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Revista de Antropología, Ciencias de la Comunicación y de la Información, Filosofía,  
Lingüística y Semiótica, Problemas del Desarrollo, la Ciencia y la Tecnología

Año 36, 2020, Especial N°

# 26

Revista de Ciencias Humanas y Sociales

ISSN 1012-1537/ ISSNe: 2477-9385

Depósito Legal pp 198402ZU45



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## **A narrative feminist study of Jamaica Kincaid, the Autobiography of my Mother**

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### **Abstract**

The aim of the study is to examine the term "feminist narration" and its essential characteristics in gender construction via comparative qualitative research methods. As a result, the significance of the investigation of the narrator helps in better understanding the account and in clearing up its narratological viewpoints. In conclusion, the examination through women's activist narratological approach clears up specific terms and capacities concerning the jobs played by the storyteller and the narrator in the female account content.

**Keywords:** Women's activist narration, Female plots.

## **Un estudio narrativo feminista de Jamaica Kincaid, la Autobiografía de mi Madre**

### **Resumen**

El objetivo del estudio es examinar el término "narración feminista" y sus características esenciales en la construcción de género a través de métodos comparativos de investigación cualitativa. Como resultado, la importancia de la investigación del narrador ayuda a comprender mejor el relato y aclarar su puntos de vista narratológicos. En conclusión, el examen a través del enfoque narratológico activista de las mujeres aclara términos y capacidades específicos sobre los trabajos desempeñados por la narradora y la narradora en el contenido de la cuenta femenina.

**Palabras clave:** Narración activista de mujeres, Tramas femeninas.

## **1. INTRODUCTION**

The aim of this research paper is to examine the term feminist narration and its essential characteristics of gender construction. The feminist narration has become a rich field in the study of language and literature. Gerald Prince maintains that it explores the implications of sex, gender and/or sexuality for understanding the nature, form and functioning of the narrative. It is an interdisciplinary approach that combines the analysis of the narrative form with gender politics. This approach will be applied to Jamaica Kincaid's *The Autobiography of My Mother* with a special reference to the use of language in the narrative discourse as a powerful tool to subvert the colonizer's power. Kincaid deals directly with feminist narratology to show how a woman writes her past experience in life. The paper attempts to display how gender dictates narration. The novel under study serves as an ideal example within the Afro-Caribbean cultural context to examine the authenticity of the feminist narrative aspects. Kincaid expertly handles the first-person narrator to create intimacy and empathy with the reader. She uses frequent analyses to reveal the innards of the personal life of a woman.

The point of this exploration paper is to look at the expression of women's activist narration and its basic qualities in sexual orientation development. Women's activist narration has turned into a rich field in the investigation of language and writing. Gerald Prince keeps up that it investigates the ramifications of sex, sex as well as sexuality for understanding the nature, structure and working of

account. It is an interdisciplinary methodology that joins the examination of the account structure with sexual orientation governmental issues. This methodology will be connected to Jamaica Kincaid's *The Autobiography of My Mother* with a unique reference to the utilization of language in the accounting talk as an amazing asset to subvert the colonizer's capacity.

Kincaid bargains straightforwardly with women's activist narration to indicate how a lady keeps in touch with her past involvement throughout everyday life. The paper endeavors to show how sexual orientation manages portrayal. The epic under examination fills in as a perfect model inside the Afro-Caribbean social setting to inspect the validness of the women's activist narration viewpoints. Kincaid expertly handles the main individual storyteller to make a closeness and compassion with the pursuer. She utilizes visit analyses (flashbacks) to uncover the innards of the individual existence of a lady. The investigation incorporates the examination of the

A Feminist Narration Study of Jamaica Kincaid's *The Autobiography of My Mother* message as far as free indirect discourse and the treatment of Female Plot and its impact on linearity, conclusion, and reiteration. Besides, the highlights of the female story will be inspected in the content. Narratively, it will be handled through the examination of center passages and satellite ones. In this way, the account content will be investigated from the point of view of narration and sex. In her article for Feminist narration Susan Knuston separates among narrations and women's activist narration as pursues:

## **2. METHODOLOGY**

The study of gender and narrative began in 1986 with Susan Lanser's *Toward a Feminist Narratology* that called for a gender-conscious narrative poetics. She maintains: feminist criticism, and particularly the study of narratives by women, might benefit from the methods and insights of narratology and... narratology, in turn, might be altered by the understandings of feminist criticism and the experience of women's texts. Kathy Mezei also thinks that feminist narratology is a mix of interrogations about gender and its narratorial representation. SUSAN LANSER (1986) confirms the importance of considering gender as a narratological essential element. In *Sexing the Narrative*, she states that Lanser's contention can be connected to Kincaid's epic in which the account significance is dictated by the storyteller's sex. There are numerous printed pointers that demonstrate the storyteller as a female. This is clear when Xuela talks about her sexuality with Monsieur Jacques LaBatte.

Her investigation of her sexuality started amid her adolescent years when she was fifteen years of age. She initially had intercourse with him subsequent to being offered by his better half, Lise, for his advantage.

Xuela describes that LaBatte considers himself to be the patriarch of this spot, and his entrance of Xuela is an effort of his capacity just as an appearance of his longing to imagine a beneficiary who will acquire his home (EDWARDS, 2007).

In her memory about this sexual occurrence, she finds her capacity as a lady. She aced the craft of exposing men to the administration of her pleasure. Her sexuality is amazing and startling. She in this manner demonstrations against the social models with respect to ladies' sexuality (LINDER, 2011). Her interest in sexuality moved into personal circumstances. She expresses: My very own face was a solace to me, my very own body was a solace to me, and regardless of how cleared away I would move toward becoming by anybody or anything, at last, I enabled nothing to supplant my very own being as far as I could tell. Xuela prevailing with regards to decreasing the male to be a wellspring of her sexual joy; she subverts conventional ideas that advance female sexual externalization. Xuela's capacity is clear when she demands fetus removal from LaBatte's kid.

I strolled through my legacy, an island of towns and waterways and mountains and individuals who started and finished with homicide and robbery and not especially adore. I guaranteed it in fantasy. Depleted from the misery of removing from my body, a kid I could not love this did not need, I longed for every one of the things that were mine.

The above citation demonstrates how Xuela exceeds expectations in subverting the colonizer's capacity and in sexualizing the historical backdrop of the Caribbean in the West Indies. The social recollections of subjection and the mass assaults of the Caribbean locals are recalled. Xuela feels successful after this experience with Philip who is vanquished by his sexual want and her retribution. She

picks up delight by controlling him and by declining to end up the object of his pleasure. She subverts the connection of resignation to movement and strength in which she has the high ground. She describes: I do not have the foggiest idea to what extent I stood that way, it could have just been a minute, however, I turned out to be everlastingly entranced with how I felt at that point.

Xuela is effectively searching for her pleasure instead of being the object of somebody's longing. As a colonized lady, she utilizes her sexuality as a weapon to corrupt her white spouse. She is a functioning chief in this sexual relationship. Among the most essential parts of the investigation of women's activist narratology is the pretended by the female storyteller. It is the most vital part of breaking down story writings. Through the personality of the storyteller, the peruser can probably perceive the attributes of the content. BAL (1985) characterizes the storyteller as pursues:

The semantic subject is a capacity and not an individual. It conveys what needs to be in the language that establishes the content. I need referencing that this operator barely is not the (true to life) creator of the story... So as to remember this refinement, I will all over allude to the storyteller as it, anyway odd this may appear. As referenced in the past citation, BAL (1985) alludes to the storyteller as it is dismissed by numerous faultfinders like Susan Lanser who wants to utilize a pronoun that alludes to the creator's sex. In *Sexing the Narrative* Lanser affirms that while the storyteller's sex is typically plain in heterodiegetic writings, sex is an express component of most

homoerotic, and for all intents and purposes every one of them an autodiegetic, stories of length.

As per heterodiegetic alludes to the storyteller who is a Lanser the term third-individual and who does not have a place with the universe of characters. With respect to the autodiegetic' storyteller, he is a first-individual whose voice the account. He is principally a member in the story's is a hero. At long last, the homodiegetic storyteller is one of the characters in the account yet not the hero. Looking at the job of the storyteller in Jamaica Kincaid's *The Autobiography of My Mother*, clearly, it is a case of autodiegetic portrayal, for example, a first-individual portrayal where the storyteller is simply the hero. She is the main focalizer in the account. BAL (1985) clears up the term focalizer by alluding to the perspective or story point of view of the storyteller. In the novel, *Xuela*, the hero, is the primary operator whose discernment and perspective direct the account.

GENETTE (1980) conceives that the essential job of the (female) storyteller is the demonstration of revealing to her story. In any case, there are different capacities that could be resolved by specific parts of the account; for example, the story, the account message, the describing circumstance, the confirmation or tribute and the ideological capacity. In applying this to Kincaid's epic, obviously, her storyteller's extra capacity is validation or tribute in light of the fact that *Xuela* records in this female account message all the terrible deeds and persecution that had been done to her and to her mom's

predecessors under colonization. She keeps up how far she is exact in uncovering her past recollections and the sentiments stimulated in recalling that them. As a female storyteller, Xuela utilizes the current state in her affirmation of being a piece of the crushed and vanquished individuals. This shows her desire to offer a voice to her predecessors and to her lost mother for her mom's voice is her voice. She is the assigned messenger who offers voice to her vanquished individuals. She keeps up:

As portrayal is connected to the female self who can describe herself into reality and can carry on with her life by revealing to her story, the novel spotlights on Xuela's experiencing what is more, colonization and her introduction through a progression of prejudice foundation (flashbacks and of her familial analysis connections and the effect of different characters on her life. Being simply the main localizer, Xuela seats at the focal point of the world, developing codes of morals and profound quality that begin in her own standards (WEST, 2003). self-imagined and self-approved Xuela battles to build up a self out of the hopeless, dark breeze of her mom's nonattendance. Along these lines she generally experiences gloom and dejection: My whole life up until this point, every one of its seventy years, I had feared the minute when I would be separated from everyone else. In addition, Xuela dependably feels dismissed by her dad particularly when she was a little youngster. She describes:

Kincaid's tale, the mother's passing, and nonattendance are stood out from the dad's man-centric expert and power. As a female

storyteller, Xuela perceives that her dad is wearing a uniform from a jailor when he comes and brings her from school. This emerges Xuela's capacity to perceive that her dad is an incredible patriarch who may influence her female subjectivity. Voice or Focalization is among the viewpoints that have been firmly associated with the storyteller. MANFRED (1992) stresses that there are three capacities for the narratological voice in a talk: a recipient arranged capacity which includes and guarantees a contact with the recipient, a nickname work which goes for inducing the pursuer to think something and the expressive capacity which is for the most part worried about the subjectivity of the storyteller (WARHOL, 1996).

The narratological voice in *The Autobiography of My Mother* is portrayed by having a blend of the two capacities the recipient arranged capacity and the epithet one. In this novel, the storyteller, Xuela, is portraying her past life experience under the British colonization. She knows every one of the occurrences and occasions and demonstrates this to the pursuer trying to address the pursuer and remark on the occasions. The narratological voice likewise endeavors to induce the pursuer of her association with her English spouse, Philip Bailey, whom she attempts to repress and command every which way. Bailey speaks to the male-centric specialist of the colonizer.

As per GASS (2006), Philip forces his human advancement upon those he overcomes in the meantime as he yearns to come back from the boorish provinces to humanized' England; and incomprehensibly he wants the outlandish, explicitly fascinating

savage provincial lady in the meantime as he loathed her for her unbridled sexuality, yet above all else for not being English. Philip is a genuine child of England and considers himself to be the inheritor of the heritage of the victors. Xuela's association with Philip mirrors the muddled relationship inside the overwhelming British culture in the West Indies. Xuela sees how control is connected to language and authentic occasions.

Therefore, Xuela figures out how to control her English spouse, Philip, to achieve victory over the whole race by denying him any sort of identification with her. She inverts the traditional hierarchy in which the white male colonist holds the seat of power (EDWARDS, 2007). When they move out of Roseau to a rural area of Dominica, she uses patois, not English in speaking to him to marginalize him. She even refuses to laugh or smile when he wants that sort of recognition from her. Xuela narrates:

He spoke to me in English, I spoke to him in patois. We understood each other much better that way, speaking to each other in the language of our thoughts... He made me speak but he could not make me laugh, not for him would I open my mouth in laughter (MARGARET, 1994). In this respect, Xuela humiliates Philip by reducing him to the status of the colonized child when she refuses these seemingly unimportant things. She turns him into the abandoned child she herself was when she entered her father's house for the first time and felt the vitriolic hatred and oppression emanating from her new stepmother (GASS, 2006).

Xuela usurps from Philip the power of language. Philip's defeat occurs due to Xuela's revenge upon him. She takes him to live in an alien land among her mother's people, the Caribs, who are traces of a dying race. In that land, he stumbles; he cannot speak the language - Xuela must translate for him - and in doing so she deliberately mistranslates; thus she deceives him and he is lost. Xuela confirms: He now lived in a world in which he could not speak the language. I mediated for him, I translated for him. I did not always tell him the truth; I did not always tell him everything. I blocked his entrance to the world in which he lived. The relationship between Xuela and Philip is determined by colonization. She has the upper hand in this relationship according to her interests. She focuses on her pleasures rather than his and subverts the traditional female role in marriage.

Concerning normativity and plots, there are contrasts in account structure based on sexual orientation utilizing a women's activist way to deal with plot structure. Rivulets keep up that female plots are noteworthy with a few qualities like repetition, protection from conclusion and non-linearity. This is clear in Kincaid's *The Autobiography of My Mother* where redundancy is showed in the intermittent proclamation My mom kicked the bucket right now I was conceived which mirrors Xuela's misfortune and yearning for her mom. The reiteration demonstrates the way that Xuela's progenitors had endured termination because of the British colonizers. The demise of Xuela's Carib mother is utilized as a subtext for the passing of the Caribs, the Amerindians (ALEXANDER, 2001). Reiteration is likewise clear in the sexual experience among Xuela and her better

half, Philip, when she describes: I made him remain behind me, I made him lie over me... I made him lie toward the rear of me... I made him kiss my whole body (PAGE, 2003).

This reiteration alludes to Xuela's capacity and assurance to repulse and involve him with her sexuality. Henceforth the redundancy shows the condition of vengeance hero encounters as a reaction to the inheritance of annihilation she was naturally introduced to. She generally states: acting linearity is plainly shown in Kincaid's *The History of My Mother* through the incessant utilization of nemeses (flashbacks) which is converged with the present time of the story. Xuela's recollections of her past life in which she experiences colonization and male-centric abuse establish a large portion of the analysis of the account. She portrays her life thinking back more than seventy years, in spite of the fact that the pursuer can feel that the storyteller's life is being embraced the here and now. Xuela is pondering of her inclination desolate and sincerely withdrawn after so long. The epic describes how Xuela, presently seventy years of age lady, was raised by a temporary mother, a washer lady, and after that by an oppressive stepmother. Blended with Xuela's prompt story is the narrative of the Caribbean island of Dominica that once lived under the British Colonial principle.

Dismissing linearity is incredibly showed in the utilization of intersexuality. Julia Kristeva alludes to intersexuality as the strict and successful nearness in the content of another content. Alison Lee likewise keeps up: The tale's intersexuality confounds straight story

and direct time since pursuers need to peruse on various dimensions without a moment's delay. In Kincaid's *Autobiography of My Mother*, there is a reference to Rosellen Brown's 1976 novel, *The Autobiography of My Mother*, in which Brown's form is set in New York City during the 1970s and investigates the connection between Gerda Stein and her little girl Renata. Both the little girl and the mother have secured a difficult relationship. They are bound together from multiple points of view. Kincaid obtains the title and the topic of Brown's tale. It is reminiscent of Brown's content for Xuela's life is controlled by the life and passing of her mom (EDWARDS, 2007). The utilization of intersexuality is an endeavor to overcome linearity.

### **3. RESULT**

Another method for dismissing linearity is the utilization of Free Indirect Discourse. It is portrayed as a procedure of displaying a character's voice interceded by the voice of the creator. There is a continuous flow procedure showed all through the story which results in the utilization of Free Indirect Discourse. Linguistically this type of story is portrayed by the nonattendance of announcing action word of saying/thinking backshifts of tenses, the transformation of individual and possessive pronouns (MCHALE, 1978). This is clear in the novel when Xuela asks herself:

Who are the Carib individuals? Or on the other hand more precisely, who were the Carib individuals? For they were no more,

they were wiped out, a couple of hundreds of despite everything them living, my mom had been one of them, they were the last survivors. They resembled living fossils; they had a place in an exhibition hall, on a rack, encased in a glass case. This citation does not have any detailing action words of saying or considering. It does not have direct discourse citations or announcing action words. This style of composing helps the storyteller/hero to accomplish autonomy and additions control in a male-ruled society. EDWARDS (2007) keeps up that the account comprises of 228 pages of a monolog rendered in flighty, frequenting exposition. It is without direct discourse, and there is certifiably not a solitary citation or a line of exchange. Rather the pursuer hears the voice of the seventy-year-old Xuela who thinks back on her life and narrates her hardships with verve and feeling.

Among the most compelling parts of Free Indirect Discourse is story sympathy. It is the sharing of feeling and point of view taking actuated by perusing, survey, hearing, or imaging stories of another's circumstance and condition. Kathy Mezei keeps up that the account compassion happens when the pursuer feels for the character/vocalizer and gets progressively connected with the story. This case is clear in Kincaid's epic since all the Free Indirect Speech parts are every one of the recollections of joy and torment of the hero which encourages the pursuer to identify get occupied with the perusing procedure. This outcome in what is known as the full of feeling sway that separates among ladylike and manly composing. The full of feeling effect of the novel is delivered using centralization and address.

The *Autobiography of My Mother* is viewed as a genuine case of what Robyn Warhol calls ladylike account as it the assumed perusers detects the hero's emotions toward. The story in the novel under examination emotions towards her dad when she was a kid. Xuela's stepmother war id Xuela's stepmother needs to get or through toxic jewelry. Xuela, seeing her aim, puts it rather on the stepmother's top choice inside twenty-four hours he went distraught and kicked the bucket. Others utilize language as a declaration of prevalence. She is an endeavor to underestimate and corrupt her to the position of the Caribs who are socially dead and vanquished.

#### **4. CONCLUSION**

In Feminist Narratology, Ruth Page discusses narrativity. She believes those containing a dense concentration of narrativity might think of as core entries that establish narrative coherence, while those that are weak are like satellites that are loosely tied to the reconstructed narrative frame. This distinction between core and satellite entries once more destabilizes the degree of narrativity where movement towards a narrative pattern in the core entries is interrupted by the satellites. In the *Autobiography of my Mother*, Kincaid's recurrent search for her mother's history is considered as satellites interrupting the coherent narrative of her past life when she was a child until she became an old woman of seventy. Xuela's life story is considered core entries. For example, when Xuela was recounting her experience at Monsieur LaBatte's house when his wife, Lisa, is

offering her as a gift to please him and to give birth to a child. Xuela states:

She had wanted a child, had wanted children; I could hear her say that... She wanted something again from me, she wanted a child I might have; I did not let her know that I heard that, and the vision she would have, of a child inside me, eventually in her arms, hung in the air like a ghost. Xuela's past memory of her relationship with Monsieur LaBatte is interrupted by satellites of her continual search for knowledge about the history and origin of her mother who belongs to the Carib. This example of satellite entry interrupts the narrative and makes it lack coherence.

She narrates: In the night I would awake to find him counting his money over and over, as if he did not know how much he really had, or as if counting would make a difference... I did not want to spend the rest of my life with the person who owned such a room. This instruction I was accepting had never offered me the fulfillment I was let it know would; it just filled me with inquiries that were not replied, it just filled me with anger... And your name, whatever it may be, in the long run, was not the passage to who you truly were, and you could not ever say to yourself, my name is Xuela Claudette Desvarieux this was my mom's name, yet I cannot state it was her genuine name? My own name is her name, Xuela Claudette and in the spot of Desvarieux is Richardson, which is my dad's name; yet who are these individuals, Claudette, Desvarieux, and Richardson? To investigate it, to see it, could just fill you with sadness. This example of utilizing the center

and satellite passages makes intelligibility in the content. After that interference, Xuela recovers the story of her involvement with Monsieur LaBatte when she gets pregnant. Edwards (2007) asserts that the story of Kincaid's epic is told in the primary individual voice of Xuela. She reviews the tale of her youth recognitions, her experience of being lured as a school young lady, her enthusiastic issue with a stevedore, and her marriage to an English specialist .

At the focal point of the occasions is Xuela's persistent scan for information about the historical backdrop of her mom who is a piece of a withering race-the race of the Carib individuals whose culture and language are confronting eradication. Xuela's hunt of her mom is additionally a look for herself for this collection of memoirs is a path for her to discover her character and her precursors. To finish up, the above examination of Kincaid's *The Autobiography of My Mother* pursues Kathy Mezei's words which express that women's activist narratology encourages us to comprehend our reactions to the stories we read and to the job that sexual orientation plays in our perusing. The examination through women's activist narratological approach clears up specific terms and capacities concerning the jobs played by the storyteller and the narrator in the female account content.

It additionally helps in perceiving certain parts of ladies' composition like reiteration, protection from the conclusion, nonlinearity and the full of feeling the effect of female composition that outcomes utilizing Free Indirect Discourse. Kincaid's epic fills in for instance that mirrors the women's activist narratological angles in

Fro-Caribbean writing. Through the character of Xuela, Kincaid illuminates that the solid assurance and the intensity of will assist ladies with choosing the existence they need and to subvert the customary jobs forced on them by society. The investigation of the novel demonstrates Kincaid's fastidious utilization of a mind-boggling account point of view that empowers her to comprehend the truth of ladies' circumstances in the Afro-Caribbean culture.

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Revista de Ciencias Humanas y Sociales

Año 36, Especial N° 26 (2020)

Esta revista fue editada en formato digital por el personal de la Oficina de Publicaciones Científicas de la Facultad Experimental de Ciencias, Universidad del Zulia.

Maracaibo - Venezuela

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