

## Appendix 4: Non-examination assessment authentication sheet

Pearson Edexcel Level 3 Advanced GCE in English Literature 9ET0/04		
Have you received advice on the title from the Assignment Advisory Service?		Y/N
Centre name: [REDACTED]		Centre number: [REDACTED]
Candidate name: [REDACTED]		Candidate number: [REDACTED]
Assignment	Marks awarded	Comments
Essay title: <i>Compare the methods used to present marginalised voices in Rhys' Wide Sargasso Sea and in Coetzee's Foe.</i>	AOs 1, 2 and 3 [REDACTED] AOs 4 and 5 [REDACTED]	<i>see mark sheet</i>
<b>TOTAL</b>	[REDACTED]	

### Teacher declaration

I declare that the work submitted for assessment has been carried out without assistance other than that which is acceptable according to the rules of the specification. I certify that to the best of my knowledge the evidence submitted for this assignment is the learner's own. The learner has clearly referenced any sources and any artificial intelligence (AI) tools used in the work. I have not solely used AI to mark the learner's work. I understand that false declaration is a form of malpractice. I confirm that the candidate has studied at least three pre-1900 texts in the examined components to meet the requirements of the qualification, and the same texts have not been studied for both non-examination assessment and examination.

Assessor name:	[REDACTED]	
Assessor signed:	[REDACTED]	Date: [REDACTED]

### Candidate declaration

I certify that the work submitted for this assessment is my own. I have clearly referenced any sources used in the work and any AI tools used in the work. I understand that false declaration is a form of malpractice. I understand that to meet the requirements of the qualification, I must answer examination questions on at least three pre-1900 texts and I must not use texts which I have studied for non-examination assessment in my answers to examination questions. I acknowledge that Pearson may use candidate work for the purposes of standardisation, training, and exemplar material.

Candidate signed:	[REDACTED]	Date:	[REDACTED]
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## Texts coverage check

You are reminded that the text choices for the non-examination assessment must be different to the texts studied in Components 1, 2 and 3.

Please tick all texts that have been studied in the other components.

Component 1	Shakespeare		Other drama	
	Tragedy			
	<i>Antony and Cleopatra</i>	<input type="checkbox"/>	<i>Les Blancs</i>	<input type="checkbox"/>
	<i>Hamlet</i>	<input type="checkbox"/>	<i>Doctor Faustus</i>	<input type="checkbox"/>
	<i>King Lear</i>	<input type="checkbox"/>	<i>The Duchess of Malfi</i>	<input type="checkbox"/>
	<i>Othello</i>	<input checked="" type="checkbox"/>	<i>The Home Place</i>	<input type="checkbox"/>
			<i>The Importance of Being Earnest</i>	<input type="checkbox"/>
	Comedy			
	<i>A Midsummer Night's Dream</i>	<input type="checkbox"/>	<i>The Pitman Painters</i>	<input type="checkbox"/>
	<i>Measure for Measure</i>	<input type="checkbox"/>	<i>The Rover</i>	<input type="checkbox"/>
Component 2	<i>The Taming of the Shrew</i>	<input type="checkbox"/>	<i>A Streetcar Named Desire</i>	<input checked="" type="checkbox"/>
	<i>Twelfth Night</i>	<input type="checkbox"/>	<i>Sweat</i>	<input type="checkbox"/>
			<i>Waiting for Godot</i>	<input type="checkbox"/>
	Childhood		Colonisation and its Aftermath	
	<i>Hard Times</i>	<input type="checkbox"/>	<i>The Adventures of Huckleberry Finn</i>	<input type="checkbox"/>
Component 2	<i>What Maisie Knew</i>	<input type="checkbox"/>	<i>Heart of Darkness</i>	<input type="checkbox"/>
	<i>Atonement</i>	<input type="checkbox"/>	<i>Home Fire</i>	<input type="checkbox"/>
	<i>The Color Purple</i>	<input type="checkbox"/>	<i>The Lonely Londoners</i>	<input type="checkbox"/>
			<i>A Passage to India</i>	<input type="checkbox"/>
	The Supernatural		Women and Society	
Component 2	<i>Dracula</i>	<input type="checkbox"/>	<i>Tess of the D'Urbervilles</i>	<input type="checkbox"/>
	<i>The Picture of Dorian Gray</i>	<input type="checkbox"/>	<i>Wuthering Heights</i>	<input type="checkbox"/>
	<i>Beloved</i>	<input type="checkbox"/>	<i>Mrs Dalloway</i>	<input type="checkbox"/>
	<i>The Little Stranger</i>	<input type="checkbox"/>	<i>A Thousand Splendid Suns</i>	<input type="checkbox"/>
	Crime and Detection		Science and Society	
Component 2	<i>Lady Audley's Secret</i>	<input type="checkbox"/>	<i>Frankenstein</i>	<input checked="" type="checkbox"/>
	<i>The Moonstone</i>	<input type="checkbox"/>	<i>The War of the Worlds</i>	<input type="checkbox"/>
	<i>The Cutting Season</i>	<input type="checkbox"/>	<i>The Handmaid's Tale</i>	<input type="checkbox"/>
	<i>In Cold Blood</i>	<input type="checkbox"/>	<i>Never Let Me Go</i>	<input checked="" type="checkbox"/>
	<i>The Murder Room</i>	<input type="checkbox"/>		

<b>Component 3</b>	The Medieval Period	<input type="checkbox"/>	Geoffrey Chaucer	<input type="checkbox"/>
	The Metaphysical Poets	<input type="checkbox"/>	John Donne	<input type="checkbox"/>
	The Romantics	<input checked="" type="checkbox"/>	John Keats	<input type="checkbox"/>
	The Victorians	<input type="checkbox"/>	Christina Rossetti	<input type="checkbox"/>
	Modernism	<input type="checkbox"/>	T S Eliot	<input type="checkbox"/>
	The Movement	<input type="checkbox"/>	Philip Larkin	<input type="checkbox"/>

<b>Non-examination assessment</b>	Please list the non-examination assessment texts below	
	Text 1	Text 2
	Jean Rhys Wide Sargasso Sea	J M Coetzee Foe



Coursework Final Comments:

Name:

Assessment Objective	Level	Comments	Mark
<b>AO1</b> Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression		well expressed complex ideas using aptly chosen quotations from the texts.	
<b>AO2</b> Analyse ways in which meanings are shaped in literary texts		some excellent evaluative analysis both of literary tropes & details of text	
<b>AO3</b> Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received		Good knowledge of literary & historical contexts & how it has influenced writers	
<b>AO4</b> Explore connections across literary texts		Evaluates connections between the texts insightfully. Well selected examples.	
<b>AO5</b> Explore literary texts informed by different interpretations		Makes good use of individual critics & post-colonial theorists. Used to supplement own argument.	
<b>Total Mark:</b> Yes, agreed - Almost right at the top - shows one more critical engagement at			



# Coursework Final Comments:

Name:

				Non-examination assessment		
Level	Mark	Guidance	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3	
	0		No rewardable material			
Level 1	1-7	<b>Low (1-2 marks)</b> Qualities of levels are inconsistently met	<b>Descriptive</b> <ul style="list-style-type: none"><li>Makes little reference to the text with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li><li>Uses a narrative or descriptive approach that shows limited knowledge of texts. Shows a lack of understanding of the writer's craft.</li><li>Shows limited awareness of contextual factors.</li></ul>			
		<b>Mid (3-5 marks)</b> Qualities of level are largely met				
		<b>High (6-7 marks)</b> Qualities of level are convincingly met				
Level 2	8-14	<b>Low (8-9 marks)</b> Qualities of levels are inconsistently met	<b>General understanding</b> <ul style="list-style-type: none"><li>Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li><li>Gives surface readings of texts and shows general understanding of writer's craft by commenting on straightforward elements.</li><li>Makes general links between text and contexts. General awareness of significance and influence of contextual factors.</li></ul>			
		<b>Mid (10-12 marks)</b> Qualities of level are largely met				
		<b>High (13-14 marks)</b> Qualities of level are convincingly met				
Level 3	15-21	<b>Low (15-16 marks)</b> Qualities of levels are inconsistently met	<b>Clear relevant application</b> <ul style="list-style-type: none"><li>Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li><li>Shows clear understanding of writer's craft. Demonstrates knowledge of how meanings are shaped with consistent analysis.</li><li>Identifies detailed points to link texts and contexts. These are supported by specific textual examples that show clear understanding of significance and influence.</li></ul>			
		<b>Mid (17-19 marks)</b> Qualities of level are largely met				
		<b>High (20-21 marks)</b> Qualities of level are convincingly met				
Level 4	22-29	<b>Low (22-23 marks)</b> Qualities of levels are inconsistently met	<b>Discriminating controlled application</b> <ul style="list-style-type: none"><li>Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li><li>Analyses the effects of literary features and demonstrates discriminating understanding of how meanings are shaped. Controlled analysis that is aware of nuances and subtleties of the writer's craft.</li><li>Provides a discriminating analysis of how context influences the writer's craft. Explores links in a detailed way.</li></ul>			
		<b>Mid (24-27 marks)</b> Qualities of level are largely met				
		<b>High (28-29 marks)</b> Qualities of level are convincingly met				
Level 5	30-36	<b>Low (30-31 marks)</b> Qualities of levels are inconsistently met	<b>Critical evaluative application</b> <ul style="list-style-type: none"><li>Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li><li>Exhibits a critical evaluation of the ways meanings are shaped. Evaluates the effects of literary features and shows a sophisticated understanding of the writer's craft.</li><li>Presents a sophisticated evaluation and appreciation of significance and influence of contextual factors. Makes sophisticated links between text and contexts.</li></ul>			
		<b>Mid (32-34 marks)</b> Qualities of level are largely met				
		<b>High (35-36 marks)</b> Qualities of level are convincingly met				

		Non-examination assessment	
		AO4 = bullet point 1	AO5 = bullet point 2
Level	Mark	Descriptor (AO4, AO5)	
	0	No rewardable material	
Level 1	1-4	<b>Descriptive</b> <ul style="list-style-type: none"><li>Demonstrates limited awareness of similarities, differences or links between texts. Describes the texts as separate entities.</li><li>Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of alternative readings to own response.</li></ul>	
Level 2	5-9	<b>General exploration</b> <ul style="list-style-type: none"><li>Identifies general similarities, differences or links between texts. Makes general cross-references between texts.</li><li>Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic alternative interpretations.</li></ul>	
Level 3	10-14	<b>Detailed exploration</b> <ul style="list-style-type: none"><li>Makes clear connections between texts, developing an integrated, connective approach with clear examples.</li><li>Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.</li></ul>	
Level 4	15-19	<b>Discriminating exploration</b> <ul style="list-style-type: none"><li>Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples.</li><li>Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of alternative interpretations in development of own critical position.</li></ul>	
Level 5	20-24	<b>Critical and evaluative</b> <ul style="list-style-type: none"><li>Evaluates connections between texts. Exhibits a sophisticated connective approach with exemplification.</li><li>Applies a sustained evaluation of different interpretations of texts. This is cogent and supported by sophisticated use of application of alternative interpretations to illuminate own critical position.</li></ul>	

Compare the methods used to present marginalised voices in Jean Rhys' *Wide Sargasso Sea* (1966) and in J.M Coetzee's *Foe* (1986)

In both Jean Rhys' *Wide Sargasso Sea* (1966) and J.M Coetzee's *Foe* (1986) marginalised voices are presented through the lens of the societal hierarchies within the texts. Coetzee and Rhys use their revisionist novels to comment on the historic discrimination and silencing that both women and non-white people have faced in both the literary canon and in the hegemonic wider society. JM Coetzee's *Foe* is set in early eighteenth-century England, and Rhys' *Wide Sargasso Sea* is set in the West Indies around the 1830s, in an unstable, post-emancipation world. Whilst both texts portray widespread racial and gender discrimination within the world of their protagonists, a closer look reveals that complex, internal hierarchies exist, even within the worlds of the marginalised.

Both texts are prequels to Western canonical texts, through which the authors attempt to disrupt the patriarchal canon by redressing the marginalisation of women in both literary prestige as well as in wider society. In *Foe*, Coetzee reimagines the story of *Robinson Crusoe*, using Susan Barton as the

AOs 1, 3, 4

AO 1  
AO 4

clearly stated

complex argument

AO 1 very strong

narrator and the central subject of events. Rebecca Shapland (2023, p. 1) states that Coetzee is "profoundly anxious about the authority that comes with authorship". By granting Susan the authorial control in *Foe*, he calls attention to the absence of female experience in the original novel. *Robinson Crusoe* encapsulates the masculine, colonial fantasy, and this narrative is only possible through the suppression of other female perspectives such as Susan's. Similarly, Rhys wrote *Wide Sargasso Sea* largely from the perspective of the infamous, hidden, Creole character 'Bertha' in *Jane Eyre*, renamed Antoinette. Although *Jane Eyre* was written by a woman, when Charlotte Brontë wrote the novel in 1847, her presentation of Rochester was informed by the patriarchal literary canon. He is presented as brooding, attractive, dangerous, and socially <sup>expression</sup> conscious, all characteristics of a Byronic hero. Rhys expands Rochester's character in *Wide Sargasso Sea*, as through his narration she reveals the colonial underpinning of his hateful attitudes and behaviour towards 'Bertha' in *Jane Eyre*. Rochester's portrayal of Antoinette is attached to his Orientalist attitude towards the West Indies, and he uses his prejudice towards her identity as a Creole woman as justified evidence to define her as dangerous, wild, and mad. Edward Said theorised 'Orientalism', referring to the West's perspective of the East as barbarically unevolved yet

A05

A02

A03

Good understanding  
of impact of  
broader authorial  
choices! L4

Literary  
context of both  
novels is used in  
analysis

A01  
Prezi se  
Critical

A02

L4.

A05

Integrates  
post-colonial  
critical theory  
into analysis

A03  
Controlled  
& critical.



mystical and often hyper-sexual. These stereotypes are present in his description of the island having an 'alien, disturbing, secret loveliness' (p. 54), and Antoinette as having 'Long, sad, dark alien eyes' (p. 40). The otherworldly, almost uncanny metaphor of 'alien' he employs for both the landscape of the West Indies and his Creole wife hyperbolically ostracise them to a state of otherness that he considers subhuman.

Not Complex!  
nuanced.

above  
nuance  
L4

Whilst the authors' re-visiting of *Jane Eyre* and *Robinson Crusoe* forefront the marginalised voices that were excluded in the original books, Rhys and Coetzee's portrayal of their characters are still dictated by the oppressive hierarchies in the world of the texts. These hierarchies are microcosms of the socio-political hierarchies of race and gender in the worlds of the respective books, with each character mirroring a certain social group. Coetzee's *Foe* has a clear hierarchy, based on the character's control over the narrative throughout the novel, and their fate by the end: who is eventually included or erased in Foe's retelling of Susan's story. Despite Susan's efforts to protect the authenticity of her story, Foe makes the androcentric decision to favour Cruso as his protagonist. Ultimately, Foe colonises Susan's story, denying her ownership of it, and removing her from it entirely. Coetzee uses this as an

A02

A01

A04

A02

AM

allegory for the exclusionary way history has been recorded in literature. The colonisers, older white men emblemised by Foe and Cruso, have had absolute control over the way history's events are recorded. Subsequently, the experiences of marginalised people are buried and inaccurately rewritten as a vessel to champion the coloniser's beliefs.

Adf Strong comparative approach - nuanced.

AO 4

*Wide Sargasso Sea* has a much more complex, dynamic, and unstable hierarchy. Whilst the characters from *Foe* and *Wide Sargasso Sea* are all emblematic of social groups from the early eighteenth and nineteenth centuries, the choice of the contemporary authors to write prequels to literature from these ages implies that these hierarchies and their pervasive attitudes still operate or have a relevancy in the twenty-first century. For example, *Wide Sargasso Sea* is set when Jamaica

was still a British colony, Rhys wrote it in 1966, only four years after Jamaica gained independence in 1962. This event of socio-political change may have informed Rhys to set the novel soon after the Emancipation Declaration in 1838, which affirmed the West Indies' full freedom from slavery. Jennifer Gilchrist (2012, p. 468) states, "Emancipation frees slaves, masters, and mistresses from the only social and economic structure they have ever known". The embedded, established power dynamics between Black and white creoles were

Foe's relevant & symmetrical

details of context to show influence on the work

destabilised. Following this change, formally enslaved Black Creoles still largely had very little socio-economic power but gained social agency and freedom as the white Creole families' power and wealth waned. In *Wide Sargasso Sea*, the Cosway family is haunted by the debased legacy of Antoinette's late slave owner father, and Annette is paranoid about the Black Creole's opinions of her family, fearing they will seek revenge. However, Mr Mason's dismisses the Black community's power as a threat. He claims that 'they're too damn lazy to be dangerous' (*Wide Sargasso Sea*, p. 16), which foreshadows the Black Creoles later setting fire to the Coulibri house. Mr Mason, a Western man, has a false preconceived notion that the Black Creole people are lazy and socially disorganised and therefore not a threat. This aligns with Said's theory of Imagined Geographies, in which the West holds fictitious views of the East due to the myths of Orientalism. Mr Mason and Rochester, both wealthy white Englishmen, still champion the hierarchy of wider society in the post-emancipation world. However, their dominant position in the internal hierarchy of the other characters in the novel is not always safe. They are both threatened at times by characters who place beneath them on this unstable hierarchy. Mr Mason is put in physical danger by the Black Creole community after he underestimates their ability to uprising, and they set fire to the

AO3/AO4  
Integrate

Integrates crit.  
theory into  
analysis

AO5

AO2

clear understand  
of subtleties of  
text  
h4/c

examples  
given



Coulibri house. The threats to Rochester's power are more psychological. Upon arrival on the island he admits, 'the feeling of security had left me' (p. 45). Rochester's power is compromised when his unconscious Orientalist fears cause him to feel uncomfortable in the suffocatingly beautiful, foreign landscape of the Caribbean Island. He describes the island with, 'The flowers too red, the mountains too high, the hills too near. And the woman is a stranger' (p. 42) The repetition of 'too' in the triplication emphasises the sensual, exotic, intensity of the island. The character of Daniel Cosway, societally inferior to Rochester on the hierarchy, tests his sanity. He warns Rochester, 'Christophine is a bad woman and she will lie to you worse than your wife' (pg. 79). This causes Rochester to become increasingly paranoid about his wife's heritage, and the powers of Christophine's Obeah.

A02

Antoinette and Susan are the female protagonists of the novels. Both of their personal autonomies are dictated by the men surrounding them. Antoinette is othered and oppressed throughout the novel. Rhys wrote *Wide Sargasso Sea* in 1966, at the beginning of the second wave of feminism. Antoinette is a hyperbolised example of the lack of women's power and rights addressed by this movement. She is rejected by both the

A01  
A04

Influence to  
context  
production  
considered

Not Building  
Narrative  
here.

Black Creoles and the white European migrants, instead inhabiting a liminal space between them, having a 'precarious sense of where she belongs' (Smith, 1997). As a white Creole woman, Antoinette's cultural identity is complicated. She has been raised in a Creole community, with negligible interaction and knowledge of England, which removes some of the power from her whiteness. Later on, she confesses to Rochester, 'And I've heard English women call us white niggers. So between you and I often wonder who I am and where is my country and where do I belong and why was I ever born at all.' (p. 64) This emotionally emphatic syndetic listing reveals the existential self-questioning she reckons with, as she struggles to place herself into a social category. She is accepted neither by the Black Creoles nor her white English ancestors, so arguably this state of isolation and rejection leaves her with less power than even the Black ex-slaves, who at least fit into the cultural landscape of the West Indies. Jean Rhys experienced a similarly culturally contradictory upbringing to Antoinette. She grew up in the final days of England's colonial heyday in Dominica, with her white Creole mother and Welsh father, and was submerged in the language and customs of the native Black Caribbeans who raised her. Whilst Antoinette's appearance aligns with her English descent, her sense of internal identity is much more rooted in the Caribbean culture

A03

well selected  
- well-  
embedded  
quotations  
throughout.

A02

Critical &  
evaluative

A03

biographical  
context used  
with purpose

she grew up in. 'I was glad to be like an English girl but I missed the taste of Christophine's cooking' (p. 17). With the simile 'like an English girl' she owns that she is not English, and that she is more comfortable with the customs of Caribbean life, such as 'Christophine's cooking'. However, her proximity and connection to this culture and its people by no means automatically accepts her into its social community. In her isolating childhood, Antoinette attempts to fit in with her Black peers. She befriends a girl named Tia, who represents everything Antoinette desires, as she belongs to a culture and community who accepts her. Antoinette craves this sense of belonging, as she lacks it in her own life and, 'she envies the ex-slaves their sense of self definition' (Smith, 1997). When Tia and Antoinette fall out, Tia defines Antoinette's lost position in society for her, saying, 'Real white people, they got gold

money' and 'Old time white people nothing but white nigger now, and black nigger better than white nigger'. This affirms that Antoinette's identity as a white Creole woman makes her occupy differing positions in the hierarchy – in some regards, her whiteness is an undeniable factor of privilege, which allows her to marry the wealthy Englishman Rochester. Eventually this marriage robs her of her personal freedom and power entirely, although initially, it would have improved her socio-political status. However, Black Creole people viewed

A02

consistently  
evaluative  
analysis  
L5

A05

uses critic  
to support own  
argument  
L4

complexity  
here

A02 like  
very clever  
textual  
refs.



white Creole ex-planters as having the lowest status and power in the hierarchy.

Throughout Antoinette's life, men deny her from her own identity, in order to gain power over her. Rochester denies to acknowledge Antoinette's true identity by calling her 'Bertha'.

Antoinette retaliates with, 'Bertha is not my name. You are trying to make me into someone else, calling me by another name. I know, that's obeah too.' (p. 94). She accuses him of being a 'practitioner of colonial obeah' (Smith, 1997). He

despises her Creole otherness, and therefore steal her spirit by attempting to turn her into a different woman, presumably an English woman. These exchanges are reminiscent of slave-owners changing their captives' surnames to their own, in a bid to erase the personal histories of the slaves' given

surnames. Later, after their argument, Rochester describes her with the simile, 'Like a doll. Even when she threatened me with the bottle she had a marionette quality' (p. 96). The lifelessness of 'doll' and the static 'marionette quality'

juxtapose the dynamic violence of the action of threatening him with a bottle. He has reduced his wife to a soulless doll, and perhaps performed the Obeah Antoinette accused him of.

Both Rochester and Mason also rob Antoinette of one the very few defining cornerstones of her identity – her connection to

A05

A03

A02

yes  
being  
mayh.

Relevance  
exposed.  
L4

the Caribbean properties of her childhood. Angela Smith argues that 'Her only positive feeling of personal identity comes from Coulibri and Granbois, but Mason usurps the first and Rochester the second' (1997). Both men exercise their inappropriate power in these places, and the consequences tarnish Antoinette's precious memories of the sacred places.

Neck point Antoinette's Mahoe

She angrily tells Rochester, 'But I loved this place and you have made it into a place I hate. I used to think that if everything else went out of my life I would still have this, and now you have spoilt it' (p. 94-95). Rochester's actions have destroyed Antoinette's last resort of comfort and self-definition, and her subsequent shrinking self-identity only accelerates when Rochester removes from her home country to a life of captivity in England.

Well Phrased

↑  
Aof Detailed Consequence approach  
↓

Aof  
Aol

Similarly to Antoinette, Susan is oppressed throughout the novel, and remains completely at the mercy of the men surrounding her. From being thrown overboard the ship, becoming controlled by dismissive Cruso, shackled to dependent Friday, and then becoming dependent herself on Foe, she never gains personal agency. On Cruso's island, he rules the hierarchy and has dominion over the island, and Friday is his powerless, voiceless, manservant. Susan observes

Aol

that she falls in the middle of this dynamic. After challenging Cruso's control, she reflects with, 'He is bitter, I told myself, and why should he not be? After years of unquestioned and solitary mastery, he sees his realm invaded and has tasks set upon him by a woman. I made a vow to keep a tighter rein on my tongue' (p. 25). She sympathetically understands that her presence undermines and emasculates him, so she 'vows' to respect him and adhere to his rules more. She accepts her place in the hierarchy, however she doesn't ever lose her zeal for publishing her story, telling the captain of the rescue ship, "I would rather be the author of my own story than have lies told about me". (p. 40). Unfortunately, her ultimatum is eventually rejected by Foe. Susan retains a degree of power and agency through her role as the storyteller through almost the entire novel, and her persistence to preserve the truth of her story. This pursuit ends up being futile, and furthermore she loses her grip on reality, slowly going mad in her struggle to incentivise Foe to tell her story so she can transcend her circumstances. In her letters to him, she poses the rhetorical question 'Will you not bear it in mind, however, that my life is drearily suspended till your writing is done?' (p. 63). Here she admits that the progression of her life and success is completely dependent on unreliable Foe, placing her in a position of very little personal power. According to Macaskill



AOS

and Coleman, (1992, p. 13) 'Susan's problem, then, is not primarily a lack of voice or a lack of art, of representation in its aesthetic and semiotic sense; it is a problem of representation in its political sense, a sense that foregrounds issues of appropriation and totality, of complicity, privilege, and usurpation'. Susan has artistically represented herself extensively in her letters to Foe which are detailed accounts of her experiences, but ultimately Foe denies her of representation. His callous decision to eliminate her from her own tale stems from his privileged position as a white male writer, who chooses to champion the voices of men like himself.

Responds to  
Critical interpret

PO4

By the end of the novels, Antoinette and Susan's prolonged mistreatment from men culminates in differing ways for the characters. Antoinette's fragmented identity is linked the landscape of the West Indies, and her removal to unfamiliar England marks the ultimate breakdown in her sense of self. The further loss of identity through Rochester's oppression climaxes in a final act of aggression; Antoinette burns down Thornfield Hall. She subverts the trend of power in the hierarchy which she has been trapped in and reclaims her cultural identity in death. In her last moments she states, 'Now at last I know why I was brought here and what I have to do'

[REDACTED]

004 (p. 124). This almost prophetic certainty contrasts her previous perpetual self-doubt. Oppositely, Susan is not granted a final reversal of power like Antoinette: her narrative power is stolen by Foe at the end, as Foe decides to twist her story into the masculine colonial fantasy of *Robinson Crusoe*. By blatantly erasing the female perspective of Susan, Foe aligns himself with the tradition of the white male literary canon, as the creation of a colonial fantasy story like *Robinson Crusoe* is only possible through the suppression of marginalised voices. good

With their re-writings, both Rhys and Coetzee expand the portrayals of the marginalised voices in the original texts. In *Foe*, Coetzee grants Susan Barton, the representative of the absent female voice in *Robinson Crusoe*, the authorial control, but eventually Coetzee interrogates the tyranny of authorship, by having Susan erased from her story by her entrusted author.

In *Wide Sargasso Sea*, the invisible character of 'Bertha' in *Jane Eyre* has her backstory provided, which simultaneously expands her unplaceable identity as a white Creole woman and exposes the colonial undercurrents of Rochester's actions. Both Antoinette in *Wide Sargasso Sea* and Susan in *Foe* occupy an ecotone between social power and social marginalisation, as their positions fluctuate in the hierarchies of their respective novels.

Word count: 2822

Bibliography:

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