



Akademik Tarih ve Düşünce Dergisi

Academic Journal of History and Idea

ISSN: 2148-2292

11 (1) 2024

Araştırma Makalesi | Research Article

Geliş tarihi | Received: 13.12.2023

Kabul tarihi | Accepted: 15.02.2024

Yayın tarihi | Published: 25.02.2024

Kanan Aghasiyev

<https://orcid.org/0009-0001-3969-1879>

MA student in English Language and Literature at Karabuk University, The Institute of Graduate Programs, Turkey, kaasiyev@gmail.com,

Atf Künyesi | Citation Info

Aghasiyev, K. (2024). Examining Double Colonization and Subalternity in Jamaica Kincaid's *Girl* through a Postcolonial Feminist Perspective. *Akademik Tarih ve Düşünce Dergisi*, 11 (1), 500-512.

Examining Double Colonization and Subalternity in Jamaica Kincaid's *Girl* through a Postcolonial Feminist Perspective

Abstract

This article's focus is Antiguan American writer Jamaica Kincaid's short story Girl. The story is also known as a poem since it is written in a poetic shape. The story was published by The New York Times for the first time in 1978, and then later it was published in a book named At the Bottom of the River in 1983, alongside many other stories by Kincaid. Girl talks about a relationship between a mother and a daughter in a colonial society. In Girl, readers can see how a mother teaches her daughter about her duties as a woman and a future wife. The piece has always been seen as either a postcolonial or feminist literary piece, rather than being a postcolonial feminist work. However, in this article, I claim that Kincaid's prose poem is a postcolonial feminist literary work that depicts the struggle of women in the colonized Antiguan society. I focus on postcolonial feminist concepts such as subalterns' voices and the concept of women's double colonization by giving related examples from Kincaid's Girl.

Keywords: Jamaica Kincaid, Postcolonial Feminism, Subalternity, Double Colonialism, Patriarchy

Jamaica Kincaid'in Kız Adlı Romanında Çifte Sömürgeleştirme ve Maduniyetin Postkolonyal Feminist Perspektiften İncelenmesi

Öz

Bu makalenin odak noktası Antiguan asıllı Amerikalı yazar Jamaica Kincaid'in Kız adlı kısa öyküsüdür. Öykü, şiirsel bir biçimde yazıldığı için şiir olarak da bilinmektedir. Öykü ilk kez 1978 yılında

The New York Times tarafından yayımlanmış, daha sonra 1983 yılında Kincaid'in diğer birçok öyküsüyle birlikte *At the Bottom of the River* adlı kitapta yer almıştır. Kız, sömürge toplumunda bir anne ile kızı arasındaki ilişkiyi anlatıyor. Kız'da okuyucular, bir annenin kızına bir kadın ve müstakbel bir eş olarak görevlerini nasıl öğrettiğini görebilirler. Eser her zaman postkolonyal feminist bir eser olmaktan ziyade postkolonyal ya da feminist bir edebi eser olarak görülmüştür. Ancak bu makalede Kincaid'in düzyazı şiirinin, sömürgeleştirilmiş Antigua toplumundaki kadınların mücadelesini anlatan postkolonyal feminist bir edebi eser olduğunu iddia ediyorum. Postkolonyal feminist kavramlar olan madunların sesleri ve kadınların çifte kolonizasyonu kavramlarına Kincaid'in Kız adlı eserinden örnekler vererek odaklanıyorum.

Anahtar Kelimeler: Jamaica Kincaid, Postkolonyal Feminizm, Maduniyet, Çifte Kolonyalizm, Ataerkillik

Introduction

Girl represents one of Jamaica Kincaid's earliest literary endeavours, emerging during her formative years as a contributor to *The New York Times*. Initially published in 1978, the narrative's distinctive stylistic approach, characteristic of its era, distinguishes it as a prose poem, a form seldom employed by writers during the 1970s and 1980s. With a word count totalling 650, the work features a dual-character dynamic, centered on a mother-daughter relationship within a colonized social context. Notably, the mother serves as the primary orator, imparting lessons on womanhood to her daughter, who, in turn, attempts to interject twice, yet encounters dismissal from her mother's entrenched beliefs. Given its thematic exploration of maternal dynamics within a colonial framework, this article endeavours to examine *Girl* through a postcolonial feminist lens, delineating its postcolonial underpinnings.

1. About Jamaica Kincaid in a Colonial Society

Jamaica Kincaid was born in Antigua in 1949. In literary society, she is known as an Antiguan American or Caribbean American writer because she had to move to America when she was 16 and she has lived her life in America since then. Her original name was Elaine Potter Richardson. However, she changed her name to Jamaica Kincaid when she started to write short stories. One of the main reasons for changing her name was her anonymity concerns. Because all her works dealt with colonial, social, and gender issues in Antigua, she was afraid that if she had used her real name, she would have been exposed by the Antiguans and her family in Antigua. Also, she was afraid that if her writings were not successful, people would laugh at her. However, because Antiguan readers would not know her pen name [which is her passport name now], people would not have any chance of making fun of her (Archivist, 2010).

After living her childhood and teenagerhood in Antigua in a crowded family, she travelled to America to work as an *au pair*¹ in order to provide food and some income for her family back home in Antigua. In her interview at 25th *Chicago Humanities Festival*, she says that because she was the oldest child in her family, she had to move to America and work there as a servant and help her family (Chicago Humanities Festival, 2014). She was not asked if she would like to go, however, she was given the thought that it was her responsibility to move to America to help her family. In the same interview, she mentions that she did not like the idea of being a servant and she knew that she did not want to be a servant at all. That is why, she started looking for a different job and she started to work as a photographer in New York. In 1973, when she changed her name, she started to write for the *New York Times*. A few years later, in 1976, she started her professional writing career as a *New York Times* Writer.

Her country, Antigua and Barbuda, [also known as Antigua]² has a long-standing colonial history. It was a part of Spanish colony starting with Christopher Columbus discover in 1493. In 1632, it became a part of the British Empire. However, it was occupied and raided by the French for several times during the colonial period. The island got its independence in 1981 from the British Empire and joined the Commonwealth of Nations.³ Antigua and Barbuda was one of the last countries to get independence from the British. Even, in her interview at 25th *Chicago Humanities Festival*, in a funny manner, she mentions that in Antigua people did not know that India had gotten its independence so that they could claim theirs⁴ (Chicago Humanities Festival, 2014).

2.The Theoretical Foundation of Postcolonial Feminism

Postcolonial feminism is one of the newest theories in literary studies. It is a combination of both postcolonial and feminist theories. Also, it is being referred as a sub-theory of postcolonialism and feminism. However, it has been accepted as an independent theory since 1980s as a critique and response theory to the white feminism in the First World countries. Audre Lorde's 1984 essay *The Master's Tools Will Never Dismantle the Master's House* and

¹ The French expression *au pair* originally meant "on par" or "equal" in English. Nevertheless, its meaning has transformed over time to denote childcare coupled with cultural exchange. Nowadays, an *au pair* denotes a young individual from another country who resides with a host family, offering childcare services in exchange for accommodation, meals, and a weekly allowance. More: <https://www.merriam-webster.com/dictionary/au%20pair>

² The country is made of only three small islands. The biggest one is Antigua. That is why people usually refer the whole country by skipping the second biggest island's name: Barbuda. The third island is uninhabited and known as Redonda.

³ Sovereign states within the Commonwealth of Nations where the British monarch serves as the head of state. Each Commonwealth realm operates independently with its own government and laws, but they share a common allegiance to the Crown. More: <https://www.merriam-webster.com/dictionary/commonwealth>

⁴ Since there was no internet or a way to spread news fast like today: <https://www.youtube.com/watch?v=oPgjWIYKm5w>

Chandra Talpade Mohanty's 1984 article *Under Western Eyes: Feminist Scholarship and Colonial Discourses* were one of the first literary articles that criticized the ignorance of white feminism about the women of Colour and women of the postcolonial world.

The common figure between postcolonial feminism and traditional feminism is that both of them deal with the women factor. They try to fight for equal rights for women. However, postcolonial feminist critics believe that First World Western Feminism is different and cannot solve the issues of women in formerly colonized countries. Postcolonial feminists argue on the fact that white feminism [or classic feminism] deals with issues that are not present in the previously colonized countries (Lorde, 1984). They believe that white feminism cannot solve the problems of previously colonized nations' women since while western women deal with certain issues, colonized women deal at least double of all the problems that western women experience due to colonization. (Mohanty, 1984). White feminism is limited and is formed for the needs of white women. That is why postcolonial feminism supports other feminist movements such as African feminism, Black feminism, Caribbean feminism, Third World feminism, Intersectional feminism,⁵ etc.

One of the most dominant concepts in postcolonial feminism is Double Colonization. It represents a key concept within Postcolonial Feminist discourse, positing that women in colonized and pre-colonized territories confront a dual subjugation wherein they are compelled to adhere to patriarchal norms within their local communities while simultaneously conforming to the dictates of colonial rulers. Thus, women contend with the imposition of both patriarchal and colonial structures, resulting in what is termed as double colonization. In the 1980s, scholars in the fields of postcolonial feminism and feminist criticism began to spotlight this phenomenon, aiming to elucidate how double colonization manifests in literature, particularly in the narratives of postcolonial and colonial women writers. In 1985, Canadian feminist critic Aritha Van Herk penned her essay *A Gentle Circumcision*, which examines the challenges women encounter when attempting to navigate male-dominated societies (Herk, 1985). Employing religious allegory, Van Herk draws parallels with the story of Adam and Eve, contending that women have historically borne the burden of blame, particularly stemming from the biblical narrative of the Garden of Eden. Consequently, women are tasked with surviving and creating within a patriarchal milieu laden with blame and accusation. This

⁵ Intersectionality is a sociological tool used to analyse how various social and political identities intersect to produce distinct experiences of discrimination and privilege among groups and individuals. These identities encompass a wide range of factors such as gender, caste, sex, race, ethnicity, class, sexuality, religion, disability, height, age, weight, and physical appearance. More: <https://wjlgslaw.wisc.edu/2008/volume-xxiii-no-2/>

perspective underscores the notion that women in even the most developed societies face formidable challenges, thus highlighting the exacerbated struggles of women in colonized regions. Subsequently, in 1986, Kirsten Holst Petersen and Anna Rutherford delve specifically into this issue in their seminal work *A Double Colonization: Colonial and Postcolonial Women's Writing*, offering critical analysis of the plight of female writers contending with patriarchal dominance (Petersen & Rutherford, 1986).

Like Double Colonization, Subalternity stands as a foundational concept within the realm of Postcolonial Feminist Studies, denoting a segment of individuals or communities relegated to marginalized positions within their respective societies. Subjected to societal expectations of inferiority, they are compelled to adhere to prescribed norms and traditions that circumscribe their agency. Often dismissed and their decisions disregarded, subaltern groups find themselves relegated to the fringes of socio-cultural discourse. The term *subaltern* was initially introduced by Italian scholar Antonio Francesco Gramsci, who employed it to delineate the cultural hegemony exerted by oppressors over colonized or subjugated cultures, wherein the dominant culture relegates the subaltern group to the margins of socio-economic structures, effectively erasing their presence. However, Indian feminist theoretician Gayatri Chakravorty Spivak expanded upon the concept of subalternity in her seminal essay *Can the Subaltern Speak?* published in 1985. In her analysis, Spivak contends that subaltern individuals are rendered voiceless due to divisions along religious, caste, racial, gender, and regional lines, perpetuating their subjugation. These divisions, prevalent particularly in Third World countries, serve to reinforce notions of inferiority (Spivak, 1985). Spivak endeavours to amplify the voices of those rendered mute by structural inequalities, citing examples such as the Sati women of India, who faced the expectation of self-immolation upon their husbands' deaths to demonstrate their devotion. Failure to comply risked social censure, perpetuating the narrative of British colonialism as a purported saviour of subaltern Indian women from the perceived barbarism of their own culture (Spivak, 1985).

3.Examining the Discourse, Stylistic Elements, and Themes in the Story

Girl is a short story with 650 words. However, uniquely, it was written in a poetic shape. Thus, it is a prose poetry. There is no sentence that starts in a new line or starts with a capital letter apart from the very first sentence of the story. All sentences are linked each other line by line. There are three question sentences, one at the beginning and the other two at the end. One of the questions is asked by the daughter while two others are asked by the mother. However, the mother does not care about the answers to her questions and keeps teaching her daughter

without letting her speak a word. The question sentences are linked to the main speech, and they are not independent sentences. The whole story is given by one character who is a concerning mother. And the second character, who speaks only twice, is the daughter that is given no right to speak.

The setting is not directly mentioned. However, from the description of foods, such as *okra*, *salt fish*, and *dasheen*, we can understand that it is a place in the Caribbean, and most probably it is Antigua as Jamaica Kincaid was born and lived until her adolescent there. The whole story is about the mother's advice for her daughter to prepare for all the challenges she might face in the future. She advises her how to cook, how to wash, and how to iron. However, at the same time, she teaches her how to walk and how to behave like a lady. She tells her not to play some certain games, not to sing local songs, and not to talk with boys. Otherwise, the mother is concerned that her daughter might become a *slut*. At the same time, the mother does not forget to teach her daughter how to abort a baby at the very first steps of her pregnancy.

In this short prose poetry, Kincaid might try to convey several themes. One of the major themes in the story is 'Women in a Colonized Society'. Kincaid describes all the expectations and discrimination that Antiguan women face. Another main theme in the story is 'Mother Daughter Relationships in a Colonized/Postcolonial Society'. It is typical for mothers to teach their daughters about house chores and being a good wife for their future husbands. However, as we read the story, we understand that a mother-daughter relationship in a colonized society is more authoritarian and patriarchal than non-colonized society. Here, the mother does not even listen to her daughter's sayings and does not give her the right to speak. She is not aware of her daughter's needs. This brings us to the theme of Motherhood a Colonized/Postcolonial Society though the mother is dominant, authoritarian, and described very cold, she does all these in order to protect her daughter from all the possible dangers that she might experience in the future. The final theme of the story is 'Womanhood in a Colonized/Postcolonial Society'. As the mother gives all the instructions, we understand that being a woman is not easy. Society, men, husbands, sons, brothers, and eventually everyone expect too much from women, giving us the thought that being women in a colonized/postcolonial society is more difficult than being anything.

4. Postcolonial Feminism in Kincaid's *Girl*

The story starts with mother's direct speech about washing clothes. She teaches her daughter almost everything that a traditional housewife should know. We can see all the hardships and responsibilities that one can face when she is expected to be perfect.

“Wash the white clothes on Monday and put them on the stone heap; wash the color clothes on Tuesday and put them on the clothesline to dry; don’t walk bare-head in the hot sun; cook pumpkin fritters in very hot sweet oil; soak your little cloths right after you take them off; when buying cotton to make yourself a nice blouse, be sure that it doesn’t have gum in it, because that way it won’t hold up well after a wash; soak salt fish overnight before you cook it” (Kincaid, 1978, p.1).

That is what the mother in the story is concerned about. She wants her daughter to be a master of her household chores now and in the future. She believes that her daughter will not have perfection unless she follows her mother’s instructions. However, the mother refuses to understand the fact that her teachings can only help the daughter to be a servant to men rather than being a master.

Then, the story follows with a different subject:

“is it true that you sing benna in Sunday school?; always eat your food in such a way that it won’t turn someone else’s stomach; on Sundays try to walk like a lady and not like the slut you are so bent on becoming; but don’t sing benna in Sunday school; you mustn’t speak to wharf-rat boys, not even to give directions; don’t eat fruits on the street—flies will follow you; but I don’t sing benna on Sundays at all and never in Sunday school; this is how to sew on a button” (Kincaid, 1978, p. 1).

At first, the mother continues her speech by asking a question to her daughter. This is the first question that she asks. However, she does not even wait for the answer, and she continues with her advice about how to eat food and how to walk like a lady. The question that she asks is about traditional local song genre which is known as *benna*⁶. It is a calypso-like⁷ genre and it got popularity in Antigua and Barbuda after slavery was forbidden in the islands. This type of music was very popular in the early 20th century. *Benna*⁸ contained news and gossip. Thus, as much as music, it was a way to send news across the islands. In the story, we

⁶ Benna, also spelled *bennah* or referred to as *ditti*, represents a musical style originating from Antiguan and Barbudan culture. Resembling calypso, Benna is known for its scandalous gossip content and its call-and-response structure. Originating during the era of slavery, it evolved into a means of folk communication during the early 20th century, serving as a medium for spreading local news throughout the islands. More details can be found here: (Danielson, Scott and Dwight, 2017; Kras & Nevins, 2021).

⁷ Calypso music developed in Trinidad and Tobago in the early to mid-nineteenth century and extended to the rest of the Caribbean Antilles by the mid-twentieth century. Its rhythms may be traced back to West African Kaiso and the 18th-century advent of French planters and their slaves from the French Antilles.

⁸ An example of *Benna* music: <https://youtu.be/gP3RZpuTtC4?si=QBbYHCNDQkZPjQga>

can see that the mother is against her daughter interests in *benna* songs. She believes that it will make her immoral. Then, mother goes on with her other advice without waiting her daughter to answer her question. Eventually, the daughter gets the chance to talk and respond her mother for the first time in the story: saying that she does not sing *benna* on Sunday schools. However, mother ignores the daughter and continues with some other advises about sewing.

In her article, *Can the Subaltern Speak?* Spivak talks about oppressed and colonized women. (Spivak, 1985). Though Spivak is from India, and it is far away from Antigua, both of the countries were colonized by the British Empire. In the essay, Spivak talks about the Sati culture and how women are being burned with their dead husbands so that women may show their loyalty and love to their husbands. However, if they do not want to do it, will people understand? That is what Spivak is trying to say. In the story, there is a huge similarity between Spivak's Sati and Caribbean women's lives. Both of them are oppressed and both of them are being ignored. Both women are not being listened. Both are subaltern. In the story, the mother does not even wait for her daughter's response. Without waiting and listening to her daughter, she goes on with her judgmental teaching. And when the daughter answers, the mother continues with her speech as if her daughter said nothing.

In the story, the daughter is oppressed by her mother unlike Sati women who are oppressed by the society and their husbands. However, it is important to note that the mother is the product of the society, which is controlled by men, and she is trying to upbringing her daughter in the same way as she herself was nurtured in a patriarchal environment. This leads us to Spivak's words saying that those women, who are under the control of patriarchy and colonial influence, are subaltern (Spivak, 1985).

At the same time, the theory of Double Colonization shows itself in the relationship between the mother and the daughter. In *Girl*, it is seen that both the mother and the daughter are obliged to know certain things in order to be good women for the society. In the story, the mother tells her daughter how to wash, how to cook fish, and how to sew as if she is preparing her daughter for a possible servanthood or slavery. As if the daughter's fate is already tightened with washing and cooking. She thinks that if her daughter does not know how to do any of these chores, she will suffer greatly. The mother's way of thinking is due to the fact that she, herself, had suffered a lot due to patriarchy and colonialism. And that is why she had to learn all these tasks. And now, she is teaching her daughter in the same way that she had been taught once. - so, the cycle continues in a way.

Later, the story continues as the following: ‘this is how you iron your father’s khaki shirt so that it doesn’t have a crease; this is how you iron your father’s khaki pants so that they don’t have a crease;’ (Kincaid, 1978). In these lines, we can see gender discrimination and traditional societal gender roles. This factor mostly is seen in post-colonized and Third World countries where women are expected to cook, clean, and do everything for their fathers, husbands, brothers, and as well as their sons. Here, the mother is teaching her daughter how to serve patriarchy. As if the father has colonized both the mother and the daughter. And all of them are colonized by the colonizers. Again, we can see double colonization of women.

The mother continues teaching her daughter how to do gardening alongside cleaning the whole house and the yard in the following lines:

‘this is how you grow okra-far from the house, because okra tree harbors red ants; when you are growing dasheen, make sure it gets plenty of water or else it makes your throat itch when you are eating it; this is how you sweep a corner; this is how you sweep a whole house; this is how you sweep a yard’
(Kincaid, 1978, p.1).

The mother teaches how to grow an *okra tree* and suggesting that the tree should be far from the house since it attracts red ants. Here, mother is trying to help daughter alongside giving her advice. She tries to say that if she does not grow the *okra tree* in the right place, then her task will double because ants will invade the house. That is why, even a single detail matters for a woman while doing her chores. Also, from the lines above, we understand that even gardening is done by women in the Caribbean society. Edith Clarke in his *My Mother Who Fathered Me* book says that the Caribbean women are expected to do everything at home. They should cook, wash, look after children, do gardening and many other tasks while men do nothing and have no certain tasks to accomplish. In a nutshell, men do not take any responsibility (Clarke, 1966).

Gender roles show itself a lot in the story. The mother informs her daughter several times about not playing games with boys. She believes that there are some games that girls cannot play while the boys enjoy playing them. For example: ‘don’t squat down to play marbles— you are not a boy’ (Kincaid, 1978). As it is seen from the quote, it is strictly forbidden for the girls to play games outside while boys can enjoy any type of games. In her novella *Annie John*, Kincaid talks about marble games in the same manner from the mother’s perspective in the novel. In the novel, Kincaid’s female kid protagonist says, ‘I devoted my spare time to playing and winning marbles’ (Kincaid, 1985). However, her mother forbids her daughter to play marble

games and even says, ‘I am so glad you are not one of those girls who like to play marbles’ (Kincaid, 1985). Later, in the novel, the mother gets angry with her daughter when she finds out that her daughter loves playing marble games just like boys (Kincaid, 1985). As one can understand, Kincaid tries to say that girls/women in the Antiguan society are brought up in a good wife or daughter perspective. Girls should not play such games, so that they may learn how to stay at home and do house chores. Like this way, it will be easier for them to adapt their future lives. Thus, such act towards female children leads us to Spivak’s essay *Can the Subaltern Speak?* (Spivak, 1985). We can see that since female children are brought up in this way, they will have no other choice but accept what they have. Even from their childhood, they are nurtured to be silent and obey what being told.

Another important example about double colonization and patriarchy are seen in the following quote where the mother teaches her daughter how to abort a child, if there is a chance, immediately after a sexual intercourse: ‘this is how to make a good medicine for a cold; this is how to make a good medicine to throw away a child before it even becomes a child;’ (Kincaid, 1978). This quote above shows male dominancy over women in a colonized society. In order to do further explanation of this quote, we will focus on a short essay named *Mother the Agent of Patriarchy: With Reference to Jamaica Kincaid’s Short Story ‘Girl’* by Lakshmi and Jayachandran. In their article, they talk about Caribbean men being promiscuous, meaning that they can have more partners while women should have only one partner. Also, Caribbean men tend to sleep with many different women and leave them with children (Lakshmi & Jayachandran, 2017). As a result, people would call these women slut, while having no judgment on the men who left them with children. That is why, in the story, the mother strictly forbids her daughter to do certain things. Otherwise, she will become a slut as she says. On the other hand, there is an ironical twist that while the mother is teaching her daughter to be far away from men, she is giving some advice to abort a child. This contractionary advice of the mother shows her carefulness in the sense that if something does not go ‘right’, the daughter should protect herself from the child and her reputation as a ‘pure’ woman.

Towards the end of the story, the mother gives her daughter some advice about buying good and fresh bread. She says:

‘always squeeze bread to make sure it’s fresh; but what if the baker won’t let me feel the bread?; you mean to say that after all you are really going to be the kind of woman who the baker won’t let near the bread?’ (Kincaid, 1978, p. 1).

She tells her daughter that in order to know if bread is fresh, the daughter needs to touch it. However, the daughter responds back saying what if the baker does not allow her to do so? This question of the daughter is the second and the last speech done by her in the story. Unlike the first time, where the daughter answered her mother about the question of *benna* songs, this time she responded to her daughter. And this response is in a question form and asked in a judgmental way, saying that after all she had taught her daughter, she will be a person that even a baker would not allow her closer? The mother gives us the impression that she is disappointed after all the things she has taught her daughter.

Additionally, it is necessary to mention the fact that while teaching her daughter how walk like a proper lady, she forbids her daughter to sing *benna* songs in Sunday schools. According to the Indian postcolonial scholar Homi Bhabha, this act is called mimicry which he talks in his book *The Location of Culture*, 1994. According to Bhabha, colonized people slowly start to act as colonizer while leaving their own cultures and traditions behind (Bhabha, 1994). In the story, the daughter is likely to sing *benna* although she refuses it. However, her mother forbids her singing *benna* and demands her to act like a lady; a white lady while she is Afro-American.

Lastly, in order to support both double colonization and subaltern concepts, we could refer to the essay *Mother the Agent of Patriarchy: With Reference to Jamaica Kincaid's Short Story Girl* by Lakshmi and Jayachandran where they see the mother as the agent of patriarchy (Lakshmi & Jayachandran, 2017). Because the mother is the one who tells the daughter how to do all the household chores and act like a servant for men, she directly serves to the needs of patriarchy. Thus, by unconsciously working for the patriarchy, she at the same time works for the needs of colonization. As a result, she prevents her daughter from being heard, and manipulates her with the tasks so that she can be a 'good and pure' wife for her future husband.

Conclusion

The prose poem *Girl* by Jamaica Kincaid, which was published by *The New York Times* on 28 June 1978, talks about a mother and daughter relationship in a colonial oppressed society where women have a little chance to protect themselves. In the story, there are two characters: a mother and a daughter. The mother does the whole speech without letting her daughter to speak or oppose her teachings. The daughter only has the chance to talk twice. However, the mother does not listen to her at first. And the second time when the daughter asks a question, the mother responds back in a judgmental and angry manner. From beginning until the end of the story, readers can see the way that mother tries to teach her daughter about being a good

woman, a good wife, a good daughter, and perhaps a sister. She is being taught how to wash, how to iron, how to be a proper lady, how to avoid playing with boys and how not to be a *slut*, and how to abort a child so that her reputation does not ruin. All her teachings lead us to a conclusion that both the mother and daughter are oppressed double colonized subaltern subjects. At the same time, the mother's teachings make her a subconscious agent of the colonizer. As a result, she helps the colonizer and the patriarchy to colonize women even though the mother herself suffered from colonialism and patriarchy.

Bibliography

- Archivist. (2017, April 10). *Interview with Jamaica Kincaid | The Missouri Review*. The Missouri Review. <https://missourireview.com/article/interview-with-jamaica-kincaid/>
- Bhabha, H. K. (1994). *The Location of Culture*. Psychology Press.
- Chicago Humanities Festival. (2014, October 29). *Jamaica Kincaid on writing, her life, and The New Yorker* [Video]. YouTube. <https://www.youtube.com/watch?v=oP-gjWIYKm5w>
- Clarke, E. (2021). My Mother Who Fathered Me. In *Duke University Press eBooks* (pp. 248–252). <https://doi.org/10.2307/j.ctv1mnm3x.74>
- Danielson, Virginia, Scott Marcus, and Dwight Reynolds. *The Garland encyclopedia of world music*. Taylor & Francis, 2017.
- Gregg, V. M. (2005). *Caribbean Women: An Anthology of Non-fiction Writing, 1890-1980*.
- Kincaid, J. (1978, June 19). “Girl,” by Jamaica Kincaid. *The New Yorker*. <https://www.newyorker.com/magazine/1978/06/26/girl>
- Kincaid, J. (1984). *At the Bottom of the River*. (?).
- Kincaid, J. (1985). *Annie John*. Farrar, Straus and Giroux.
- Kras, S. L., & Nevins, D. (2021). *Antigua and Barbuda (Cultures of the World)* (3rd ed.). Cavendish Square.
- Lakshmi, J., and J. Jayachandran. Mother The Agent Of Patriarchy: With Reference To Jamaica Kincaid's Short Story “Girl. *The Mannar Scroll*: 69.
- Lorde, A. (1984). The Master's Tools Will Never Dismantle the Master's House. In *Sister Outsider: Essays and Speeches* (pp. 110-114). Crossing Press.
- Mohanty, C. T. (1984). Under Western Eyes: Feminist Scholarship and Colonial Discourses. *Feminist Review*, 30 (1), 61-88.
- Nichols, G. (1984). *The Fat Black Woman's Poems*. Virago Press.

Petersen, K. H., & Rutherford, A. (1986). *A Double Colonization: Colonial and Post-colonial Women's Writing*. Mundelstrup, Dangaroo Press.

Spivak, G. C. (2022). Can the Subaltern Speak? In *Routledge e-Books* (pp.171–219).
<https://doi.org/10.4324/9781003101536-9>

Van Herk, A. (1985). A Gentle Circumcision.
(2), 43-49. Retrieved from <https://ro.uow.edu.au/kunapipi/vol7/iss2/10>