

Female Protagonist in Jean Rhys's *Voyage in the Dark*: A Gender Analysis

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ABSTRACT

Gender analysis is a vital topic in the modern age since it deals with the major problems that women encounter and sheds light on aspects of discrimination and inequality between men and women. The disadvantaged position of women in society is now internationally recognized as a breach of human rights and an obstacle to development. It is also recognized that women's subordination in society has been institutionalized through structures which organize human life in ways that marginalize women in important areas such as guidance, employment, policy-making, planning, and implementation. This happens in various settings – within families, in schools, and in commercial and political institutions. As a result, the content or priorities of such institutions reflect those of men, and in particular, of men from powerful and authoritative social groups. Furthermore, gender is not considered the only reason for inequity, rather than other reasons for social identity such as class, race, ethnicity, political and economic system, and religion. It is important to recognize that these sources may interact with gender and where appropriate they need to be included in any gender analysis, because they affect women's and men's lives in different ways. The British author, Jean Rhys (1890-1978), deals with these issues in all her writings, one of which is her novel *Voyage in the Dark* (1934). This paper aims at studying gender analysis as a main factor which affects Rhys's female protagonist's life.

Keywords: Jean Rhys, gender analysis, equity, equality, social discrimination, marginalization, woman's oppression

الخلاصة

يعد موضوع تحليل الفروق الاجتماعية من حيث التذكير والتأنيث موضوعا حيويا في العصر الحديث لأنه يتناول المشاكل الرئيسية التي تواجه المرأة ويسلط الضوء على جوانب التفاوت وعدم المساواة بين الجنسين. ومن البديهي إن الفروق الاجتماعية تشكل وضعاً غير ملائم في المجتمع الدولي كونه انتهاكا لحقوق الإنسان وعائقا للتنمية البشرية. ومن المسلم به أيضا أن تبعية المرأة في المجتمع قد أضفي عليها الطابع المؤسسي من خلال الهياكل التي تنظم الحياة البشرية بتهميش النساء في مجالات هامة مثل التوجيه، الوظائف، العمل السياسي والاقتصادي، التخطيط، والانجاز. وقد يحدث التفاوت بين الجنسين في أماكن مختلفة كأن يكون في داخل العوائل، المدارس، وفي المؤسسات السياسية والتجارية. لذا من الملاحظ إن تكون الأولوية في هذه المؤسسات للرجال كمجموعات

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اجتماعية قوية و جديرة بالاعتماد أكثر من النساء. ومن الجدير بالذكر إن النوع الجنسي لا يعد السبب الوحيد للتفاوت الاجتماعي , إنما هنالك أسباب أخرى ذات صلة بالناس والعلاقات الاجتماعية فيما بينهم كالتبعية الاجتماعية، العرق، العرف، النظام السياسي والاقتصادي، والدين. ومن المهم الإقرار بان تلك العوامل تتلاءم وتتفاعل مع عامل الجنس لتدخل في تحليل الفروق من خلال تأثيرها على حياة النساء والرجال بطرق مختلفة. الكاتبة البريطانية جين ريس (١٨٩٠-١٩٧٨) تناولت هذه القضايا في جميع رواياتها وكواحدة من هذه الأعمال روايتها "رحلة بحرية في الظلام" (١٩٣٤). يهدف هذا البحث إلى دراسة وتحليل الفروق الاجتماعية كونه العامل الرئيس الذي يؤثر في حياة بطلة الرواية. مفتاحيه

الكلمات المفتاحية: جين ريس، تحليل الفروق الاجتماعية، العدالة، المساواة، التفاوت الاجتماعي، التهميش، اضطهاد المرأة

Introduction

The term "gender analysis" refers to a critical examination of how differences in gender roles, activities, needs, opportunities and rights/entitlements affect men, women, girls and boys in certain situations or contexts. Gender analysis examines the relationships between females and males and their access to and control of resources and the constraints they face relative to each other. It should be integrated into all sector assessments or situational analyses to ensure that gender based injustices and inequalities are not exacerbated, and that where possible, greater equality and justice in gender relations are promoted. Gender analysis aims at restoring inequalities and inequities. Because women have not the same experiences of men in many areas of life and because they are often treated in a different way, this may be a resource of their oppression and discrimination. Thus, gender analysis can be a way to distinguish the historical and social problems that women face and design policies and programs to gather inequalities in women's and men's lives. This includes bearing in mind women's exacting experiences and tasks, and considering their usually inferior rank of access to resources and management processes.¹

Gender analysis is necessary to support gender equality and accomplish sustainable progress. Cautious analysis of the discriminations and differences between men and women allow researchers and policy makers to clearly demonstrate the disparities between men and women due to gender roles, in which women are frequently affected, and defy the difference for equality to be certain. Therefore, gender analysis adds ideas of how the subject of gender equality is

integrated into expanded policies and programs to follow resourceful progressive goals in which women usually contribute in advantageous forms of development programs.²

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Women's position in society and the relationships between women and men affect their lives in all fields of life. The notion of gender equality and gender equity is often used interchangeably since they are rather interconnected. Both issues are used to struggle gender based-*differences* and *disparities* in roles, constraints, needs, and opportunities. Equality refers to the concept of equal human rights, while equity refers to fairness and justice. Gender equality aims for women and men to enjoy the same ranks; the same opportunities are available for women and men to recognize their full human rights. Gender equity refers to fairness and justice in women and men's access to resources and in the distribution of tasks and benefits between men and women. It is the means by which parity and justice can be achieved. Gender equity means that to be fair, because of the differences in women's and men's lives as well as historical disadvantages, certain steps are to be considered to create fair and equal outcomes.³

The process of gender analysis involves certain questions to be answered. These questions help to understand women and men's roles and relations. Gender analysis frames questions about who does what? Who owns what? Who makes decisions? Why is it like this? To perform gender analysis effectively, it is essential to have a clear understanding of the central ideas being used. The main gender issue that helps in undertaking gender analysis is gender relation. *So*, gender relation is one important issue which refers to social interaction and social relationship between women and men, both in the private and the public field. Gender relations are performed differently in different contexts and they may vary over time. The other issue is gender roles which means patterns of activities and behaviors that give particular responsibilities, tasks, and obligations to men and women. Gender roles are strong-minded by social and economic factors and by norms and values that support what people do and how they behave.⁴

Gender analysis is a systematic effort to categorize key issues contributing to gender diversity. It resolves the problem of inequality and discrimination which faces women where various frameworks and powerful tools that are developed by researchers are vital means for doing it. A framework means to be a comprehensive form or method of gender analysis that one can apply to a specific context in order to recognize key issues contributing to gender inequality. The tools and frameworks must be used in a flexible way, and that expectations of what they can do for researchers need to be realistic. Gender analysis' tools present questions and guidance to test whether policies, programs, or study initiatives capture the differences in roles,

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opportunities, responsibilities, and access to resources and decision-making power between men and women. Such tools and frameworks' aim is to avoid exacerbate gender-based inequalities.⁵

Rhys starts to write gravely in Paris at the exciting moment whereas the Modernist progress is taking the capital by storm, even as she walks her own aesthetic path, without doubt she is influenced by ideas vibrant in modern fictional circles. She states a rebellious reaction to a world not merely hierarchical and indifferent to the character who rejects to fit into its expectations, other than potentially (and sometimes randomly) aggressive. According to her, the novel is not alienated from racial and gender hegemonies in British colonial culture, but it is considered their vehicle. Rhys's progress of a modernist aesthetic is intensely informed by her intricate cultural identity.⁶

Rhys writes about chorus girls, partially working solitary women, demimondaines, and mistresses in a social context inaccessible bohemians. Therefore, Rhys presents the difficult biases of female protagonists who struggle to get rightful positions or statuses for themselves in societies that look as if they were planned to chastise and disparage any female who wants pleasure or sexual behavior outer matrimony or only just approves set of gender roles. Likewise, Rhys explores the correspondence and empathy between her female protagonists and colonial exiles dreadfully challenging to stay alive in aggressive European cities. In fact, the white Creole protagonist in *Voyage in the Dark* (1934) Anna Morgan is considered as an example of Rhysian women. Rhys expresses Anna's character as an exiled, cast out, and undergoes harshly for both her imaginary sexual misbehavior and her powerlessness to familiarize herself to a society that rejects the colonial perceptions she uses to construct good judgment of both her life and interwar European culture.⁷

Rhys's autobiographical novel *Voyage in the Dark* is narrated by a restless, vulnerable Caribbean immigrant as well as the semi-tragic young Anna Morgan who sees herself as a prey of the British gender and class organism, in addition to its racial biases. The novel tells a story of an innocent victim Anna Morgan and the love relation that leads to her immense heartbreaking and eventually physical destruction. Anna is moved from her Caribbean home to England by a cruel, uncaring stepmother Hester after the death of her father. Arriving England, she studies for two years but cutting off financially by the stepmother and lacking the social position leads her to leave school. Thus, she is scarcely a valid Englishwoman and as a colonial white Creole is racially supposed as having mix blood. Afterward, she finds only restricted employment chances,

Anna works as a chorus girl to support herself in a music hall theatre. During this time, she meets an older man of a high class, Walter Jeffries, forming a sexual affair and becoming involved with him to support her financially, graduating to the position of mistress, which encouraged her enslavement. When he leaves her, Anna enters a stage of melancholy and she begins a downward spiral, and gradually she slides into prostitution.⁸

Under colonial imperial circumstances, Rhys explores the concept of gender in *Voyage in the Dark* as a criterion to express the difference in treatment and behavior between men and women and how society allows men enjoy privileged rights while women are deprived. Gender is a minefield for a woman in the novel, where snares and hazardous secret intimidations skulk underneath the outside in all places, men enjoy freedom and feel liberated to stereotype women and evade looking deep at themselves. In *Voyage in the Dark*, Rhys explores the stress issues and challenges of her female protagonist which are presented through her traveling into the darkness of white hegemony. Anna, as Rhys herself, is a complex concerning issue of gender, race, and class system. Anna as well as Rhys belong to the privileged class in the colonial Caribbean while they belong to working-class as chorus girls and marginalized Creoles in England. Rhys chooses her protagonist Anna to represent all her severe conditions from migration and exile to oppression in her life. She states and makes clear that her migrant female protagonist is marginalized within her new society and culture in England. Anna is lonely and insensitive by her heartbreaking pain so that she may hardly feel the immediate world around her, and so she tries to survive with the sexism, prejudice and class distribution of early twentieth-century Britain. *Voyage in the Dark* represents the power of gender abuse as well as racial exploitation in English culture and in the colonial Caribbean in the first half of the twentieth century.⁹

Anna reflects Rhys's conditions in encountering with the English manner and her initial grappling with the problems of maturity, sexuality, earning her living, and how she badly makes a mess of her life. Simply, the novel traces the female protagonist's movement from innocence to spoil experience as Saul Bellow's Herzog notes that "from humble beginnings to complete disaster."¹⁰ In England, Anna surprises that she must support herself in time her stepmother Hester sells everything her father owns and lies on Anna about her inheritance. So, Anna begins feeling the difference between the Caribbean island and her new society. She sees England as a dark, cold, dull or pale city whereas the Caribbean is full of strong colours. Originally, the novel is called 'Two Tunes' to reflect the contrastive two worlds of Caribbean, Anna's birth home, and England, her severe present. The difference reflects a diversity between sensitivity, activity and sense of life indicated by bright crystal colours of mother land on the one hand and pressure, submissiveness, self-

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destructive aggression and powerlessness to feel in England on the other. Anna presents such meaning in her speech:¹¹

The colours were different, the smells different, the feeling things gave you right down inside yourself was different. Not just the difference between heat, cold; light, darkness; purple, grey. But a difference in the way I was happy. I didn't like England at first. I couldn't get used to the cold. Sometimes I would shut my eyes and pretend that the heat of the fire . . . was sun-heat. Sometimes it was . . . as if England were a dream.¹²

Coming to England as a young woman, Anna loses her class status as an Englishwoman because of her untidy appearance. She does not have the factors of an attractive woman in her new culture, so she begins seeking a way to reach the status of high social class. Anna presents the feeling of untidy woman as:

When I thought about my clothes I was too sad to cry. About clothes, it's too awful. Everything makes you want pretty clothes like hell. People laugh at girls who are badly dressed. Jaw, jaw, jaw. . . . 'Beautifully dressed women. . . . as if it isn't you enough to be beautiful, that you want to have pretty clothes ' All right, I'll do anything for good clothes. Anything-anything for clothes.(22)

For the first time she feels her victory when Walter put amount of money in her bag after he breaks her virginity, hence she forgets her loss and thinks only with the money:¹³ "My handbag was on the table. He took it up and put some money into it. I said, 'All right, if you like-anything you like, any way you like.' And I kissed his hand."(33-4)

The sorrow of her childhood makes her the broken prey that is exploited by the abuse power of a white English hegemony embodied by Walter. Their affair depicts the association of sexual commodification and economic domination. Rhys tests authoritative social impacts which, as she learns from her own experience, agree harshly with those who subvert the social array to crush the passivity and rise the authority. Thus, the weak Anna becomes the simple scapegoat to be hunted by a white imperial figure:¹⁴ "D' you know what a man said to me the other day? It's funny, he said, have you ever thought that a girl's clothes cost more than the girl inside them? 'What a swine of a man!' [Anna]said. And look here! Some dogs are more expensive than [poor] people." Walter said. (40)As a colonialist writer, Rhys gives a picture of a female protagonist who suffers from a political system of an imperial canon. Modern feminist critics note the complex and subtle kind of gender analysis that comes into view in *Voyage in the Dark* and its inspection of authorized and political system. Rhys presents an image of the socio-political and white mythologies as western bourgeois and imperialist culture. She states Anna's limited chances of education and limited work

opportunities as well as a legal system of inherited wealth which loses her right and privileged man while a woman is deprived. Hester who carries the imperial credit and an English nationality gives herself the right to exploit Anna and take her inheritance under the shadow of English law. Despite Anna's Uncle, Mr. Ramsay, warns Hester about her theft of Anna's money but she refuses to confess the truth:¹⁵

You [Hester] know as I do that the responsibility of Anna's support is yours. Poor Gerald spent the last of his capital on Morgan's Rest and he meant it eventually to be his daughter's property, but as soon as he was dead, you chose to sell the place and leave the island. But in that case I insist that she should have her proper share of the money you got from the sale of her father's estate. You know as well as I do that there is not the remotest chance of her ever being able to earn any money for herself out here.(52)

So, after losing all her money at the hand of her greedy stepmother, Anna sinks in the ocean of poverty and poorness. In consequence, Anna is alone out the sphere of daily society and cut off from the normal life. She knows that she is alive since she suffers as money passes through her hand. Thus, Anna's identity as well her destiny is linked with economic wealth that is accessible by a man of upper class. Anna causes that, since her physical being depends upon money, therefore her character, her ethical, and her moral also depend upon the economic funds. At the same time, Anna realizes the artificiality of money which leads her to scorn what so-called respectable society which values money. But her disdainful attitude towards money does not save her from moral and sexual damages at the hand of Walter. In other words, she sells her innocence and virtue to Walter in order to support her financially without attention to the big loss of her being in exchange of money as Anna asserts:¹⁶

Money ought to be everybody's. it ought to be like water. . . . 'What the man [Walter] you got with at Southsea?' Maudie said. 'You ought to make him give you a flat,' she said. 'Park Mansions, that's the place. I bet he's fond of you and he will. . . .He's got a lot of money, hasn't he? . . . Those men have money; you can tell that in a minute. Anybody can. Men who have money and men who haven't are perfectly different. . . . D'you know, I always knew you'd get off with somebody with money. [Anna] said, 'It's all very well, but I bet you she gets off with somebody with money.(41)

At the beginning, Anna does not like Walter and this is clear when he sniffed at the wine and then sent it back, she yet loathed him:

I hated [Walter]. You pick up people and then they are rude to you. When he touched my hand he pretended to shiver . . . 'Oh God, he's the sneering sort. And he then started kissing me. I felt giddy. I twisted my head away and got up. He kissed me again, and his mouth was hard. I pushed him away as hard as I could. I kept saying, 'Damn you, let me go, damn you. Or I'll make a hell of a row.(20)

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But he reacts in a very polite way "I'm very sorry. That was extremely stupid of me." (20) And he does not concern of her "as if he hated me, or as if I wasn't there." (20) But after he heard about her illness, he wrote to her to ask about her health "There was a letter on the breakfast-tray, and a big bunch of violets. I took them up; they smelt like rain. I opened the letter and there were five five-pound notes inside. 'My dear Anna, I wish I could tell you how sweet you are. I'm worried about you. Always yours, Walter Jeffries.'" (23) Then he sent her a doctor and brought her an eiderdown, a wine, grapes, and soup, at that time her feeling begins to change and so does her life. She starts to feel his warmth and kindness. She sees her room big and warm than earlier, although she does not feel the heat of the fire in the first meeting and felt only cold "The bed was soft; the pillow was as cold as ice. The fire was like a painted fire; no warmth came from it. I began to shiver." (21) Consequently, she begins longing him "Soon he'll come in again and kiss me, but differently. He'll be different and so I'll be different. It'll be different. It must be different. This is a beginning. Out of this warm room that smells of fur I'll go to all the lovely places I've dreamt of. This is the beginning." (22) She forgets her illness and feels full of activity to go shopping "I went across the road and bought shoes. And then I bought The dress and coat cost eight guineas. Then I had seven pounds left" (24-5) This is the circle of Anna's life for a year and a half and she is therefore influenced by the impact of money and fashioned clothes:¹⁷ "I'll do anything for good clothes. Anything – anything for clothes." (22) Anna finds her economic identity and the legitimacy of herself by flaunting her disdain for the wealth upon which her society is built.

Walter makes Anna his own responsibility, he introduces her to the elite of his class. He wants her to get on as he pays for her to take in singing lesson and offers her all her desires but he cannot be the knight of her dreams. Walter presents for her everything but he does not present a pure love for her. Even he considers her no more than "a perfect darling, but only a baby . . . dear child [and] a rum little devil," (44) thus he tries to make her feel "Well, look happy then. [He] wants her to be happy." (44) In exchange, he needs this darling child to satisfy his sexual desire while his heart and his emotion cannot be fulfilled with Anna's love. Once upon a time she felt she will die if he leaves her so she does not want to get on and want to be with him forever "I want to help you; I want you to get on. You want to get on, don't you? I want to be with you. That's all I want." (44) Concurrently, Walter introduces Anna to his cousin who wants to get on too but she does not like him.¹⁸

Rhys succeeds in viewing the strong shades of inequality and discrimination of her female protagonist from being sexual seller, social scapegoat, cultural outcast, and familial deprived. Due to such reality, Anna cannot find any position in English society nor identity, social peace, or hopes of

future without the support of Walter: "You feel peaceful, but when you try to think it's as if you're face to face with a high, dark wall. Really all you want is night."(120) Anna is disappointed since she enters by force the only self-belief brings into being by money, instruction, social class and race.¹⁹

However, Anna behaves erroneously with her lover according to English class system, but the figures of upper class strip their hypocrisy and make it clear by mocking and laughing at low class people. They treat her as if she is a doll for entertaining not as a ladylike woman. Although Anna slips into the respectable upper class, her social position remains obscure implying that her fact as a Creole girl, who exists on the lowest level of social class ladder, focuses her sexual fall and poverty. Therefore, Anna is silenced as a kept woman by her oppressor Walter and her training to challenge the English social order is more often crushed:²⁰ "I wouldn't be an Englishwoman . . . most Englishmen cannot make women happy because they don't really like them . . . Hester said 'let me tell you that people in England will dislike you very much if you say things like that.'"(61)

In conformity, capitalist and imperialist English society deprives Anna of being an English woman in their community besides their hostility awkward affairs that would help to destroy discrimination. As such, Anna's love experience shows to a larger degree how cultural and sexual injustice interweave, infiltrating marriage and crushing a Creole. Furthermore, the novel portrays that Anna's love story is unsuccessful of guarding her from depression since she is fragile and cannot perform the duty of appropriate Englishwoman. Because Anna's economic status hangs upon Walter's hegemonic philosophy of race, she encounters loathing in the authentic English people, who assume her West Indian tongue as a symbol of a lower ethnic and title of her heritage. As Walter begins to feel boring from this love affair, he decides to desert Anna. She cannot bear his decision as she states:²¹

I wish I were dead . . . I only want to see you sometimes, but if I never see you again I'll die. I'm dying now really . . . He got sick of me and chucked me. I wish I were dead. . . . he forced himself to look straight at me . . . he felt very strange with me and that he hated me, knowing he hated me. He got sick of me . . . Listen. Don't forget me, don't forget me ever.(76)

By splitting the mirror images of politic and economic, one can find that the economic organization, which creates and gives supremacy status to people with money and produces what is called a capitalism, enables them to manage more extensive power over other people and creates what is called the political system of imperialism. Anna's marginalization and her failure to reunite her Dominican history with her existing in metropolitan London makes her one of those powerless people to be dominated by imperialism and economic authority. Although the

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short love affair may supply short-lived respite from grief, sorrow, or starvation, Anna finally comes back alone to her cold, dark room. In view of that, money develops into a supreme distress, forcing Anna to select between a depressed but monetarily secure love affair or financial ruin in a shameful, immoral trade as a prostitution. After Walter deserts her, she descends into poverty, and therefore she resorts to prostitution to stay alive and survive. Being a female protagonist - who alienated from family, without a supporter, and financially troubled- is obliged to trade on her body to be survived and so she turns in time-temporarily prostitution. After abused by Walter for money, Anna eventually loses her status as a mistress as well as her lover even though she still needs him:²²

There was a man I was a mad about him. . . . and I can get more[money] any time I write to him . . . [I]want to survive . . . I get along with a lot of men with money. I can do what I like with them. . . . The ones without any money, the ones with beastly lives. Perhaps I'm going to be one of the ones with beastly lives. They swarm like woodlice when you push a stick into a woodlice-nest at home. And their faces are the colour of woodlice.(23-4)

One of the things Rhys achieves in *Voyage in the Dark* is the use of the socio-economy and political patriarchy as a weapon to kill the pure innocence and the male authority of civic patriarchy stands for. Therefore, Anna is, undoubtedly, a victim of the patriarchal mentality prevailing in the early twentieth century Western urban societies. Those societies use women to create and protect a fake image of patriarchal suitability as an attempt to be time-honored societies in Western world. The false image of English patriarchal society is depicted through Anna's weakness, obedience and submissiveness, obsess on surface materialization and make up images so as to stay alive and survive in a world that strain of her to glance a convinced manner or moreover exit without being seen. Thus, Anna is even more than once cheated, exploited, and abused by English society, firstly at the hand of Hester who steals all her inheritance, secondly, at the hands of a false lover, then at the hands of corrupt landladies Ethel and Laurie, who guide her to a prostitution:²³ "Well, they aren't all lovely, [Anna] said. Not by a long chalk. In fact some of them give you a shock at first, they are so ugly. Only you get used to it, you didn't notice it after a while."(45-6)

Accordingly, the concept of Otherness is linked strongly with any kind of repression. As Anna explains "I wouldn't be an Englishwoman . . . for any money you could give me or anything else."(70) Moreover, the creation of an Other is essential in any manner of tyranny and in order to

diminish a Self to nonentity or to an Other is a crucial means of patriarchal oppression. But in Anna's case, she is treated as an Other by Walter as well as by the white British society. Anna's identity crisis branches from a clash between the Self, represented by Walter's whiteness and the Other, represented by Anna's immigration from West Indies. Therefore, Anna's failure of assimilation in a new atmosphere of England leads her as a new refugee to descend into despair. Anna's love experience is used to explain the structure of self and ethnicity concerning the colonial perspective which is typified by bias and injustice. For this reason, Anna portrays problems of Self, enlightening and cultural disparities through her image of a marginalized Other.²⁴

This is England, and I'm in a nice, clean English room with all the dirt swept under the bed. I felt as if there were weights on my legs so that I couldn't move. I don't like [England] it's an awful place; it looks horrible sometimes. I wish I'd never come over here at all. . . . the dirty tyke! Maudie said. What a swine of a man . . . Insulting us! [Anna] said. . . . They're damned careful who they try to convert. . . . Vincent said, 'Well, how is the child? How's my infantile Anna? You're not perfect. Whenever you drink champagne you belch. I was ashamed of you . . . scorn and loathing of the female . . . He said there were a few pretty girls in England " in fact hardly any," a few pretty girls and then finish, a blank, a desert. (27-8)

After the ruin of Anna–Walter love affair, she does not know where she goes and what she will do without monetarily supporter. She begins to move terribly from one hotel room to another with a pale face and a sick body. Earlier, Walter supports her financially for his sexual enjoyment benefit but after he satisfies his sexual desire, he deserts her as he does with other women; "See what a generous and concerned man I'm. Look lady, I've already reimbursed you for the services that you rendered."(99) And so, he uses her as his prostitute without her acquaintance. Consequently, Anna moves to another room by its landlady Ethel who exploits her more worst than Walter does and accusing her with different rumors; "I didn't know what sort of girls she was and she is very deceiving girl. I have never seen a girl like [Anna] . . . she is not the sort of girl who will ever do anything for herself."(142-3) As a result of Ethel's pitiless, Anna leaves her flat and begins seeking a place of safety but during her seeking she falls in a dark hole of immoral affairs. She rents a room in Laurie's flat who is a tart and introduces Anna for a lot of dishonest men in exchange of sum money. One of those men is an American gentleman whose name is Carl Redman:²⁵ "Well, Carl, what do you think of my little Pal [Anna]? Don't you think I've found a nice girl for you? Laurie said. A peach, Carl said in a polite voice."(102)

Anna embodies the image of modern woman subordination. Her conditions represent the shift from the traditional involving changes of roles and identities of conservative women. Since she is

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weak, stressful, and needy, Anna deviates from the conventional moral ethic to sell her sexuality for survival as an archetypal figure of prostitution. All over, Anna experiences passive feelings and pain emotions in her relationship with Walter – and even with Carl – and plays the doll like role that leads to her tragic downfall end; "Pain . . . I'm a bit giddy . . . I felt miserable suddenly and utterly lost. 'Why did I do that?' I thought." (155) Her response of kissing Walter's hand after he put the money in her purse as a price of her sexuality with him demonstrates the disturbing impact that he has on her. Anna's feelings of depression and puzzlement clarify Walter's authority over her sentiments and her vulnerability to these attitudes that lead to her collapse in the end. What is more, Anna is always advised and warned about the menaces of a prostitute reaction passion. Maudie advises her to stay practical convenient:²⁶ "Only, don't get sappy about him,' she said. 'That's fatal. The thing with men is to get everything you can out of them and not care a damn'" (38)

During her relationship with Carl, who is a married man with a small girl, Anna becomes pregnant so she loses the last chance of survival in her life and "made [her] starts again imagining that there was nothing [to] do. Imagining Carl would say 'I picked up a girl in London and she. . . . Last night I slept with a girl who. . . .' That was me [Anna]." (134) Like Walter, Carl is vanished and left Anna alone facing her fate and deciding to fall down her illegal pregnancy by illegal abortion. She needs enough money for abortion but she could not find that leads her to write to Walter asking him for money. As expected, Walter fails her wishes and does not give her money that she enforces to make her abortion with the aid of Laurie which leads to her death:²⁷ "I fell for a hell of a long time then. The bed had gone down to earth again . . . I'm very young to die." (158)

Conclusion

Gender analysis is most useful when it is applied consistently to all aspects of life as job planning, implementation and evaluation (rather than as an after-thought or 'add-on'); when it is undertaken in a participatory manner; and when it is applied to plans and development objectives, they are modified in response to the needs and interests of both women and men. One major challenge for the future is to ensure that gender analysis is integrated into a broader social analysis of agendas and contractual obligations, along with sustainability and poverty analysis.

As other Rhysian women, Anna lacks the control of her living since she lives in a male dominated society in which there is no social, economic, or cultural role for a woman to play exclusive of man's glorious dignity. Accordingly, Anna lacks any funds of economy that enables her

to stand on her feet and creates her own identity apart from man's supportance. Moreover, needy and poorness deprive Anna of separating from Walter or other dishonest men, and deprive her of taking any decision concerning her own life. Not only that, but poverty defeats and crashes her social position as a moral woman and leads her to be a prostitute despite her moral credit. If anyone compares the reliant resources of Anna's living with the principles of gender analysis, he/she can find that Anna lacks any confirmation which enables her enjoying the aims of gender analysis as equal opportunity, justice, or fairness.

The English society crashes the standard principals which construct the healthy society which enjoys equally between their citizens without discrimination, and privileged men on the charge of defeating women to be their slaves, selling and buying them without restraint. At the same time, English law is festooned on the men's size to be English maleness law in order to satisfy all their greedy and immoral desires in exchange of erasing women's normal rights. So, Anna's disparity in access to and control over economic resources and power is the main reason for her tragic end.

Notes

¹Queensland Government Office for Women, *Gender Analysis-Toolkit* (Queensland: Queensland University Press, 2009), 8.

² Unified Nations Population Fund, *Gender Inequality and Women's Empowerment* (Addis Ababa: Addis Ababa University Press, 2008), 23.

³ Canadian International Development Agency, *Gender Equality-Policy and Tools* (Canada: Cette Publication Press, 2010), 1.

⁴ Fiona Leach, *Practicing Gender Analysis in Education* (Oxford: Oxfam GB, 2003), 16.

⁵ Women Effect Investments Gender Handbook, *A Guide to Understanding Gender Terms, Analysis, and Application to Social Investing* (Michigan: Michigan University Press, 2005), 10.

⁶ Elain Savory, *The Cambridge Introduction to Jean Rhys* (Cambridge: Cambridge University Press, 2009), 14-15.

⁷ Lee Garver, review of "Narrating from the Margins: Self Representation of Female and Colonial Subjectivities in Jean Rhys's Novels," by Nagihan Haliloglu, *Journal of Postcolonial Text* 7, no.3(2012):1.

⁸ Louis James, "Sun Fire – painted Fire: Jean Rhys as a Caribbean Novelist," in *Critical Perspectives on Jean Rhys*, ed. Pierrette M. Frickey (Washington: Three Continents Press, 1990),116.

⁹ Savory, 13-14.

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¹⁰ Saul Bellow's Herzog, cited in Arnold E. Davidson, *Jean Rhys* (Newyork: Frederick Ungar Publishing Co., 1985), 44.

¹¹ Arnold E. Davidson, *Jean Rhys* (Newyork: Frederick Ungar Publishing Co., 1985), 44.

¹² Jean Rhys, *Voyage in the Dark* (England: Penguin Books Press, 2000),1-2.

All the subsequent references to the novel are taken from this edition and the pages will parenthetically be referred to.

¹³ Andrew Campbell, "New Work in Modernist Studies Special Edition," *Journal of literature and the Arts* 4 (2014): 30.

¹⁴ Cynthia Davis, "Jamette Carnival and Afro-Caribbean Influences on the Work of Jean Rhys," *Anthurium: A Caribbean Studies Journal* 3, no.2 (2005):11.

¹⁵ Joy Castro, "Jean Rhys, Review of Contemporary Fiction," in *Modernism, Feminism, and Jewishness*, Maren Tova Linett (Cambridge: Cambridge University Press, 2007),13.

¹⁶ Pierrette M. Frickey, ed., *Critical Perspectives on Jean Rhys* (Washington: Three Continents Press, 1990), 107.

¹⁷ Carole Angier, *Jean Rhys* (England: Viking Press, 1985), 31-2.

¹⁸ *Ibid.*, 32-3.

¹⁹ Daryl Cumber Dance, ed., *Fifty Caribbean Writers: A Bio-Bibliographical Critical Sources Book* (London: Greenwood Press, 2005), 391-2.

²⁰ Bill Schwarz, ed., *West Intellectuals in Britain* (Manchester: Manchester University Press, 1999),101-2.

²¹ Geraldine Cousin, *Recording Women* (Amsterdam: Gordon and Breach Publishing Group, 2000), 110-11.

²² Nicole Bracker and Stefan Herbrechter eds., *Critical Studies: Metaphor of Economy* (Amsterdam: The Netherlands Press, 2005), 149-50.

²³ Carol Dell' Amico, *Colonialism and the Modernist Moment in the Early Novels of Jean Rhys* (Newyork: Routledge Press, 2005), 50-1.

²⁴ Maggie Humm, *Border Traffic: Strategies of Contemporary Women Writer* (Manchester: Manchester University Press, 1991), 83-4.

²⁵ Carol Ann Howells, *Jean Rhys* (Newyork: St. Martin's Press, 1991), 55-6.

²⁶ *Ibid.*, 57-8.

²⁷ *Ibid.*, 56-7.

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