Female Space in *Jane Eyre* and *Wide Sargasso Sea*:

A Search for Sanctuary within Incarcerating Spaces

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Epigraph

"She was certain that we were shaped by space".

- bell hooks, "An Aesthetic of Blackness: Strange and Oppositional"

ABSTRACT

Space is a persisting concept in literature since "all literature is in space, regardless of its thematic developments". Introductorily, this dissertation looks at our perception of space, and it also explores the idea of the female domestic space. At the same time, the concept of space requires a critical outlook to understand the intricate power dynamics at play within it- and this has also been briefly overviewed. The female space or the female perception and experiences of space has been explored critically in *Jane Eyre* and *Wide Sargasso Sea* - the primary texts of this dissertation. While critics have already read these texts as contrapuntal novels, they have yet to see it from a spatial point of view. Therefore, this dissertation attempts to critically look at these novels through the lens of space and spatiality and explore how power relations are constituted within domestic spaces, which is often labelled as the female space, exposing the restrictions put upon the female body, and resulting in her active search for a refuge.

Introduction

When we dwell on the word "space," our perception is often limited to its lexical meaning. Thus, we think of space as either a "continuous area or expanse which is free, available or unoccupied'; or, we constrain it within the "dimensions of height, depth and width within which all things exist and move" (Oxford English Dictionary 2018). Since space itself is vast, often beyond our imagination, thus, we cannot perceive the entirety of the infinite space surrounding us. Often, we attempt to categorize space into workable chunks and try to fit them neatly in boxes. When I think of visualizing space in my mind, the image that I see is of my room in my home. It is because my room is the space in which I exist, and that in which I dwell for the most of my time; then again, this conception and perception of space that I have been confined within the four walls of my room.

Similarly, as humans, we place the earth within the framework of an infinite space that is there, and we focus on it. Geographically, we divide the world – our world – into visible masses of lands separated by massive water bodies called oceans. These water bodies are spaces themselves, and the masses of lands are continents, within which we attempt to enforce our laws and ideologies and establish nation-states. Historically, mankind's struggle has been a spatial one – a fight over claiming and redefining territories. To this day, these national boundaries are enforced through border guards and armed forces that often fight against each other, only to protect the lines that divide them. Hence, delving further into the states, there are other spaces, which are more defined, which are framed by the institutions, and the structures they bring.

There are schools, colleges, offices, and libraries, to name a few – and, all of them serve a different purpose for man. This purpose and conception of space are embedded in our minds, from since we are born and till we die. We learn and perceive space in such a manner that when

we see a library, we instantly know its purpose: that is to read quietly, research, or borrow books. Hence, even within the libraries (or any space), we are aware of our access or lack of it, for instance, a public library is open for all, it is an open space that is accessible by anyone. However, the library of an institution is limited to its students only. This is natural – the degree of accessibility of specific spaces to certain people than others.

Consequently, this idea of accessibility and inaccessibility can be extended to other spaces as well, that includes religious institutions and legal spheres. Mosques, for example, are primarily a space for praying for Muslims. Hence, an individual who is not a Muslim may be allowed to enter a mosque, with permission, and then observe it for some time. However, that individual would generally not be welcomed into that place because it is considered sacred. In the same way, while there is public access to courts, the legislative buildings remain off-limits to the general populace. Hence, we are creating a purpose or function of a space, and then utilizing as we please.

All of these are, of course, public spaces, while one's room or one's home falls under the category of private spaces. However, what is important to remember is that dividing spaces into public or private or in any other form is, but the first step towards understanding it, because space itself is not a mere background setting. Just from the above macro-micro perspective, we see how, on a broader scale, space and the spatial, function as the place where power and ideology govern the hierarchy between nations and institutions. On a smaller scale, it functions as the plane where power and ideology govern the hierarchy between two individual human beings or between an individual and the geographical space that they interact with.

As a result, space is ever-changing. It is not static, but a dynamic entity that can vary for an individual because it has a specific function for that person, which is different for the next

person, and this function is often based on certain presences or absences, as well as the experiences that it begets. Therefore, from a multidisciplinary critical point of view, space becomes an integral aspect of research, which can be scrutinized to understand the social and human condition. It is because of this viewpoint of critiquing space from a multidisciplinary perspective gives us a more holistic view of the how, and the why of space's existence and its function. Hence, delving into the literary domain, we see that it is the mimesis of life itself, where we inevitably find this intricate relationship between the characters' psychologies, and the landscape they inhabit, because "it is in the nature of geography to probe the potential of human spaces" (Westphal 33). In a way, it can be said that to speak and critically scrutinize the "narrative space", one must consider the landscape within it and how it functions for the individual characters in that narrative, because, it is "our sense or understanding of spaces and places from which we create narratives about them, or project narratives onto them" (Parker 74).

i) Importance of Space in the Literary Representation of Male versus Female Authors

Upon looking back at the rise of the novel as the emerging literary form in the 18th century, prominent authors such as Daniel Defoe and Jonathan Swift become essential figures to consider, mainly, in the terms of space and spatiality, because their two most-read novels – *Robinson Crusoe* and *Gulliver's Travels* – deal with islands and sea voyages as masculine spaces. The novels themselves are shaped by the islands that are discovered and tread on by the male protagonists, making the theme of adventure and exploration to become associated with the male space.

As we move into the 19th century, with writers like Charles Dickens, there is a visible shift to the urban sphere as the male domain. *Great Expectations* follows the protagonist, Pip, as he ventures, first from the countryside, then to Satis House – a crucial place where all his dreams

and aspirations take shape in his mind, and then to other well-off houses in London. It becomes apparent that it is the male protagonist who has more opportunities to move up the social ladder in the vast expanse of London and its inhabitants. Pip is further thrust into the man's realm of crimes and the legal system as he visits the courthouses of London as well as Newgate prison. On the other hand, with the colonial enterprise at its peak, there is still, however, the previous concept of male ventures into 'unexplored' lands once again, unexplored lands as well as travel fall under the male jurisdiction. This is what we see in Joseph Conrad's *Heart of Darkness,* in which it is the men (Marlow, Mr. Kurtz as well as the other sailors) that move about across planes while the women lack such mobility – the African woman is the savage beauty with the dark jungles of Africa as her backdrop. Similarly, Kurtz's fiancé is the epitome of English beauty and frailty, waiting faithfully for her man at home.

In the same way, if we look at the works of female authors' in the same time frame, especially of the writers such as Jane Austen and Charlotte Brontë, we see that this idea of the woman in the house remains intact. Of course, this is because it is all the Victorian society prescribed to women of that time. In Jane Austen's *Pride and Prejudice,* it cannot be overlooked either, that Elizabeth's mobility throughout the novel is from one domestic space to the next; her final stop being Pemberley Estate. Although Pemberley had been Darcy's domain, Elizabeth makes it her own when she finally enters it of her own volition, with Darcy continuing his supervision over his other properties. The idea of the man flourishing only in the public domain – in the world outside – is finally challenged in the 20th century, as domestic space is given for the development of male protagonists, but even that is limited in writers such as Salman Rushdie. His *Midnight's Children* focuses on the protagonist, Saleem's psychical, emotional as well as physical development in the various places he calls home, from childhood to adulthood. The

women are shown as the matriarchs of the household domain. The kitchen was Naseem's stronghold, which is why she could win the war against Dr. Aziz in the "war of starvation" (Rushdie 51). In the post-colonial context, the women is again limited to the household and holds power within it, but we see that only in a 20th-century text. Therefore, it can be said that women's mobility as portrayed in the literature of 19th throughout to the 20th century show that they are only allowed to be mobile from one domestic space to another. The outside world as men's domain is challenged in the 20th century but not in the case of Rushdie, as we see in *Midnight's Children*.

Thus, the problem arises in Rushdie's novel, when Naseem tries to leave this assigned space and venture into the male territory of the outside. Even as the woman leaves the household in pursuit of knowledge or a career in 20th century works, such as *The Bell Jar,* the outside world - which, for so long has been defined as and reinforced as the man's space - remains hostile to Esther Greenwood; thus breaking down her mental fortitude with constant oppositions. Thus, she is incarcerated within the domestic scene once more – a home for the mentally unwell; she is not like her predecessor of the 19th century - the madwoman in the attic, Bertha Mason. Hence, just as Virginia Woolf points out in *A Room of One's Own*, of how a gifted woman would no doubt have suffered from the certain loss of physical wellbeing as well as the soundness of mind, we see that Esther and Bertha are essentially the same (Woolf 57). Unable to find the room to express themselves, they lose their mental stability, accompanied by their physical transformation.

Hence, upon viewing women and how spaces function for them in literature, I opted to look more specifically at a time frame that is not only the late 18th century but also the 19th century, because it gave rise to this "ideology" that helped to "sequester women in smaller

spaces and narrower roles than ever before in British history" (Hall 4). Consequently, the idea of space, when related to women, gets automatically confined to the domestic, unlike the freer male spaces of the public. Therefore, the discourse of space in women's literature has to be given special attention, especially to the homely spaces, where most of the female experiences, as well as the formation of the female persona, takes place. It is, also, because the setting in women's literature of the 20th century had more to it than just setting a background to the story. In that era, they were confined and always kept within the safe boundaries of the household. Hence, probing further into what goes on behind the walls of these homes, the mental incarceration - and often physical as well - becomes apparent. Nevertheless, the search for a warm and accepting interior, the inner space, remains throughout the lives of women, as we will see in this paper. Therefore, taking Charlotte Brontë's *Jane Eyre* and Jean Rhys's *Wide Sargasso Sea* as the primary texts of analysis, this dissertation will look at how domestic spaces can become constricting, and how the protagonists – Jane and Antoinette – actively search for refuge within such spaces in light of critical perspectives and theories.

Chapter 1: A Critical Outlook on Space

As I have discussed before and as seen in philosophical and critical literary works of the yesteryears, the word 'space' evoked a geometric connotation in human mind because it made us simply think of an empty area. It was evident in almost all works of literature where space only seemed limited to the setting of a play, prose, and poetry. However, it was not until the 20th century when the traditional conceptualization of space evolved through research works that redefined space and made us look at it from different lenses altogether. By different I mean, by scrutinizing it more, categorizing and recategorizing it, acclimatizing it, and associating it with interdisciplinary hypotheses and criticisms. Therefore, to briefly look at the historicity of all the works from these disciplines, the meaning and the significance of 'space' finds a new dimension.

However, all dimensions, both old and new, relating to space, and of space, comprise and compile the inherent "spatiality of human life" that begins at the place, and connects to the location and the landscape around it, affecting them, and being affected by the environment, redefining the home, restructuring the city, recreating the region, regressing the territory and reshaping the geography entirely as Soja puts it (1). To critical readers, the new concept of space, thus, sends an invitation and encourages them to think differently, to broaden their minds and the patterns of their thoughts, and how they conceive matter and existence about space. It is because space itself expands from a small area to a vast expanse and space in social and literary studies, space and the spatial have extended to open up and increase the scope and critical sensibility, the sensibility that is essential because current literary studies practices bring in ideas and theories from other disciplines.

i) The Production of Space

Henri Lefebvre, an eminent French Marxist philosopher, developed critical understanding in multiple areas of social and literary studies. His groundbreaking works laid foundations in the 20th century to rethink the concept of space and how it functions. In his book, *The Production of Space*, Lefebvre begins by saying that the "Euclidean" or numerical concept of space was part of an Aristotelian tradition which held that "space and time were among those categories which facilitated the naming and classing of the evidence of the senses" (Lefebvre 1). However, it was Descartes' work which proved to be the decisive point of conceptualizing and re-conceptualizing space as a domain of literary and critical theory according to most historians of Western thought. It is because of the inclusion of Descartes' Cartesian logic, which made space enter the "realm of the absolute," meaning that space became a dominating phenomenon, by containing everything from senses to bodies.

The tradition of thought on space, concocted and corrected through epistemology in modern times has inherited and espoused the notion that the status of space is a "mental thing" or "mental place" which according to Michel Foucault, becomes 'knowledge.' It is because from the olden times till present, as Lefebvre puts it, all critical thinkers and readers are reading and hearing about the "space of this and/ or the space of that" which can encompass literary space, then progresses to the ideal space, and then the mental space takes form in "space of the dream" which are the "psychoanalytic topologies" and so on (Lefebvre 3). In my opinion, the struggle for space is both mental and physical, and that is why critical thinkers such as Foucault and Lefebvre among others coupled it with intellectual perceptions such as knowledge, and literature- which is manifested in physical dimensions where space represents power relations which are put into practice. Soja writes that the Firstspace perspective is focused on the "real"

"material world" while the Secondspace perspective, "interprets this reality through 'imagined' representations of spatiality" (Soja 6). Therefore, a critical outlook on space has to encompass both these perspectives. Then again, Lefebvre's conception of space and its illustration through prodigal dialectics which he refers to as the "production of space" has often been overlooked by critical readers because it encompasses a wide variety of disciplines. Hence, I comment that the "theoretical practice" must overlook that the idea of space is "deformed or diverted," and instead realize what it represents.

Throughout the 20th century, literary critics and writers have written about space not because of the newly found interest in this concept became popularized but because it became a necessity. Foucault and Lefebvre, both worked on the concept of space during that time and emphasized: "the importance of the human body to an understanding of the connections between power and space" (Stewart 609). Critical literary works on literature have poised and emphasized how the World Wars in the 20th century, the decolonization process of the Imperialist nations, the rise of feminism and women empowerment, and the eruption of Postmodern thought from a Modern literary process affected literature. Nonetheless, most critics have neither paid attention to nor emphasized on how their foundations were laid by writers of the century before. If the critical reader reads the works of both men and women writers of the 19th century by looking at its space and spatiality, then it is possible to hypothesize that the 19th-century literature contains, a spatial allegory. The spatial allegory represents the different functions of mental and physical spaces and how they are established.

Marxism questioned how power worked in the capitalist society, and it also influenced more critical thinking about power relations such as hegemony. Gramsci's theory of hegemony can be roughly put as "man is not ruled by force alone, but also by ideas" (Bates 351).

Hegemony implies more than influence in itself because it is the device which employs the unending exploit of "repressive violence." For Lefebvre, hegemony is employed all over society, which I shall call a blanket, that wraps society and its very being, with culture and knowledge included, but it is generally seen to be employed via "human mediation" that includes policies, politics and those in power, rule and control a nation-state and, thus, exercise "control over both institution and ideas" (Lefebvre 10). Therefore, spaces are produced in such manner that those in power aim to only and only maintain hegemony through all means necessary, often politicizing, dictating and resorting to violence and all of this is manifested through knowledge itself. It is because knowledge or *savoir*, "power is thus made manifest," and the subversive form of knowledge or *connaissance* points to the antagonism between the two and makes it a mental manifestation in physical spaces. Therefore, space and the spatial does not remain an entity in isolation nor an empty abstraction but a conjoining of politics and power, where an individual uses space to dominate another, often the other person's body and also their mind, and hence, it calls for critical readers to "uncover the complex dialectic between practice and representation" (Stewart 611).

ii) The Language of Space

To bring exchanging views on space and literature, a variety of possible standpoints must be involved where the language of space in literature must be taken into account. It is because it implies both space to be in literature and literature to be in space, where two divergent concepts emerge. Space as a *cultural code* relates to the "geocritical spaces" related to the "ramification of literature and cultural grounds" (Skulj 22). Geocritical spaces are spaces in a literary context that is put at the "center of debate" for analyses, hence, overlooking any specific viewpoint that

otherwise attempts to critique the text. In my opinion, to look at the language of space is to put the concept of space at the center of literary analysis, and see how it functions.

A narrative, whether fictional or real, was a form that belonged to time in the past and critical literary viewpoints aimed to view narratives, and literature in 'time.' However, recent critical essays write that literary narratives do not only belong to time, not even any that is "most essential to it" because narratives, as seen today, requires it to be analyzed in such manner which offers space to be the "most obsessive metaphors" of language as Foucault calls it (2007). That is because language is a thing of space, and that language "unfurls, slips on itself, determines its choices, draws its figures and translations" and transports itself into space where both function as metaphors (Foucault 163). Language is always representational, and it gives voices, often, form, thoughts in the shape of alphabets which become words, which is then put together to create sentences. In case of literary narratives, it gives voice to the characters, and in that space of language, characters embody and employ tradition, domination, subjugation, and all of it is represented through metaphors and allegories that critical readers often overlook as something else other than a cause and/or reaction of space.

In my opinion, every narrative investigates space. However, some investigate and employ space more promptly and others more subtly. This is how Foucault describes Claude Ollier's *Été Indien*, writing that the language of space employs the geometric coordinates, describing the "expanse of the landscapes" and how it opens up spaces where "movement unfurls" and these movements are "prolonged, reverberated, sent back or forth", often by visual imageries and weaves the "plot of the book" (Foucault 166). Therefore, the descriptions of the space and the setting are not reproductions, but a "deciphering" process, and hence, the power of language, the

power of space becomes the "object of literature" that is to be looked at from a critical viewpoint (Foucault 166).

iii) The *Thirdspace*: Foucault, Lefebvre, and Soja

The study of space and the spatial in literature now brings us to the *Thirdspace*, a concept formalized by the postcolonial critic Homi K. Bhabha. More commonly known as liminality in postcolonial criticism, the word is derived from the Latin word, "limen" which means threshold. Arnold van Gennep, a French ethnographer, in his book, *The Rites of Passage*, first used the word "limen." Victor Turner who was a British cultural anthropologist critically worked on van Gennep's concept, and he writes that in tribal communities of Central Africa, there are three phases of rites of passage or "transition" where the first is the separation, the second is the limen, and the third is the aggregation. Turner writes that in the "liminal period," the "characteristics of the ritual subject (the "passenger") are ambiguous; he passes through a cultural realm that has few or none of the attributes of the past or coming state" (Turner 359). On the other hand, for Homi K. Bhabha, liminality is the "transitory, in-between state or space, which is characterized by indeterminacy, ambiguity, hybridity, the potential for subversion and change" (Chakraborty 146). In his book, *The Location of Culture*, he writes that this interstitial passage, "between fixed identifications opens up the possibilities of cultural hybridity that entertains difference without an assumed or imposed hierarchy" (Bhabha 4). Therefore, all of these critical thinkers, focus on the cultural practices rather than the actual in-between spaces, and it is only the works of Henri Lefebvre and Michael Foucault who covertly laid the foundations, and also focused on the spaces of liminality, which has been summarized into a brief anthological overview by Edward W. Soja. Soja writes that to view "thirdspace" is to see if one can think differently about the "meanings and significance of space" and its related concepts because on the whole, it comprises

of the "spatiality of human life" that consists of both real, physical places (place, location, locality, landscape, environment, home, city, region, territory, and geography) as well as the mental spaces (thoughts, ideologies, imaginations) and how they function. It is because Foucault (1994) once said that "space is fundamental in any exercise of power" (as qtd. in Soja 150). Therefore, it has become a necessity to look at space and spatiality because it has become "muddled and misconstrued" by traditional meanings and conceptions, and so it has to be viewed as an entity of its own due to the "changing contexts of the contemporary moment" (Soja 2).

Foucault in *Power/Knowledge* writes that a "whole history remains to be written of spaces- which would at the same time be the history of powers" (149). In his other work, *Discipline and Punish: Birth of the Prison*, he writes about the prison and the Panopticon – a spatial structure of surveillance, whose concept was first hypothesized by Jeremy Bentham in the late 18th century. Foucault gave form to it and elaborated, and showed how spatial structures, and thus, spaces, can be institutions of power where the dominated are under constant surveillance by the dominant. According to Soja, such happenings are due to the hegemonic power that exists in the society, and those in positions of authority always wield it, and merely, it does not "manipulate naively given differences between individuals and social groups" (Soja 87). I observe that, by looking at the historicity of other structures and spaces in the society, and how they are portrayed in literature, then we could make a similar comment as well.

As real, physical spaces often consist of localities, and geographies, these spaces have a culture or a norm of their own. These spaces are diverse, and thus, the cultures that they manifest are different as well. Bhabha writes that the "differences of cultures" cannot be contained because all forms of culture are "continually in the process of hybridity" where the "thirdspace" is the hybrid space. Thus, the hybrid "thidspace" is what Bhabha calls as liminal space because it

is responsible for displacing the "histories that constitute it," for setting up "new structures of authority" and "new political initiatives" (Bhabha 211). Hence, the process of "cultural hybridity" is the manifestation of the real, physical space which gives birth to a new space, a thirdspace that is "different" and "unrecognizable," and it is a "new area of negotiation of meaning and representation" (Bhabha 211). In my opinion, as all spaces and spatial structures are institutions of power as Foucault said, then, the hybrid space, which is the "thirdspace," becomes the space where there is a juxtaposition of two different forms of the same power. It is because all cultures, nations, and nation-states exercise power over the "other," by subjugating and subjecting it as the powerless one.

iv) Foucault's Heterotopologies

Michel Foucault in *Power/Knowledge* says that "it is surprising how long the problem of space took to emerge as a historico-political problem" (149). Space is the articulated formulation of many possible discourses, as Foucault says, elaborating that it is a system of both "real or primary relations, a system of reflexive or secondary relations, and system of relations that might properly be called discursive" (*The Archaeology of Knowledge* 50). Hence, to understand this system, it must be elaborated, and its "discursive relations" defined and explained. In my opinion, the system works in the way which Lefebvre called as "centered peripheralness" because of the center's activity in "producing the peripheries… centers instigate and expel the peripheries" maintaining and discarding them as they are the "centers of decision-making" because they have the power to do so (*The Survival of Capitalism* 116). Hence, Lefebvre's center-periphery distinction gives a more meaningful understanding of Foucault's space as the articulated formulation of discourses.

Soja writes that "spatial feminist and postcolonial critiques" were all influenced by Foucault because he drew particular "intense critical attention" to the concept of space and spatiality in literature. His observations were such that he said that the society that we are living in is:

> not one of spectacle, but of surveillance; under the surface of images, one invests bodies in depth; behind the great abstraction of exchange, there continues the meticulous, concrete training of useful forces; the circuits of communication are the supports of an accumulation and centralization of knowledge; the play of signs defines the anchorages of power; it is not that the beautiful totality of the individual is amputated, repressed, altered by our social order, it is rather that the individual is carefully fabricated in it, according to a whole technique of forces and bodies. (Foucault 1994 as qtd. in Soja 150)

Foucault in his essay, "Of Other Spaces: Utopias and Heterotopias" discusses the historical development of the concept of "space" in the Western tradition, while stressing on the fact that different historical events and circumstances influenced the understanding of the concept of time and space in many different ways. He describes this by saying, the "present epoch will perhaps be above all the epoch of space," because we are in an "epoch of simultaneity," which is:

> The epoch of juxtaposition, the epoch of the near and far, of the side-by-side, of the dispersed. We are at the moment, I believe, when our experience of the world is less that of a long life developing through time than that of a network that connects points and intersects with its skein. (Foucault 1)

Soja says that this "epochal foregrounding of space over time, spatiality over historicality", sets the "stage and tone" (Soja 155) of the essay where we read that the

development of the perception about space began in Galileo's work in the Middle Ages which was a hierarchic "ensemble of places" that became "spaces of emplacement". The postmodern era, the latter part of the 20th century when Foucault wrote this essay, he calls "our epoch" is the period where the conception of space has developed into "one in which space takes for us the form of relations among sites" (Foucault 2). In my opinion, this conception was not directly present in the 19th century because the contemporary space then was still not "entirely desanctified" as Foucault calls it, and, thus, an attempt must be made so that it is possible to appropriate the concept of space in the literature of that era.

In the essay, Foucault further elaborates that the "space of our primary perception, the space of our dreams and that of our passions hold within themselves qualities that seem intrinsic" (3). His process of separating these "internal spaces" from the "external spaces" involves a series of steps where he first divides them into two unique sites that he calls as "utopia" and "heterotopias." Foucault describes utopia as "sites with no real place" because "they are sites that have a general relation of direct or inverted analogy with the real space of society" (3). Hence, utopias are the imageries of what an "ideal" society or culture imagines itself to be. It is the "perfected form" of itself, and as perfection does not exist in reality, therefore, it becomes an "unreal space" fundamentally.

On the other hand, heterotopias are spaces that exist from the "very founding of society," and they exist in every culture and civilization. These spaces are "something like counter-sites" because they are the "other real sites" found within "culture" and because of this, they are "simultaneously represented, contested, and inverted." He further elaborates this by saying that:

> Places of this kind are outside of all places, even though it may be possible to indicate their location in reality. Because these places are absolutely different from all the

sites that they reflect and speak about, I shall call them, by way of contrast to utopias,

heterotopias. (Foucault 4)

Speaking of heterotopias, Soja says that Lefebvre would call such phenomenon "spaces of representation" and it is more deeply associated with "internal space" because it is the space that is of our "primary perception, the space of our dreams and that of our passions" (Soja 157). In my opinion, heterotopias are internal spaces, but they become external as well because every thought becomes an action, and so, every mental space becomes a physical space as a result. Simply put then, heterotopias are "real physical, mental spaces that act as other spaces alongside existing spaces" (Perolini 2) which we will see being manifested in the form of Thornfield Hall at a later chapter in this dissertation.

Chapter 2: *Jane Eyre*

i) The Uncanny in Gateshead Hall and Space of Refuge for Jane

Jane, the protagonist of the novel, in *Jane Eyre* was "a dependent," as she was constantly reminded by everyone around her, and, because of this, in my opinion, her very existence was forsaken as insignificant by her aunt's family (Brontë 8). Ignored continuously by her aunt, and abused by her cousins, especially John Reed, she was unable to move or live freely in the family spaces of Gateshead, like the drawing-room. Even the small adjoining breakfast-room was not safe, and so, immersing herself in the world of books, she sat cross-legged in the window seat with the red curtain drawn over her (Brontë 5).

This make-shift shelter was soon torn through, however, and she was not only subjected to be hurt physically but, also mentally, when she was thrust into the red-room. At first, she was shaken by her image in the mirror and was unable to recognize herself; thinking of her reflection as "a real spirit" (Brontë 11). As darkness fell and it grew colder, she was further unsettled by the possibility of the presence of Mr. Reed's ghost in such a darkening room and underwent a mental breakdown. This was due to the fact that Jane could not place herself in the surroundings that were, at once, familiar yet, strange and unfamiliar. In other words, her fear stemmed from what Freud called as the "uncanny" – "the associated fear of seeing something that is at once recognizable, and still all the more incomprehensible" (Freud 1).

Additionally, living in this environment of negligence and abuse made the child seek out companionship in the form of the housemaid, Bessie. Through her, Jane could bear the burden of living in an, otherwise, loveless space. As for Jane, Bessie turned into her singular friend at Gateshead Hall. Hence, upon returning to Gateshead on her aunt's summon, Jane felt that she only returned "with an aching heart" to the same "hostile roof" she had once left, making

Gateshead, in her perception, unwelcoming, then and now (Brontë 194). Despite this, the lodge at the edge of Gateshead, where Bessie lived with her family, was the only space in the vastness of Gateshead that was warm to Jane, with its clean surroundings and "clear" burning fire (Brontë 193). In the company of Bessie and her children, old memories came rushing into Jane's mind, but she was, nevertheless, undaunted. So, it can be said that as Bessie's stories once added color to Jane's gloomy days of confinement in the nursery; in the cozy lodge, as she could speak to Bessie about her life in Thornfield. This was something she was not able to do for the rest of her stay in the main house of Gateshead Hall. On the contrary, with her two cousins' self-absorbed states, there could not be any space (metaphorically) for her or her story. Centering around Bessie, therefore, both the nursery and the lodge turned into spaces of refuge for Jane.

ii) Lowood Institution as an Incarcerating Prison and "Breathing Space" for Jane

Consequently, after finally making her way out of Gateshead and to the school, the first part of Jane's stay at Lowood institution "seemed an age;" and troublesome due to "new rules and unwonted tasks", and, there, she was also haunted by the constant "fear of failure" (Brontë 50). Being thrust into the cold embrace of Lowood during the coldest months of the year, Jane felt Lowood offered poor treatment (whether it be food or accommodation or the schooling), not just to her, but all the orphans residing there. She could not understand Helen Burns's attitude towards life nor her subservience towards all the hostility that Lowood had to offer. She realized that, once again, she had fallen into a space orbiting around an oppressive hierarchy; thus, making it seems that Jane and her female body, are being represented in a symbolically objectified manner, and showing that the "body is directly involved in a political field," maintaining that "power relations have an immediate hold upon it" (Foucault 25). Hence, even among the children, the smaller and younger ones like herself were unable to get anywhere near

the blazing hearth of the schoolroom after the long winter walks on Sundays due to the formation of a "double row of great girls." Even the extra ration of bread and butter on these days would have to be given up to them (Brontë 51).

With Mr. Brocklehurst's omniscient presence at the top, pulling invisible strings all over Lowood, it was as though the whole arena became the manifestation of the promise he had made to aunt Reed to teach Jane "Humility" befitting her position (Brontë 28). With his visit to Lowood, all of Jane's hopes were shattered. This is because "Lowood Institution wants to turn her into a servant of the wage labor economy" (Leggatt 169). Confined within its walls, Jane wished for death. It was Miss Temple's room and its warm fire, and that gave Jane hope once more – hope for the clearance of her reputation and hope for her future at Lowood. In the course of time, May brought warmer weather, turning Lowood into a scene of greenery. Although this change in climate also engulfed Lowood with disease and death and made it a space filled with sickness, suffering, and death inside, it also made exploring the outside possible. It allowed Jane to find "a great pleasure" beyond the "high and spike-guarded walls" of its gardens in hills and woods and within these woods, Jane's true refuge was a "smooth and broad stone" in the middle of a stream (Brontë 66).

Thus, with the absence of the despotic monarch, Mr. Brocklehurst, this allowed for a change of the very atmosphere of Lowood – with better food and accommodations. As such, I comment that if Mr. Brocklehurst had been present, the change in climactic conditions alone would not affect the mood of that place. Once she stayed on at Lowood to teach for two years, however, she felt it was a place of stagnation, and sought to pass over the hilly horizon, the "blue peaks" that enclosed Lowood, and made it a "prison-ground" (Brontë 72). In my opinion, this is very much resonant with Foucault's view about the prison where Jane's discourses, her

perceptions are similar to the "discourses which arise within the prison" making it similar to the "decisions and regulations" which are among the constitutive elements of a prison, and hence, Lowood Institution functions, along with "its strategies, covert discourses and ruses", where one person plays the ruses – Mr. Brocklehurst – ultimately assuring the "permanence and functioning of the institution" similar to a prison, a panopticon (Foucault 38).

The next portion, Thornfield Hall, will be discussed in a separate chapter since it is the overlapping space for the two novels, and as such, requires a more detailed analysis.

iii) Moor House / Marsh End

After leaving Thornfield and wandering about, Jane found herself at the door of Moor House. Desperate and on the verge of death, she looked through the window to find the source of the beacon that had led her there – the candle – burning in the picturesque, warm interior (Brontë 283). Suddenly, she realized just how much of an outsider she was, and it appeared quite "impossible" to bother the occupants (Brontë 285). To belong to that homely scene, then, is what she found impossible, and this feeling persisted throughout the rest of her stay.

Soon afterward, she was given shelter under its roof by St. John. For the first time in her life, Jane was given refuge without meeting any requirements for acceptance – like being a relation of Mr. Reed to get shelter in Gateshead, or being an orphan to get admitted to Lowood, or qualifying for a governess to enter Thornfield. However, she soon realized that she had become a dependent once more. She was followed by this feeling of uneasiness and took her place in the kitchen instead of the parlor where only a welcomed guest could sit (Brontë 293). No matter how grateful she was, she felt she must leave Moor House and find work elsewhere. This is why she eagerly accepted the low-paying school job beneath her qualifications that took her to her first owned space – the cottage in the town of Morton.

iv) Cottage at Morton – the First Owned Home

While the cottage itself was humble and she was not legally its landlord, she was nevertheless given her abode and called it "My home" where she started passing quiet days (Brontë 305). Subsequently, after getting through the required cleaning on her day off, Jane was happy to get some time by herself. Starting with German translation, she moved on to finishing Miss Oliver's portrait (Brontë 315). However, she was interrupted by St. John Rivers, who soon drew all her attention to his affairs, like his going to the East, or more importantly, his affections for Miss Oliver. When Jane commented on his unnatural behavior in the presence of Miss Oliver, she realized that such words from a woman to a man was considered daring, and, thus, fell into a lengthy discussion of his thoughts and ambitions in an attempt to gain his confidence (Brontë 319). By the time he left, it had begun to snow, with a storm going on all night; and her painting was left unfinished. In other words, the "androgynous" state of the artist's mind that Woolf advocates get broken (Woolf 103).

If anything, it was during the absence of men that Jane was genuinely able to work on her paintings: starting with Lowood, again at Thornfield before Rochester's arrival, as well as in the cottage without being interrupted by St. John. Of course, artistic endeavors of any kind would have been impossible in Gateshead, in the oppressive presence of John Reed. In this sense, Jane Eyre is the embodiment of Woolf's ultimate motto "a woman must have money and a room of her own if she is to write fiction" or in this case, pursue an art form (Woolf 13). Additionally, it must also be noted that again, it was the men who came to dominate her space while attempting to manifest a hegemonic control over her. Regardless, Jane was forced to leave her new home upon hearing the tragedy that befell Thornfield, and the retreat of its master to Ferdean Manor.

v) Ferndean Manor as the Final Refuge

When Jane entered into the vicinity of Ferndean, it was just before dark, with continuous rain, a "sad sky" and "cold gale" (Brontë 366). Moreover, it was deep in the woods, so she had to walk a long distance, and she feared to lose the way. In other words, Ferndean manor fits in perfectly with the Gothic theme, and considerably more so than Thornfield Hall. However, these aspects of the area did not dwell on her mind, because the entirety of her attention was dominated by the appearance of Rochester.

At the same time, it is important to remember that Jane went to Ferdean on her terms, only when she knew that wherever she was with her lover could be her marital home. Having once discerned (back in Thornfield) that the presence of Rochester was what defined home for her, she could turn Ferndean into her home with the man she loved, as her final haven. Hence, her long search for a refuge finally came to a close at Ferndean, and she felt she could get what she could not all her life – making a home with a loved one.

Chapter 3: *Wide Sargasso Sea*

i) Coulibri Estate as Antoinette's True Home

Jean Rhys's *Wide Sargasso Sea* (1966) sets off after the Slave Emancipation Act of 1833. By then, the protagonist, Antoinette's mother had become an ex-slave owner's widow and daughter, and with no source of income, their family was quickly perishing. Their house, Coulibri estate, was also a wreck from the lack of maintenance, with an overgrown, untended garden surrounding it.

As they were ex-slave owners, the black community of Jamaica heavily resented them and badmouthed them behind their backs. For Antoinette, however, this dilapidated house was all she had ever known, and as such, it was home to her. Antoinette did not particularly mind their poverty though, as she could play around the house and the pool with her black friend Tia, but then, she was betrayed by Tia.

Being called a "white nigger" by her only friend, Antoinette was left scarred from her young age (Rhys 8). Her mother's cold behavior towards her upon returning home only served to solidify this notion of undesirability in her (Rhys 10). As she looked at her mother's back and hair framed against the window of the abandoned mansion, it was as though she found her to reflect the state of the house: "Marooned" (Rhys 9).

Again, before Mr. Mason's arrival in their house, concealed from sight within the garden, Antoinette heard white people saying Mr. Mason must have lost his mind, marrying "a widow without a penny to her name and Coulibri a wreck of a place?" (Rhys 11). She only felt safe hidden in her unkempt garden from prying eyes. Additionally, she treaded – often "till dark" – the unfrequented areas of the estate. If she got cut from the grass, she would tell herself that it was still "better than people" (Rhys 11).

Before this incident, when she was called a "white cockroach" by a black girl; even then, it was the old garden wall with a carpet of "green moss" that she found comforting. If anything, she felt she wanted to stay stuck in that same spot; otherwise, things would turn "worse" (Rhys 7). Thus, the garden acted as her refuge as she struggled with her identity as a "white cockroach."

Her bedroom was another part of Coulibri that Antoinette hid in because she felt safe amidst the familiar surroundings of the room, the furnishings, and her stick – the stick she had believed, as a child, would protect her when their horse was killed. As she looked around her room, she chanted to herself, almost like a mantra, "I am safe" (Rhys 10). Once Mr. Mason lifted them out of poverty, Antoinette still felt threatened and found herself wishing that she could go back to being the child who had believed in her stick (Rhys 18). After the Tia incident as well, she escaped from the visitors to her bedroom, and stood with her back against the door until they left, as though her bedroom door allowed her to shut out all the things she did not wish to face (Rhys 9).

No doubt, Coulibri estate remained her home both in its dilapidated state as well as in its renovated state; the state of the house never made any difference to Antoinette's perception of her home. When her mother kept insisting that Coulibri not be safe for them, Antoinette readily agreed, but she also thought that to leave it was "not possible" (Rhys 14).

Being shunned by her mother all her life. Antoinette thought of Christophine as her mother figure and spent much of her time in the servants' quarters (the kitchen and Christophine's adjoining room). Additionally, she liked to spend her evenings listening to Christophine sing. (Rhys 5). This was similar to Jane listening to Bessie's stories in the nursery in Gateshead. They both sought love outside the family spaces of Gateshead and Coulibri

because they felt unwanted there. However, Christophine, originally being from Martinique and not Jamaica, was also gossiped about, and some rumors of obeah reached Antoinette. More than the renovations or the new faces at Coulibri, Antoinette felt that "It was their talk about Christophine that changed Coulibri," and after this, one day, she found even Christophine's familiar room hard to approach, and became afraid of finding a severed hand and a dying cock in there (Rhys 13).

Thus, Antoinette was always haunted by this unknown fear throughout her short life at Coulibri, and though she did not know how to measure or define this menace, she could sense it, making it manifest itself in the form of a dream, where she was being chased in a dark forest (Rhys 10). Her dreams – all three in facts – acted as mirrors showing the effects, her surroundings had on her psychology.

Having to lose Coulibri before her very eyes turned out to be the most terrifying experience of her childhood, sealed in by the final act of cruelty by her former friend Tia, because even while being chased out, Antoinette was overtaken by the desire to remain with her friend, with the desire to belong, to be accepted by the black community of Jamaica; and her ardent wish to be allowed to remain in her home was given words through – "Not to leave Coulibri) Not to go. Not" (Rhys 23).

Thus, Coulibri was the space she desperately wanted to hold on to, despite the oppressive environment inside (alienation by her mother) as well as outside (alienation by the Blacks and her best friend, Tia). Overall, it was still a refuge for her due to its familiarity, because that was all her little world offered her as protection. This inclination of hers was in sharp contrast to Jane's because Gateshead was a place she desperately wanted to leave as a direct response to the discrimination she faced there. So long as she stayed there, Jane felt she could never make her

aunt acknowledge her existence as good. Although her only known place of familiarity (she was orphaned at too young an age to remember her parents' abode), she wanted to forsake that familiarity which only begot abuse; actively seeking change through school – a concept alien to her inexperienced and short existence. When she finally decided to leave that abusive space, even the title of aunt was forsaken. She felt her only choice was a fresh start somewhere else, with new people who were not prejudiced against her. Antoinette, on the other hand, always sought to avoid entering a space with elements of unfamiliarity or unknown people in it.

ii) Aunt Cora's House and the Convent as Temporary Retreats

After the fall of Coulibri, Antoinette and her remaining family retired to a house in Spanish Town, where, instead of feeling safe at last, Antoinette fell sick and was further threatened by her mother's hysteria, as well as the ensuing separation of her parents. Her only comfort remained in the form of Christophine and Aunt Cora after she had been pushed away by her mother for the last time.

Aunt Cora's house acted as a temporary space of safety for Antoinette, but she was soon thrust to the outside world (school) again. As she forced herself out of the house, she felt greatly intimidated by the children outside. Indeed, she went so far as to describe the house as "friendly" while the outside space was clearly hostile to her (Rhys 26). She was not entirely wrong, and as might be expected, she was met with further abuse on the road. Although Sandi saved her from the bullying, it was only after she had rung the bell of the convent and had been allowed inside that she "collapsed" and started crying (Rhys 27).

During her remaining childhood and adolescence, her school, the covenant provided her with a form of security, and she claimed, "This convent was my refuge" (Rhys 31). Unlike Jane, who found Lowood, for the most part, to be constricting, Antoinette actually felt freer and

"happier," confined within the walls of the convent (Rhys 32). It was not necessarily her devotion to God that kept her there, but the simple lifestyle that engulfed the convent, allowing her to hide amidst its mundaneness. While Antoinette only hid using the convent, Lowood had evolved into space for personal growth for Jane, and more importantly, space for her to seek the acceptance she never got from her aunt in Gateshead Hall. Moreover, once she had grown tired of its mundaneness, she took it upon herself to find an abode elsewhere. She advertised.

In contrary, Antoinette did not actively seek a change from that place but was taken out by her step-father, Mr. Mason. When Mr. Mason offered her a new life with him and Aunt Cora, she got noticeably distressed. To his statement that she could not be shrouded from the world forever, the thought she could not turn into words was: "Why not?" (Rhys 33). If anything, the prospect of being thrust within the unfamiliar (new environment invaded with new faces) manifested her second dream that night. Interestingly, she dreamt she was leaving Coulibri, and not the covenant, highlighting her true perception of home.

This is where Part I of the book ends, along with her transformation to adulthood. Throughout her childhood, these spaces act as refuges or threats, at times, for Antoinette, but Coulibri estate remained her true home in her mind, and her little world was shattered along with it. She had lost her mother along with Coulibri – "She was part of Coulibri that had gone, so she had gone, I was certain of it" (Rhys 25). On the whole, it was the fall of Coulibri that gave rise to this feeling of utter dejection and alienation, because it was also the loss of the space that had in it, all things familiar.

iii) Granbois Estate - Area of Negotiation of Meaning and Representation

As readers are aware, Part II of the novel starts off in the Windward Islands, centering around Granbois Estate, but is mostly narrated by the unnamed husband, who we later come to know as

Mr. Edward Fairfax Rochester from *Jane Eyre.* As such, much of Antoinette's perception of the place has to be extracted from his narrative. Initially, we get to know that she was very fond of this particular family property (Rhys 43).

Soon afterward, Antoinette and Rochester's relationship took a turn for the worse as he was fed stories about his wife's character and family history from Daniel Cosway. There was a constant battle to establish their narratives, as is the case for the "thirdspace" within which "new structures of authority" arise due to the formation of a "new area of negotiation of meaning and representation" (Bhaba 211). Therefore, Granbois functioned as a "thirdspace" where Antoinette tried to give voice to or represent herself and her Creole history, which included her mother; whereas Rochester tried to establish his English sensibility and his perception of London as the center (which, of course, is through othering the Creoles); thus dominating and subjugating the powerless one (again, she is powerless through marriage and the English law, so it is a cultural subjugation as well).

Consequently, the more she tried to explain the scars from her past, including the mental and physical scars from the burning of Coulibri as well from Tia, the more skeptical he grew (Rhys 84). In their negotiation of meaning, Antoinette eventually lost because of the repetition of the name Bertha. To elaborate, language itself, as previously discussed in the theoretical framework of this dissertation, unfolds in space. However, this one-sided view fails to reveal how spaces are transformed due to language. The more Rochester said Bertha, the more Granbois estate transformed into a place of superficiality. While the external seemed normal where all activities preceded as usual, slowly, disruptions manifested in the household; the climax being Rochester sleeping with the servant-girl, Amelie.

Hence, every time, Antoinette was called Bertha, her identity and her story got displaced within the "thirdspace," which often dislocates the "histories that constitute it," allowing transference of power to take place (Bhaba 211). As a result, Rochester got more authoritative and started to impose the name on her "I think of you as Bertha," despite her protests against it (Rhys 87). Thus, there was no longer any room for what she thought; instead, it took away her power of representation – the severity of which can be found in the exploration of Thornfield Hall.

Ultimately, due to this unfolding of word plays, Granbois itself turned into a space of hatred for Antoinette (Rhys 95). In the process, her last refuge in her birthplace was lost.

Chapter – 4: Final Intersecting Space – Concluding with Thornfield as a Heterotopia

This chapter will simultaneously look at Thornfield through the eyes of both Jane Eyre and Antoinette "Bertha" Mason, and show how this multiplicity of meanings makes Thornfield a heterotopic place.

In the first two spaces – of childhood and adolescence – Jane was placed with not much else option on hand. Thornfield was a place she willingly sought out and found refuge in. Therefore, Thornfield became the first space whose walls were not meant to incarcerate her. If anything, she was welcomed into the house with a "small" but "snug" room with a "cheerful fire" (Brontë 81). As the kind, elderly Mrs. Fairfax informed her of the "small apartment" she had arranged for her stay; Jane was happy to find it ordinary yet lively; as opposed to the rest of Thornfield. She perceived the vastness of the main hall as "eerie," while the very air of the "dark" staircase and "cold gallery" felt chilling and "cheerless" adding to the theme of Thornfield as a gothic setting. It was only after closing her chamber's door upon the vastness and emptiness of Thornfield that she was hit with the notion of finding a "safe haven" at last (Brontë 83). This feeling was reinforced by the brightness of the chamber in the morning. Therefore, Jane identified her cheerful bedroom as a refuge from the desolation the rest of Thornfield encompassed.

Hence, after some time, she perceived even Thornfield as constricting. This was because she found herself restless for more excitement, more experience, to venture the world beyond – beyond the limitations of the fields and hills surrounding and imprisoning Thornfield. It was in the corridors of the third story that she would pace to pacify this restlessness of hers. This turned into her "sole relief," her only place of allowing her "mind's eye" and imagination to run wild with whatever it chose (Brontë 93). While seeking refuge there, however, she was unable to find

asylum, as she was haunted by what she presumed to be Grace Poole's laugh. This laugh, then, became the all-pervading alarm bell of the third-story that forced her rationality to take over, putting a reign over even her imagination.

With the arrival of the house owner, Mr. Rochester, Thornfield became more appealing to Jane. She greatly enjoyed her evenings with him in the dining-room, which was "filled" with a "festal breadth of light" and seeing Rochester in this light of the dining-room, Jane thought of him as "not so stern" and gloomy as she had first found; rather, he smiled with sparkling eyes (Brontë 111). With the arrival of the guests and the start of the festivities, Jane found them to be merry days. Of course, Thornfield itself transformed in her eyes as a lively space bustling with activity. As a result, all those "gloomy associations" she had previously made with Thornfield were all but "forgotten" (Brontë 155).

After that, when her heart was about to burst forth with her feelings for Rochester, she got called away to Gateshead, but nevertheless returned as soon as the formalities were over. At one point, re-entering Thornfield was "to return to stagnation," but with the full intensity of these feelings, she hoped to be with him for whatever time she could and "ran on" (Brontë 99, 208). While she struggled to control her facial muscles in front of him, he welcomed her back to her home. The utterance of the word "home" made her wish ardently that could be the case – to be able to make Thornfield her place of settlement (Brontë 209). This dream was short-lived, however, since the existence of the first wife got revealed soon afterward. Thus, that night, Jane dreamt she was back in the red room (Brontë 273). Once again, she vividly remembered the incarceration of that dark, lonely place, and realized that Thornfield had become that same incarcerating space for her. As long as Bertha existed in the third-story, she would find neither the company nor the solace she had dreamt of.

Consequently, upon waking, she saw the moon in all its glory whispering to her heart –
"My daughter, flee temptation" (Brontë 272). So she transformed, through the overhanging
presence in the sky and the pervading moonlight in her room, into the daughter of Nature – as
though she could no longer be confined within the constraints of Thornfield as her permanent
would-be home, but had the world outside waiting to accommodate her. As a result, her decision
to leave Thornfield was sealed, and so was her return to the embrace of nature. However, before
she could leave Thornfield, she must bid farewell and say her goodbyes – albeit silently and in
the dead of night – because of the place it had made in her heart. As she endeavored to walk past
Mr. Rochester's room, she was stopped by her own heart as well as her foot.

Hearing its occupant pacing back and forth inside, she was hit with the realization that
she was leaving behind what could have been a "heaven – a temporary heaven" for her. Mr.
Rochester's room, then, came to represent the potential happiness she could have found if she
chose; if she could have but crossed its threshold and entered the bliss, it had to offer. All she
had to do was enter and proclaim her desire to be with him forever (Brontë 273). It could have
been her sanctuary. Except, the door to that fate must remain shut in her heart as the door of the
very room she stood in front of, and so, she stopped her extended hand. Hence, the moment Jane
chose this door to remain firmly shut was the moment she refused to find refuge in Thornfield.

Although Thornfield was a beautiful field, but at the same time, it was a thorny one. This
thorn was Bertha Mason and by extension, the marriage through which she had laid claim to the
one she desired. Both Rochester's bedroom and her own had been defiled by the presence of
Bertha Mason, though she did not know it at the time (with the attempted fire, and the torn
wedding veil). Not only that, she could discern Bertha's all-encompassing presence in

Thornfield. Therefore, incapable of picking out the thorn, it was she who had to leave. Without the societal approval of marriage, Rochester's bedroom was no longer a space she could enter.

Contrarily, Bertha was placed and imprisoned in Thornfield, from which she could never escape on her own. The most she could do was roam around the house after sneaking away from the key of Grace Poole. Grace Poole, then, acted as the panopticon or structure of surveillance within the prison of Thornfield, which monitored the dominated, Bertha Mason, as per the instructions of the dominator, Rochester. Therefore, it was not easy to access to or from the dark corridors of Thornfield. Although Jane had access to Thornfield on the surface, she was allowed to witness its true nature only after she had a passage of rite into Rochester's confidence that she could help out with Richard Mason's injury confidentially. Thus, Thornfield was a place where there was seemingly easy access, but in reality, required "a certain permission" to enter, making it a heterotopic site, according to the fifth principle of Foucault's heterotopology (Foucault 7). This also applies to Jane's inability to enter Rochester's bedroom and having to leave entirely, since marriage was the special permission she required to enter.

Likewise, the reason for Bertha Mason's imprisonment was her portrayal as a madwoman. Following the past discussion (see Chapter 1), on the role of space in manifesting power relations and hegemonic discourses, Stewart's "complex dialectic between practice and representation" comes into play (Stewart 611). Bertha was locked up with no freedom of choice, and such practice was justified (to the servants, to Jane, to Miss Fairfax, and later, to the outside world on the whole) because she was being represented as a madwoman. All this was done for one purpose: keeping up social appearances. In this regard, Foucault says that the role of heterotopias "of compensation" is to create "another real space" which seems "perfect, meticulous" as opposed to the real spaces that exist which are "messy, ill constructed and

jumbled" (Foucault 8). According to the sixth principle, therefore, Thornfield acted as a heterotopia of compensation. At the same time, since Thornfield acted to keep a being of "deviant" behavior under check, it additionally functioned as a "heterotopia of deviation" in accordance with Foucault's first principle of heterotopology (Foucault 8).

For the deviant, Bertha Mason, however, Thornfield was just as unreal as the rest of England, because it was a "cardboard house" and "not England" where "Time has no meaning" (Rhys 117, 119); making Thornfield a heterotopia "oriented toward the eternal", "to the accumulation of time" as stated in the fourth principle of heterotopology (Foucault 7). If anything, England was only a two-dimensional concept in her head. Even as a child, she saw England through the two-dimensional picture of "The Miller's Daughter" (Rhys 17).

Thus, we see a multiplicity of meanings and perceptions being enacted within the multitudes of spaces within a single space – the two most prominent of which are the prison (for Bertha) and the possible home (for Jane). Again, for Jane herself, her bedroom was cheerful, but the main hall was just as cheerless initially. Then, according to the third principle of hetertopology, Thornfield is a heterotopic space, because, within it, it can juxtapose "several sites that are in themselves incompatible" (Foucault 6).

To conclude, it can be said that spaces are not static, but are dynamic, and subject to change based on the experiences they beget due to the forces at work within the spaces themselves. As Foucault has rightly said, "space is fundamental in any exercise of power" (Foucault 1994 as qtd. in Soja 150). Therefore, through these experiences that occurred due to the various power plays, we see how the female characters, restrained to the domestic sphere, perceived and re-perceived space; and how there was a constant search for a permanent refuge within the limited space that was allotted to them. Thus, as perceptions about space changed, so

did its functions for that character. While Jane was able to call Ferndean Manor her final refuge, Antoinette (by then, Bertha) failed to find a space within Thornfield that could provide her with any form of sanctuary. As such, she had no choice but to liberate herself by burning down the very prison that had held her for so long. Finally, by looking at the spaces in the two novels, we can formally deduce that they do not remain stagnant but primarily function as spaces of threat and sanctuary, often toggling between the two, showcasing the dynamicity of space.

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