

The Inferiority Complex Constructed by the Dominant Power in Rhys' *Wide Sargasso Sea* (1966): Postcolonial Analysis

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ABSTRACT

This study focuses on the construction of identity shaped by the dominant class. Jean Rhys' *Wide Sargasso Sea* portrays the complexity of identity in the figure of Creole woman, Antoinette, for belonging to neither the Jamaican society nor the European. Using interpretive qualitative approach as its method, this study applies the theory of power and knowledge to reveal the imbalance power relation between center and marginalized. The result of analysis shows that both Jamaican society and Rochester have the contribution in shaping the inferiority complex to Antoinette. The representation of madwoman in Antoinette implies the constructed truth framed by the dominant class. As a result of the inferiority complex, the dependency of the inferior on the superior grows which consolidates the domination of power. Under this situation, the dominant power legitimates their authority to represent others as well as to control the marginalized side. Thus, this study intends to raise the awareness of any kind of oppression which limits people to have a voice.

Keywords: identity, inferiority complex, postcolonial, power, representation

INTRODUCTION

The term postcolonialism is described as the resistance towards the colonial power during the imperialism. It links into the effects of colonization on cultures and to the society. Beginning in the late 1970's, postcolonialism is generally understood as a various way to study and analyze the European territorial exploitation, the system of operation from the emperor, and the colonial discourse including the resistance to the western domination (Ashcroft et al., 2007). Young includes in his book *Postcolonialism: A Very Short Introduction*, that European's imperialism in the 19th century had controlled the entire land and global surface.

As a result of colonization, power is legitimized by the western society and culture to develop the western way of thinking. It portrays the colonized as inferior, childlike, feminine, incapable of looking after themselves and needing the guidance from the colonial power for their own best interests. In contrast, the colonizer is categorized as the center of idea of legitimate government, law, economics, science, language and art (Young, 2003). Starting from the European quest to other countries, the settlers gain their superiority by expanding

the land of the colonized as well as making themselves as the center of civilization. Edward Said on his famous work *Orientalism* points out that the colonized group which is categorized as the inferior could not freely express their true self.

Said asserts that the representation of the marginalized group is made by the Western society. He adds “Orientalism as a Western style for dominating, restructuring and having authority over the Orient” (Said, 1978, p. 3). The dominant group, in this case, is having their privilege to impose the representation of themselves and others which can be generally taken as the truth. By this means, the colonization done by the empire violates the representation of the colonized people who cannot present themselves as the way they are.

Centering on the issue of identity, this study aims to show how the construction of the inferiority complex is controlled by the external forces such as power relation. Pooch quoted from Glomb that identity is inescapable from the establishment of society including about its history, people traditions as well as some factors such as ethnicity, class and gender (2016). What has happened in postcolonialism phenomena is that identity is commonly narrated by those who own the power or the colonizer.

Under the subjugation of the emperor, the colonized groups have to deal with the constructed identity framed by the dominant power. Portrayed by negative representation, the colonized people are suffering from the inferiority complex that is cultivated by the dominant power. As the Other, the colonized group is attached to the qualities which would not be the characteristics of Self. Besides, the inferior group is also imposed on the images that the dominant group does not want to stand for, such as feminine and weak (Pooch, 2016). Revealing the idea of power in the representation of the colonized, this study uses the novel from Jean Rhys, *Wide Sargasso Sea* to show how the inferiority complex is constructed by the dominant power.

Regarded as a postcolonial literature, Rhys’ *Wide Sargasso Sea* is a writing back to Charlotte Brontë’s novel entitled *Jane Eyre*. Critics say that in writing her novel, Charlotte Brontë is rather racist. In *Jane Eyre*, the character of Bertha Mason or known as Antoinette is described as a madwoman locked in an attic. Described as savage and animal-like, Brontë represents Antoinette as carrying the monstrous virtue to the fact that she is white Creole woman behaving like black people (McKee, 2009).

The figure of Bertha is mainly told through the perspective of her husband, Rochester. In Brontë’s *Jane Eyre*, Antoinette is depicted as someone inferior in front of her husband and Jane Eyre. She becomes the minor character in Brontë’s novel and what is presented through the narration is utterly vocalized by the English people. Meanwhile, in *Wide Sargasso Sea*, Antoinette turns to be the major character who has her own story told by Antoinette herself. On the one hand, Antoinette is completely rebellious to Western but on the other hand she tries to adapt herself to be like the English woman (Haque, 2016).

As a Creole woman, Antoinette is suffering from ambivalence for being a part of both Caribbean and England. Antoinette’s identity as Creole leads her into madness since she cannot identify herself between the two cultures (Subhan & Estanto, 2019). Furthermore, Creole is excluded and they belong to neither within the black community nor the England generation (Capello, 2009). Not only having problems with her Creole identity, Antoinette’s crisis in her marriage and her family also lead her into a mental illness (Paramastri, 2018).

The colonial discourse set in Brontë’s novel concerns how the Europeans view the non-Europeans as the Other which participates to reinforce the dominant power. In response to *Jane Eyre*, Rhys inserts the postcolonial spirit inside her work by affirming the point of view from Antoinette consisting of her childhood until she married Rochester. The postcolonial

literature illustrated in Rhys' work aims to critically scrutinize the dominant power from the European as well to resist the colonial discourse.

A research by Yousef & Abu-Samra (2017) examines the identity crisis experienced by Antoinette from a predominantly socio-psychological perspective. In analyzing *Wide Sargasso Sea*, the research applies Erik Erikson theory on identity crisis and human development. Their study finds out that the identity crisis of Antoinette is caused by gender, colonialism, diaspora, and cultural stereotyping. However, Antoinette has succeeded in reaching her identity by deciding her suffering in the last part of the novel (2017). Despite the similarities about the identity issue on the topic, the current research focuses more on the construction of inferiority complex shaped by the dominant power.

Azmat (2018) discovers the female characters in *Wide Sargasso Sea* suffer from double colonization. As they are oppressed by the European power and patriarchal society. From his research, the economic exploitation, marriages, otherness, cultural hybridity and patriarchy indeed affect the identity crisis of Antoinette. Different from the previous study, this study intends to show the implication of dominant power to produce the representation or the general truth of the periphery.

Derived from the unequal power between European and non-European, the analysis will cover how the dominant power subjugates the society and shapes the parameters or standard in the society. To decrease others, some parties use any strategic ways to show off their power as having higher privilege, level, title and truth are essential for them (Satiyoko, 2020). At this point, the power does not only mean to control but it can also manipulate the others by creating subjective truth according to western polarization.

To be more precise, this study attempts to discuss the following topics which are: (1) Determinacy of power in self-identification; (2) Dependency complex resulted from inferiority complex; (3) Productive power. Thus, through the analysis and discussion, this study aims to build the awareness how the dominant power has its significant influences to construct the identity of the marginalized. By raising the awareness of external subjugation, it would be easier for people not to let their identity be framed by the superior ones. Instead, people could freely present themselves and against the oppression which limits someone's liberation.

Theoretical foundation: the production of power to representation

In a sense of postcolonialism, knowledge, as the product of power, is understood as the domination from the Western worldview. Such knowledge framed in the representation tends to devalue indigenous beings. With this outlook, it produces colonial education system that denies the multiplicity in identity such as race, gender, social class and sexuality. In which, it validates the knowledge production as the power over the marginalized (Idemudia, 2011). Within this structure, it causes two different positions, privileged and disadvantaged. At this point, the dominant is able to 'frame' the issue to control the outcome that will be regarded as natural (Reed, 2013).

Fanon in his book entitled *Black Skin White Masks* explains that there are two major things which constitute the inferiority complex, first is the economic aspect and second is the internalized inferiority complex (Fanon, 2008). Thus, the internalized inferiority complex is actually a man-made framework of representation to make someone feel less and inferior. Fanon argues, the inferiority complex is manifested in the figure of colored people by imposing self-accusation of despair (2008).

The act of making the colonized to feel inferior somehow manages the agenda of the settlers to maintain their superiority and subjugate the Other. Through the power and general

knowledge from the society, it constructs the identity and distinction between colonizer and colonized. The colonizer will be the superior, meanwhile the colonized is inferior. Discussing about power and knowledge, it shows that there is an implication of how society constructs the identity of a person. Taking into account of the colonial context, the dominant power in the society has its force to complete their agenda by making others inferior and creating superiority within the dominant group. Foucault asserts that knowledge is a product from social, cultural and political practices which are internalized within the discourse. In further explanation, Foucault maintains that the discourse is not merely about language. It is also related to ideas, meaning and practice.

Quoted from Foucault, Varol points out that people are shaped by power and knowledge. The power is getting stronger when there is an expansion of knowledge. There will be no power without the constitution of knowledge. Hence, that is what makes power produces knowledge. With the knowledge as the product of power, it contributes into how the truth is established. Truth is commonly controlled by the dominant power and set based on the contextual dynamics of power (Varol, 2017). In his notion about power and knowledge, Foucault defines that power is exercised rather than possessed and it is productive rather than repressive. Power is diffused everywhere internalized in social institutions such as law, school, police or hospital. Specifically, the production of power and knowledge has come to a certain constraint that administers, identifies, analyzes each individual in relation to social norms (Leitch, 2001).

METHOD

In order to analyze the power relation issue in postcolonial theme, this study applied interpretive qualitative method to observe Rhys' *Wide Sargasso Sea* (Rhys, 1966). This novel was chosen to reveal how power and knowledge were justified and internalized within the society. Under the theme of postcolonialism, the novel by Jean Rhys showed the unequal power relation between the two cultures represented in Rochester, the English husband and Antoinette, the Creole woman.

Portraying the idea of colonialism, the novel by Jean Rhys was applicable to show the construction of identity determined by the social forces from the dominant power. The close reading upon the novel was done to get the depiction of power and knowledge. After the close reading had been completed, this study examined the justification of power and knowledge identified in the society. By analyzing the construction of identity through the external forces, the discussion continued on discovering the effect of power and knowledge to Antoinette as the marginalized character. The last, this study maintained to observe how the power and knowledge consolidated the authority of the dominant to rule over the periphery group. In the discussion, the focus of the analysis would be centered on Antoinette, a Creole woman, as the main character in the novel. In a way, this study intended to see the constructed inferiority complex of Antoinette affected by the dominant power from white society and black community.

FINDINGS AND DISCUSSION

This section provides the analysis of how the dominant power frames the narrative of representation to the marginalized in the novel *Wide Sargasso Sea* by Jean Rhys. It should be noted that the Creole characters identified in the novel undergo double oppression both from the Europeans and the Jamaican society because they do not belong to neither the one nor the other. With the production of power, the dominant group cultivates the inferiority complex in the marginalized, while at the same time reinforcing the superiority of the dominant.

Determinacy of power and knowledge in self-identification

The representation from Antoinette which is apparently shaped by the power and knowledge of the dominant groups. From the analysis, the figure of Antoinette is described through the eyes of the Jamaican society and Rochester, her husband. As a Creole living in Jamaica, it makes her categorized as neither black nor white. This ambivalent identity somehow results the underlying problem faced by Antoinette and her family. Apparently, Antoinette's family looks physically similar to the colonizer, but they grow in predominant black society. For this reason, the Jamaican society resists the presence of Antoinette's family which looks closer to European. Due to the ambivalence between colored and white, Antoinette is in the position of the in-betweenness. Belonging to nowhere, Antoinette finds it hard to identify herself as she is having a state of in-betweenness. "I never looked at any strange negro. They hated us. They called us white cockroaches. Let sleeping dogs lie. One day a little girl followed my singing, 'Go away white cockroach, go away, go away.'" (Rhys, 1966, p.20).

The Jamaican society considers Antoinette and her family not as their tribe. Her white skin color shows that she belongs to the white settlers. As a result, she is labelled as the outsider rather than a part of Jamaican community. Ironically, from the perspective of white, Antoinette does not belong to the white group as well because she is not 'purely' European. "She never blinks at all it seems to me. Long, sad, dark alien eyes. Creole of pure English descent she may be, but they are not English or European either." (Rhys, 1966, p.61).

Rochester, Antoinette's husband also argues that she is neither English nor European, instead she is Creole. Taken from *Post-Colonial Studies the Key Concepts Second Edition*, Creole is a white of European descent who was born and raised in a tropical colony (Ashcroft et al., 2007, p. 50). Under this condition, Creole group has been marginalized by the society because their identity is unclear for not belonging to black nor white. Thus, this is the beginning where Antoinette as a Creole woman is suffering from finding her identity. The difficulty identifying herself comes for a reason because her nature and identity are mainly vocalized by the dominant groups, which are Jamaican society and European.

The attribution of madwoman in Antoinette marks the construction of identity formed through the external power and knowledge in the society. It has been long known that Antoinette's mother is suffering from mental breakdown due to the death of her little son and her husband who abandons her. Having a mother who is labelled as a madwoman, Antoinette's identity is framed by the view of the society. In the novel, the construction of Antoinette's identity is developed from the place where she grows up. From the Jamaican society, they assure that Antoinette is out of her mind because her mother is a madwoman too. "The girl said, 'Look the crazy girl, you crazy like your mother—'". (Rhys, 1966, p.45). The Jamaican society justifies the image of madwoman to Antoinette just because her mother is suffering mentally. The colored girl who labels Antoinette as a crazy girl indicates that the image of identity is influenced by the external factor. Quoted from Glomb, the social pressure might constitute the individual identity of a person (Pooch, 2016).

At a very young age, Antoinette has to deal with stereotypes given to her. As a Creole woman living in predominantly Jamaican society, she is excluded in the society. In another part of the novel, Antoinette and her family are stereotyped as crazy family. People tend to make sort of generalizations to identify based on where he or she belongs to. Knowing that Antoinette's mother has a mental problem, the people including Antoinette's stepbrother think that all the family members have the same mental issue just like their mother.

“You have been shamefully deceived by the Mason family. They tell you perhaps that your wife’s name is Cosway, the English gentleman Mr Mason being her stepfather only, but they don’t tell you what sort of people were these Cosways— There is madness in that family.” (Rhys, 1966, p.87).

As a result of superiority that produces general knowledge, people tend to make judgemental representation towards certain groups of people. In this case, the stepbrother assures Rochester that the Mason family is inherently crazy. Quoted from Foucault, power is rather productive than repressive (Varol, 2017). Foucault argues, through the superiority, knowledge is produced by the dominant power which makes power productive in terms of making a general truth. Thus, the same thing indeed happened in the novel. The dominant power in the society creates the constructed representation of the Mason family. Under this representation, the Jamaican society frames the truth to make the Creole family feeling less.

The inferiority complex in *Wide Sargasso Sea* is subtly caused by the projection fear of the real to the real fear. Explaining the idea about inferiority complex, Marriot quoted from Fanon that there is a problem in the construction of Other by substituting a fear of real to a real fear (Marriot, 2000). In the predominantly Jamaican society, the fear of feeling threatened by the figure of white European in Creole identity initiates the exclusion towards Creole. The feeling of anger and hatred to Creole people is transferred by giving them negative representation.

Living in a predominant black community, Creole group is persecuted from the Jamaican society. “The Jamaican ladies had never approved of my mother, ‘because she pretty like pretty self.’” (Rhys, 1966, p.15). Antoinette’s mother deals with the discrimination from the society because of her Creole identity. On the one hand, Creole group is physically portrayed to the figure of the European settlers. On the other hand, they share the cultural belief and live together with colored people. In *Wide Sargasso Sea*, Creole is presented as the victim of marginalization from both European and Jamaican society. However, there is a reason why Jamaican people also take part to discriminate the Creole. The fear of being colonized by Creole and the traumatic experience of the white settlers drive the projection of inferiority complex in Creole figure. Thus, Jamaican people as the dominant use their superiority to suppress Creole by assuring they are less for being a white nigger.

The societal construction develops framework which is generally taken as the true representation of Creole. Looking at the fact that colored people suppress the European descent arises another implication. For belonging neither the Jamaican society nor the European, Creole family faces the crisis of identity. Despite their European descent, they are stereotyped as lacking compared to European settlers and the native of colored people. Besides the Jamaican people, Antoinette’s husband also plays important role in constructing the inferiority complex of his wife. As the Englishman, Rochester feels superior to determine what his wife should be. Through his power, Rochester has the authority to frame the identity of his wife. By constructing the representation of the marginalized, the European has the ability to maintain the European purity as the center of civilization (Widyaningrum, 2020). The general truth is then shaped through the voice of the dominant power such as European. In the novel, Rochester implicitly aims to control his wife so that he can gain his own authority.

“Goodnight, Bertha.” He never calls me Antoinette now. He has found out it was my mother’s name. “I hope you will sleep well, Bertha” (Rhys, 1966, p.103).

“Bertha is not my name. You are trying to make me into someone else, calling me by another name. I know, that’s obeah too.” (Rhys, 1966, p.133).

From the quotation, it is known that Rochester attempts to give a representation of his wife based on his narrative. He prefers to call his wife Bertha than Antoinette because the name Antoinette resembles her lunatic mother. Name has been closely related to how a person is addressed. It is a part of someone’s identity. By changing the name of Antoinette, it implies the superiority of the Englishman to frame the identity of the Other. Bertha, the new name that Rochester gives to his wife, projects the agenda of Rochester to make Antoinette into someone else that he likes. The inferiority complex might occur in the process of forming a new identification since Rochester will be seen as the creator of the new identity of Bertha. With the new formation of identity, power is utilized in order to reinforce the representation from the dominant side.

Dependency Complex Resulted from Inferiority Complex

As a result of the product power and knowledge, there is sort of asymmetrical power relation between the dominant group and the marginalized class. Portrayed in *Wide Sargasso Sea*, Antoinette is discovered to be disadvantaged for having Creole identity. Related to the postcolonial issue, the segregation between dominant and marginalized fashions two different positions which are advantage and disadvantage. The inferiority complex derives from the physical difference which is taken as a disadvantage (Ward, 2013). The dominant side is obviously on the advantageous side which enables them to subjugate the marginalized. As a Creole woman who cannot be identified as a pure European, Antoinette’s position is often disadvantaged.

“He will not come after me. And you must understand I am not rich now, I have no money of my own at all, everything I had belongs to him.” “What you tell me there?” she said sharply. “That is English law.” “Law! The Mason boy fix it—.” (Rhys, 1966, p.100).

After marrying Rochester, the law legitimizes all of Antoinette’s wealth belonging to Rochester, her husband. Marrying Antoinette, Rochester turns out to be manipulative because he aims to own Antoinette’s money. It is quite unfair for Antoinette, but the English law has said it all. As the Englishman, Rochester is apparently superior compared to his wife who is Creole. Even after the marriage, the law positions the European as the dominant side as privileged. Meanwhile, Antoinette as the marginalized remains in the position of below and oppressed. By this condition, it supports the supremacy of dominant group in the society. Furthermore, by the legitimation of European power over the Other, it creates the sort of knowledge that is commonly accepted by the society to position the Other below.

As the product of power, knowledge is established, and it befits the dominant class in any situation. “But I cannot go. He is my husband after all.” (Rhys, 1966, p.99). Antoinette, a Creole woman in the novel, cannot make a decision to leave her husband even if she knows that Rochester is not good for her. Suffering from inferiority complex, there is a dependency that grows in the figure of Antoinette. The dependency reveals that the marginalized could not live without the guidance from the dominant. In this case, Antoinette thinks that she could not live without Rochester as she finds herself weak. The inferiority complex within the figure of Antoinette illustrates how the dominant power intentionally made the periphery group to feel less and lacking, so that they can easily control the other.

Power holds important role to produce this kind of dependency complex, to make a situation where their presence is important to guide the inferior out from the incapability. At this point “colonizers sought out dependents as they were overcompensating for their inferiority complexes; and the colonized welcomed the colonialists on whom they felt they could depend” (Khanna, 2003, p.154). As it is validated by Frantz Fanon, the White man is in the position of authority complex and a leadership complex, whereas the colored group is subjected to dependency complex (Fanon, 2008). Therefore, under the superiority of dominant power, the people outside the dominant group are shaped to be dependent. “You make love to her till she drunk with it, no rum could make her drunk like that, till she can’t do without it. It’s she can’t see the sun any more. Only you she see.” (Rhys, 1966, p.138).

The quotation above strengthens the argument where the superior purposely makes the inferior group to obey and always in the position of needing guidance. This comes for a reason as a form of justification from the superior power. At the beginning of his presence, Rochester showers Antoinette with love and desire until she cannot live without it. However, this changes Antoinette to be dependable for him. She becomes obedient and makes Rochester as her only world. From the outlook of power and knowledge, such domination makes the inferior group attach to it and depend on the power and knowledge.

Under the domination of Rochester, it creates sort of submissiveness to Antoinette. Without Rochester the Englishman, Antoinette is a poor Creole woman. From Rochester, she feels as if she belongs to the White group due to Rochester’s pure European descent. Feeling inferior and belonging to nowhere, the presence of Rochester has helped Antoinette to feel protected and complete. However, the way Rochester presents himself as a hero reveals his agenda to justify his superiority over Antoinette.

As the inferior, Antoinette cannot present herself and vocalize her real identity. Considered as the subaltern, the marginalized is not only deprived to the speak up their voice, but they are defined by its exclusion from the representation (Spivak via Thomas, 2018, p.862). The power obtained by the dominant group does not let the marginalized to speak up. At this moment, the identity which becomes the part of human being is mainly told by the superior. With this circumstance where the superior has the privilege to represent the marginalized, the inferior group is seemingly to lose their voice and identity. As it is progressing, the dependency complex might be the outcome when the inferior group cannot identify themselves without the presence of the dominant group. Intentionally, the superior power in the society has significant role to represent the other. “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—I don’t know what I am like now.” (Rhys, 1966, p.162).

The power and knowledge have blurred the real identity of the marginalized which may lead them in the position of ambivalence and in need of the guidance. When Rochester tries to change Antoinette’s name to Bertha, it indicates that he also intends to change the identity of Antoinette into someone that fits on him. Having new name, Antoinette drives into condition where she questions her identity. In addition, the childhood memories where she is labelled as crazy by the society makes her confusion reach its climax. Antoinette no longer identifies herself as the former Antoinette as she loses herself.

With the given name of Bertha, slowly, she turns herself into someone that Rochester creates for her. Giving a new name can possibly resonate the idea of producing knowledge that the society will believe as a truth. In this case, Rochester attempts to produce new representation of Antoinette who cannot identify herself so that he can maintain his authority and take advantage of her.

Productive Power

From the novel, it can be seen that Antoinette and her family are the victim of hegemonized power by the Jamaican society and her British husband, Rochester. Imposed by negative stereotypes around the neighborhood, Antoinette and her mother are called as madwoman. Due to the fact that they are Creole, the fear of being subjugated by English descent is projected in Jamaican society by mistreating Antoinette and her whole family. Nevertheless, the general assumption of madwoman attached to Antoinette is an effect of controlling power in the society.

Quoting from Foucault via Varol, the establishment of knowledge is highly influenced by the production of social, cultural and political practices (2017). Thus, the similar case indeed happens in Rhys' *Wide Sargasso Sea*. As a minor character, the identity of a madwoman is arguably shaped by the social practice which creates knowledge or general truth accepted by many people. "They drive her to it. When she lose her son she lose herself for a while and they shut her away. They tell her she is mad, they act like she is mad." (Rhys, 1966, p.142).

Based on the passage, Antoinette's servant, Christophine, clarifies how Antoinette's mother turns as lunatic woman. It appears that a social construction influences the mental health of Annette. Christophine mentions that the Jamaican society treats Annette as if she is crazy. The social practice, at this point, has formed sort of social construction to label Annette as a madwoman. Through the social construction, people tend to believe what they want to believe. Since, the society does not welcome Creole, which is portrayed as the white nigger, the society produces negative representation towards Creole.

The representation of crazy does not only stick to Annette. Her daughter, Antoinette, is also addressed as a madwoman. By labelling Creole as inferior people, the Jamaican folks intend to protect their group and make their superiority preserved. Therefore, power constructed in the society shapes false representation to make colored people stronger, while Creole remains weaker in predominantly colored society. The manifestation of power by the Jamaican people is not repressive, it is rather productive. There is no coercion by threat or force when the power aims to operate its agenda. In *Wide Sargasso Sea*, power is subtly invested by asserting what people need to believe and through the creation of stereotypes.

Ironically, the character of Antoinette suffers from double oppression. She is not only persecuted by the society but also her husband, Rochester. When it comes to marrying Antoinette, Rochester is found to be manipulative. Taking Antoinette as his wife, Rochester has his agenda to make his economical condition better. However, the way he treats Antoinette by changing her name and treating her as if she is crazy cultivates his power to control and manipulate Antoinette, making his wife suffering from inferiority complex and dependent on his presence.

"You want her money but you don't want her. It is in your mind to pretend she is mad. I know it. The doctors say what you tell them to say.—I know. She will be like her mother. You do that for money?" (Rhys, 1966, p.145).

The confrontation done by Christophine reveals how Rochester has been so cruel to Antoinette. He does not only want her money, but he aims to make the representation of a madwoman stick to Antoinette. Similar to the Jamaican society, Rochester acts as if Antoinette is crazy. The portrayal of madwoman might reinforce Rochester's power to control his wife. When the identity of madwoman starts to develop, it makes Rochester easier to be a master of Antoinette's wealth. By creating a sort of false representation from the perspective of the dominant, the inferior group is silenced, and they will not be able to give a

real voice within themselves. Still, the oppression of Creole is done productively without any repressive acts.

The construction of knowledge about madwoman supports the inferiority complex in the figure of Antoinette. As a product of power, Antoinette is outcast for being crazy as same as her mother. At this point, Rochester enables the false representation invested in the figure of Antoinette by colonizing her mind. He does not do any abusive treatment to strengthen his superiority. In fact, he prefers to use the establishment of knowledge to destruct Antoinette's identity. The outcome of productive power in Rhys' *Wide Sargasso Sea* is seen when Antoinette turns to be a madwoman just like the representation given by the society and Rochester. "She'll loosen her black hair, and laugh and coax and flatter (a mad girl. She'll not care who she's loving). She'll moan and cry and give herself as no sane woman would – or could." (Rhys, 1966, p.149).

Being outcast in the society, Antoinette deals with identity crisis where she cannot not define her true self and the representation attached to her. She was a cheerful woman who falls in love with the person who mistreats her. The resistance that she gets from the society also affects how she perceives her identity as a madwoman. Varol states in his research based on Foucauldian perspective that there is no central source of power, instead it comes from the social institution as well as the surrounding. Thus, each individual is self-disciplined by the internalization of power in the society without repression and coercion (2017). In Antoinette's case, the internalization of madwoman is performed both in her marriage with Rochester and her neighborhood. Since Antoinette truly loves his husband, she believes what he says about her eventhough she might not want to believe him. However, this is also related to the dependency complex that the superior group establish for maintaining their power.

"If she too says it, or weeps, I'll take her in my arms, my lunatic. She's made but mine, mine. What will I care for gods or devils or for Fate itself. If she smiles or weeps or both. For me. Antoinette – I can be gentle too. Hide your face. Hide yourself but in my arms. You'll soon see how gentle. My lunatic. My mad girl." (Rhys, 1966, p.150).

The male and white domination is explicitly portrayed in the Rhys' *Wide Sargasso Sea*. The fact that Antoinette turns to be a madwoman reveals the consolidation of the dominant power from Rochester in their marriage. By making Antoinette lose her mind, it justifies the supremacy of European male over Creole woman. On the very basis of European self-understandings, there is an underlying problem of constructing and producing the categories of colonized and colonizer to make themselves distinct, one is inferior compared to the other (Sunny via Steinmetz, 2014, p. 80). It can be said that through the productive power which creates re-representation towards the marginalized, the dominant side gains the privilege to be considered as superior.

The inferiority complex portrayed in Antoinette exposes the role of Rochester to be a hero or guidance for his powerless wife. The relation between Rochester and Antoinette has generated a dependency complex. As Antoinette is victimized as the lunatic woman, she could not live her life properly without the guidance from Rochester. Under this circumstance, Rochester objectifies Antoinette as a thing which means he owns Antoinette.

Feeling superior to own his wife, it legitimates every action that Rochester does to her wife including to lock Antoinette in the attic. Having herself locked up in the attic, Rochester decides to lock her wife because Antoinette is savage and behaving to be animal-like. "The gentleman fainted and a fine outcry there was up here. Blood all over the place and I was blamed for letting you attack him." (Rhys, 1966, p.168). As a result of productive power,

there will be binary opposition between the dominant and the marginalized. Deriving from Said's idea about Orientalism, the West is the representation of the center meanwhile East is presented as the marginal. Everything about the West is related to enlightenment, rational, entrepreneurial and disciplined. Meanwhile, East as the marginal is described as irrational, passive, undisciplined and sensual (Bertens, 2014).

In Rhys' *Wide Sargasso Sea*, the figure of lunatic woman in Antoinette is portrayed as savage and irrational. She is considered to be threatening and harmful, hence the decision of Rochester to lock her in attic implicitly becomes the right thing. However, the act of locking Antoinette in the attic is to emphasize the superiority of Rochester. It seems to be Rochester's job to make her wife civilized. He is always in charge to make Antoinette better. Putting her in the attic is the right answer for Rochester. Besides, by turning Antoinette to be a lunatic woman, it consolidates Rochester's authority to exclude her from the society. At this point, power is productive to distinguish between the superior and the inferior. The character of madwoman in the novel emphasizes the idea of inferior group which is always in the lower position needing the guidance to make the marginal educated, civilized and depended on the dominant.

CONCLUSION

Jean Rhys' *Wide Sargasso Sea* depicts the postcolonial issue affecting the marginalized character, Antoinette. As a Creole woman, Antoinette deals with her identity crisis for belonging to neither to Jamaican community nor the European. This study discovers that the inferiority complex embodied in the figure of Antoinette is a result from the productive power. Her identity somehow is shaped by the representation of the Jamaican society and her husband, Rochester. Derived from the productive power, the dominant group has the ability to frame the representation of Other. At this point, the attribution of madwoman in the figure of Antoinette is constructed through the representation from the dominant.

In relation to the European power, Rochester justifies the consolidation of power to control his Creole wife. Suffering from the inferiority complex, Antoinette cannot live without Rochester because she needs him to complete her. This dependency somehow is intentionally created to reinforce the dominant power controlling the marginalized. As a result of the power which produces general truth, Antoinette traps in the false representation given by the society and Rochester. It is difficult for Antoinette to reach self-realization and self determination, making her accept the false representation and consequently losing herself.

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