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Feminism in the Works of Jamaica Kincaid
B. A. Thesis

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I declare that I have written this work by myself and that I have made use only of the works mentioned in the bibliography.
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Nowadays, many people believe that feminism has lost its purpose, because legally, women finally have equal rights to men. However, in reality, the society's demands on women and men still differ...
and female discrimination occurs daily. In her works, Jamaica Kincaid\(^1\) often points to the problems of discrimination against women, but I did not find her name in any anthology of feminist writers. In this thesis, I attempt to find and analyze feminist features in three Kincaid's novels – *Annie John*, *Lucy* and *The Autobiography of My Mother* in order to prove that Jamaica Kincaid is a feminist author.

The introduction to this thesis deals with today's feminism, because the Kincaid's novels my thesis focuses on were written after 1984, and explains the feminist terms which will occur in the following chapters. The first, second and third chapters focus on the novels. The first part of each of these chapters introduces the actual novel, the second part lists the novel's feminist themes, the third part tells the story of the novel and the final fourth part analyzes the specific feminist features in the work. The last chapter compares the three novels from the point of view of feminism.

Introduction: What Is Feminism?

The authors of the feminist reader *Průvodce na cestě k rovnosti žen a mužů* define the term “feminism” as a sociopolitical movement, which results from the conviction of an unequal position

\(^1\) See notes
of women and men, and attempts to change this unequal situation”² (Bosáková, Frank, Kuglerová and Plesková 7). Curran and Renzetti state that “feminism is a social movement with a history of over 100 years in Europe and the USA, and until today it has spread also into most countries of the third world. It consists of many different branches with the common goal to abolish gender discrimination and other inequalities”² (Curran and Renzetti 58).

I. Feminism Today

Today's feminism has many branches and their goals differ. I will only mention those concerns which can be found in the novels mentioned above. The major problems of our society, which modern feminists attempt to solve, include gender stereotypes during education and at work, the traditional gender roles in the family, which discriminate against women, the beauty myth and sexist child upbringing, which leads to patriarchy (Formánková and Rytířová 5, 6).

II. Feminist Terms

At first, it is necessary to explain the difference between the terms “sex” and “gender”. “Sex” implies the biologically given differences between males and females, and “gender” includes psychological, social, historical and cultural differences between men and women. Gender is a social category, based on the sex, named femininity and masculinity. Feminine qualities are, for example, tenderness and empathy, and masculine qualities are physical strength and rationality. Gender stereotypes are simplified characteristics of what a “masculine man” and a “feminine woman” has to be and act like. People usually believe that these stereotypes are bipolar, which means that a normal man has no attributes of femininity and vice versa. For example, a woman must want to be beautiful and a man must want to be successful in his career. Gender roles are social roles, posed on people by the society on the grounds of their sex. A woman, for example, is

² My translation
expected to become a mother and housewife and a man is expected to work, earn money and support his family. Sexism means valuing the male and female sexes differently, and can lead to patriarchy or matriarchy. Patriarchy is a system, in which men have a superior position to women, and in which male qualities are valued higher than female qualities (Jarkovská 19-21; Curran and Renzetti 20-22, 58-59).

Chapter One: Annie John

1.1. General Introduction

Annie John, the first novel of Jamaica Kincaid, was published in 1985. It is a semi-
autobiographical work. The story is set in Antigua, a small island in the Caribbean region, which is the author's birthplace. Although we are not given the exact time when the story takes place, from the context we can deduce that it is the 1960s. The novel describes the life of the main character Annie John since her early childhood until her departure from Antigua at 18. The novel is written retrospectively in the first person, from the point of view of the heroine.

1.2. Major Themes
One of the most important concerns of the novel is the process of maturing of a girl's mind and body. The author describes very realistically Annie's feelings about the changes of her body during puberty. Kincaid also writes about Annie's gradual alienation from her mother. The girl feels abandoned by her mother and searches for someone else whom she could love and be loved by. Moreover, Kincaid points out gender stereotypes in the Antiguan society. The society in Antigua is described as patriarchal and this novel criticizes the discrimination of girls and women and an upbringing of children which supports sexism.

1.3. The Story
The story begins in Annie's childhood, shortly before she starts to attend school. Annie is a very happy child who grows up in a harmonic family full of love (Annie John 18, 25). She rarely mentions her father, which implies that he is not important to her. We only know that he works as a carpenter and that he is much older than Annie's mother. The most important person in Annie's life is her mother, whom she loves and adores. Annie spends all her time with her, learns everything from her and wants to be exactly like her (Annie John 15). The mother, who does not go to work but takes care of the household and her family, teaches Annie everything about the household (Annie John 15, 18). Annie's mother is a very beautiful woman and the girl admires her beauty (Annie John 18, 22). The two are very close, for example Annie's mother often talks with her
daughter about her pregnancy, she saves all Annie's old clothes and things in a suitcase and when showing them to Annie she tells her the story of each subject (Annie John 22). Annie is an only child, although her father had many women and other children before he married Annie's mother. Annie's mother is the only woman whom Annie's father married (Annie John 17).

At 12, Annie starts to change physically. She notices that hairs have grown at various parts of her body, her body has grown and she smells differently (Annie John 25). From now on, the attitude of Annie's mother towards her daughter changes completely: She neglects her, saying that soon Annie will become a “young lady” and move away, or encourages her to become independent, for example she refuses to buy the same cloth for a dress as Annie. This artificial alienation from her mother makes Annie feel very sad. She loves her mother more than anything in the world and is scared of the day when they should part. Annie does not want to grow up, she would like to remain a little child all her life (Annie John 26, 27, 28, 29).

When one day Annie returns home from school earlier than usual, she accidentally sees her parents having sex. This experience is a shock for the girl who feels betrayed and neglected (Annie John 30). From now on, Annie looks at her mother more critically. The girl discovers that her mother is not a saint, not the perfect woman she used to see in her. She no longer wants to be like her mother, on the contrary. Annie's blind love for her mother develops into scorn (Annie John 30, 31, 32).

Because Annie is a very intelligent girl and a very bright student, she starts to attend a new school where she also learns French and Latin (Annie John 29). She is proud of the fact that she is smart, she wants to be recognized and praised by her teachers (Annie John 37). One day, the teacher gives her pupils a task to write an essay. Annie writes a beautiful essay about her mother, which the teacher praises and lets Annie read aloud to the class. Understandably, Annie is happy, proud and contented, but, on the other hand, she knows that her relationship with her mother has changed, she feels that there is an empty space in her heart left by her mother (Annie John 45).
Instinctively, Annie searches for someone to fill the gap in her heart and quickly finds a friend, a classmate named Gwen (Annie John 33). Now, Annie gives all her love and adoration to Gwen. Soon, all Annie's classmates come to like Annie because she is excellent at all subjects including sports. Thus, she becomes very popular at school, which raises her self-esteem (Annie John 49). Finally, Annie changes her mind about growing up and becoming an adult. She begins to see beauty and perfection in the female body (Annie John 50).

As Annie no longer feels close to her mother, she starts to have secrets, for example she starts to steal books (Annie John 55). Another big secret is Annie's friendship with the Red Girl. From now on, as a form of rebellion, Annie consciously does everything which she thinks her mother disapproves of, such as playing marbles (Annie John 59, 61). Annie even likes Gwen less, because her mother approves of her (Annie John 59). The Red Girl and Annie secretly meet in an old lighthouse, which is a place forbidden to all children. Annie lies to her mother about where she goes to and what she does without feeling any regrets or having a bad conscience.

Annie's schoolmates – all girls, as Annie attends a school where boys and girls have separate classrooms – are concerned about their breasts. The girls want their breasts to grow faster, in other words, they want to become adult women as soon as possible (Annie John 60). However, for Annie marbles are much more important than becoming a “young lady”. Inspired by the Red Girl, Annie discovers that she can do more interesting things with her life than become an exact copy of her mother. However, when Annie's first menstruation comes, she stops seeing the Red Girl and playing marbles, without explaining why. Soon, the Red Girl moves to another island and Annie never sees her again (Annie John 70).

When Annie starts to menstruate, she feels ashamed because she is not prepared for menstruation. However, the other girls at school admire her because she is the first one to menstruate (Annie John 52). Now, the gap between Annie and her mother grows even deeper and Annie attempts to become her opposite (Annie John 87). When Annie was younger, she used to try
to be exactly the same as her mother – she even imitated her gestures. However, in her puberty, Annie denies every similarity between her and her mother. Yet, the girl still loves her mother very much (Annie John 88). Annie is confused about her feelings – on the one hand, she loves her mother, but on the other hand, she scorns and despises her. Her mother still represents the most important person in her life.

Later, when she becomes 15, Annie changes classes in her school. As an excellent student, she begins to attend a class with girls three years older than her. Thus, Annie no longer goes to the same class as Gwen, but she is not sad because she finds out that their interests differ anyway (Annie John 90). One day while Gwen and Annie are walking home from school, Annie is daydreaming about leaving Antigua. Gwen is talking to Annie, but Annie is not listening. When Gwen suggests that Annie should marry her brother Rowan, Annie is shocked and disgusted as marriage is really the last thing she wishes for herself. Gwen misunderstands Annie's reaction and thinks that she is overwhelmed with happiness. At this moment, Annie realizes that after the Red Girl left Antigua, she has no close person. Gwen and Annie, once sharing the same interests, have grown up to become totally different people. Annie feels lonely.

On another day, while walking home from school, Annie meets Mineu. Mineu is a boy three years older than Annie, with whom she used to play in her childhood as the children's mothers used to be best friends (Annie John 95, 96). Mineu does not recognize Annie. He and his three friends amuse themselves by making fun of her and trying to humiliate her. Annie, who has become self-contented and knows that she has no reason to feel humiliated, calls Mineu by his name, greets him, speaks to him very politely and then walks home. When she comes home, her mother tells her that she saw her in town behaving like a “slut” in front of four boys and that she felt ashamed seeing her (Annie John 102). At this point, Annie definitely decides to leave Antigua (Annie John 106). She plans to move to England, where she will study to become a nurse. Annie is happy that she is going to leave Antigua and her family, because she is fed up with her life in the
Caribbean (Annie John 130). When she sees that her father has become an old and ill man and that her mother, still young and full of life, has to take care of him, she decides never to marry and never to return to her home island (Annie John 136).

1.4. Feminism in Annie John

In her book Sexual Textual Politics: Feminist Literary Theory, Toril Moi writes that a feminist author must show a truthful picture of women and that reality and experience are among the most essential factors in feminist writing (Moi 4, 7, 45). These factors occur in Annie John. For example, the main character's experience with her first menstruation is described very realistically – her feelings of shame, her pain, the uncomfortable sensation of a wet cloth between her legs (Annie 51, 52). The author also describes the changes of Annie's body during her puberty – but not only the features described in non-feminist novels such as growing taller and more beautiful, or having larger breasts. Kincaid mentions the fact that Annie's smell has changed and that hairs have grown at various parts of her body. Moreover, the author deals with Annie's feelings about these changes of her body (Annie 25).

In the novel, we can find many examples of gender stereotypes and female discrimination. Annie's mother, for example, is a housewife, economically dependent on her husband, who works as a carpenter and earns money (Annie 15). Also, in the society described in the novel, it is generally accepted that a man is promiscuous, but all the women mentioned have had only one sexual partner in their lives. If a woman has more sexual partners, or behaves in a manner which could be viewed as sexually provocative, she is considered a slut (Annie 17, 102).

When Annie decides to move to England, her parents arrange for her to study to become a nurse. Although she is a very intelligent girl – in fact, Annie is the best student in her class and manages to finish her secondary education two years earlier, she does not have the opportunity to become a doctor. Now, Annie is being discriminated against because of her sex. Her parents
neglect her by supporting the conventional gender stereotype according to which being a doctor is a male profession and nursing is a female job (Annie 130).

The character of the Red Girl is a very important figure in the novel, because she represents an alternative to the generally approved model of a polite, submissive, clean girl. Annie remembers an episode when the Red Girl climbs a tree to fetch some guava fruits: “All the boys climbed trees for the fruit they wanted, and all the girls threw stones to knock the fruit off the trees. But look at the way she climbed that tree: better than any boy” (Annie 56). The fact that girls and boys behave differently when they want to achieve the same goal – get a fruit in this case – is another example of a gender stereotype. However, the Red Girl destroys this stereotype. She does all the adventurous things that “only boys do,” which attracts Annie because she has an adventurous nature. Moreover, the Red Girl does not wash herself often or comb her hair, she wears torn and dirty clothes, she does not at all care about the way she looks. In other words, the Red Girl is the exact opposite of the model of the “perfect girl” – a passive, polite, good looking person concerned only about the household – represented to Annie by her mother.

The episode when Annie meets Mineu is another example of different expectations of a girl's and boy's behavior. While Annie behaves in a very polite way – she greets Mineu and asks him how he is, he and the other boys behave very impolitely – they stare at Annie, whisper to each other and laugh at her. After Annie says goodbye and turns around to leave, Mineu whispers something to his friends – Annie is sure that it is something humiliating about her – and the boys burst out laughing. Annie is angry because she feels that she does not deserve such ignominious treatment. However, on coming home, her mother calls her a “slut” because she saw her in town “making a spectacle of [herself] in front of four boys” (Annie John 102). Again, we can see an example of a gender stereotype. A girl is expected to behave in a completely different way from a boy. A boy can do whatever he likes, for example make fun of a girl in the street, and nothing happens. But when a girl behaves similarly, even though in a much more polite manner, she is
considered a “slut”.

Then, Annie remembers the games which she used to play with Mineu as a child: The boy always played all the interesting parts and she played the less interesting ones. In other words, even in childhood, Annie is discriminated against because of her sex (Annie John 95, 96). She remembers what happened when she was playing with Mineu for the last time. He made her undress all her clothes and sit on a red ants' nest. When the ants stung Annie in her “private parts, [...] he fell down on the ground laughing, his feet kicking the air with happiness. His mother refused to admit that he had done something wrong” (Annie John 100). Annie criticizes the wrong way of child upbringing, which leads to sexism and male domination. After Mineu's mother sees what her son has done, she denies his fault. Instead, she should explain to him that he has done something wrong, so that he would not do it again, but she does not. Logically, Mineu will remember that when he does something bad to a girl – or later a woman – no one will punish him. So it is understandable why he treats Annie in a sexist way when he grows up – and it is also his mother's fault. Kincaid points out that in a male-dominated society, mothers should teach their sons that girls are as important and have the same rights as boys. If women themselves maintain the old unjust rules, women's position in society will never change.

There are more examples of criticism of female discrimination and sexism in the novel. For example, Annie remembers that the women, who loved her father, bore his children but never became his wives, often tried to kill her and her mother, but never tried to hurt her father. The women whom Annie's father abandoned do not blame him for his betrayal and irresponsible behavior. Instead, they blame a young innocent woman whose only fault is the fact that she is so beautiful, attractive and interesting that this man has decided to make her his wife (Annie John 17). These women's behavior is difficult to understand in our environment, in which women and men have equal rights and women are emancipated and independent. However, this kind of thinking is characteristic of a society where men are valued more than women. In other words, the society in
which Annie grows up is sexist and patriarchal. Interesting and sad about this case is the fact that here women – and not men – are the ones who discriminate against women, while they should rather try to do as much as they could to convert their patriarchal way of life into one in which women have equal rights with men.

Moreover, in Annie John, Kincaid criticizes the beauty myth, which, according to Naomi Wolf, is a modern instrument of women's oppression (Jarkovská, Navrátilová 129). When Annie attends the class with girls three years older than she is, she is shocked about their concern with their own looks:

And how vain they were! Constantly they smoothed down their hair, making sure every strand was in place; some carried mirrors in their schoolbags, and they would hold them at an angle to see if the pleats in the backs of their uniforms were in place. They actually practiced walking with their hips swinging from side to side. They were always sticking out their bosoms. [...] They had no different ideas of how to be in the world (Annie John 90).

Annie criticizes her classmates' vanity. These girls, or young women as they are about 18 years old, have made their appearance the most important thing in their lives. Annie, who likes to read a lot and spends much time thinking about life, scorns her classmates.

At the end of the novel, after realizing that her father is an old, ill man and a burden to her young mother, Annie decides never to marry. When the girl's mother says good-bye to her before Annie gets on the boat to England, she suggests that her daughter should get married. Annie replies: “How absurd!” (Annie John 136). The heroine expresses her scorn towards marriage, her mother and the way in which she brought her up. Unlike her mother, she wants to be an independent woman and achieve more in her life than just being a mother and housewife. The women's struggle for independence represents one of the major concerns of today's feminists (Bosáková, Frank, Kuglerová and Plesková, 9).
Chapter Two: Lucy

2.1. General Introduction

Lucy is Jamaica Kincaid's second novel and it was published in 1990. Like Annie John, Lucy is a semi-autobiographical work. The story is set in New York and it takes place since January 1969 until January 1970. The novel describes one year in the life of the main character, Lucy, since her arrival in New York, where she has moved from her birthplace, a small island in the Caribbean, to work as an au-pair. Similarly to Annie John, Lucy is written retrospectively in the first person, from the point of view of the heroine.

2.2. Major Themes

The major themes in the novel include a girl's love-hate relationship with her mother, her search for love and her place in the world. The feminist themes in Lucy, which I am going to focus on,
include a young woman's struggle for independence, the criticism of the beauty myth, male
domination, female submission and sexism in Caribbean and American societies.

2.3. The Story

The first part of the novel is devoted to the heroine's feelings and impressions after her arrival in a
new environment. It is January 1969 and Lucy Josephine Potter, a girl of 19 from Antigua, has just
arrived in New York. Here, she should work as an au-pair in a family and in the evenings study to
become a nurse. Everything that she sees is new to her. She has never experienced winter, for
example, since there is no winter in the Caribbean region. She also uses an elevator for the first
time in her life, eats food from the refrigerator for the first time and lives in an apartment for the
first time. Lucy is disappointed by what she sees – New York seems to her “ordinary, dirty, worn
down” (Lucy 4). On the other hand, she likes the higher standard of living in the USA and although
she feels lost at first, she believes that soon she will get used to the new environment (Lucy 3, 4).

On the next morning, the girl discovers that although the sun is shining, it is cold outside.
She feels homesick, although she is fed up with her life in the West Indies, and is aware of the fact
that New York is a better place to live in than her home island. Lucy does not feel comfortable in
the small room with a high ceiling which her host family has provided for her. However, the
members of the family – the couple Mariah and Lewis, who works as a lawyer, and their four
daughters Louisa, May, Jane and Miriam – treat Lucy very kindly. They tell her to regard them as
her own family and to feel at home. To Lucy, the parents and their children look alike. All of them
have blond hair and blue eyes. Although Lucy still feels homesick, she writes home describing
everything as great (Lucy 5-12).

The second chapter concentrates on the 40 years old Mariah. Lucy does not mention
whether Mariah works somewhere, so she probably is at home with her children. She loves
cooking. Mariah is a very happy and self-contented woman, who enjoys life (Lucy 26). For
example, she loves the sight of daffodils in the breeze and she would like to show them to Lucy, to enjoy them as well. Lucy hates daffodils although she has never seen them in her life. As a child, she had to learn a poem about these flowers by heart at school, even though such plants do not grow in the tropical zone. A daffodil, which symbolizes beauty to Mariah, is a symbol of colonial oppression to Lucy (Lucy 18). Despite the fact that Lucy is a sceptical person and does not understand Mariah's enthusiasm about little things like daffodils, nice weather, a beautiful countryside or life itself, the two become close friends (Lucy 26).

Lucy writes to her mother an enthusiastic letter about her first ride in the underground. The mother replies with a horrible story she heard, about a girl who was killed while she was traveling in the same underground. Lucy is very disappointed and she remembers how much her mother went on her nerves during her puberty. After receiving another letter, in which her mother informs her that it has not rained since her departure, Lucy decides not to read any letters from her, because she wants to forget everything about Antigua (Lucy 20, 31).

Mariah arranges for the family to spend the spring holidays in their summer house at the Great Lakes. She decides to travel by train, so that Lucy has the opportunity to sleep in the train and see the beautiful countryside in the morning. In the dining car of the train, Lucy realizes that all the passengers are white and all waiters are black. When they arrive at the lake, Lucy is disappointed by what she sees. Mariah described the lake as something extraordinarily beautiful, but in comparison with the sea to which Lucy is used to, the lake looks gray and ordinary (Lucy 35). On the day when Lucy arrives at the lake, she realizes that she has already got used to the life in the United states and she is glad that she lives there. She feels free. Since her departure from Antigua, Lucy's self-confidence has grown (Lucy 51).

Mariah likes fishing. She explains with pride to Lucy that she has Indian blood and therefore she has such good fishing skills. Again, Lucy does not understand Mariah's way of thinking. Lucy herself is a ¼ Carib Indian, but she is not proud about it and does not show off with
it. Mariah is proud of her ancestors, she thinks that her history is important. Lucy, on the other hand, does not care about her history or her ancestors. She believes that only the present is important, and her own deeds (Lucy 40, 41).

Lucy has the feeling that Mariah and Lewis's love is not real. She believes that they only pretend loving each other, and that their love has faded away a long time ago. Lucy develops a very nice relationship with their four daughters. They go swimming, play various games and have a lot of fun together (Lucy 52-55). Dinah, Mariah's best friend, often visits the family at their summer house. Lucy does not like her because of her ignorant and self-centered behavior. Dinah treats her as a servant, as someone inferior. Lucy does not feel inferior – just the opposite. She believes that she has seen through Dinah and scorns her (Lucy 56-58).

At a party in the summer house, Lucy meets Dinah's younger brother Hugh. The girl likes him because he is not vague like the rest of Mariah's friends. She also likes the way he looks. Hugh has been to Asia and Africa and knows what it feels like being so far from home. The two understand each other well and have sex together. Lucy is not in love with Hugh – they have sex just for pleasure (Lucy 66). Although Mariah has many times reminded Lucy to use contraception, she forgets to use it and now is afraid that she might be pregnant. However, she is not. Again, Lucy feels contentment with her life. She feels free and enjoys her freedom (Lucy 70, 71).

Mariah and Lewis have a quarrel because of a family of rabbits who destroy Lewis's garden. Mariah, who loves all living creatures, feeds the rabbits and is happy that they are there, but for Lewis, the garden is more important than the animals. One day, Lewis “accidentally” runs over a rabbit with the car. Mariah believes that he has done it on purpose, she is sad and angry. Lucy witnesses the gradual break-up of Mariah and Lewis's marriage. Dinah, who is jealous of Mariah because of her husband, succeeds. Accidentally, Lucy sees Lewis and Dinah kissing each other (Lucy 72-79).

The heroine often thinks about her past – mostly about her mother. She has a mixed
relationship to her – on the one hand, she loves her, but on the other hand, she hates her. Although Lucy scorns her mother, she still feels very close to her. She admits that she does not read her letters because she misses her so much and would have to return home immediately if she read even one (Lucy 90).

Lucy finds a friend named Peggy, a girl who tries to be original and stick out from the crowd, which she praises. Mariah does not approve of Peggy because she smokes, uses slang and wears extravagant clothes, but she does not object to Lucy seeing her. The two girls go out to parties together, where they smoke marijuana with artists. On one such party, Lucy meets an artist named Paul. They start to go out with each other, although Lucy does not love him. Their relationship is based exclusively on sex (Lucy 96, 113).

Lucy stops attending the nursing school. Instead, she spends much time in the museum, as she likes art and especially photography. Later, the girl buys her own camera and begins to take pictures. Meanwhile, Lewis and Mariah quarrel constantly. The marriage falls apart – Mariah asks Lewis to leave (Lucy 119). Lucy and Peggy decide to move into a flat together (Lucy 109).

Lucy's father dies, leaving her mother a pauper. The mother wants Lucy to return home. The daughter sends her all her saved money and a letter in which she writes that her host family is moving to another apartment and that she will come home soon. These are all lies – Lucy does not want to return home, she is very angry at her mother and the new address she sends her is a false one, because she never wants to hear from her mother again. Then, she moves into an apartment with Peggy (Lucy 140).

At the end of the novel, after spending a year in New York, Lucy thinks about the way she has changed and developed during this year. When she arrived, she was a confused, discontented girl who did not know what to do with her life. Now, she is an independent, self-contented adult woman. She finds a job as the secretary of a famous photographer, keeps on taking pictures and plans to attend a course in photography. Mariah's life has also changed. After Lucy leaves her, she
feels abandoned. She decides to give away her property and move to a commune (*Lucy* 145-162).

2.4. Feminism in *Lucy*

In Lucy, there are many examples of feminism. The most outstanding of the feminist features is probably the heroine's struggle for independence. According to Schowalter, “good feminist fiction must present images of strong women with which the reader may identify” (Moi 7). The main character of *Lucy* definitely is a strong woman who wants to depend only on her own skills. At first, Lucy wants to free herself from the influence of her mother. She recalls: “I had come to feel that my mother's love for me was designed solely to make me into an echo of her; and I didn't know why, but I felt that I would rather be dead than become just an echo of someone” (*Lucy* 36). Her mother's love is a burden to Lucy, because the woman expects her daughter to become a copy of herself and does not accept the fact that the girl might want to be an original person. Lucy's mother is the first person in her life who attempts to put some chains around her and the girl protests.

The second woman, who is important to Lucy, and of whom she wants to become independent, is Mariah. It might be so because she reminds Lucy of her mother. For example, when Lucy realizes that Mariah smells pleasantly, she decides that she wants to have a powerful odor. Although Lucy likes Mariah very much, she decides that she wants to be different, an original (*Lucy* 27). In the end, Lucy leaves Mariah's home, rents her own flat and finds a job. She earns less money in the new job, but she is happy, because finally she is dependent only on herself (*Lucy* 145, 155). She chooses the more difficult way of living, but she is finally free and contented.

Cheri Register states that a feminist work “should provide role-models, instill a positive sense of feminine identity by portraying women who are 'self-actualizing, whose identities are not dependent on men’” (Moi 47). When Lucy becomes older, she begins to scorn her mother because she does not approve of the way she lives. When a girl from Antigua says that Lucy reminds her of her mother, Lucy bursts out: “I am not like my mother. […] She should not have married my
father. She should not have had children. She should not have had thrown away her intelligence” (Lucy 122). Lucy feels that her mother, an intelligent woman, should have had achieved more in her life than just being a mother and wife, totally financially dependent on her husband. She believes that her mother neglected herself and does not want to end like her. Lucy wants to become the opposite of this woman – she wants to depend only on her own deeds and skills and not on a man. Thus Lucy has only short-term relationships with men. When she has the feeling that a man believes that he possesses her, Lucy immediately loses interest in him. In fact, Lucy never falls in love and one could say that she only uses men as sexual objects. One day, for example, she has sex with a man whom she does not know, betraying her boyfriend, without having a bad conscience (Lucy 71, 116, 155).

Lucy contains many realistic descriptions of women's experiences. In Images of Women in Fiction: Feminist Perspectives, Cornillon presents reality and experience as the highest goals of feminist literature (Moi 45). In Lucy, Kincaid, for example, describes the heroine's experience of sucking a boy's tongue at 14. According to Lucy, the tongue has no taste. This description of a girl's first kiss is not romantic at all, on the contrary, Kincaid describes this episode in a naturalistic way (Lucy 43). She also mentions the heroine's surprise when she realizes that hairs have grown at various parts of her body, and her shock when she gets her first menstruation (Lucy 68, 69).

Moreover, in Images of Women in Fiction: Feminist Perspectives, Cornillon criticizes the fact that in fiction, things that women do daily are never mentioned: “I have never seen any fictional character either shave or pluck a hair. [...] Toe-nail clipping and the disposal of sanitary towels also seem neglected as fictional themes” (Moi 45). In Lucy, however, Kincaid also describes things Lucy does which have no fictional value, but are very authentic, for example washing her underwear, scrubbing the stove, washing the bathroom floor, trimming her nails, arranging her dresser or making sure that she has enough sanitary napkins (Lucy 163).

Another feminist feature in Lucy is criticism of the beauty myth. The beauty myth says
that “the quality named 'beauty' objectively and universally exists. Women must wish to possess this quality and men must wish to possess women, who possess this quality”³ (Jarkovská and Navrátilová 130). Women with a low self-esteem, who regard themselves as ugly, believe that if they become “beautiful”, they will also become successful. They tend to observe their bodies too critically and may become obsessed with their looks (Jarkovská and Navrátilová 133). The character of Dinah in Lucy can be seen as such a type of woman. She has a low self-esteem and envies her friend Mariah. Moreover, Lucy criticizes her vain and self-centered character: “Among the beliefs I held about the world was that being beautiful should not matter to a woman, because it was one of those things that would go away” (Lucy 56). To Lucy, not women's good looks matter, but their inner qualities – goodness, self-contentedness and intelligence. The girl likes and adores Mariah, who has all these qualities, and scorns Dinah, who has made her appearance the most important thing in her life.

In Lucy, Kincaid points out male domination in the field of art. Lucy thinks about an artist whose pictures she likes: “Of course, his life could be found in the pages of a book; I had just begun to notice that the lives of men always were” (Lucy 95). Kincaid shows that male artists gain much more attention of critics and thus are more famous than female artists. Female discrimination at work and namely in the field of art is a big feminist issue nowadays. According to the Guerrilla Girls – a group of feminist women artists – even today, women artists in the USA earn only 1/3 of what male artists do (Aspekt 37).

The last feminist feature in Lucy, that I will focus on, is the criticism of discrimination against daughters in families. Lucy has three younger brothers. When they were born, the parents always promised that the boy would study in England to become a lawyer or a doctor, or someone who would occupy an influential position in society. However, they do not give Lucy the opportunity of university education, although she is a very intelligent girl. Lucy feels frustrated and

³ my translation
regards this neglect on the grounds of her sex as injustice. She blames her mother for having betrayed her and herself, because the woman fails even to try to destroy the sexist conventions in their family (Lucy 130). Kincaid implies that in patriarchal societies, the women must attempt to change their state, they cannot expect any improvement if they do not protest against sexism themselves. Men cannot be expected to fight against patriarchy, as patriarchy suits them and they do not have any reason to overthrow it.
Chapter Three: *The Autobiography of My Mother*

3.1. General Introduction

Jamaica Kincaid wrote her third novel *The Autobiography of My Mother* in 1997 and unlike her first two novels, which were semi-autobiographical, this one is pure fiction. The story is set in Dominica, a Caribbean island, and deals with the life of the heroine since her birth until she becomes 70 years old. The exact time is not mentioned in the book, but from the context we can deduce that it is the first half of the 20th century. Similarly to *Annie John* and *Lucy*, the story is told retrospectively in the first person by the heroine.

3.2. Major Themes

In *The Autobiography of My Mother*, the most essential theme is a woman's struggle for independence of men. Moreover, Kincaid criticizes gender stereotypes in family and society – for example the traditional gender roles. She also stresses female discrimination, like the neglect of daughters and the denial of access to education for girls. Finally, the author shows that the beauty myth really is a myth.

3.3. The Story

When Xuela Claudette Richardson is born, her mother dies. The baby's father, Alfred Potter, places it in the care of his laundress Eunice Paul. This woman does not give any love to the child, which it misses. Neither the father shows interest in or affection towards his daughter. When he comes to
the house of the laundress every fortnight, Xuela thinks that he has only come to pick up his clean clothes (The Autobiography of My Mother 3-10).

At six, the girl starts to go to school and leaves Eunice's house for the first time. In her classroom, there is a large map with the heading “The British Empire”. Because Xuela's mother was a Carib Indian, her classmates and her teacher, who are all of African descent, regard her as an alien. At school, the children speak proper English and among themselves, they speak French patois. The heroine has no friends and feels lonely, so she starts to speak to herself. She also enjoys observing nature and various sounds and smells. Xuela often dreams about her mother, whom she misses very much (Autobiography 12-19).

Alfred Potter, who works as a policeman and thus is an important person, marries again and takes his daughter to live with him and his wife in a village named Mahaut. He promises to the child that he will give her a good home now. However, Xuela's stepmother hates her and is jealous of her. She believes that because of his daughter, her husband will think more often of his previous wife than of her. The woman even tries to kill the little girl many times, for example by giving her a poisoned necklace or old food, but does not succeed. Since this point, Xuela always prepares her food by herself, although she is only seven years old. Now, she has her own room, which she enjoys very much, because she has come to like being by herself. When the stepmother becomes pregnant, she stops attempting to kill Xuela. The woman bears two children – at first a boy and later a girl (Autobiography 20-35).

The heroine has mixed feelings about her father. On the one hand, she sees him as a coward. He misuses his power to gain money and more power, and treats people, who have less power than him, cruelly. Alfred Potter starts to go to church every Sunday and even to teach in Sunday school. Xuela regards him as a hypocrite – a bad man with the mask of a dignified person. However, on the other hand, the heroine realizes that this man must love her because he makes it possible for her to get an education, despite the fact that it is very unusual in their society (Autobiography 38-40).
At 15, Xuela's father sends her to Roseau, the capital of Dominica, to live in the house of his friend Monsieur La Batte and to study to become a teacher. According to Xuela, this man also has no principles – just like her father. Jack is greedy and loves money. Lise, Jack's wife, tells Xuela to feel at home and regard her as her own mother. These words mean a lot to the girl who has never experienced a mother's love, but she is sceptical. Lise and Xuela become friends (Autobiography 60-68).

At first, Jack behaves indifferently towards the girl, but later they become lovers. Although Lise knows about the affair, she is not jealous of Xuela. When the girl becomes pregnant, Lise is happy because she did not manage to bear her own children and hopes that Xuela will give the child to her. However, the heroine does not want to bear the child, she goes to a woman who causes her to abort, and then runs away. On her way from Roseau, Alfred Potter, who does not know what has happened or why his daughter has run away, finds her and brings her back to the La Battes. Lise is sad because of the abortion, but she is not angry with Xuela, she still treats her very kindly and lovingly. When the girl recovers after the abortion, she leaves the La Battes for good (Autobiography 70-96).

The heroine rents her own house and finds a job as a road-builder. After a while, she receives a letter from her father, which says that her brother is very ill. The father asks Xuela to return home because he feels lonely without her. Shortly after the heroine comes home, her 19-year-old brother dies. Her sister Elizabeth falls in love with a young policeman and becomes pregnant. Xuela helps her to abort her unborn child, but the sister is not grateful, because her mother has taught her to hate Xuela. Later, Elizabeth has an accident while riding a bicycle home from a secret date with the same man. Elizabeth almost dies and stays an invalid for the rest of her life. After the accident, the policeman, Mr. Pacquet, and Elizabeth get married (Autobiography 103-126).

Xuela's father arranges for her to move to Roseau to the house of a friend of his, an
Englishman named Philip Bailey. The man is a doctor and Xuela should work as his assistant. The two become lovers. Philip loves the young woman, who could be his daughter, but she only uses him as a sexual object. Philip's wife Moira, also from England, regards herself superior to all Dominicans including Xuela because of her English background. However, Xuela feels superior to Moira, because she is young, beautiful and full of life, and Moira's husband is crazy about her. Moira is discontented with her life, she starts to use natural hallucinogens, shown to her by Xuela, and soon dies because they are poisonous. Xuela and Philip get married (Autobiography 128-160).

The heroine finds a new lover – a stevedore named Roland, whom she regards as Philip's opposite. For the first time in her life, Xuela is in love with a man. She knows that Roland is married and that she is not his only woman, but she does not mind. She is happy. Roland wants her to bear his children, but Xuela refuses to have any – she thinks that she could not love her child because no one loved her when she was small. Soon, her feeling of love for Roland fades away (Autobiography 163-175).

Xuela's father dies and she misses him. She again realizes that he abandoned her when she needed him mostly and that he was a coward, but she loves him anyway. Later, all members of the heroine's family die, but she does not miss anyone of them. Philip dies too. At the end of the novel, 70-year-old Xuela looks back at her life. She feels that she has never experienced real love (Autobiography 210-223).

3.4. Feminism in The Autobiography of My Mother

The first feminist feature in the novel, which I am going to deal with, is the criticism of gender stereotypical thinking. An example is a different expectation of women and men concerning their sexuality and faithfulness. In The Autobiography of My Mother, all men mentioned are promiscuous and most of them unfaithful to their wives. Their behavior, however, is generally accepted as normal by society. Jack La Batte's wife Lise, for example, even supports her husband's
affair with teenage Xuela, because she wants her husband to be happy (*Autobiography* 74). The heroine's grandfather had many children with many different women and his son, Xuela's father, is proud about this fact (*Autobiography* 182). However, if a woman is promiscuous, society does not accept her behavior. Elizabeth, for example, is banned from school because of her relationship with a man (*Autobiography* 120). When the wife of the heroine's lover Roland finds out about their affair, she blames Xuela for her husband's unfaithfulness, and not Roland. In the street, where everyone can see it, she slaps her in the face and calls her rude and offensive names. Xuela does not understand why this woman, whom she has never seen before and done nothing cruel to, hates her. She says that it is beneath her to fight over a man and Roland's wife becomes even more furious and tears up Xuela's blouse (*Autobiography* 171). Kincaid emphasizes the absurdity of the gender stereotype according to which it is normal for men to have many sexual partners, while for women it is abnormal. If a woman breaks this discriminatory rule, she is punished by another woman. The man, who is equally responsible, is not punished at all.

In *The Autobiography of My Mother*, Kincaid also criticizes the traditional gender roles in the family. After the death of his wife, Alfred Potter places his baby in the care of a strange woman, instead of trying to take care of her by himself. His daughter, who did not get any love as a child, never forgives him for having abandoned her when she was so vulnerable (*Autobiography* 4, 210). Kincaid also criticizes the fact that because of the traditional gender roles, women have to stay in the household, working for free, doing things that no one can see and no one will praise. Elizabeth, seeing the life of her mother, spent “sweeping the ground that would shortly only be dirty again, [...] cooking food that would only be consumed, with more food needing to be cooked again, [...] making clothes clean that would only be worn and be dirtied and need to be cleaned again” is only happy that thanks to her powerful father, she will have the chance to marry a rich husband and rent a servant (*Autobiography* 124).

Another feminist point dealt with in the novel is female subordination to men. In the
society, described in the work, women are seen only as their husbands' wives or as their fathers' daughters, not as equal citizens. When Mr. Potter dies, Elizabeth, who lives in his house, lets Xuela choose the clothes in which their father shall be buried. However, Elizabeth does not do so because her sister is older and the father always loved her more. She gives her sister this honor because Xuela is the wife of an English doctor – someone from the upper class, superior to the class of herself and her husband (*Autobiography* 211). For Elizabeth, the conventional rules of their society are more important than family bonds.

The denial of the right to an access to education for girls is also dealt with in *The Autobiography of My Mother*. Hannah Wooley, who lived in the 17th century, wrote about the education of women: “Most people in this corrupt century believe that a woman has learned enough and is sufficiently educated, when she is able to distinguish her husband's bed from the beds of other men” (Wooley 97). The situation, described in the novel, is very similar. When Mr. Potter sends his six-year-old daughter to primary school, everyone is surprised and does not understand why a girl should go to school (*Autobiography* 12). Xuela's stepmother also objects to the fact that the girl attends school explaining that she would be much more useful at home (*Autobiography* 40). In the patriarchal society, described in the novel, only boys are given the opportunity of education and the girls stay at home with their mothers, learning household activities. All members of this society obey the rule that boys should learn a profession and girls must learn household tasks. When someone breaks this rule, even women object, while they should be happy about the positive change. Curran and Renzetti state that “education makes it possible for a person to realize his or her position in society and thus gives him/her the power to change this position” (Curran and Renzetti 140). Without education, the women will never learn that their lives could be dedicated to other activities than bearing children and taking care of the household, that they could work and become financially independent of their husbands. Moreover,

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without education, women will not be able to have equal professions to men.

Kincaid also points out the discrimination against girls at school. Xuela is the only girl in her class and her teacher, also a woman, sees her as an intruder (Autobiography 14). The girl is very intelligent and learns extraordinarily quickly. The teacher thinks that it is abnormal for a girl to be so bright and she explains to the class that Xuela is possessed, because her mother was a Carib Indian (Autobiography 17). In other words, the teacher, trained in a patriarchal way, denies the possibility that an ordinary girl could be as bright as a boy – she searches for an excuse for this “abnormal phenomenon,” which is something negative in her eyes. When Xuela attends another school, her teachers still treat her differently than her male classmates. She says: “I was modest, which is to say, I did not seem to them to have any interest in the world of my body or anyone else's body. This wearying demand was only one of many demands made on me simply because I was female” (Autobiography 41). The teachers support the gender stereotype that a girl's only goal is to find a husband, they believe that Xuela wants to attract the boys in her class. They do not think that she might be interested in the education itself, they do not regard her as an equal student.

Apart from female discrimination at school, Kincaid also shows the problem of discrimination against daughters by their parents. Xuela's stepmother values her son more than her daughter. She neglects the girl and gives all her love and affection to the boy only because he is male. Moreover, the boy, named Alfred after his father, is encouraged to believe that he takes after his father. The similarity with his mother is unimportant (Autobiography 52-55). Also, when Elizabeth is born, it is in the middle of the day and people say that it is a bad sign. However, when Alfred is born, the time of the day does not matter at all. According to the sexist belief, spread in the society described in the novel, “any time of day a son is born is the right time” (Autobiography 107). Another example of valuing male children more than female children in the book is Jack La Batte's attitude towards his illegitimate children. Only his sons are named with his surname, the daughters are not (Autobiography 65). According to Schowalter, the struggle against sexism is
among the goals of feminist writing (Moi 6). In *The Autobiography of My Mother*, through the mind of the heroine Xuela, Kincaid points out the injustice of sexist treatment of girls.

In the collection of essays *Images of Women in Fiction: Feminist Perspectives*, “authenticity and truthful reproduction of the real world” are presented as the highest literary values (Moi 47). There are many examples of authentic and truthful situations of a woman's life in *The Autobiography of My Mother*. For example, when Xuela starts to menstruate, the author describes the process by which the heroine produces sanitary napkins. Xuela says: “From a baker I bought four bags, the kind in which flour was shipped, and after removing the dyed brand markings through a long process of washing and bleaching in the hot sun, I made four squares from each and used them as napkins to catch my blood as it flowed from between my legs” (*Autobiography* 65). By openly writing about menstruation, Kincaid breaks the taboo made of this natural process by the male-dominated society, also criticized by Gloria Steinem in 'If Men Could Menstruate' (Steinem 313). Moreover, Kincaid does not hesitate to write in detail, one could say in a naturalistic way, about such taboos as a woman's sexuality, masturbation, bodily smells and abortion (*Autobiography* 57, 58, 70, 82). However, the author does not attempt to shock the reader, she describes these features as normal, natural, every-day things.

The last feminist feature in *The Autobiography of My Mother*, which I will focus on, is the character of Xuela. As I have mentioned, feminist literary critics believe that feminist writings must present strong, powerful, female characters independent of men (Moi 7, 47). Although Xuela has no support from any close person, she trusts herself and is self-contented. She states: “I could sense from the beginning of my life that I would know things when I needed to know them, I had known a long time ago that I could trust my own instincts about things, that if I were ever in a difficult situation, if I thought about it long enough a solution would appear to me” (*Autobiography* 59). The girl, who grows up in an environment in which women are subordinate and completely dependent on men, is headstrong, does not need anyone's help and trusts her own skills.
In fact, Xuela is the opposite of the “submissive woman” model, which the society expects her to become. First of all, she refuses to wait on a man. She decides that she does not ever want to belong to any man and is promiscuous, she uses men as sexual objects. The heroine falls in love with only one man, Roland, because she has the feeling that he does not want to possess her. When she realizes that he wants her to bear his children, she loses her interest in him. She refuses to bear children and when she becomes pregnant, she does not hesitate to abort her child. Xuela does not want others to decide for her what she should do. Moreover, the girl completely denies the reason of women's subordination by proving that a woman is able to work as hard as a man. When Xuela starts to work as a road-builder, she cuts her hair and wears men's clothes. She does not look attractive at all. Nevertheless, she earns a lot of money and wins her independence. Thus, the young woman proves that the beauty myth, according to which only beautiful and attractive women can become successful, really is only a myth (Jarkovská and Navrátilová 130). She “[carries her] life in [her] own hands” and feels happy (Autobiography 74, 82, 104, 152, 171, 174). According to the criteria mentioned above, the heroine of The Autobiography of My Mother is the prototype of the ideal main character of a feminist literary work.

Conclusion: Feminism in Annie John, Lucy and The Autobiography of My Mother

The first feminist feature, which the three novels have in common, is their authenticity. Cheri Register states that one can easily prove the authenticity of a literary work by comparing the life of the character with the life of the author (Moi 48). Comparing Annie John and Lucy to Kincaid's
life, one has the feeling that she/he reads the same story, as these novels are strongly autobiographical. With *The Autobiography of My Mother*, the situation is slightly different, as the novel is pure fiction, however, the story is set in the Caribbean region, where the author was born and spent 17 years of her life, so she knows this region and its history well. Moreover, all the three novels are written in a very realistic style, through the eyes of a woman, truly describing the heroine's inner world, personal experiences and everyday activities, with no hesitation in breaking many social taboos.

The second important example of feminism, which can be found in all the three novels, are their heroines. Annie, Lucy and Xuela are active women with a very strong will who always achieve what they want. They all struggle for independence, none of them conforms herself to the expectations of her environment. They object to marriage, because they do not want anyone to possess them. Only Xuela marries, which she regards as her own defeat, but her husband is very tolerant towards her and she, in fact, can do whatever she likes during her marriage. All in all, Lucy, Annie and Xuela correspond to the feminist model of a strong, self-actualizing woman, whose identity is independent of men, with which the reader may identify (Moi 7, 47).

The third feminist feature, which the novels have in common, is the criticism of a sexist upbringing of children. In *Annie John*, there is the negative figure of Mineu, a boy with whom Annie used to play when she was small. When he treats Annie badly, his mother does not punish him or admit that he has done something wrong, which Annie and her mother strongly disapprove of. In *Lucy* and *The Autobiography of My Mother*, the author points to the discrimination of daughters by their parents. For Lucy's brothers, her parents plan university education and a successful future as important members of society, but they do not give the opportunity of university education to Lucy, although she is an excellent student at secondary school. The heroine hates her parents, especially her mother for this unjust neglect of her intelligence. The *Autobiography of My Mother* also shows sexist treatment of children. Elizabeth is valued less than
her brother Alfred.

The traditional gender role of a woman in the family is also criticized in all three novels. Annie John and Lucy scorn their mothers for the fact that they have not achieved anything in their lives except being mothers and wives, financially dependent on their husbands. Lucy's mother even ends a pauper when her husband dies, which Lucy sees as the woman's own fault. In *The Autobiography of My Mother*, Elizabeth sees her mother's everyday work in the household as a waste of time and energy, never-ending, boring, hard labor for which she will never be praised.

Moreover, in all three novels, there are instances of the denial of the beauty myth. In *Annie John*, the heroine admires the Red Girl, a girl who wears dirty, torn clothes, does not comb her hair and seldom washes herself, but does all the adventurous things that boys do. Lucy scorns Dinah, who is obsessed with her own appearance, which she has made the most important thing in her life. The girl believes that a woman should not care about the fact whether she is beautiful, because the beauty of the body fades away and only the inner qualities of a person matter. The heroine of *The Autobiography of My Mother* herself proves the senselessness of the beauty myth. Although she does not look pretty or attractive at all in her men's clothes and with short hair, she achieves success at work, independence and self-contentedness.

In conclusion, after a detailed exploration of Jamaica Kincaid's *Annie John*, *Lucy* and *The Autobiography of My Mother*, I can say that all three novels can be described as feminist texts, and Jamaica Kincaid can be regarded as a feminist writer.

Resumé

a sebavedomé hlavné hrdinky a sú rozprávané práve z pohľadu týchto žien. Odhaľujú ich vnútorný svet a realisticky, ba niekedy až naturalisticky popisujú ich každodenné činnosti, pričom často búrajú spoločenské tabu. Ďalej vo všetkých troch románoch môžeme nájsť príklady opovrhovania rôznymi formami diskriminácie žien, sexizmu, spoločnosťou patriarchálneho charakteru, genderovými stereotypmi, ako aj mýtom krásy, ktorý je novodobou formou ženskej diskriminácie a vzinkol len prednedávnom. Na základe týchto zistení sa teda dá povedať, že vyššie uvedené romány sú feministické diela a tým pádom Jamaica Kincaid naozaj je feministickou spisovateľkou.

Notes
Jamaica Kincaid was born as Elaine Potter Richardson in the capital of Antigua, St. John's, in May 1949. She lived as an only child with her mother, whom she loved very much, and stepfather, until she was nine. Then, her mother bore three sons and started to neglect her daughter, which made her miserable. As Antigua had the status of a British colony until 1967, Kincaid, who was an excellent student, received a British education. At 17, she had to leave secondary school, because her
stepfather, a carpenter, fell ill and could no longer support his family. Kincaid went to Westchester, New York to work as an au-pair. Later, after leaving the family for which she worked, she studied photography at the New York School for Social Research and also attended Franconia College in New Hampshire for a year. Then she wrote a series of articles for the Ingenue magazine. She tried various jobs from all of which she was fired. In 1973, she changed her name to Jamaica Kincaid because she did not want the people from Antigua know about her writing. Later, she met the editor of the New Yorker magazine, William Shawn, who offered her a job. Kincaid married Shawn's son Allen, a composer and professor of the Bennington College. They have two children. The author lives with her family in Vermont, where she also teaches. Apart from Annie John, Lucy and The Autobiography of My Mother, Jamaica Kincaid wrote the short story collections At the Bottom of the River (1984) and Annie, Gwen, Lilly, Pam and Tulip (1986), non-fiction books A Small Place (1988) and My Brother (1997) and a collection of essays My Garden (Book) (1999) (Garner, Manrique; Pupello; BBC World Service).

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