

A Small Place Jamaica Kincaid

A colonial discourse has perpetuated the literary notion of islands as paradisaical. This study explores how the notions of island paradise have been represented in European literature, the oral and literary indigenous traditions of the Caribbean and Sri Lanka, a colonial literary influence in these islands, and the literary experience after independence in these nations.

Persistent themes of colonial narratives foreground the aesthetic and ignore the workforce in a representation of island space as idealized, insular, and vulnerable to conquest; an ideal space for management and control. English landscape has been replicated in islands through literature and in reality – the ‘Great House’ being an ideological symbol of power. *Island Paradise: The Myth* investigates how these entrenched notions of paradise, which islands have traditionally represented metonymically, are contested in the works of four postcolonial authors: Jamaica Kincaid, Lawrence Scott, Romesh Gunesekera, and Jean Arasanayagam, from the island nations of the Caribbean and Sri Lanka. It analyzes texts which focus on gardens, island space, and houses to examine how these motifs are used to revise colonial/contested sites. This book examines the relationship between landscape and identity and, with reference to Homi K. Bhabha, considers how these writers offer an alternative space for negotiating the ambivalence of hybridity.

Approaching postcolonial theory through cultural analysis, this book offers an accessible and concrete

appraisal of current developments in postcolonial criticism. Detailed readings of a range of Anglophone Caribbean migrant women's texts from the late 1980s and 1990s lead to sharp insights into three issues that are crucial to an understanding of the field: place, voice, and silence. The discussion of these issues allows us to trace current feminist, postmodern, and postcolonial debates about the nature of the speaking subject, as it is emerging from today's postcolonial cultural practices. Postcolonial criticism often understands this subject as hybrid and multiple. This book shows how the specifics of this multiplicity must be acknowledged through analysis of the power structures and the violence through which this multiple subject is established. The book is also a consistent inquiry into reading positions. The argument about the differences between postcolonialist, black and Caribbean feminist, white feminist, and postmodern criticism is conducted as a discussion about the effects, insights, and blindnesses produced by these different ways of reading Caribbean migrant women's writing. Scrutinizing the grain of these texts encourages us to move beyond the kind of general statements for which postcolonial theory has been severely criticized. The author also extends her critique of reading positions to issues of methodology, using these approaches to direct her interpretation. Narratology is supplemented by an analysis of the interdiscursive processes through which texts are created, and psychoanalytic concepts are used to explore the ambiguous merits of postcolonial reading. Above all, *In Praise of New Travelers* celebrates the vigorous, subversive, and liberating creativity of an

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accomplished generation of Caribbean migrant women writers.

Seminar paper from the year 2005 in the subject American Studies - Literature, grade: 2,0, University of Hamburg (Insitut fur Anglistik und Amerikanistik), course: "I Could Tell You Stories" American Autobiography 1960 to the Present, 25 entries in the bibliography, language: English, abstract: Literature on the Caribbean, as Caribbean historiography, has been shaped by white, rich and powerful men: it mostly told the story of someone who had all means - economical, political and cultural, so basically all resources denied to the subaltern - to retell the tale in his favor. Jamaica Kincaid's *A Small Place*⁴ provides a deeply satisfying response to until-then existing chauvinist, Eurocentric and often-times racist representations of Antigua and its people. The book describes Kincaid's native Antigua with highly critical perspectives on its colonial history, on its exploitation by the British, on its corruption after independence, and on the continuing exploitation through tourism today. The book, which made Kincaid persona non grata on Antigua for years after it was first published, is not afraid to attack all of those whom the "I"- narrator considers responsible for the deplorable state of affairs, both in the past and the present. *A Small Place* consists of four parts, in which the narrative 'I, ' a native of Antigua with a biography very similar to Kincaid's own, introduces the reader to the island. The first part concentrates on tourism, which is seen as a prolongation of colonialism, with the tourists merely replacing the British colonial power. The second part

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explores the island's colonial past, slavery, memories of the narrator's childhood under English rule, and the effects of colonial history still visible in Antigua today. Part three denounces the political corruption of the post-independence Antiguan government, and part four analyses the effects of colonialism on the minds of people who have come to believe they are living on the periphery of history. Usin

This is a book on how to read the essay, one that demonstrates how reading is inextricably tied to the art of writing. It aims to treat the essay with the close attention that has been given to other literary genres, and in doing so it suggests the beauty and depth of the form as a whole. At once personal appreciations and acute critical assessments, the pieces collected here broaden our perspective on the essay as a major literary art, tracing its history from William Hazlitt to Joan Didion.

Changing her name early in her career because her parents disapproved of her writing, Jamaica Kincaid crossed audiences to embrace feminist, American, postcolonial and world literature. This book offers an introduction and guided overview of her characters, plots, humor, symbols, and classic themes. Designed for students, fans, librarians, and teachers, the 84 A-to-Z entries combine commentary from interviewers, feminist historians, and book critics with numerous citations from primary and secondary sources and comparative literature. The companion features a chronology of Kincaid's life, West Indies heritage and works, and includes a character name chart.

"Seeing the story illustrated with artwork by Ricardo

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Cortés gives it new life, and gives readers a whole new way of being drawn in. Kincaid and Cortés also capture the kind of wonder that children see new experiences through, making this adventure a particularly heartwarming read." --Bookstr "Party has layers. It functions as a subtle message about what it means to witness horror to such a degree that we lose our language for it; it is a quiet story about coming of age, suddenly, as a young black girl because of what the world shows us. It is about the many words our silence can hold, the way our absences can ring as loudly and discordantly as the words we do feel able to say."

--Literary Hub "The book's effervescent pictures, and its playful, secretive ending, will have young readers paging through it again and again, constructing stories and observations of their own. Party: A Mystery is an ideal gift for young readers. The book will put kids's curiosity to work during a busy holiday season." --Alfred Hitchcock's Mystery Magazine "Kincaid believes that, in illustrating Party, Cortés only enhanced the story's enigma, providing a greater sense of intrigue and playfulness likely to appeal to young readers."

--Publishers Weekly, from a Miami Book Fair 2019 feature "Each girl is so unique and amiable that readers will be drawn into the mystery before they know it, desperately searching for clues. Cortés's expressive paintings help to show the characters' personalities and the setting, providing some hidden hints to readers...A charming book about character and suspense that will be intriguing to many young mystery readers." --School Library Journal "This story by acclaimed author Kincaid

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gets new life in this picture book with lush, glowingly realistic illustrations...The artwork is gorgeous and the feeling of being a kid who's a little too short to see what's happening will likely resonate with the target audience."

--Booklist "This send-up of the Nancy Drew mysteries by Kincaid first appeared as a 1980 New Yorker story about a gala celebrating the 50th anniversary of the first book's publication. Here, Kincaid's piece is recast as a picture book with dramatic artwork by Cortés...Detailed, almost photographically realistic portraits of girls and partygoers by Cortés, shown against marble architectural backdrops that suggest the New York Public Library, engage throughout...A gem."

--Publishers Weekly "A beautifully drawn picture book adventure story that promises questions that will grab children ages 3-7--but does not guarantee an answer! Unique, uncommon, entertaining, and thoroughly 'kid friendly,' Party: A Mystery is extraordinary and highly recommended." --Midwest Book Review "The illustrations and realism make Party a satisfying read that will resonate with younger siblings (or anyone who has experienced the frustration of ignorance). Two other aspects of Party enhance what is already a thoroughly satisfying book: the ending and the fact that the party is in celebration of Nancy Drew."

--Glass of Wine, Glass of Milk Three girls--Pam, Beth, and Sue--attend a party to celebrate the publication of the first of the Nancy Drew mystery books. There are many distractions at the fancy affair: flower arrangements, partygoers, refreshments, and lots and lots of marble. Suddenly, the oldest girl, Pam, sees what can only be described as something truly...bilious...not

good! Beth sees it too. The youngest, Sue, does not, and as usual she has a hard time getting anyone to tell her anything. *Party: A Mystery* is a beautifully drawn adventure story that promises questions that will grab children, but does not guarantee an answer.

The first book to assess the impact of feminist criticism on comparative literature, *Borderwork* recharts the intellectual and institutional boundaries on that discipline and calls for the contextualization of the study of comparative literature within the areas of discourse, culture, ideology, race, and gender.

For the first time the Dutch-speaking regions of the Caribbean and Suriname are brought into fruitful dialogue with another major American literature, that of the anglophone Caribbean. The results are as stimulating as they are unexpected. The editors have coordinated the work of a distinguished international team of specialists. Read separately or as a set of three volumes, the *History of Literature in the Caribbean* is designed to serve as the primary reference book in this area. The reader can follow the comparative evolution of a literary genre or plot the development of a set of historical problems under the appropriate heading for the English- or Dutch-speaking region. An extensive index to names and dates of authors and significant historical figures completes the volume. The subeditors bring to their respective specialty areas a wealth of Caribbeanist experience. Vera M. Kutzinski is Professor of English, American, and Afro-American Literature at Yale University. Her book *Sugar's Secrets: Race and The Erotics of Cuban Nationalism*, 1993, treated a crucial subject in the romance of the Caribbean nation. Ineke Phaf-Rheinberger has been very active in Latin American and Caribbean literary criticism for two decades, first at the Free University in Berlin and later at the University of Maryland.

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works of Jamaica Kincaid.

A Study Guide for Jamaica Kincaid's "My Brother," excerpted from Gale's acclaimed Nonfiction Classics for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Nonfiction Classics for Students for all of your research needs.

A comprehensive survey of the life and works of a writer deeply invested in themes of exile and exploitation

Ultimately moves beyond these to propose a new cultural aesthetic that aims to center black women and their philosophies. Book jacket.

The issue of truth has been one of the most constant, complex, and contentious in the cultural history of travel writing. Whether the travel was undertaken in the name of exploration, pilgrimage, science, inspiration, self-discovery, or a combination of these elements, questions of veracity and authenticity inevitably arise. *Women, Travel, and Truth* is a collection of twelve essays that explore the manifold ways in which travel and truth interact in women's travel writing. Essays range in date from Lady Mary Wortley Montagu in the eighteenth century to Jamaica Kincaid in the twenty-first, across such regions as India, Italy, Norway, Siberia, Austria, the Orient, the Caribbean, China and Mexico. Topics explored include blurred distinctions of fiction and non-fiction; travel writing and politics; subjectivity; displacement, and exile. Students and academics

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with interests in literary studies, history, geography, history of art, and modern languages will find this book an important reference.

A critical examination of the works of Jamaica Kincaid reveals the influence of colonial domination in the West Indies, where she was born, and racial domination in the United States, to which she migrated as a teenager

Jamaica Kincaid's lyrical and political storytelling is given a fresh perspective in this examination of Kincaid's contribution to feminist and postcolonial theories over the past 20 years. The relevance of Kincaid's writing is demonstrated through its capability to account for contemporary sociocultural complexities and point the way toward a politics of collective justice.

Geologists, most from Australia and Britain but with some outliers from continental Europe and North America, focus on small islands, where the scarcity of people and resources make migration substantially important socially and economically. The topics include the Azores; historical, cultural, and literary perspectives on emigration from the minor islands of Ireland; Nevis and the post-war labor movement in Britain; islands and the migration experience in the fiction of Jamaica Kincaid; from dystopia to utopia on Norfolk Island; Tongans online; the changing contours of migrant Samoan kinship; and finding a retirement place in sunny Corfu.

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This encyclopedia features an informative introduction that surveys the history of the short story in the United States, interprets the current literary landscape, and points to new and future trends. --from publisher description.

Seminar paper from the year 2009 in the subject English Language and Literature Studies - Literature, grade: 2, University of Education Ludwigsburg, language: English, abstract: One of the most basic and insightful bonds women form with each other is that of a mother and daughter. The different stages that a mother and her daughter are going through during their lives and the insuperable unity they have is a fact that people have been reflecting about at all times. The impact that a mother has on her daughter is huge no matter how distinct their relationship is. Passing on values, protecting the child and showing unconditional love are some of the main tasks of being a mother. But what if the mother fails to complete these tasks? Jamaica Kincaid grew up in Antigua and was raised by a father who was never there and a mother who gave all her attention to her brothers. She fled the island at the age of seventeen, left her family as well as her name behind and entered North America as Jamaica Kincaid. Even though she came to terms with the past, she copes with her experiences through writing books. Kincaid's tight, lyrical prose guides the reader through memories of her mother and her childhood. Due to

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her lifestory, Jamaica Kincaid manages to portray her fiction in an extremely pure and touching way. In the following, I will take a closer look at her biography and origin. I will also analyze two of her novels, *Autobiography of my mother* and *Annie John* and interpret them in regard to the mother theme. Original versions of these contributions were presented at the 2002 conference of the American Comparative Literature Association in San Juan, Puerto Rico.

Antigua--a ten-by-twelve-mile island in the British West Indies and the author's birthplace--is the setting of a lyrical, sardonic, and forthright essay that offers an insider's eye-opening view of the lives and ways of her people

Challenging the main ways we debate globalization, *Global Displacements* reveals how uneven geographies of capitalist development shape—and are shaped by—the aspirations and everyday struggles of people in the global South. Makes an original contribution to the study of globalization by bringing together critical development and feminist theoretical approaches Opens up new avenues for the analysis of global production as a long-term development strategy Contributes novel theoretical insights drawn from the everyday experiences of disinvestment and precarious work on people's lives and their communities Represents the first analysis of increasing uneven development among countries

in the Caribbean Calls for more rigorous studies of long accepted notions of the geographies of inequality and poverty in the global South

A Small Place Plume Books

The new edition of this bestselling literary theory anthology has been thoroughly updated to include influential texts from innovative new areas, including disability studies, eco-criticism, and ethics. Covers all the major schools and methods that make up the dynamic field of literary theory, from Formalism to Postcolonialism Expanded to include work from Stuart Hall, Sara Ahmed, and Lauren Berlant.

Pedagogically enhanced with detailed editorial introductions and a comprehensive glossary of terms

While a great deal of postcolonial criticism has examined how the processes of hybridity, mestizaje, creolization, and syncretism impact African diasporic literature, Oakley employs the heuristic of the “commonplace” to recast our sense of the politics of such literature. Her analysis of commonplace poetics reveals that postcolonial poetic and political moods and aspirations are far more complex than has been admitted. African Atlantic writers summon the utopian potential of Romanticism, which had been stricken by Anglo-European exclusiveness and racial entitlement, and project it as an attainable, differentially common future. Putting poets Frankétienne (Haiti), Werewere Liking (Côte d’Ivoire), Derek Walcott (St Lucia), and Claudia

Rankine (Jamaica) in dialogue with Romantic poets and theorists, as well as with the more recent thinkers Édouard Glissant, Walter Benjamin, and Emmanuel Levinas, Oakley shows how African Atlantic poets formally revive Romantic forms, ranging from the social utopian manifesto to the poète maudit, in their pursuit of a redemptive allegory of African Atlantic experiences. *Common Places* addresses issues in African and Caribbean literary studies, Romanticism, poetics, rhetorical theory, comparative literature, and translation theory, and further, models a postcolonial critique in the aesthetic-ethical and “new aestheticist” vein.

Covers more than sixty women who published significant fiction after 1945, with a brief biography, exposition of major works and themes, survey of critical reception, and references to primary and secondary sources for each.

Offers a new perspective on the psychological and affective dynamics of Jamaica Kincaid’s fiction and nonfiction. Haunted by the memories of her powerfully destructive mother, Jamaica Kincaid is a writer out of necessity. Born Elaine Potter Richardson, Kincaid grew up in the West Indies in the shadow of her deeply contemptuous and abusive mother, Annie Drew. Drawing heavily on Kincaid’s many remarks on the autobiographical sources of her writings, J. Brooks Bouson investigates the ongoing construction of Kincaid’s autobiographical

and political identities. She focuses attention on what many critics find so enigmatic and what lies at the heart of Kincaid's fiction and nonfiction work: the "mother mystery." Bouson demonstrates, through careful readings, how Kincaid uses her writing to transform her feelings of shame into pride as she wins the praise of an admiring critical establishment and an ever-growing reading public. J. Brooks Bouson is Professor of English at Loyola University Chicago. She is the author of *Quiet As It's Kept: Shame, Trauma, and Race in the Novels of Toni Morrison*, also published by SUNY Press; *Brutal Choreographies: Oppositional Strategies and Narrative Design in the Novels of Margaret Atwood*; and *The Empathic Reader: A Study of the Narcissistic Character and the Drama of the Self*. Despite the recent increase in scholarly activity regarding travel writing and the accompanying proliferation of publications relating to the form, its ethical dimensions have yet to be theorized with sufficient rigour. Drawing from the disciplines of anthropology, linguistics, literary studies and modern languages, the contributors in this volume apply themselves to a number of key theoretical questions pertaining to travel writing and ethics, ranging from travel-as-commoditization to encounters with minority languages under threat. Taken collectively, the essays assess key critical legacies from parallel disciplines to the debate so far, such as

anthropological theory and postcolonial criticism. Also considered, and of equal significance, are the ethical implications of the form's parallel genres of writing, such as ethnography and journalism. As some of the contributors argue, innovations in these genres have important implications for the act of theorizing travel writing itself and the mode and spirit in which it continues to be conducted. In the light of such innovations, how might ethical theory maintain its critical edge?

The Post-Colonial Studies Reader is the most comprehensive selection of key texts in post-colonial theory and criticism yet compiled. This collection covers a huge range of topics, featuring nearly ninety of the discipline's most widely read works. The Reader's 90 extracts are designed to introduce the major issues and debates in the field of post-colonial literary studies. This field itself, however, has become so varied that no collection of readings could encompass every voice which is now giving itself the name "post-colonial." The editors, in order to avoid a volume which is simply a critical canon, have selected works representing arguments with which they do not necessarily agree, but rather which above all stimulate discussion, thought and further exploration. Post-colonial "theory" has occurred in all societies into which the imperial force of Europe has intruded, though not always in the official form of theoretical text. Like the description of

any other field the term has come to mean many things, but this volume hinges on one incontestable phenomenon: the "historical fact" of colonialism, and the palpable consequences to which this phenomenon gave rise. The topic involves talk about experience of various kinds: migration, slavery, suppression, resistance, representation, difference, race, gender, place, and reaction to the European influence, and about the fundamental experiences of speaking and writing by which all these come into being. In compiling this reader, the editors have sought to stimulate people to ask: "How might a genuinely post-colonial literary enterprise proceed?" The fourteen sections include: Issues and Debates; Universality and Difference; Textual Representation and Resistance; Postmodernism and Post-Colonialism; Nationalism; Hybridity; Ethnicity and Indigeneity; Feminism and Post-Colonialism; Language; The Body and Performance; History; Place; Education; and Production and Consumption. Contributors include many of the leading post-colonial theorists and critics--such as Franz Fanon, Chinua Achebe, Gayatri Chakravorty Spivak, Ngugi wa Thiong'o, Homi Bhabha, Derek Walcott, Edward Said, and Trinh T. Minh-ha--in addition to a number of the discourse's newer voices. The Post-Colonial Studies Reader will prove an authoritative compilation, representing an invaluable contribution to the study of post-colonial theory and criticism.

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As a writer who has been quoted as saying she writes to save her life- that is she couldn't write, she would be a revolutionary- Antiguan novelist Jamaica Kincaid translates this passion into searing, exhilarating prose. Her weaving of history, autobiography, fiction, and polemic has won her a large readership. In this first book-length study of her work, Moira Ferguson examines all of Kincaid's writing up to 1992, focusing especially on their entwinement of personal and political identity. In doing so, she draws a parallel between the dynamics of the mother-daughter relationship in Kincaid's fiction and the more political relationship of the colonizer and the colonized. Ferguson calls this effect the "doubled mother"- a conception of motherhood as both colonial and biological.

The theme of lost childhood remains constant in this short fictional narrative of rebellious Annie John's coming of age on the small island of Antigua

Essay in the subject Literature - Basics, , language: English, abstract: The reflective analysis of Kincaid's observations, ideas and approaches as well as literary style will seek to elaborate the dynamics that dominate the global economy, as well as the economies of singular countries. Furthermore, the parallels between colonization and globalization shall be highlighted. This examination will effectively lead to an answer to the question of whether Kincaid seeks retribution and reparations or complete

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independence from the Political West and her former as well as current oppressors.

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