top of her dress was round her hips and he saw the sculpture her back had become, like the decorative work of an ironsmith too passionate for display, he could think but not say, 'Aw, Lord, girl.' And he would tolerate no peace until he had touched every ridge and leaf with his mouth, none of which Sethe could feel because her back skin had been dead for years. What she knew was that the responsibility of her breasts, at last, was in somebody else's hands. (Morrison, 2004, p. 21)

Sethe is not the only one who has been imprinted with the master's scar. Subjugated female figures are reported to have been punished for their act of questioning the essence behind the colonial mask. However much they have been aware of the allusions of an empty rhetoric, that is projecting an exaggerated greatness in profile through the reflection of his anxiety on the object, slave women have been hindered by the walls of imperialism. Just ask Sarah in the novel property who was recorded to have fallen into a fence, of which accident she had her scar on her ear, Ella in *Beloved* hear voices that trigger her traumatic memories of the past.

Was it whipping Sethe? Ella had been beaten every way but down. She remembered the bottom teeth she had lost to the break and the scars from the belt were thick as rope around her waist. She had delivered, but would not nurse, a hairy white thing, “fathered by the lowest yet”. It lived five days never making a sound. The idea of that pup coming back to whip her to set her jaw working, and then Ella hollered. (Morrison, 2004, p. 305)

Female intertextuality as a means of wisdom and trauma healing is implied through the same tooth reference fragmented memories of *Beloved* are coming to the foreground. Being a symbol of rootedness, falling teeth of women project the state of “unhomeliness” Homi Bhabha explores. *Beloved* embodies the archetype of the dispossessed female, whose traumatization is situated in ungroundedness. Just like Ella, Baby Suggs, and Sethe, *Beloved* becomes the symbol of homeless female authors of plundered territories, that is, the taboo of the master's pen. A confrontation with the loss and pain of this trauma enables the morning phase of trauma healing. Teardrops become female fluidity of a narrative morning for the fragmentation of identity.

It is difficult keeping her head on her neck, her legs attached to her hips when she is by herself. Among the things she could not remember was when she first knew that she could wake up any day and find herself in pieces. She had two dreams: exploding, and being swallowed. When her tooth came out-an odd fragment, last in the row- she thought it was starting.
‘Must be a wisdom,’ said Denver.
‘Don't it hurt?’
‘Yes.’
‘Then why don't you cry?’
‘What?’
‘If it hurts, why don't you cry?’
And she did. Sitting there holding a small white tooth in the palm of her smooth smooth hand. (Morrison, 2004, p.156-157)

For Spivak, the patriarchal colonial theoretician does, in a very narrow aspect, consider the patriarchal ideally subaltern, who is rendered a voice within the frames drawn by the Western Subject (Spivak, 1996). The subaltern woman, however, is twice removed from the centre. There is a far more violent act than epistemic

violence, which is enacted upon the subaltern female identity. *Beloved* articulates the imperial condition as one marked by masculine Angst, which is expressed through the traumatic experiences of Baby Suggs, Sethe, and Ella. These women unveil their trauma of sexual violence, systemic physical and psychological oppression, emblematic of a patriarchal structure that denies female autonomy in existence and maternal agency. Under the control of oppressive figures such as the schoolteacher, these women are deprived not only of the right to nurture their children but also of ownership, which results in the empire's imprint instilling objectified women with a learned estrangement from self-love, resulting in seeds of terrorism overtaking national love. The power of the female generation is enforced through the buffoonery of the master's authority. Morrison depicts a "woman with a flower in her hat. Crazy too, probably, because she too was standing stock still..." (Morrison, 2004, p. 175). The subproletariat woman is benefiting from the artificial codes of Western hegemony in symbolising a mock imagery. She is bearing witness to the infanticide, while resisting imperial oppression, by resembling the image of the master to a scarecrow, void of power, symbolising merely an empty image of awe.

3.4 The slaughterhouse of the author

The destruction of female autonomy takes place in the slaughterhouse, a setting of Sethe's infanticide revelation that occurs ironically in a manmade place that serves for daily normalised murder. It functions as a damaging mechanism of a violent and narcissistic annihilation. The depiction of infanticide given with bestial images renders the female a monstrous and almost demonic mother, who is projected as butchering her offspring. The truth behind the hidden uncanny, however, is contradictory. The slaughterhouse embodies a text voicing the enslaved labourers,

who were killed both during the journey in the transatlantic or spent a lifetime under the dominance of narcissistic masters. However much the male subcontinent reproduces the image of the *Death Mother* within the power-driven context, the atrocity and violence of truth unfold the objectified female figure as the emptied maternal production mode, who, in her trauma defence mechanism, is copying the language of her oppressor to punctuate his victimisation. Sethe is likened to a carnivorous animal mother performing almost cannibalism on her offspring, an act observed in some animal species that have limited resources for the well-being of their babies. The same reason counts for the ‘mad’ mother to murder her child. For death is deemed safer than being a slave, is revealed as an inner motive of survival mode behind the mask of bestiality. “Only when she was dead would they be safe” (Morrison, 118). Beloved, who is depicted in a blurry and ghostlike depiction, is not fully allowed to pass into human form and is a herald of the historical turmoil of colonialism. Even her departure from 124 is ambiguous, as she questions the truth behind her existence. “... so Paul D knows Beloved is truly gone. Disappeared, some say, exploded right before their eyes” (Morrison, 2004, p. 310).

3.5 The home of the *unhomely*

The disruption of female grounds within a capital and power-driven society was embodied in the form of nature and the roots of trees in the novel *Property*, which was also in parallel with the tree scarred on Sethe’s back. *Beloved* narrates the complexity of female inclusion through the imagery of the house. Throughout the novel, the subjugated characters are observed to change places. In Heidegger’s notion, they are *weggerückt*, that is, displaced, referring to the mental change as in the state of madness. Sethe escapes Sweet Home, ends up in jail, a manmade punitive

institution closely linked to the outcomes of education. The jail is metaphorically the red pen of the schoolteacher, constructed according to its own authorial text, the juridical system, to project its anxiety on those, who are attempting to escape his system like Sethe. Towards the end of her healing, she embraces a life in 124 that embodies directly the flow of her memories through its chapters. “124 WAS SPITEFULL” (Morrison, 2004, p.3), “124 WAS LOUD” (Morrison, 2004, p.199) “124 WAS QUIET” (Morrison, 2004, p. 281). The house “where the thoughts of the women of 124, unspeakable thoughts, unspoken” are brought to the open by Sethe’s metaphorical delivery of her baby Beloved, who was imprisoned, rather than sentenced by colonial autonomy in her conscience (Morrison, 2004, p. 235).

“...because my mind was homeless then. I couldn’t lay down nowhere in peace, back then. Now I can. I can sleep like the drowned, have mercy. She come back to me, my daughter, and she is mine” (Morrison, 2004, p.241). Female union through trauma healing and the confrontation with the burdens of memories, which are symbolically delivered with the birth metaphor, forms a mutual text for the female author to voice suppressed creativity enabling “... you hear the undecipherable language of the black and the angry dead; the voice of Toni Morrison’s *Beloved*, the thoughts of the women of 124, unspeakable thoughts, unspoken” (Bhabha, 1994, p.10). “But the ‘unhomely’ does provide a ‘non-continuist’ problematic that dramatizes- In the figure of woman- the ambivalent structure of the civil State as it draws its rather paradoxical boundary between the private and the public spheres. If, for Freud, the *unheimlich* is ‘the name for everything that ought to have remained ... secret and hidden but has come to light,’ then Hannah Arendt’s description of the public and private realms is a profoundly unhomely one: ‘it is the distinction between things that should be hidden and things that should be shown,’ she writes, which through their

inversion in the modern age ‘discovers how rich and many fault the hidden can be under conditions of intimacy’” (Bhabha, 1994, p.10). The paradox of the woman's political essence is that she has been rejected from the male public sphere in having been denied grounds. At the same time, female physicality- in the form of Eastern territories and the female's text- has been forced into operating as a home for the ejaculation of male Angst.

Having escaped the madhouse of Sweet Home, which, as in the sugar plantation of the novel *Property*, is again an embodiment of haunting memories retelling the cruel traumatization of sugar trading, Beloved returns to 124. While missing its sequential order, the number 3, and allusion to the gaps established within female autonomy, the missing child is returned to female consciousness as a form of fragmented memory. The house imagery is a scaffold for collective memory, which is disabled from wholeness just as are the minds of trauma sufferers. Beloved embodies the missing part of the *unheimlich*, that is, uncanny, sides of history, which are unveiled through the arrival of the ghost in the Atlantic Passage. The female syntax is united in an in-between space, which is a communal space of the divinely touched poetics. With the confrontation of memories, the traumatised female's fragmented pieces of memory become united, and her mind is freed from the state of the *unhomely*. The homes of the mad are the *unhomely* homes of colonial identities, that are exposed to the victims of slavery unveiling the ambivalences and ambiguities of the postcolonial world.

3.6 The ‘mad’ time traveller: Revisiting the Thanatos

“Trauma is not what happens *to* you but what happens *inside* you” (Maté, 2022, p.20). The ‘mad’ time traveller is embodied through Beloved, who is a

personification of the trauma sufferer's memory, shifting between fragmented pieces settled in our memories in various timelines of the past. Starting her journey from the underground she has communicated to the unspeakable, the unhomely, which have been kept silent throughout history. She appears soaking wet, conveying the long scar under her chin where her death wound would have been, and her breath smells like the milk of her mother. While at times she uses speech as a form of sharing neutral memory, Beloved formulates her physicality as a form of female narration. The scar on her throat not only functions as a flashback memory, which is a monument of the unspeakable in a male-dominated society. The phallus of the logos reveals its presence, not only as the master's stick reading from the Bible in the novel *Property*, but also as the punitive red pencil of the schoolteacher that orders the bloody death of the rebelling. With Beloved as the reincarnation of Sethe's deceased daughter, we are equally offered a symbol of karma, questioning true moral justice and the ethics of communal life. Beloved becomes a post-mortem voice and existence that coexists in multiple timelines, voicing silenced fragmentations of historical trauma. She is a living transgression of trauma being reborn throughout generations. Mimicry is veiled in a metaphysical mode to reconstruct epistemological frameworks of identity and discourse through which present and past traumatic experiences are brought to consciousness in the form of memory. The 'mad' time traveller functions as the spyglass of traumatised females to project upon their past and embrace acknowledgement of imposed realities.

Denver stopped and sighed. This was the part of the story she loved. She was coming to it now, and she loved it because it was all about herself; but she hated it too because it made her feel like a bill was owing somewhere and she, Denver, had to pay it. But who she owed or what to pay it with eluded her. Now, watching Beloved's alert and hungry face, how she took in every word, asking questions about the color of things and their size, her downright craving to know, Denver began to see what she was saying and not just to

hear it: there is this nineteen- year, old slave girl- a year older than herself- walking through the dark woods to get to her children who are far away. She is tired, scared maybe, and maybe even lost. Most of all she is by herself and inside her is another baby she has to think about too. Behind her dogs, perhaps; guns probably; and certainly mossy teeth. She is not so afraid at night because she is the colour of it, but in the day every sound is a shot or a tracker's quiet step. Denver was seeing it now and feeling it- through Beloved. Feeling how it must have felt to her mother. Seeing how it must have looked. (Morrison, 2004, p. 91-92)

Beloved, as a spectral figure resurrected in the present, serves as a conduit through which world politics infiltrate the private sphere. She embodies particularly the silenced legacy of black infant death. Both a symbol and witness, beloved functions as a haunting reminder of the unacknowledged atrocities of slavery and female trauma. Through female union, communal memories are brought to the present, with the 'mad' time traveller's gaze to function as a mode of transgression of physicality. Being in time is both existing within the now and at the same time a *Dasein*, which is existing apart from the now. Through the integration of communal memories, the 'mad' as the time traveller, is integrating a separate identity into the same gaze. The 'mad' is not the only *weggerück*, in that she permits her same sex to transit from one place to another. The gift of the 'mad' time traveller is that she empowers her community in witnessing truth by coexisting within two realms simultaneously. Plato equally refers to correct memory of form and states that if a person employs his/her memories s/he is initiated into mysteries and becomes truly perfect (Güven, n.d.). In this way, s/he separates himself/herself from human interests and turns his/her attention towards the divine. "In this way he is rebuked by the vulgar who consider him as mad and do not know that he is inspired" (Güven, n.d. p. 27). The philosopher who remembers being is engaged in the maddest activity. For the outside observer the philosopher is mad. The madness of the philosopher is accepted as the existence of death in life. Thus, Beloved functions as a

trauma healer in that she enables the maternal figure, Sethe, to become mobilised and move beyond memory. She becomes a catalyst for the articulation of suppressed narratives, including all subjugated and enslaved mothers' feelings of maternal abandonment, the dehumanising experiences within the sugar-coated patriarchal context embodied as Sweet Home, and the psychological impetus behind her act of resistance. As the 'mad' time traveller, Beloved starts the journey of fragmented female forms and assists them in embarking on a process of self-discovery, uncovering the hope of a reimagined self in the present.

3.7 The Atlantic Passage as the author's birth canal

Sethe opened the door and reached for Beloved's hand. Together they stood in the doorway. For Sethe it was as though the Clearing had come to her with all its heat and simmering leaves, where the voices of women searched for the right combination, the key, the code, the sound that broke the back of words. Building voice upon voice until they found it, and when they did it was a wave of sound wide enough to sound deep water and knock the pots of chestnut trees. It broke over Sethe and she trembled like the baptised in its wash. The singing women recognised Sethe at once and surprised themselves by their absence of fear when they saw what stood next to her. The devil-child was clever, they thought. And beautiful. It had taken the shape of a pregnant woman, naked and smiling in the heat of the afternoon sun. (Morrison, 2004, p. 308).

As opposed to the opening scene with the water imagery in the novel *Property*- where the oriental man were effeminised by a fearful and pervert master reading to them from the Bible as a ritual of emptying the Eastern text as a means of disguising the homoerotic fantasy of the victimizer- the novel *Beloved* offers a counter reading of water imagery depicting women of the Orient in a beautiful and harmonious way. Toni Morrison suggests a metaphorical rebirth of Beloved, where the maternal subproletariat opens the doors to a symbolic realm of female fantasy to unite with her offspring. Female creation that is voiced in a unifying wholeness is suggested as a

purification act from the manipulative corruptness of Western theological stigmatisation. Female union enables the strengthening of self-consciousness that is mutually explored. It supports the Oriental female to resurrect self-perception and unite with her nurturing, love-centred maternity, having undergone the clearing phase of unintegration. The umbilical waters of the female muse are broken over the maternal figure, who is ensured an original verbalisation cleared from any oppressive patriarchal interruption. Fluidity, in the sense of umbilical waters of Mother Earth embraces theological aspects of The Flood, which are woven in-between the text and function as a passage to *new beginnings* and rebirth.

3.8 The resurrection of the Chiron female

The protection of the colonized subaltern woman by the Western Subject “becomes a signifier for the establishment of a *good* society” (Spivak, 1996, p.50). The historical lie that white man would save white woman from black man becomes evident through the male subaltern forms in the novel *Beloved*. While men of the same community, where forsaking the eastern woman to put on the white masks of their master’s and reproduce a copy here image as a form of power replication, the female figure of the subcontinent was silenced by both representatives of the polars. Being removed from any possible identification of either polarity, the subproletariat, in her trial of escape, was immobilised into the punitive hegemony of patriarchy that is the media. Female existence was manipulated as a medium for the male’s ego construction, implying the fact that it was not primarily men of the Orient who appeared uncanny, but it was the female production mode that was tried to be kept outside the public sphere. What Spivak emphasizes is that the imperial redefinition and changes of social codes have all been internalised by the oppressed. Women,

especially, are used as a means of an internalisation of imperial redefinitions. Not only are “brown women” manipulated by “brown men”, but they are also colonized by the Western patriarchs to conquer the East. The practice of sati well exemplifies the situation of the woman in imperialism. She is not merely silenced, or her existence is turned dimmer, but she is imprisoned in an “aporia between subject and the object status” (Spivak, 1996, p. 61). Antoinette as the mad woman in the attic, Sethe’s shadow side as the rebellious murderer, Sarah disguised as a free white man traveling in outside function as supportive examples to the female aporia.

Beloved, as the infanticide navigates as a tool of exorcism, which is reinventing the reincarnation and their ghost memories for the healing of the inner traumatised child, in the objectified margins of a male hegemony. Given that the foundational principle of healing necessitates the presence and support of another person, the so-called mad characters require the reader's participation as witness to the historical sufferings to initiate the process of recovery. Rendering trauma narratable enables the possibility for healing by transforming the unspeakable into a shared acknowledgement of pain. If temporal disintegration is interpreted as an internal survival mode, then the ‘mad’ time traveller may be seen as transcending linear temporality, which is supported by the presence of a fellow ‘mad’. “Denver spoke, Beloved listened, and the two did the best they could to create what really happened, how it really was, something only Sethe knew because she alone had the mind for it and the time afterward to shape it...” (Morrison, 2004, p. 92).

Within this context, *Beloved* becomes a female suggestion to patriarchal crucifixion in terms that she offers herself as a redemption and salvation for her community. She is murdered by her community to stand against the sins of mankind, narrating the crimes of colonial imperialism that were veiled under the juridical

system of Western patriarchy. She is brought back to life to remind how community of the possibility of a self-love centred possibility. Beloved transgresses the position of the murdered childhood, which was not allowed to survive in a colonial world, to the position of the healer Chiron, who becomes an archetype of salvation by having consumed the burdens of a violent and murderous system and survived its trauma, in the sense of wounds, to enable the healing of her community. She is the archetype of female redemption, liberating wounded women from the past and returning their identity. As may also be inferred from her name, Beloved is an embodiment of self-love and the love of others, which restores feminine autonomy, which “is inhabited by the ‘radical and anarchial reference to the other’” (Bhabha, 1994, p.17). The novel conveys several instances where the identity of Beloved intersects with that of Sethe and Denver. Female lineage is healed through unity being restored in syntax. “Beloved, she my daughter, “Beloved is my sister”, “I am Beloved and she is mine” (Morrison, 2004, p. 236).

The infusion of a common female narration implies not only mutual feminine intertextuality, symbolized by water imagery, but also suggests a training aspect related to the primitive animal form. While the actual story unfolds through memory flashbacks to the act of infanticide, the text primarily conveys the patriarchal gaze, portraying the traumatized mother as a cannibal maternal figure. The roles of the animal victimizer and victim are reversed, with Sethe, initially the perpetrator, transformed into the victim. The mythological story of Chiron plays a crucial role in understanding the dynamics of parenting and childhood. In Greek mythology, Chiron is a centaur, depicted as half man and half horse. As the son of Titan Cronus, who symbolizes time, and Philyra, a sea nymph, Chiron is known as the wounded healer. This symbolism serves as a source of humanity's wounds. While one side represents

a free being of godlike creation, implied through horse imagery, the other side is a man, reflecting the white logocentric master. Born with a hybrid identity, bearing the strength of a god-like creator while simultaneously bound to the ordained regulations of our systems, Chiron reflects humanity's trauma from birth onwards. This not only illustrates the challenges of creativity within a man-made society but also fosters a deeper understanding of birth. The mother's birth canal delivers a being from the liquid sphere to another that is formulated through the concepts of time and solid essence. This offers another explanation for why trauma is conceptualized in accordance with its German tradition, which is the "dream." The ambiguity between the inside and outside, along with logocentric reality and Eastern truth-making, connoted with the dream, finds embodiment in the mythological figure Chiron. Having discussed the role of the healed 'mad,' symbolized through horse imagery—such as Sarah in *Property*, and Sethe's resemblance to the beaten horse—the novels suggest a possible self-healing for those who embrace liberated self-autonomy.

Functioning as narratives to be deconstructed and rewritten, the female body becomes a threshold of texts to be reconstructed by those "touched by the divine fire", the so-called 'mad', who emerge as the authors of reimagined histories. Sethe intervenes in the text, actively shaping the trajectory by eliminating a character from the plot. As a concerned mother, Sethe metaphorically takes the author's pen in her hands and crosses out her daughter, Beloved, from the character list by cutting her throat. She prevents the next generation from continuing her history of slavery and subjugation by resisting the subjugation of her child into slavery and ownership. The recurring motif of the scapegoated and marginalised female character exposes infanticide as a suggestion for purification from the weight of racial trauma and existential crisis. Resistance is a new form of reclaiming agency through the

destruction of what the patriarchal system deems its property. The theme deconstruction and rebirth through the breakthrough of the insane is examined through the act of a commodity bringing damage to the owner's property to punish the oppressor. The healed version of feminine form reformulates her maternal solution in liberating her children. She finds redemption in the acknowledgment of her traumatic memories and embraces her new reconstructed self to suggest for life instead of murder in symbolically freeing Denver from 124. Like in the novel *Property*, a reimagined future is hoped for with the escape of daughters from the madhouse of imperialism.

3.9 The poetry of self-love as a means for new beginnings

Spivak accepts the mother tongue and the institution of the family as the basis for culture and community. "...culture and convention seem nature's own way of organizing 'her' own subversion, ..." (Spivak, 1996, p. 34). Referring to Foucault and Deleuze, Spivak agrees that speech is exempt from the signifier and thus can speak for itself without the need for *Vertretung*, that is, representation. Broken words and disunited syntax of the 'mad' represent not only the disembodied dead and murdered slaves, but they also voice the censor of pain and dispose of what is not theirs. Fragmented words present fragmented presences in search of social solidarity. Beloved is the daughter, sister, and mother, embracing all roles of femininity. Beloved is the sister returning to Denver, releasing Denver from her imprisonment of subdued memories of Sweet Home. It is through the reconciliation with Beloved that Denver can gaze through the lens of the female lineage and escape from the sugar-coated male hegemony, symbolized as Sweet Home. Beloved is the embodiment of love that enables liberation from silenced violence.

The monologue became, in fact, a duet as they lay down together, Denver nursing Beloved's interest like a lover whose pleasure was to overfeed the loved. The dark quilt with two orange patches was there with them because Beloved wanted it near her when she slept. It was smelling like grass and feeling like hands- the unrest hands of busy women: dry, warm, prickly. Denver spoke, Beloved listened, and the two did the best they could to create what really happened, how it really was, something only Sethe knew because she alone had the mind for it and the time afterward to shape it... (Morrison, 2004, p.92).

The union of a female syntax under sisterhood conveys the strength to replace language and thought with speaking, thinking, and thinking for speaking. While thinking for speaking differs linguistically from one language to another, the verbal representation of a female syntax may still feel restricted under the male author's censorship. Liquidity, in the form of female fluidity, enables female creation to pass through the birth canal, symbolizing the female muse. The punitive and censoring pen of the male author in the examined novels manipulates its community towards ownership through the false representation of a God-like imitation. In contrast to the patriarchal phallus, a reshaped female hegemony is rewritten in a liquid and lively manner, embracing what has been kept inside and releasing the unhomely to the public. The previously depicted uncontrollable and unmanageable mad monster of a male-dominant society, embodied as Walter, Sethe's infanticide, and Beloved as the haunting ghost, is reinvented through the birth canal of the female muse and reshaped as a liquid text, pouring through the lines without the intervention of colonial regulation.

All of it is now it is always now there will never be a time when I am not crouching and watching others who are crouching too I am always crouching the man on my face is dead his face is not mine his mouth smells sweet but his eyes are locked. (Morrison, 2004, p. 248)

“in the night I hear chewing and swallowing and laughter it belongs to me she is the laugh I am the laugher I see her face which is mine” (Morrison, 2004, p. 251).

Female politics, as mentioned before, is conveyed in an uninterrupted and fluid form that is void of any grammatical correction or restriction. Words become equal in that none of them is written in the capital form, which contributes to the notion of democracy. The only capital letter encountered in the female syntax is the first person, that is, the “I”. The I, which is a homophone for the eye, implies a rectified sense of identity through the opening of the female eye and the locking of the male author’s eyes. Female union constitutes an outstanding, dynamic, and rebellious narrative.

3.10 The departure to a re-imagined future

Just like Sarah’s daughter in *Property*, who had to be declared dead to ensure her liberation from the domination of the colonial master, Denver is enabled a *new beginning* through her ghost sister. Denver’s exile from 124 is a counter reading of Sarah in *Property*, who was captured in her escape and returned “home”. While Sarah’s appearance shifted to a ghostlike skeleton with her hair cropped by the masculine pen, denying any bonds with her community, Denver is liberated from her exile in 124 marking the beginning of the new generation’s integration into a reimagined society.

‘Sethe,’ he says, ‘me and you, we got more yesterday than anybody. We need some kind of tomorrow.’

He leans over and takes her hand. With the other he touches her face. ‘You your best thing, Sethe. You are.’ His holding fingers are holding hers.

‘Me? Me?’ (Morrison, 2004, p. 322)

At this point, healing from trauma, as depicted in the narrative, involves the gradual integration of fragmented aspects of the self, elements that are epigenetically inherited or imposed on rather than authentically owned. The adoption of new, self-affirming behaviours reverses the sequence of the traumatised. “Now his coming is the reverse of his going” (Morrison, 2004, p. 318). The relationship between memories of the past that are visiting the present, and the maternal figures of dominant imperial societies evolves into a deeply co-dependent dynamic, in which female figures become increasingly incapacitated. This is a reason that prompts Denver as the next generation to assume responsibility for the family lineage. While the novel’s second climax mirrors the first when a white man arrives to take Denver to work. It becomes a scene retriggering Sethe’s trauma as she misidentifies the man as the schoolteacher. Unlike the first instance, where she attempts to murder her children as a form of saving them from slavery, she directs her violence to the oppressor with an attempt to attack the white man. Metaphorically, Sethe becomes the white rabbit that the schoolteacher mentioned as biting the owner’s hand. The wounded woman has transformed into Chiron, having cured her wounds and embraced the female lineage expressed through fluid female syntax, which is symbolically embodied by Chiron’s mother, the sea nymph Philyra.

The character Beloved is a reference to a murdered child, which is not the case of a criminal mother murdering her daughter, but a deeply traumatised slave woman refusing to give her child to slavery, all kinds of abuse, and finding death a safer place to reside than the home of the master. Sethe commits the crime of infanticide to bring a deeper historical crime into the open. In this respect, Beloved’s infanticide is a female suggestion to the crucifixion, offering a female redemption to save humanity from further sins. Thus, the ‘mad’ takes the role of the prophetess

unveiling the violence of colonial imperialism. The allusion of the cannibal mother devouring her child and being consumed by the reincarnation of her daughter in return is an embodiment of female bodies that are represented as the carriers of haunted ghosts through which ancestral memories are transmitted. Functioning as narratives to be deconstructed and rewritten, these female bodies become thresholds of texts to be reconstructed by those divinely touched, the so-called 'mad', who emerge as the authors of reimagined histories.

Sethe intervenes in the text, actively shaping the trajectory by eliminating a character from the plot. As a concerned mother, Sethe metaphorically takes the author's pen in her hands and crosses out her daughter from the character list by cutting her throat. She prevents the next generation from continuing her history of slavery and subjugation by resisting the subjugation of her child into slavery and ownership. The recurring motif of the scapegoated and marginalised female character exposes infanticide as a suggestion for purification from the weight of racial trauma and existential crisis. Resistance is a new form of reclaiming agency through the destruction of what the patriarchal system deems its property.

In summary, this chapter explores the multifaceted dimensions of trauma and resistance in all their forms. It delves into the profound impact of slavery mainly on the female psyche. Dead texts of female authors are invited to rejuvenate through the teaching of their female predecessors, the loving of their bodies. Baby Suggs tells Sethe to love her body, and that is a common basis where trauma survivors of imperial colonialism strive to get to. "... to get to a place where you could love anything you chose- not to need permission for desire- well now, *that* was freedom" (Morrison, 2004, p. 191). The function of the 'mad' text is that these are false stories about time, making us feel less vulnerable about the situation we were in, and they

give us a sense of control over the future. The fact that time gets altered with trauma is one of the biggest invisible wounds of trauma. “Trauma survivors need to heal before they can believe in a future” (Schmelzer, n.d., p. 38). Denver, in *Beloved*, is a potential hope for the future, since she is the one to heal herself of traumatizing memories embodied by her home and family, including Beloved, embodying the haunting past of colonial slavery and victimization. Denver is suggested as a new feminine hegemony, having fully embraced fragmented pieces to step out of the patriarchal sentence, while former forms of enslaved female narration are “...not a story to pass on” (Morrison, 2004, p. 324). The narration of the ‘mad’ forms a link to the outside world for trauma treatment. This is a new form of integration into a whole. Ultimately, *Beloved* reimagines new futures with its female characters, suggesting possibilities for liberation.

CHAPTER 4

THE FIERY PASSAGE TO THE BIRTH CANAL IN JEAN RHYS' NOVEL *WIDE SARGASSO SEA*

4.1 The fall of the father, the rise of the daughter

Wide Sargasso Sea opens with the run-down plantation of Coulibri Estate, signalling the weariness of a colonial world that is approaching its end. The master of the colonial text is reported by the female voice as dead. Having drunk himself to death, the patriarchal author is conveyed as having buried himself in his ink of melancholy. The text already opens with the defeat of the male oppressor, who has been overcome by the victimised black community, weakening his power matrix of economic strength. The freedom of the subcontinent led to the mental and physical breakdown of Western narcissistic autonomy, which was legalized through the Emancipation Act in 1833. The novel begins with an ending and ends with a beginning, as it opens with the haunting presence of the deceased master. "(My father, visitors, horses, feeling safe in bed – all belonged to the past)" (Rhys, 1968, p. 3). The haunting absence of the Western master in his text, structured within the frames of the subcontinent, narrates the forgotten people of the West, who are residing in a void context of the preordained power matrix. Like the mistress, Manon Gaudet in *Property*, the mistress of Coulibri Estate, which is Annette, is depicted with a looking glass. Female identities, which are situated in an unidentified layer of social and racial status in the colonial world, envision an escape through indirect access to the outer world. "I got used to a solitary life, but my mother still planned and hoped- perhaps she had to hope every time she passed a looking glass" (Rhys, 1968, p. 3-4). The looking glass, as discussed in the preceding chapters, is a medium

of self-reflection. It does not necessarily engage another person's direct criticism, but the female's "looking at herself", since "seeing and being seen are key elements in faulty narcissistic regulation" (Crastnapol, 2015, p.146). Considering that "seeing and being seen are literally about how one's bodily appearance and demeanour are evaluated, and symbolically about how one's whole being is esteemed," the 'mad' women's psychic retreat offers shelter from the harmful effects of the male anxiety of empire (Crastnapol, 2015, p.146). However, the 'mad' characters have gone beyond retreating to the shelter of psychic retreat, in that they have faced falsely attributed humiliation of being seen by the other, that is, the dominating master. Being seen by their dreadful oppressors has led to a fragmentation of identity replete with deranged attributes. Vision holds a central place in the sense of both observing and being observed. While it enables the subject to view the object from a distance, it equally evokes the sense of being seen. The notion of being observed in return often accompanies the fear of a hostile and endangering gaze that threatens exposure of hidden sides or humiliation. The roles of subject and object, therefore, are correlated, which, in turn, provokes anxiety in both looking at and being looked at. It triggers narcissistic defences since the gaze itself can be used to reassert narcissistic bonds, particularly through a fantasized view of the eyes to penetrate the privacy of the object and merge with it to seek refuge within the object and regain control or possession of its perceived qualities. Remembering that the object of the gaze reflects the seer, all falsely attributed features of the Orient indeed embody a trademark of Western capital identity. Therefore, it is understandable that the initial act of capital exploitation is initiated through the possession of identity, which is enabled by taking possession of the other through the trained eye. The act of remembering is a responsibility the 'mad' characters bear for what exceeds their

present time and agency. For this reason, the past is a sphere open to interruption, reconfiguration and healing (Fritsch, 2005). Death in the Epicurean view is not a threat to being since nonexistence to pose a threat would require awareness. The master's subdued fear of death is, therefore, irrational and rooted in false beliefs (Fischer, 1993). The beginning of Antoinette's narration is marked by her father's death, Alexander Coulibri, and the childhood of the hybrid female form's narration. Instead of the powerful protection of male domination, it is a black servant named Christophine, who functions as a protection guide to Antoinette and her mother. Etymologically, the name Alexander derives from the Greek origin and means defender or protector of men. Ironically, the women of Coulibri Estate are depicted as void of the protecting father archetype and safeguarded from the aftermath of colonialism's exploitive reign by a female alternative of the Christ figure, being Christophine. Memories of Antoinette's childhood are full of morbidity and decay, emphasizing the fear of the Black revenge through Annette's deceased horse. The carcass is reported to be covered with flies. While discussed previously, the horse has functioned as a medium for liberty in *Property*, enabling a liberating turn on behalf of the sub-proletarian woman. *Wide Sargasso Sea*, however, portrays threats and imperial anguish through the fly imagery, where flies cover Annette's deceased horse. The carcass of Annette's horse, killed by the black neighbours, functions as a foreshadowing for the colonial mistress's fall into madness. It becomes a symbol for feminine discourse being countervailed even after the death of the dominating master. The aftermath of colonialism continues to haunt the colonial mistress and situates her in the position of a prey to the once victimised community. As Spivak mentioned previously, the subaltern cannot truly speak in a comprehensible manner (Spivak, 1996). The black community formulates morbidity as a message to threaten

the power matrix of the master. “Being-toward-death becomes, in Heidegger’s view, the grounding structure of Dasein — making death not an event, but a mode of being” (Schleifer, 1990, p. 61). In *Rhetoric and Death*, Schleifer underlines that modernism’s crisis of meaning, and subjectivity bears a deep link to rhetorical considerations of death, silence in the sense of *Verschwiegenheit* (Schleifer, 1990). As for postmodern theory, however, which is more applicable to the readings of this thesis, death embodies an epistemological challenge, characterized by absence, trace, and difference. Through the epistemological redefinition of death, the ‘mad’ can challenge the rhetoric of the oppressor’s norm and create new possibilities in meaning-making. “Death functions rhetorically as a figure for limit, absence, and the unknowable — an endpoint that simultaneously structures and disrupts communication” (Schleifer, 1990, p.12). The experience and representation of death contribute to the reconstruction of the woman’s language, transcending the rhetorical autonomy of the master’s pen, which conditions the possibility of language meaning and identity. “Postmodernism does not represent death but performs it through the endless deferral of meaning” (Schleifer, 1990, p.119). Thus, the language of the fragmented, ambiguous, and hybrid functions as an unfolding of the unspeakable nature of death and trauma. The authority of language is, in this way, problematized by the ‘mad’, who locate death in the gaps and silences of signification (Schleifer, 1990).

4.2 Imagining ‘The Other Side’

“‘You don’t like, or even recognize, the good in them,’ she said, ‘and you won’t believe in the other side’” (Rhys, 1968, p. 16). Concepts of recognition, ambivalence, and the construction of the ‘Other’ are central to Bhabha’s theoretical work, *The*

Location of Culture (Bhabha, 1994). Mr Mason, as the second representative master in the subcontinent, is a projection of Western ideology's fixed refusal to see the presence of the other side, which Bhabha defines as repetitive and reductive. "The stereotype, which is its major discursive strategy, is a form of knowledge and identification that vacillates between what is always 'in place', already known, and something that must be anxiously repeated" (Bhabha, 1994, p. 66). For colonial discourse, the colonized is mistakenly already knowable and visible, which Annette, as the hybrid subproletariat, proves wrong. The female's voice, being incapable of being heard, is a crucial factor in her mental downfall. The colonial woman is rendered visible, yet she is misrecognised, flattened into a partial and fragmented image that cannot be fully believed or known. The act of not believing in "the other side" is part of a colonial strategy of fragmenting and splitting, rejecting the colonized object, or the Other a whole and integrated subjectivity (Bhabha, 1996).

4.3 Rejected children of the narcissistic father and the void mother

However victimised oriental women may be projected, as female forms of a capital industry, they hold a power to shift the industry in which they exist. This is symbolically underlined through recurrent images of nature overwriting and devouring the master's house. The depiction of a vivid and vibrant nature opens another dimension for hybrid identities that are *unhomely*. It enables Antoinette to avoid an oppressive and omnipresent male syntax by reuniting with the female self. Female identity in the subcontinent is feared to such an extent that its nature and authenticity are assimilated by the Western gaze and depicted as uncanny.

“Better. Better, better than people. Watching the red and yellow flowers in the sun thinking of nothing, it was as if a door opened and I was somewhere else. Not myself any longer” (Rhys, 1968, p. 12).

“Everything is too much. I felt as I rode wearily after her. Too much blue, too much purple, too much green. The flowers too red, the mountains too high, the hills too near. And the woman is a stranger” (Rhys, 1968, p. 49).

Considering that both Antoinette and Rochester are the rejected, and unseen children of their parents, an enforced union of both polarities concludes in the mirroring of the narcissistic father of the West and the emotionally absent mother of the East. While Rochester is a child who is hopelessly trying to make his presence worthy to his father, he admits that his soul has been sold to the uncanny. “I have sold my soul or you have sold it, and after all is it such a bad bargain?” (Rhys, 1968, p. 49). Antoinette, the daughter of a hybrid Creole overwhelmed by the depression of having lost her property and son, Pierre, to such an extent that she cannot perform her maternal duties to her daughter, is further dragged into absence by the death-driven language of her husband. “She was only a ghost. A ghost in the gray daylight. Nothing left but hopelessness. *Say die and I will die. Say die and watch me die*” (Rhys, 1968, p. 135). The West’s death drive is, at its most basic, a hypothetical drive towards non-being and decay. It is a fundamental opposition to Eros’ life drive, which embraces instincts for survival, propagation, and pleasure that are embodied by the vibrant nature of the subcontinent. In line with Freud’s argument about the death drive, the Western patriarch represented by Rochester, conveys an unconscious drive to master the trauma inherent in his upbringing (Freud, 1955). According to his understanding, one should not wonder at Rochester’s denial of the lively East.

I hated the mountains and the hills, the rivers and the rain. I hated the sunset of whatever colour, I hated its beauty and its magic and the secret I would never know. I hated its indifference and the cruelty which was part of its loveliness. Above all I hated her. For she belonged to the magic and the loveliness. She had left me thirsty and all my life would be thirst and longing for what I had lost before I found it. (Rhys, 1968, p. 136- 137)

While Antoinette, as the subaltern, embodies life as a disturbance of the original state, the earlier, simpler, and inorganic state, Rochester, standing for the Western master, represents the Freudian idea of the death drive, the organism's tendency to undo that disturbance (Freud, 1955). Antoinette represents female identities born into a text of warfare, where two poles of economic distinctions clash, attributing hybrid female forms to an undetermined place and position. Apart from social alienation, Antoinette stands for children who are emotional orphans, whose parents are either physically or emotionally distant. In Antoinette's case, the father figure's death opens the text, leaving a void of the ghostly mother's presence. Biological mothers of the elite families are not capable of nurturing their children, leaving female creation dispossessed.

4.4 The lullaby of the hummingbird

Antoinette's mother, Annette, spends her honeymoon with her second husband, Mr Mason, on the island of Trinidad, which in its original Arawakan language referred to the "Land of the Hummingbird" and was later coined Trinidad, as the island of the Trinity (Wikipedia contributors, n.d.). Considering the symbolism behind the hummingbird, it refers to a bird species that can fly backwards, just like the female time traveller orbiting forward and back in time. Additionally, the small feet of the hummingbird make a reference to un-rootedness on the part of the subproletariat, who is constantly initiated into a realm of hatred and assimilation due to the Western

male lineage to which she is married. The hummingbird is known for its buzzing and squeak-like vocalizations, mirroring the subaltern woman, who is often unheard and unseen in the eyes of the West. A clear indication of how gendered metaphors are central to colonial ideology (Suleri, 1992). As Suleri argues, language and narrative were central tools in both imperial governance and resistance. While imperial governance attempts to confine female creation within its power matrix, the 'mad' woman benefits through the same medium, that is, language, in the form of rhetorical strategies to reassert authority and escape the moral justification for empire, which is the author's sentence. The honeymoon on the island of Trinity functions as the female's reinitiation into the male-dominated text ruled by the wholly trinity, being the Father, the Son, and the Spirit. Additionally, Annette is seen to benefit from language that reasserts female autonomy in her songs, such as the hummingbird. "The music was gay but the words were sad and her voice often quavered and broke on the high note. 'Adieu.' Not adieu as we said it, but à dieu, which made more sense after all" (Rhys, 1968, p. 6). "She sat near me and sang very softly, 'Before I was set free'. I heard as far as 'The sorrow that my heart feels for-'..." (Rhys, 1968, p. 29). The power of the mother's language becomes a testimony for the wish to return to a blissful state, a reimagined state of being prior to colonial imprisonment. Female syntax in the form of songs serves as a legacy to be passed on to the daughter, initiation into female awakening from imposed depression. This is a crucial duty that Antoinette, the so-called 'mad' ghost remembers again in a dreamlike fashion when realising the female testimony.

4.5 The awakening of the inner child

It was then that I saw her - the ghost. The woman with streaming hair. She was surrounded by a gilt frame but I knew her. ... Then I turned round and saw the sky. It was red and all my life was in it. I saw the grandfather clock and Aunt Cora's patchwork, all colours, I saw the orchids and the stephanotis and the jasmine and the tree of life in flames. ... I saw the doll's house and the books and the picture of the Miller's Daughter. I heard the parrot call as he did when he saw a stranger, *Quie est là? Quie est là?* And the man who hated me was calling too, Bertha! Bertha!... Someone screamed and I thought, Why did I scream? I called 'Tia!' and jumped and woke.. (Rhys, 1968, p.151-152)

Female creation, which has been diminished to a ghost or even a toy doll of the master, starts its awakening from its gilt frame through the final dream. The realization of the female legacy, artfully narrated from the records of patriarchal autonomy, through the mother's lullaby, reminds the oppressed female of her origin, which has flashed before her eyes in a dreamlike fashion. Coco, the parrot who perished in the fire at Coulibri Estate, unable to escape because of Mr. Mason's deliberate crippling of its wings, serves as a recurring image reminding Antoinette of her dispossession and the awakening call of her original identity. The rigid boundaries of race, class, and social status once again begin to dissolve, returning the so-called 'mad' time traveller to the origin of her narrative: the childhood game of identity switching with her friend Tia.

"The asylum no longer punished the madman's guilt, it is true; but it did more, it organised it for the madman as a consciousness of himself, and as a non-reciprocal relation to the keeper; it organized it for the man of reason as an awareness of the Other, a therapeutic intervention in the madman's existence. In other words, by this guilt the madman became an object of punishment always vulnerable to himself and to the Other; and, from the acknowledgement of his status as object, from the awareness of his guilt, the madman was to return to his awareness of himself as a

free and responsible subject, and consequently to reason. This movement by which, objectifying himself or the Other, the madman just returned to his liberty, was to be found as much in Work as in Observation” (Foucault, 1961, p. 247). From Foucault’s argument of *Madness and Civilization, A History of Insanity in the Age of Reason*, we may state that Antoinette, as the ‘mad’ woman was conveyed as an object of punishment in her stigmatisation as ‘mad’. Just as Tia manipulatively exchanged clothes with Antoinette in a gesture that parodied and mocked imperial categorizations, Antoinette struggles to identify her voice in her dream, questioning its origin. Tia, now transformed into Antoinette’s alter ego, embodies her inner wounded child, who has absorbed all the hatred and assimilation imposed by colonial systems. Tia is the internalised other who calls for attention to wake her up and return all false images of selfhood, including her name, Bertha, playfully, and to return to a space of subversive intimacy, just as the girls did by the pool in their early childhood.

Dreams are another recurrent aspect in the novels examined and as Jung expresses in *Archetypes and the Collective Unconscious*, these dreams manifest a guidance from the unconscious towards psychic wholeness. “Myths are original revelations of the pre-conscious psyche, involuntary statements about unconscious psychic happenings” (Jung, 1959, p. 154). In the psychological development and healing of female characters, the ego becomes integrated with the unconscious contents, especially the archetypes of the mother, the shadow and the persona leading to self-realization. “Individuation means becoming a single, homogeneous being, and, insofar as ‘individuality’ embraces our innermost, last, and incomparable uniqueness, it also implies becoming one’s own self” (Jung, 1959, p. 275).

Therefore, the reintegration of womb wisdom through a symbolic reversed journey

back into the mother's womb is a rebellious act of integrating the unconscious into the conscious, challenging the process of being mere victims of the unconscious called as fate.

4.6 Back to the beginning

Memory unfolds in various perspectives, including political, ethical, and ontological understandings. In *The Promise of Memory*, Fritsch displays memory's effects not only in the past, but according to him it holds also a future- oriented promise. In other words, memory bears the responsibility towards the dead, the forgotten and the silenced characters, highlighting repressed political violence and historical injustice (Fritsch, 2005). Haunting female voices, ghostlike appearances of fragmented subproletariats carry out their tasks to embody silenced voices of female creation that are pushed to the corners of a collective unconscious.

I was outside holding my candle. 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. (Rhys, 1968, p. 152)

Memory is displayed as an ethical imperative in that humanity is indebted to those who have died unjustly or have been dismissed from history. Derrida's notion of hauntology supports this statement, as he conveys the past as a haunting presence. Just as *Beloved's* ghostlike appearance is an interruption of "historical time by calling upon the memory of the oppressed to bear witness to the unrealized possibilities of the past", so are Antoinette's frequent flashbacks of her home (Fritsch, 2005, p. 107). The haunting ghosts of the past are not mere recollections of the past, "but about keeping open a space of responsibility towards those that are no longer here" (Fritsch, 2005, p. 9). Voicing the 'mad' is an act of interrupting present

political narratives. Remembering the dead, the oppressed, and the excluded is not a nostalgic act, but a radical one that opens space for new forms of justice and political engagement. Antoinette's retreat into the dark passage along her candlelight equally suggests that the 'mad' try to handle the trauma of being born and healing our wounds in returning to the womb. The 'mad', as they experience a different mode of reality, are the initiators of womb wisdom, awakening female creativity. The 'mad' embody a state of being *verrückt*, reflecting a displacement from metaphysical thinking, or a movement away from calculative thought toward the poetic thinking of Being, as Being anew. The conceptualization of death in terms of language, meaning, and metaphysical inquiry is a limitation of language in expressing or representing death. While death is often framed as a boundary event that challenges articulation, as it lies outside lived experience, haunting voices of female ghosts interrupt the domain of Western articulation by resisting preordained boundaries (Donnelley, 1994). The voices of the dead mark a communal transformation reflecting how awareness of mortality shapes authenticity, and the search for a reconstructed meaning-making. As death is often perceived as a metaphysical problem, the novel explores how the concept of death challenges ontological distinctions between presence and absence, being and non-being (Donnelley, 1994). The act of confronting past traumatic experience through a metaphorical retreat into the maternal womb is read as a state of being-toward-death in the Heideggerian understanding. It asserts that authentic existence requires confronting death as one's own most possible (Donnelley, 1994).

4.7 The vessel of the dispossessed

The displacement from metaphysical thinking and language refers to the resisting syntax of the 'mad' as *Verschwiegenheit*. Antoinette, as the imagined Other, was viewed as that which could not speak in reason's language. The language of the 'mad' was explored as existing outside the in-sane state, and therefore necessitates a return to the umbilical canal, basing its source on womb wisdom. Just as *The United States Vessel in Property* became a metaphor for the ship of fools, a reference to the Renaissance, where the 'mad' were often allowed to roam freely, or even sent away on boats, symbolizing society's ambiguous fascination with madness, so was Antoinette shipped from her mother land to England unknowingly (Foucault, 1987). "When I woke it was a different sea. Colder. It was night, I think, that we changed course and lost our way to England" (Rhys, 1968, p.144). The vessel travelling in the Atlantic Passage not only represented a threshold between society and its rejected margins, but it also alluded to Sarah's travel in *Property* as well as Antoinette's journey, underlining the presence of traumatic memory within the colonial text.

4.8 Through the void of the looking glass

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. (Rhys, 1968, p.143)

Focusing on how modern societies constructed and managed the concept of the "abnormal," the images of criminals and the insane were questioned within the illusory narrative of the master, who was portrayed as the true criminal concealing his fear of death and empire behind the mask of the imposter. In this context, the entire disciplinary society, particularly regarding medicine, law, and sexuality, was

examined about the monstrous criminal. Systems of education, health, marriage, and media were criticized as mechanisms of normalization and the actual figures of surveillance, correction, and normalization (Foucault, 1987). These problems brought with them the examination of identity problems. The case of “the other” makes us human, and the presence of others, their acknowledgment of our existence, makes us human, or rather, ‘mad’, questioning the essence of our humanity. Until there is an observer, we're all animals, not much different from Derrida’s cat. “If so, the joke is that if the cat had not looked at the naked Derrida, he (Derrida) would have remained (like) an animal, unaware of his nudity. The case of the cat is what makes him human, ... “(Bruns, 2011, p. 82). Likewise, we observe Antoinette's parrot questioning who she is. The questioning of identity is the sort of entering into relation with singularity and the alternative of others, since the encounter with another being at the level of the singular is conducted face to face. As the animal is only able to “react, but not to respond to what it sees,” colonial objectified female figures are at the beginning of the journey likewise conveyed as the animal or monstrous ‘mad’, incapable of reasonable discourse (Bruns, 2011, p. 84).

One must choose, because madness wipes out the crime. Madness cannot be crime, just as crime cannot be an act rooted in madness. It is the principle of the revolving door: In terms of the law, when pathology comes in, criminality must go out. In the event of madness, the medical institution must take over from the judicial institution. Justice cannot take possession of the mad, or rather, when it recognizes someone as mad, justice must relinquish jurisdiction and release him or her. (Foucault, 2003, p.32)

As Foucault would equally argue in *Madness in Civilization*, madness is not a mere condition, but a relation of power and discursive construction established by the language of psychiatry, a “monologue of reason about madness” (Foucault, 1987). Considering that madness in modern times is denied autonomy, authorship, and creativity, the asylums, embodied as the master’s house, which were once praised for

curing, are revealed as a new form of the system's control mechanism, embedding power in the setting of therapy. Antoinette, as a representative of the 'mad' characters, brings the silenced and pathologized discourse to the forefront and unfolds all stories of a beyond that were once rendered unreadable by the logos. Female identity is turned void and almost ghostlike to such an extent that it becomes practically impossible for the subject, that is, Antoinette, to identify herself.

Likewise, she emphasises the notion of monster women, who were examined as a cultural and psychological construct. Women exposed as monstrous unveiled how societies create, define, and engage with monstrosity, which serves as a mirror to humanity, conveying the oppressor's fears and anxieties (Davis & Santos, 2013). Because monsters in literary texts and culture often signify what a society excludes or fears, monsters become a border figure delineating the "normal" from the "abnormal". Monstrosity as a socially constructed phenomenon diminishes the female's position in a power-driven society. The monster woman becomes an artificial set border for women who deviate from traditional roles. Women in a colonial discourse, including Antoinette, Anette, and even Christophine, have historically been racialized as the Other and the monstrous. Monstrosity, in this sense, becomes a tool of empire, used to justify domination and exclusion. The monstrous woman additionally becomes a symbol for trauma and psychological fragmentation that externalizes internal human collective trauma. "The monster is never born; it is made, shaped by hands of history, ideology, and imagination" (Davis & Santos, 2013, p. 4). The 'mad' mothers, Annette and Antoinette, who reject motherhood by rejecting the preordained image imposed by the husband, are bearers of communal pain and an embodiment of deviance from patriarchal domination.

4.9 The nightmare of hell

Trauma refers to 'Traum' in German, which means 'dream'.

Birth is a trauma. We are born into a dream, that is 'Traum', by being born in that we are born into the predetermined dream of the power matrix belonging to patriarchal hegemony. Jung views dreams as meaningful and essential in understanding the unconscious, as they serve a guiding function in the psyche.

I went to bed early and slept at once. I dreamed that I was walking in the forest. Not alone. Someone who hated me was with me, out of sight. I could hear heavy footsteps coming closer and though I struggled and screamed I could not move. I woke crying. The covering sheet was on the floor and my mother was looking down at me. 'Did you have a nightmare?' (Rhys, 1968, p. 11)

In her first dream, Antoinette's subconscious reflects the concept of hatred, and upon her awakening, she meets the gaze of the mother. Being born to an emotionally unavailable mother, who is trying to redefine her 'unhomely' presence situated between opposite polarities, the infants of hybrid upbringing, represented by Antoinette, cannot identify with the notion of a nurturing and self-loving upbringing. Symbolically, the mother is "looking down" at the unseen daughter. Annette, just like Manon Gaudet's mother in *Property*, is another archetype of the *Death Mother*. "The unknown is described as such in the dreams themselves and reveals her extraordinary nature firstly by her power to change shape and secondly by her paradoxical ambivalence" (Jung, 1959, p. 193). The final dream of Antoinette takes Jung's argument on dreams further, as she embodies the void mother archetype of her husband. Jung argues that the image of woman men carry within themselves is precisely connected to a definite feminine image, which is unconscious (Jung, 1959). The ambivalence of the hybrid woman, embodied by Antoinette, emerges into consciousness as the fragmented image of the colonial master's absent maternal

figure, the Death Mother. In this way, male authorship is subconsciously reproducing the void and uncanny feminine archetype of the mother by projecting its Angst upon the female subaltern. "He turns and looks at me, his face black with hatred, and when I see this I begin to cry. ... I said 'I dreamed I was in Hell' (Rhys, 1968, p. 40-41). The nightmare of the female subject projects the inner truth of male individuation in an imperial economy. As a subconscious object of fear and hatred, the woman is destined to the dungeon of the creator, that is, hell.

Having offered an insight into how madness is viewed within this thesis, the imperial hegemony of a male-dominated society is thus unveiled as unhealthy, whereas wounded female figures in their journey through trauma healing are understood as healthy. Maté's work will assist this survey to explore that we consider chronic stress, disconnection, overwork, perfectionism, suppression of emotion, and rising illness rates as "normal" in Western society, which is pathological. True health, he insists, cannot exist without authenticity, connection, and the integration of trauma. Maté defines trauma not as the bad things that happen to us, but as what happens inside us when we're overwhelmed and left without support.

Trauma is the disconnection from self, a rupture in one's ability to feel, relate, and process emotion. Another way to express Maté's thoughts is that through the awakening into the power matrix dream, we become disconnected from ourselves, and the goal of the 'mad' is to form wholeness through the confrontation of Traum-a, which is madness. Many "normal" upbringings include emotional neglect, which is a form of trauma often overlooked. The modern capital system is wounding, wherefore it produces traumatised children, including Antoinette, Rochester, and even Pierre, who embody the catharsis to the child archetype suggested by Jung, where the child archetype is read as the symbol for independence. Colonial female figures are the

gatekeepers of the male-oriented capital. Healing begins with reclaiming authenticity and reparenting the self. Female forms in their journey of transcending female anxiety of authorship are reclaiming authenticity through revisiting past traumatic memories stuck in the birth canal, that is, the silenced voices of the ghosts lingering in the collective unconscious, often expressed in dreams as well. This way, the ‘mad’ learn to nurture themselves, as a part of reconstructing the mother within.

Like the other novels examined in this thesis, *Wide Sargasso Sea* opens with the Western master’s decaying economy, which is represented in his melancholy. While logocentric philosophy is portrayed “from the vantage point of death”, ‘mad’ female narrators suggest a counter reading of truth-making, suggesting that a “feminist metaphysics must begin from birth” (Battersby, 1998, p.89). The ‘mad’ as the time traveller was explained as by existence to be a healer, or a Chiron archetype, since the ‘mad’ was conveyed to initiate the past into the present by *Wiederholung* and retreat into the birth canal. Antoinette’s retreat into the dark passage at the end of *Wide Sargasso Sea* was exposed as a symbolic act of retreat to the mother’s birth canal, just like Sarah’s voyage on the ship during her flight from the sugar plantation in *Property*, and Beloved’s reincarnation, as well as her disappearance. Gender and race have been analysed as assimilated and transformed entities within the dominant historical framework of nation formation, colonial governance, and imperial expansion. The inclusion of female characters and differentiated subjects into the centre of the analysis has challenged traditional configurations of autonomy, power relations, and identity formation (Pierson & Chaudhuri, 1998).

In the final analysis, just as the sugar plantation in the novel *Property*, or Sweet Home in *Beloved*, becomes a literal asylum for the so-called ‘mad’ females, Coulibri Estate and eventually Thornfield Hall turn out to be tormenting places for Antoinette

in *Wide Sargasso Sea*. All male established places function as an annihilating and infuriating monument portraying female identity and creation as insane, to erase all means of womb creation from the master's text. All three novels depict female identity in a ghost-like manner. While Sarah in the novel *Property* was degraded into a skeleton form towards the end of the novel during her forceful capture back to the master's house, Beloved was the ghost of Sethe's murdered daughter haunting memory in Toni Morrison's novel *Beloved*. Likewise, *White Sargasso Sea* conveys how Antoinette, like her mother Annette, diminishes into a ghost-like feminine form. Marriage, which is an exploitation of the feminine East, is expressed as a legitimate and legal form of gaining property and annihilating identity. In contrast, Ubu or Obeah, the language of the African woman, is viewed as 'mad' and threatening. Crime, according to societal norms, is the burning and the damaging of the master's property. The same damage done by the East to the West in the Eastern lands is not conceived as a crime that is not punished. However, the same act, which is an Eastern character burning down the house of the actual monster, is seen as an unacceptable crime by society, as it is enacted within the context of the capital patriarch, that is, England. Female union is established between Antoinette, her Aunt Cora, Mother St Justine in the dormitory, and Christophine, who all function as surrogate mothers playing roles to re-establish a self-loving perception for Antoinette, who eventually awakens from the colonial nightmare and embraces fragmented pieces to start her *Unintegration phase* of trauma healing. Antoinette fulfils her legacy parallel to Battersby's statement. "To be fragmented is not to be erased. A patterned self is no less real than a unified one- only more truthful to lived experience" (Battersby, 1998, p. 141).

CHAPTER 5

CONCLUSION

This thesis has attempted to shed light on the historical traumas of marginalised female figures in a colonial society that Western men dominate. The consequences of past traumatic memories of slavery have been analysed in the novels *Property* by Valerie Martin, *Beloved* by Toni Morrison, and *Wide Sargasso Sea* by Jean Rhys to explore different perspectives on subjugated women, who embodied a legacy of resistance in the form of madness, reimagining a liberated form of female hermeneutics. The recreation of a female syntax necessitated confronting historical trauma to acknowledge pain, due to fragmentation, and the process of uniting these fragmented pieces to enable healing. This survey began with a definition of madness. Subsequently, it explored themes such as the anxiety of empire, identity issues, the understanding of *Verschwiegenheit* in the sense of authoring another's text, resistance through mimesis, the anxiety of death, and, finally, trauma healing by offering a new hermeneutics. Within this context, madness has been viewed as a transformative gift assisting objectified female figures with the power of resistance in the process of trauma healing.

Madness has been investigated as a mode of resistance and transformation, rather than a timeless medical condition. Madness has been explored as a transformative gift supporting objectified female figures with the power of resistance and trauma healing, ultimately. The notion of time was examined as non-linear, an “ecstatic temporality”, in which we stretch ourselves between memory and are thrown into the present. The ‘mad’ were identified with the time traveller, whose ability to heal was explained through their power to transcend time in memory. The

time traveller's mission was explained as *Wiederholung*, that is, reclaiming autonomy. In *Being and Time*, Heidegger argued that time was not a sequence of *nows*, but a dynamic structure (Heidegger, 1962). According to Heidegger, *Dasein* exists through time, and memory is how *Dasein* carries its past forward into its self-understanding. *Dasein* is "thrown" (*Geworfenheit*) into a world with a history, language, and cultural inheritance. Therefore, the traditional self-understanding of female forms was viewed as relying on the hegemony of the male canon that predetermined the *Dasein* of women. Predetermined reality brought with it the idea of pretermination. According to this understanding, birth was viewed as equal to death. Through the process of *Wiederholung*, that is, repetition, fragmented pieces of memory were retrieved to the present as part of the *Integration phase* in repeated trauma healing (Schmelzer, n.d.). *Wiederholung* was read as reclaiming one's thrown existence, wherefore reincarnations of memories that found embodiment in *Beloved* were analysed as an act of reclaiming female identity through bringing the past into the present. *Dasein* was read as the act of transcending linear time for those who questioned *Being*, and the 'mad' were identified with the questioner, whose concern was an existential self-awareness. The 'mad' as the questioner was engaged with philosophy, which Plato accepted as a preparation for death (Güven, n.d.). *Dasein* was explained as anticipating both being and absence, which resonated with the concept of presence. Accordingly, it was argued that madness accounted for what was present. Likewise, Heidegger articulated the anxiety of death. In this anxiety, *Dasein* faced a nothingness related to the possible impossibility of its existence. To speak philosophically of the being of things, the 'mad' was viewed as *weggerückt*, or rather *verrückt*, that is, displaced by an outer source, to absence, and hence, to death, which was explained as trauma. Consequently, the understanding of 'Traum' in the

sense of dream, was translated to being born into the colonial dream. Birth, being our initial initiation into trauma, was accepted as a displacement of time and space; therefore, we were all suggested to be *weggerückt*. While *Wahnsinn* described an alienation from *Being* in modern times, that is, insanity, it was also interpreted within its second translation as being in a state of sanity. Wahn was translated as delusion and false imagery, and sanity was understood to be under the predetermined truth-making of male hegemony, that is, 'Traum'. Thus, the recurring theme of illusion layered upon illusion, was expressed as an illusion of the illusion itself. This is what the 'mad' were analysed as resisting and reconstructing through a symbolic return to the birth canal. A third, and new, reading of *Wahnsinn* was suggested, as in colloquial usage, standing for "awesome," which was closely linked to the uncanny, since "awe" encompassed meanings of fear and wonder. The 'mad' characters, who were within the attributed sphere, as the inside, embodied the *Wahnsinn* of the colonial dream, in that they were within the sanity of the delusion, the illusion of the illusion, the mania of the master, and that is *Wahnsinn*, meaning uncanny for us. The historical construction of madness was presented as the power matrix defining "normal" and "abnormal" (Foucault, 1987). As the *Wahnsinn* of the colonial dream, the 'mad' were initiated into a predetermined power matrix, being their primary initiation into trauma.

The anxiety of empire expressed power relations as dichotomous and reflected a traditional form of patriarchal authorship, like a state of fear. To suppress the fear of the other, male authorship was portrayed as assimilating and falsely labelling female autonomy in a narcissistic manner. The obsession with power has been embodied in several characters in the novels analysed so far. Manon Gaudet's father in *Property*, who was reported to be obsessed with negroes, which was also

assumed to be one of the reasons for his death, was equally weakened by the poison of an imperial system that was power-driven and projected its weakness on the subaltern. The encounter of two polarities, the East and the West, highlighted the complexities of different balances and cultures, where the anxiety of “the other” was conveyed in the form of suppression and dominance. The mask of the oppressor was uncovered as the rejected and unseen inner child of the West that hopelessly tried to accomplish a reassertion of its masculinity and power through projecting its shadow upon the female subcontinent. Difference, colour, and vibrancy were unleashed as a threat to colonial integrity. In this context, animal forms such as flies, carcasses of horses, and rats projected the anxiety of empire through a manipulative degradation of the Eastern woman which Suleri explained as “masculine anxiety” (Suleri, 1992, p. 17).

The concept of identity was examined in accordance with Spivak and Suleri’s perspective, unveiling the female subproletariat as an emptied text by Western forces. Women excluded from the hegemonic power in social, political, and geographical terms were given a voice to narrate their realities. As the oppressed, subcontinental women were the ones who could not be heard within existing discourses of power and representation. Sarah in *Property*, Sethe in *Beloved*, and Antoinette in *Wide Sargasso Sea*, as reported in the papers, exemplified this understanding. As his name foretold, Stamp Paid in *Beloved*, was a prototype of the subproletariat in favour of his oppressor. He functioned as an inner marginalising system of female subjugation by reporting Sethe on the text of colonial autonomy. Stamp Paid stood for the black male community that had surrendered its identity to the master’s symbolic stamp and had established a secret favour and pride towards the power of the white. The inner rottenness of the system was likewise embodied in

Pierre, the brother of Antoinette in *Wide Sargasso Sea*, who equally spied on the women of his lineage. He reported Antoinette as 'mad' to the colonial representative. Nonetheless, physically and mentally liberated male figures of the subcontinent were also assisting in the escape from the master's text. The captain of the insurrection, described as the "big man", realised Sarah's order of the master's death by beheading the master in *Property*. Likewise, Mr Roget, a free African man, dressed according to Western codes, transgressed cultural norms in asserting the right to purchase Sarah, a female of the same subcontinent. The commodification of human identity was nonetheless mocked by a black identity wearing the white mask of the logos to demean its oppressor.

He leaned back in his chair, bringing his stick to the side and stretching his legs out before him, nonchalantly examining his trouser leg. He found a bit of plaster stuck to the seam and flicked it away with his fingernail. It fell onto the carpet near his shoe. I focused my eyes and my mind upon the small Fleck of white plaster. The fact of it enraged me, but I counselled myself to remain calm. (Martin, 2003, p.184)

While the colours black and white have often been referred to as opposite cultural polarities in all three novels analysed within this thesis, the carpet imagery has equally been a frequent metaphor. The carpet was a twofold metaphor, symbolizing the holy garden of Eden, which was represented by the sacred spot of prayer in a house. Bearing in mind that the master, who had a narcissistic God complex, projected his fantasy of building heaven on Earth through his plantation with the slaves as its happy residents, this idea was debunked by its object, Mr Roget in *Property*, the male form of the East, who has awakened to the unpleasant sides of the Western favour. In addition, Antoinette was depicted in painting a red carpet of fire during her dream of burning down the master's house. Mr Roget in *Property* was an example to embody the objectified character's mockery of the buffoonery of the

white juridical system in flicking the white plaster with his fingernail to the carpet. Male forms of the subcontinent in all three novels have undergone some form of transformative change in their contact with the West. While some have taken the part of their oppressors in favour of power, others have embraced hybridity as a part of cultural contact with “the other” and have used the power of intertextuality to support the healing of communal trauma. Their acts became a functionary displaying the expertise of Western hegemony as the clown unveiling the weakness behind power-driven forms.

A contra-reading was offered in this thesis, conveying the ridiculed clown imagery of the beheaded masters in *Property* and *Wide Sargasso Sea* as a reverse projection of “brown women on white men”, where the death of the master’s system was sealed with the escape of daughters such as Sarah’s baby in *Property*, Denver in *Beloved* and Antoinette in *Wide Sargasso Sea*. Sarah’s baby, as reported dead, was read as a contradictory reading of hegemonic commentary, signifying decaying colonial autonomy as the Sati widower. Narrations of the ‘mad’ mothers enabled the humanization of the frightening archetype of the *Death Mother*. As opposed to motherhood idealized by the West as selfless and unconditionally loving, the reality of maternal ambivalence, abandonment, and even infanticide was brought to the foreground with an objective reading to falsely pathologize cultural denial. From a Jungian and psychodynamic lens, the *Death Mother* archetype was brought into consciousness, dismantling the shame of a colonial dominant system and facilitating healing for both mothers and their children. Sieff brought a new perspective to Walter’s case in *Property* by arguing that maternal ambivalence was the result of a mother having not chosen to invest in a child due to epigenetic and environmental stressors or instinctive concerns of survival (Sieff, 2019). This understanding

emphasised that maternal ambivalence was neither new nor abnormal. “The Death Mother emerges when the nurturing maternal image is split to contain a shadow that expresses nature’s dangerous potential” (Sieff, 2019, p.16), instead of demonizing or pathologizing such mothers, as has been the case in all three novels examined in this thesis, an understanding of the causes of the *Death Mother* archetype was essentialized. For this reason, the ‘mad’ mothers in the novels *Property*, *Beloved*, and *Wide Sargasso Sea* have been conveyed in a communal aim to shed light on trauma and social constraints in a patriarchal world of capitalism to begin a real psychological and intergenerational healing. Infanticide as well as abandonment were read as encounters of a psychic death. Therefore, the damaging encounter of the West and the subcontinent could only be explained through a deeper reading of the mother archetypes at play. As abandoned children of the West, psychological death bearers imposed their shadows of psychological decay onto the East to differentiate themselves from their darker selves. The split of a psychologically murderous mother persona eventuated in enforced physical infanticide in the subcontinent. “The Death Mother is not evil; she is a necessary image that helps us articulate the reality of pain that has no protector” (Seiff, 2019, p.27). Sieff’s integration of Jungian thought with modern trauma research assisted this thesis in unfolding how abandonment or neglect by maternal caregivers shaped internal representations of the world as unsafe or malevolent, which translated themselves onto the myth of the ‘mad’ and monstrous mother.

Verschwiegenheit was analysed as a mode resisting against authoring another’s text by elusive figures, who were reported as being excluded from narrative production (Spivak, 1996). Female creation, being depicted as imprisoned within the sugar-coated text of the master’s asylum, was witnessed to transform from its

previous state of being ripped off identities and a context. Spivak's unspeakable subaltern was unfolded as awakening from an artificial consciousness, that is *Vertretung*, or representation, in other words. Being projected as the *unhomely*, in Bhabha's understanding, subjugated female forms were examined within an undefinable position, neither entirely belonging to the East nor the West, since they were the outcasts of both hegemonic polarities. Not only were the 'mad' women at war against the Western master, but they also had to face falsely imprinted narratives by the men of their own culture. Breakthroughs from the male imperial domain declared 'mad' women as threatening and even criminal according to Western logocentric norms. The holder of the pen was simultaneously the owner of the pen and consequently the author of the text. A male-dominated hegemony, which would secure its insecurities through the threat of violence, was thus created. While the author became louder and vivid, the oppressed turned silent, curling into a mode of *Verschwiegenheit* as explained by Heidegger (Heidegger, 1962). This newfound silence of *Dasein* identified itself with discretion and reticence, being a byproduct of Western discourse imposed on the marginalised East. The politics of female forms existing between two polarities was even further problematised in that female identity was not only subdued by male forms of the motherland, but the West would also countervail the Eastern essence under its excuse to save the brown woman from the brown man, projecting the Eastern man as a common threat to Western society and the female subcontinent as a form of veiling the anxiety of empire (Spivak, 1996). Additionally, marginalised women of the East would also be degraded by their female owners, the wives of their masters. While the position of the slave woman was degraded to that of a commodity, female identity underwent several

traumas, such as psychological, physical, and sexual abuse as a form of countervail for the homoerotic desire of the West.

Resistance through mimesis was discussed as a powerful act of the mistress to stand against the reproduction of the colonial lineage, as seen in *Property* with Manon Gaudet and *Wide Sargasso Sea* with Antoinette. Apart from rejecting to conceive the master's child, female resistance to male autonomy was made possible through a mock resistance. While colonial objects such as Sarah in *Property*, and Annete in *Wide Sargasso Sea* gave birth to deranged children, Sethe in *Beloved* formulated her resistance through an outpour of repressed traumatic fashion, being infanticide. Likewise, male slaves did not hesitate to project themselves as the commodity of their landlords and resisted in threatening to harm their bodies, a capital owned by their masters. Fragmentation, therefore, was not projected as a disadvantageous outcome due to colonial dominance, it was simultaneously constructed as a mechanism of protection on the part of the subjugated. The representation of the East was challenged due to the encounter with the West, which fantasised about a colonial mimicry turning its subject of colonialism into the 'Other'.

The anxiety of death read itself through the notion of madness, since philosophy was conceived as a preparation for death and absence. The sacrifices of female figures to enable a possibility for the next female lineage such as in the case of Sarah in *Property*, Antoinette's self-sacrifice in *Wide Sargasso Sea* and the other female figures in *Beloved* including Baby Suggs, Ela, and Sethe, was examined in line with Derrida's understanding of death as a form of giving a gift, which could not be reciprocated and transcended the realm of capital and colonial economy of exchange (Derrida, 1995). Madness and death, in this context, exceeded the

conventional understanding of rationality and economic giving by embodying a rebellious act of healing through scarifying-imposed fallacies of Western patriarchal ethics to stay faithful to female autonomy by gifting their physical and spiritual death for the sake of healing. Death and madness were meditated as pure and untouchable gifts that could not be repaid, exchanged, or acknowledged by a second recipient, since no one could bear witness to the witness of madness. The gift of madness as a gateway to healing became a testimony of the utmost personal and irreversible act that no second party could undergo on behalf of the 'mad', and it exceeded the commodification of colonial power relations, because it could not be repaid nor exchanged. In Derrida's words, "The gift of death is the gift of giving oneself to the other in a way that remains invisible, beyond calculation, beyond economy" (Derrida, 1995, p.45). While the secret wish of the awakened in the system was the death of the author, the absence of the master would equally not suggest a solution for liberation. The absence of the master still constituted the presence of his autonomy. For this reason, liberation from the constraints of a power-driven system was not possible for its female representatives since the colonial mistress continued her duty of dragging the empty reflections of male dominance. Exempt from a signifier, female creation would not be able to coexist within the logos. The institution of marriage operated as a sales agreement between men of the following lineage, even the highest form of women, embodied as the mistress of the house, would merely function as a mediator of capital between her father and her husband. The female identity of even the highest form in a hierarchical society would be void of context without a male counterpart, since the predetermined text that the female was born into necessitated dependence on the patriarch.

Reformulating Gabor Maté's statements about trauma and healing, we may argue that trauma did not start with the abusive confrontation of the Western master directly (Maté, 2022). Before traumatic events such as rape, violence, and abuse, trauma began with the lack of a secure home and environment in both the East and the West. Trauma sufferers could not narrate their stories and emotions due to epigenetic malfunctions. The environment and social norms in which they coexisted released traumatic effects. The subcontinent conveyed mothers who could not respond to their infants lovingly and affectionately. Bearing in mind that the development of the 'mad' characters' sense of selves was based on how their parents looked at them, emptying the feminine gaze and replacing it with artificial mediums such as the spyglass or looking glass, self-individuation was fragmented in a world of capital colonialism. Sarah distanced herself entirely from her 'mad' offspring, Walter, in *Property*, while Annette was both emotionally and physically absent from her daughter Antoinette in *Wide Sargasso Sea*. *Beloved* gave voice to numerous mother figures, including Baby Suggs, Elza, and Sethe, through their empty gaze. Sethe embodied an extreme example of female traumatised, who, having been ripped of a stress regulation mechanism, murdered her baby daughter, which could be explained as trauma interfering with the body's stress regulation apparatus. Unresolved trauma of physical and psychological abuse was conveyed as such a severe complication that the stress regulation development was blocked in Sethe's case. Sethe's infanticide could be explained as a reaction to an abnormal circumstance, where she sought escape from stress by murdering her child. Gabor Maté explains that when we cannot handle trauma, we seek escape from it, and that is how we distance ourselves from our physical and emotional being. *Beloved's* ghostlike presence was equally a symbolic embodiment of the traumatised mother's

assimilation of her actual existence. Manon Gaudet's father in *Property*, likewise, was an example of Maté's understanding of the assimilation of trauma through obsession. The Western master in the subcontinent was depicted as being addicted to his slaves, who, to distance themselves from his melancholy, developed an obsession with slavery as a response to trauma denial. All representatives of Western masters in the analysed novels were depicted as overly obsessed with power. The master's stress regulation system in the encounter with the 'Other' was unfolded as his obsession to conquer his own alter ego, which was represented as the subproletariat. Trauma healing necessitated the act of awakening from this dream, which was represented as a sugar-coated his-story, embodied as the sugar plantation of the master in the novels. Therefore, the novels drew an emphasis on the eye and gaze of the marginalised characters. They were never eyeing their master until they started to mock his oppression. The objectified characters appeared with various derangements such as scarred ears and lips, while others were analysed as completely deaf. These wounds embodied a punitive imprint, that is, *Verschwiegenheit*, of the master on those who were not listening to the microphone of the imperial system. Beloved's throat was cut since she was the embodiment of a "No", wherefore she was beheaded. The once obedient slaves returned as the illuminated to reproject falsely imposed identities, in that they woke up and mocked their master by beheading the clown image. For this reason, madness narrated both a psychological and existential shift, that is, the state of being *weggerückt*.

Within this frame, this thesis dedicates Chapter 1 to Valerie Martin's novel *Property*. "White women were not merely victims of patriarchy in colonial contexts- they were also agents of imperial ideology and enforcers of racial hierarchies" (Pierson & Chaudhuri, 1998, p. 143). Ownership and power relations were examined

to not only emphasise its fragmenting effects on humanity, but also subjugated characters such as Sarah, Walter, and Manon Gaudet, as the mistress was witnessed to benefit from the power of mimicry to challenge liberation from the master's asylum of sugar-coated history being embodied as the sugar plantation. The female slave, as embodied by Sarah, was analysed as a Chiron healer, revealing her *Verschwiegenheit* as a return of the original madness inherent in imperial history. This revelation was read as a form of distinction from a former self in trauma healing in terms of *new beginnings*. The act of overthrowing male autonomy by outliving his history, embodied as the sugar plantation marked the central argument of the chapter, transforming female forms from being the property of the master to owners of the master's property.

Chapter 2 examined Toni Morrison's novel *Beloved* investigated that the sugar-coated text hidden underneath the carpet was interfered with by the marginalised figures of society who previously suffered from various kinds of repeated violent experiences, including domestic trauma, child abuse, maternal abandonment, and sexual and physical abuse. Having undergone the stages of trauma healing, such as the identification phase, identifying the traumatic experience; integration as to waving fragmented pieces together; consolidation, solidifying and stabilizing these memories, the healed versions of women succeeded in holding control of time, as the displaced time travellers, which involved the process of reidentification and rewriting of the past. Female criminality in the form of infanticide was viewed as a form of resisting imperial autonomy, a form of trauma reaction, questioning the validity of criminality from a different angle than traditional juridical systems. *Beloved* was read as a haunting ghost bringing traumatic memories of the Transatlantic Voyage to consciousness. The Transatlantic Passage was

reflected as a gateway to healing from communal traumatic memories, as the identification phase of trauma healing. Compared to Chapter 1, this chapter will suggest that female union in the form of self-love is enabled on the condition that trauma sufferers surrender to healing. While Chapter 1 was conveyed to allow healing due to existing class distinctions between same sex partially, explored as the venom of the sugar metaphor, marriage, a legitimate institution to render women exempt of their economic rights.

Chapter 3 concentrated on *Wide Sargasso Sea* by Jean Rhys, explored cultural and racial hybridity as complicating factors were highlighted in the healing process of a traumatised female lineage. The notion of criminality from the so-called 'abnormal' perspective. As opposed to the preceding two chapters, Antoinette was portrayed as an *unhomely* personification, waving fragmented stories of different timelines together for the identification phase in trauma healing. The 'mad' time traveller is at the same time depicted as the porter of epigenetic trauma, annihilating the text of the master through a symbolic stance of being touched by 'the divine fire'. As opposed to *Beloved* in Chapter 2, the female mistresses of *Wide Sargasso Sea* and *Property* were analysed as being robbed of their property and identities through the legitimization of rape and theft under the institution of marriage. While both mistresses responded to the dichotomous system of marriage through childbirth resistance, *Wide Sargasso Sea* ended with a more hopeful outcome for female healing, as the 'mad' woman demonstrated loyalty to her original identity by returning to the initial mode of being in her journey through the dark passage.

Victimisation of female autonomy occurred through the bloody pen of the author, symbolised through his deflowering phallus and its mechanical version, the gun. Western representatives have sucked out the blood of the female subcontinent in

the form of vampires, emptying capital stock and the luxuries of the East to repossess in the West. These were alluded to as the China cup in *Property* and the flower on the old nigger woman's hat in *Beloved*. The slave woman breastfeeding the colonial offspring projects a fear of change on the part of the master's sight that is veiling this anxiety through marginalising the Orient as the subjugated "other". However, change has already taken root in both the territories of the West and the minds of both polarities, as the penetration of Western influence into Eastern culture has left its indelible marks in the form of hybrid identities. Additionally, the master's liquid that was forcefully ejaculated onto the subproletariat's text is re-filtered as a form of democracy and mutual love of the female author's maternal nurturing that is symbolically portrayed as the slave mother breastfeeding the Occident.

In conclusion, this thesis analysed the novels *Property*, *Beloved*, and *Wide Sargasso Sea* to compare the journey of trauma healing of various female characters within a colonial male hegemony. While the novel *Property* situated itself in the sugar plantation of the master in the years preceding the Emancipation Act, the story was narrated by the highest form of woman, the colonial mistress. However, the story unfolded the mistress as the true bearer of the husband's sins in a hopeless attempt to represent the master. The second novel explored within this context was *Beloved*. The story centres around the lowest form of female in an imperial world, which is the marginalised African servant who is reported to be a murderer. The final novel, *Wide Sargasso Sea*, examined female figures who were caught between the polarities of the West and the East, and were the victims of the *unhomely*, finding no other cultural grounds in their societies than to metaphorically revisit the Atlantic Passage. While colonial women were unveiled as the daughters of the *Death Mother* archetype in Jungian terminology, the 'mad' slave mothers embraced a common

grounded understanding of maternity, working together for a rewriting of reimagined syntax within the female lineage.

Only when all props and crutches are broken, and no cover from the rear offers even the slightest hope of security, does it become possible for us to experience an archetype that up till then had lain hidden behind the meaningful nonsense played out by the anima. This is the archetype of meaning, just as the anima is the archetype of life itself. (Jung, 1959, p. 47)

The restoration of the female memory-initiated woman into the divine sphere of creation, since the 'mad', through their fire imagery, communicated themselves as the inspired. The first to escape the system were the ones described as "touched by the divine fire".

Through the reuniting of fragmented pieces to build a common understanding for self-love and thus national love, these women reconstructed the nurturing mother archetype by returning the *Death Mother* fantasy to the beheaded author and embodying a resistance against terrorism. The "phenomenal woman" represented by the dissimilated 'mad' women in the novels analysed in this thesis, for Battersby, suggests a re-envisioned subject of fluidity, capable of embodiment and politically potent in a postcolonial world. Like all forms of female characters, whether dead, as in *Beloved*, situated in an undetermined context, like Antoinette in *Wide Sargasso Sea*, or having undergone a symbolic genesis, like Sarah in *Property*, they defend metaphysics as a feminist project of autonomy, questioning the structures by which identity and subjectivity were formed. At this juncture, the notion of identity, central to female autonomous agency, was reimagined as a reconstructed phenomenon that was shaped through lived memories, temporal rhythms, and narratives (Battersby, 1998). The rebellious task of the so-called 'mad' mothers in a colonial administration was to symbolize and resurrect the cultural purity of female hood.

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