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Jamaica Kincaid's A Small Place: An Analysis

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ABSTRACT

A Small Place by Jamaica Kincaid examines Antigua, the island where the author was born and raised. She examines the colonial past and history of the island as well as the contemporary relationships between it and the west. Numerous important aspects of the overall narrative are covered in the inquiry into a tourist's perspective on Antigua. One is that Kincaid speaks directly to the reader, as shown by the quotation, "If you travel to Antigua as a tourist, this is what you will see." (2000) Kincaid While, as was already said, at times sounding like a travel guide, Kincaid also weighs in with subjective criticism, illuminating the truths that lie beneath the surface of what tourists encounter. In this way, Kincaid continually bringing up issues that local Antiguans face but that a visitor might find unimportant. While investigating the viewpoint of a tourist, Kincaid simultaneously challenges and corrects it. In this section, Kincaid more specifically identifies the problem she is discussing by bringing up drought, a situation that affects residents on a daily basis but has little bearing on tourists. While Kincaid condemns the tourist for being superficial and for taking pleasure in a scenario that is damaging the locals, as has been highlighted multiple times, she also goes into detail about how unhappy the tourist is with the way their life is turning out. She draws the reader's attention to the urban jungles that tourists are fleeing as she describes their need for rest, sunshine, and some time alone.

Keywords- Colonial, Postcolonial, Slavery, Diaspora, Tourism etc.

About the Author

Elaine Cynthia Potter Richardson, a.k.a. Jamaica Kincaid, was born in 1949 on Antigua. When Kincaid left Antigua at the age of 16, she made her domicile in NewYork City. She commenced her vocation in Manhattan as an au pair. Later, she was awarded a photography scholarship in New Hampshire, but she anon moved back to New York. She transmuted her denomination to Jamaica Kincaid in 1973, and the following year she commenced routinely sending articles to ***The New Yorker*** magazine, where she was hired as a staff writer in 1976. In his articles for the magazine, Kincaid frequently described Caribbean culture. Later, her stories and essays appeared in other periodicals as well.

Notable Works

At the Bottom of the River, a collection of short tales and reflections, was Kincaid's debut book and was released in 1983. It combined lyricism and rage, setting the tone for her later writing. The books ***Annie John*** (1984) and ***Lucy*** (1990), as well as the majority of Kincaid's later writings, were personal in nature and focused on mother-daughter interactions.

In a three-part article titled ***A Small Place*** (1988), she continued to describe Antigua and express her fury at its spoliation. In ***The Autobiography of My Mother*** (1996) and ***My Brother*** (1997), a book about the AIDS death of Kincaid's younger brother Devon Drew, Kincaid's portrayal of the issues of familial bonds, personhood, and the stain of colonialism reached a fiery peak. In ***Talk Stories*** (2001), she compiled her "*Talk of the Town*" pieces for *The New Yorker*, and in 2005, she wrote ***Among Flowers: A Walk in the Himalaya***, a book about a trip she did to collect plants in the Himalayan foothills. The jilted wife's scathing ruminations in the 2013 book ***See Now Then*** document a marriage's late-life breakup.

1. Jamaica Kincaid, Image Credit- https://www.john-adams.nl/jamaica-kincaid/

She has written many books about gardening as a result of her passion for the subject, including ***My Garden*** (2000) and ***Among Flowers: A Walk in the Himalaya*** (2005), a memoir about a trip to collect seeds with three other botanist friends. The Before Columbus Foundation America Book Award went to her novel ***See Now Then*** (2013) in 2014.

Personal Life

Kincaid married Allen Shawn, a composer, and lecturer at Bennington College, in 1979. Allen Shawn is the son of The New Yorker editor William Shawn, with whom Kincaid had a fruitful working relationship. She spent the majority of her time in Incipient York City afore spending many years in Bennington, Vermont, with Shawn, where they had two children, Harold and Annie. In 2002, Kincaid and Shawn were divorced. Kincaid worked as a preceptor of African and African American studies in residence at Harvard University during the time she lived in Vermont and inscribed there.

Areas of Interest

Kincaid frequently examines the intricacy of mother-daughter relationships, the results and fallout of colonialism, and alienation more broadly. She draws inspiration from life for her inditement. Adscititiously, her inscription spans feminist and Afrocentric viewpoints. Her ostensibly straightforward inditing is genuinely filled with poetic lyricism, vivid imagery, and nonlinear temporality.

Power Dynamics

Starting with power dynamics, challenging the stance of the ascendant, and fixating on the perspective of the less puissant are key components of Kincaid's approach. She renders those on the periphery, their experiences, and their erudition primordial—of the first order—by verbalizing from this vantage point of the dominated. Kincaid's approach inspirits us to invert history for a fresh perspective that is better able to address concerns of equity, even if it is one filled with despondency.

Kincaid demonstrates how her style emerges from and enacts politics in long works like A Small Place and in articles like "On Seeing England for the First Time." In these works, Kincaid portrays the story of the labourers, colonized, and women who are essential to the canonical myths and authenticity of colonial imperium development. She transforms the invisible into both the optically discerned and the story's protagonists. She accomplishes this by reorienting us from the triumphers to the historical spoils so that we can carry out a reckoning. This is a step in the process of bringing individuals who "spoiled" others accountable for their roles in earlier instances of enslavement.

Colonial Perspective

In the colonial perspective, incognizance of the ruler's version of authenticity devalues a person and contributes to the legitimacy of oppression. Kincaid challenges the colonial perspective by verbally expressing that the fact that she was never edified how to draw a good map of England was a benefit. It's consequential to recognize the paradox of utilizing the masters' implements to ravage the master's home because there are many instances in which applying the edifications of the masters necessitates undoing the customs of one's own culture. As a component of the effort to abstract colonial rulers, the colonized frequently have to make an effort to "forget" the edifications they received from the colonizers in order to regain or reconstitute their capacity for self-tenaciousness in the abode place.

Double consciousness

The desideratum for surmounted people to develop a double consciousness—one in which they learn the ways of the masters to survive in the masters' world, yet withal learn the ways of their people to forfend and build spaces of liberation as a surmounted population—is a theme that Kincaid stands in a long line of African critical ruminators in the Americas. Here, Kincaid draws attention to the virtually miraculous good fortune—the blessing—of not having accurately mastered the colonial texts, the conquerors' conceptions of authenticity. It is a loss to never genuinely understand one's history and culture from within the colonized area—especially if this is the result of imperialist brutality on both a physical and cultural level.In order to access our own/non-colonized texts and their sundry veracities in order to resist our conquest, it can be auxiliary to not absorb the colonial cultural versions of veracity.

2. Image credit- https://commons.wikimedia.org/wiki/File:Diaspora-seedball.svg

People in diaspora frequently have commensurable difficulties. The urge to learn and perform within the ascendant cultural frame engenders difficulties while endeavoring to develop cultural fluency in one's histories, literature, and languages. One's culture can frequently be revitalized by syncretism, or the effect of incipient civilizations on one's own. How much and how should one learn the customs of a place of residence in order to operate, to live, in order to alleviate oppression, and in order to inspirit incipient depths in a diaspora community's culture? Kincaid provides an example of how we may decide what it is best to learn and what and how to unlearn about the prevailing culture where persons in diaspora live.

Politics of forgetting

The politics of forgetting are similarly perplexed for those who are in the diaspora. One's native culture may have many elements that should be forsaken. When the astringent environment of our subsistence in the diaspora demands amnesia, how can we relinquish agency? The work of Kincaid demonstrates that distillation is essentially the issue. How do we understand which of the facts we have been edified or coerced to believe in the diaspora might be best to forget, especially when we have been edified by our diasporic groups that adhering to such notions is essential to our very survival among the hosts of our expatriation?Kincaid enables us to recognize that the process itself is, in fact, a mystical enchantment when carried through in ways that are puissant. She accommodates as a reminder to both colonized people and those of us in the diaspora that the rewards for strenuous exertion may withal be gifts.

Summary of A Small Place

3. Image credit- https://www.worldatlas.com/maps/antigua-and-barbuda

There are four sloppily organized, unnamed sections in ***A Small Place***. Kincaid opens the first portion by narrating the reader's experiences and conceptions as a fictitious peregrinator in Antigua. Through Kincaid's description, the reader is shielded from the more astringent authenticity of the lives of those who must live there while still being able to appreciate the island's outstanding natural comeliness. The kind of information that only an "insider" would be cognizant of is woven into Kincaid's story, including the explication of why most of the island's cars are pricy, lamentably performing Japanese models.

Her tour includes brief glimpses of several of the island's houses, most of which were acquired through corruption or conspicuously perceivable malefactor activity. She withal notes the library, which has fallen into disrepair and is still waiting for repairs from an earthquake ten years ago. At the hotel, the tour perpetuates, and Kincaid wraps up the portion by discussing her opinion of the immorality of being a tourist.

The second half fixates on Kincaid's recollections of "old" Antigua, which was then a colonial property of the United Kingdom. Kincaid recollects the casual racism of the era as well as Antigua's submission to England and, categorically, English culture. She briefly recounts the history of Barclay's Bank and the Mill Reef Club, an exclusive, all-white community engendered by affluent foreigners. She recollects and laments the paramount uproar caused by Princess Margaret's visit to the island when Kincaid was a puerile child. The section spends a paramount duration discussing the misconceptions that colonialism instilled in the minds of the Antiguans. According to Kincaid, the Antiguans do not frequently apperceive racism as such, and the misconduct of a few English people never seems to have an impact on the country's overall veneration for English culture. According to Kincaid, the issue is made worse by the fact that the inhabitants of Antigua can only communicate in the language of their captors and oppressors. The connection she perceives between the island's colonial past and its destitute, corrupt present is then discussed.

The third and longest segment, which is about Antigua's present, commences with Kincaid posing the unsettling issue of whether or not conditions weren't genuinely better in the past given the island's current state. She utilizes the condition of the library as an example, which has been waiting for renovations for years while being coerced to live in "transitory" accommodations above a dry goods store. Kincaid has warm and somewhat conflicted, sentiments for the old library because it accommodated as a haven of comeliness and a place for her to elude into reading when she was younger. She recollects the dictatorial demeanor of the chief librarian, who rightfully inculpated Kincaid of book larceny. Dolefully, the head librarian is now relegated to lobbying for mazuma to engender a new library while the accumulation rots in cardboard boxes. The opulent Mill Reef Club members have the resources to avail, but will only do so if the old library is reconstructed. Kincaid believes that this ordinant dictation is more incentivized by nostalgia for the colonial regime than by a genuine wish to avail. The irony of Antigua having a Minister of Culture without a culture to manage is brought out by Kincaid. She additionally verbalizes about how the current Minister of Culture, who has sanctioned the library to deteriorate, had an altercation with her politically engaged mother. Since Antigua gained its independence, edification has indubitably suffered, as noted by Kincaid's regrettable optical discernment of the younger generation's lamentable verbalization patterns.

Kincaid verbalizes about how Antiguans perceive time passing and relates this to how peculiarly disconnected they seem to be from the corruption in their regime. She perpetuates by listing the numerous instances of abuse of puissance that have occurred on the island, including mazuma laundering, kickbacks, drug trafficking, and even political violence—all of which are prevalent cognizance to the typical Antiguan. The political history of Antigua since independence is then covered by Kincaid, who demonstrates how, with the exception of one brief, underwhelming change, power has remained in the same hands for the most of that time. According to Kincaid, corruption is a deeply embedded aspect of island politics to the point where veracious public coadjutants are travestied as duncish rather than appreciated. She expresses the anxieties that many Antiguans have about the future and makes suggestions that an overt dictatorship or political upheaval may be on the horizon.

The piece's fourth and final section, which accommodates as a marginally epilogue, commences with a description of the island's breathtaking natural splendour. She verbally expresses the resplendency is "illusory," virtually like an artwork or a stage set, being so extreme. According to Kincaid, the Antiguans are locked in a static environment where their indigence is a natural part of the landscape; consequently the resplendency of their circumventions is a mixed blessing for them. The slaves who were forcibly taken to Antigua were victims and hence noble; nonetheless, their progenies, modern Antiguans, are mundane people with all the imperfections and paradoxes that subsist in all human beings.

4. **Image credit- https://www.dictio.id/t/apa-yang-dimaksud-dengan-preliminary-hazard-analysis/22149**

Analysis

“Antigua is beautiful. Antigua is too beautiful. Sometimes the beauty of it seems unreal. Sometimes the beauty of it seems as if it were stage sets for a play, for no real sunset could look like that; no real seawater could strike that many shades of blue at once; no real sky could be that shade of blue…”- Jamaica Kincaid, ***A Small Place***

5. Image credit- https://www.worldatlas.com/webimage/countrys/carib.htm

Cultural Loss

The concept of inscribing cultural loss acknowledges and pays deference to Caribbean literature in some form. The Caribbean has advanced since white plantation owners first depicted it in inscriptions inscribed by slave scions in the 20th and 21st centuries. Caribbean women authors are commencing to authentically address their past of abuse. Antigua is a little country, as the book's designation suggests, yet it has a sociopolitical structure that depicts its complexities and close connections to the rest of the world. Afore the country gained its liberation, a thriving tourism sector had been established by the colonial commercial elite, who were steeped in a culture of leisure and ostentatious expenditure. In veracity, Antigua has a long history of prosperity in luring visitors to the island; the local tourism sector caters to both cruise tourism and independent group excursions.

A stated by Emilia Ippolito, the development of cultural identity in the Caribbean is outlined by two key ideas. The original definition of cultural identification speaks about a single, shared culture among individuals who have shared historical experiences and cultural norms. As a result, it establishes the Caribbean people as "one people," with constant, unchanging, and consistent frames of reference. This idea of cultural identity, which was developed at the turn of the past century by authors like Frantz Fanon or AiméCésaire, has been fundamental in the development of a new consciousness in former colonies and in how the West sees them. The goal of what Frantz Fanon called a "passionate investigation" is the "rediscovery of oneness," which helps the colonized to develop self-assurance and respect for others, both essential elements to cultivating a positive self-concept. (Ippolito,2000)

According toLauren E. Shoemaker, third-world women's literature is capable of articulating emergent emotions associated with things and routine behaviours that expose underlying economic processes. The Caribbean holiday, for example, illustrates how the colonial economy continues to be exploitative and provokes conflicting emotions. In ***A Small Place***, writings by Jamaica Kincaid emphasize the opposing narratives of vacation as a source of delight and activities that bring about sorrow within the context of the terror structure.(Shoemaker, 2000)

POSTCOLONIAL LITERATURE

The study of European colonialism and its legacy on the societies, histories, cultures, and politics of the formerly colonized is the subject of the academic topic kenned as "Post-colonialism." Since the latter decennium of the 20th century, post-colonialism—first utilized by historians—has been employed as a literary word to describe a practice of oppositional reading that seeks to highlight colonial representation and its implicative insinuations in literary works

Postcolonial literature is primarily focused on the political and cultural independence of peoples who were once ruled by colonial empires. Its authors are those who have been colonized in the past. Its books aim to rebuild the shattered past that had been formed and presented by the colonists, one-sided and biased: it had been the history of successful men and their conquest of foreign regions, their victory over the innocent, childlike slaves and their offspring. Based on ideas of resistance and "Otherness,"(A dominating in-group creates one or more dominated out-groups by stigmatizing a difference, actual or imagined, portrayed as a negation of identity and hence a basis for possible discrimination. This process is known as discursive construction of otherness.) Post-colonial literature promotes the articulation, definition, and celebration of one's own cultural traits.

Any country's history of development spans a wide range of eras. They have been evolving in a distinctive way, acquiring sundry characteristics and personality traits. A nation's history is additionally richer the more distinctive characteristics it have. A state often goes through numerous stages of magnification, each of which reveals how a nation came to have the appearance it does today. Any nation's current state of affairs can be influenced by slave owner and feudal systems, tribal rule, colonial reliance, and a host of other causes, all of which have an impact on the worldview of the people who live there. Despite being discovered by Christopher Columbus, Antigua became a British colony in 1632. The turning moment in a state's history is represented by this fact. It was developed into one of the Caribbean basin's most consequential harbours by the British Imperium. It is pellucid that slaves were the primary labour force. The 1834 abolition of slavery had little impact on living in Antigua, and things got worse. The state did, however, gain independence in 1981. Adscititiously, as Jamaica Kincaid endeavors to illustrate in her story A Small Place, people managed to preserve the colonial mindset.

Kincaid takes time to highlight Antigua's natural beauty throughout ***A Small Place***, particularly in the closing chapter. She talks of the vibrant hues, the relentless sunlight, and the water. She constantly refers to the scenery as "unreal," as if it were impossible for anything to be as perfect as it appeared to be. What Kincaid perceives as the impact of the island's beauty on individuals who live or visit there includes this notion of unreality. Everything, even the people of Antigua, are viewed by tourists as a stage set up for their amusement. History and other people's pain are irrelevant and easily forgotten.For the Antiguans, the beauty's timeless character signals that something bigger than their own lives is at work. There is no sense of history or prospect of advancement to inspire people when nothing changes. The Antiguans' daily blessing and their historical curse, according to Kincaid, is the island's topography, which is a determining force in island life yet is ethically neutral.

According toMajeed et al, by documenting the repressive colonial history of the region, which was destroyed under imperial authority by the exploitation of the natural resources (plantations) and the enslavement of the human resources, Kincaid has reterritorialized the land of her ancestors, Antigua (slavery). She has noticed that, as a result of capitalism, her country is today dealing with a fresh round of colonization that goes by the name of the tourism sector but actually encourages new forms of racism against the environment and foreign occupation of the land. (Majeed et al., 2021)

DevonMcClellan has observed that the Antiguans' colonial edification is run by a British system, thus they aren't studying about their own history but rather one that involved being first colonized and subsequently abbreviated to slavery. Because of this, Antiguans are always second in history and the British system will perpetuate to determine events, history, and language. According to Spivak, this renders the Antiguan people "Subaltern." They are cut off from all convivial mobility because of how the British system utilized them as slaves and colonists and how the visitors capitalized on them. They have no control over what will transpire in the future, what will be edified to them, or how the regime will be run. If the Antiguan people do not ascend up against this colonial persecution, there will be minuscule to no vicissitude ever. (McClellan, 2020)

Because of the relationship between corruption and colonization, oppression still subsists today. Class divisions brought up by colonization result in dysfunctional systems that are probably not going to ameliorate. The British colonization of Antigua is ostensibly availing the locals, but the system is authentically systematically purloining more and more from the inhabitants. Ministers in the regime were running brothels, glomming mazuma from the general populace, and establishing deplorable transactions. ("People close to the Prime Minister openly run one of the largest houses of prostitution")

Due of how they were sculpted and moulded into being passive objects of history, the people are not outraged. Prejudice and Othering are facilitated by the gregarious distinctions established by corruption and colonization. The opulent in regime are nonchalant to the Othering they foster since they consistently profit socioeconomically from corruption. Given that the “Other” is a subaltern, the terms "Other" and "Subalterns" go together. Because the system does not fortify individuals with no economic power or voice, their opinions are not auricularly discerned, the status quo remains unchanged, and persecution perpetuates unchecked.

Colonialism and its repercussions are among the most divisive conceptions today, and many writers and theorists are approaching them from a post-colonial viewpoint. The majority of these intellectuals emanates from recently independent nations and represents the undiluted views of their formerly colonially subjugated peoples. Even while colonialism as a conventional practice might appear to be outlawed, its consequences persist today and go unnoticed since they have taken on incipient forms. The analysis of Antiguan society and culture by Jamaica Kincaid in ***A Small Place*** has received an abundance of attention, but commensurably little focus has been placed on the rhetorical and persuasive strategies that keep her analysis current and give it lasting resonance. By utilizing a Caribbean repertoire, Kincaid recasts the trans-Atlantic essay for local commentary, giving it a Caribbean register where conflict and bellicosity are transformed into culturally conflicting theatrical spectacles. The text's final product is a nuanced depiction of local experience that withal carries an emotional charge, giving an isolated history from colonialism to post-colonialism stunning amplitude of potency.

6. **Image credit- https://www.vectorstock.com/royalty-free-vector/slavery-rubber-stamp-vector-13530871**

7. **Image credit- https://www.dreamstime.com/abolition-slavery-logo-amendment-slave-illustration-towards-freedom-man-chains-owners-vector-figure-image155834383**

Knowing the unique historical experience of the Caribbean is essential to comprehending the distinctive features of Caribbean post-colonial literature. Since the slaves were taken from all over the African continent, their experience was impacted by uprooting, isolation, and identity loss since the slaveholders purposefully tried to scatter members of the same community. They offered little resistance to the conquerors, their application of a European vision of culture, and their Christianization because they were imprisoned, sold as slaves, and detained with people from varied ethnic origins who spoke a variety of languages.

8. **Image credit- https://slideplayer.com/slide/16301886/**

White, wealthy, and powerful men have shaped Caribbean literature and Caribbean historiography. Most Caribbean literature and Caribbean historiography focused on the stories of people who had the resources—economic, political, and cultural—to rewrite history in their favour. ***A Small Place*** by Jamaica Kincaid offers a profoundly satisfying rebuttal to earlier chauvinistic, Eurocentric, and even racist depictions of Antigua and its people.

An Opinionated Article

The novel ***A Small Place*** by Jamaica Kincaid is authentically an opinionated article. There are no acting characters and no story. The narrator's voice expresses her perspective about all of the quandaries and occurrences that the islanders of Antigua have encountered. A Small Place is a subjective account of governmental corruption and the apathy for people in other countries by denizens of one country. ***A Small Place*** looks into the impact of slavery because liberated slaves are never edified on how to live like everyone else.

Organized Like a Conversation

The piece is organized like a conversation, yet the author verbalizes with the reader most of the time. She initially postulates that the reader is a tourist afore moving on to perpetuate the conversation. Jamaica Kincaid describes how a visitor to Antigua feels about the island in the first section of the book. She then takes the reader by the hand, leads them around, and describes what an authentic native Antiguan's life is homogeneous to. While doing so, she withal edifies us on Antiguan history, anterior British colonialism, the recent history of Antigua as an independent nation, and the regime, politics, corruption, and outsized influence of foreigners. The voyage is fascinating.

Second Person Narrative

Jamaica Kincaid conveys her ardent feelings about Antigua in the second-person narrative of her piece ***A Small Place***. She expresses her resentment of the Antiguans for their lack of understanding of tourism, their tainted inculcative system, and Antigua's colonization. She describes how they don't realize that the tourism industry could be marginal slavery and that visitors capitalize on Antiguan people living in penuriousness for their regalement. Kincaid withal deprecates the fact that Antiguans are receiving ordinant dictation from the same individuals who are in charge of their fraudulent scholastic system. Supplementally, Kincaid abhors Antigua's cultural submission to the British, and later the English, who occupied and enslaved the island.

9. Image credit-https://www.123rf.com/photo_66804370_hand-writing-tourism-with-marker-concept-background.html

Kincaid disrelishes the Antiguans for a variety of reasons, including their nescience of the tourism sector and how tourists capitalize on the country's poor denizens for their own regalement. The author makes the point that the tourist destinations are frequently challenging for the locals of Antigua who reside there. For instance, Kincaid notes that while it's sultry and the welkin is pellucid in Antigua, it typically denotes that they lack essentials like fresh dihydrogen monoxide and supplies because of the drought. Kincaid notes that "the sunny, clear sky of Antigua, which indicates a lack of rainfall, makes fresh water a scarce and precious commodity. For travelers, however, the beauty is all that matters—the drought is someone else's problem."(Kincaid, 2000)

Kincaid fixates on the negative aspects of tourism and how exploiting peregrine countries is immoral and spiritually erroneous. When people peregrinate to elude their own monotonous lives, they are capitalizing on the routines of the natives. The denizens are now "Other" to the tourist in their own home as a result of this. While this romanticization exploits the lowly and impoverished condition of people, tourists come to elude and visually examine the resplendency of other nations, live more simply, and be more proximate to nature:

An ugly thing, that is what you are when you become a tourist, an ugly, empty thing, a stupid thing, a piece of rubbish pausing here and there to gaze at this and taste that, and it will never occur to you that the people who inhabit the place in which you have just paused cannot stand you, that behind their closed doors they laugh at your strangeness (you do not look the way they look); the physical sight of you does not please them; you have bad manners (it is their custom to eat their food with their hands; you try eating their way, you look silly; you try eating the way you always eat, you look silly); they do not like the way you speak (you have an accent); they collapse helpless from laughter…They do not like you. They do not like me! That thought never actually occurs to you. Still, you feel a little uneasy. Still, you feel a little foolish. Still, you feel a little out of place. But the banality of your own life is very real to you; it drove you to this extreme, spending your days and your nights in the company of people who despise you, people you do not like really, people you would not want to have as your actual neighbour…

That the native does not like the tourist is not hard to explain. For every native of every place is a potential tourist, and every tourist is a native of somewhere. Every native everywhere lives a life of overwhelming and crushing banality and boredom and desperation and depression, and every deed, good and bad, is an attempt to forget this. Every native would like to find a way out, every native would like a rest, every native would like a tour. But some natives—most natives in the world—cannot go anywhere. They are too poor. They are too poor to go anywhere. They are too poor to escape the reality of their lives; and they are too poor to live properly in the place where they live, which is the very place you, the tourist, want to go—so when the natives see you, the tourist, they envy you, they envy your ability to leave your own banality and boredom, they envy your ability to turn their own banality and boredom into a source of pleasure for yourself. (Kincaid, 2000)

Harrigan identifies the tourism-dependent economies of the Caribbean as a residue of the histories of slavery and empire in his seminal and critical work. The continuing institutionalization of a system of contact between the metropolis and its periphery has had a significant impact on the islands' economic, social, political, and psychological well-being (Harrigan, 1974).

A Small Place by Jamaica Kincaid exposes Antigua's inferiority as a tourist destination, a status that threatens the country's standing. By employing a metafictional discourse, Kincaid's narrator dismantles colonial, postcolonial, and neocolonial clichés, challenging the tourists' viewpoint and exposing the ongoing imperialist construction of a location that is only legitimated by the presence of tourists. (McLeod, 2008)

Conclusion

Kincaid's narrative of the reader's experiences and conceptions as a fictitious peregrinator in Antigua opens the main portion. The second part fixates on Kincaid's recollections of "old" Antigua, which was then a colonial property of the British Empire. Kincaid recalls the casual racism of the era and Antigua's submission to England, categorically to English culture. deals with Antigua's present and opens with Kincaid troublingly ruminating whether or if, given the condition of the island at the time, things weren't, in fact, better than the earlier times.

Another illustration is when people are being driven in a taxi and they descry the differences in the cars and roads, they find it enthusing because they are on vacation, but in authenticity tourists are incognizant that Antiguans have to drive in hazardous conditions every day due to the lamentable roads and the cars they drive filled with gasoline.According to Kincaid, the visitors are unaware of the conditions that Antiguans endure, and he claims that the cars"look brand- new, but they have an awful sound—it's because they used leaded gasoline in these cars whose engines were built to use non-leaded gasoline."(Kincaid, 2000)

The narrator bemoans the fact that Antigua has transmuted from the time she was a child. After being demolished in 1974, the library has not yet been renovated. She denounces the prejudice that is pervasive in many Antiguan institutions. She withal sounds concerned that rather than racism, Antiguans interpret white people's treatment of them as impecunious manners. She ridicules the profound appreciation of England that the English have since they endeavour to imitate it everywhere they go, damaging both the lands and the people. The English, according to the narrator, are crooks who authoritatively mandate Antiguans how to commit malefactions.She laments the fact that Antiguans lack a native tongue and must communicate vocally in a malefactor language. The narrator argues that Antiguans' aversion to capitalism is justified because they have always been viewed as capitalists.

Everything in ***A Small Place*** is expressed through Kincaid's subjective and personal perspective, including the historical material, and is thus told in the first person. Albeit the irony is gently maintained, Kincaid's tone is typically rigorous and caustic, making it arduous to determine whether she is sincere—especially when discussing Antigua's colonial past and tourist-heftily ponderous present.

A Small Place by Jamaica Kincaid necessitates frequent eye movement while reading. Kincaid's essay is a voyage through a contemporary and past Antigua guided by an Antiguan expatriate narrator. It is neither quite a travel narrative nor theory. Returning to her home country, the narrator takes the reader on a tour that focuses on the island of Antigua and its people as well as how the reader, Antiguans, and she herself view them. Additionally, Kincaid's revelation of the travel industry blind spots turns the gaze in the opposite direction, revealing to readers who are tourists the spectacle that Antiguans view them as.

Gauch states that, as Kincaid expresses these ideas, it becomes clear that Antigua is a location in and of itself, no matter how little. In the seemingly straightforward but powerful gesture of informing readers of everything they are unable to see, space is transformed into place, with the place being defined as "as territory which is mappable, explorable" (in the sense of being able to be colonized). Thus, Antigua as seen as an extension of English and American space is transformed into a location that is occupied, lived in, and resided in by Kincaid's essay.However, her goal is not postcolonial in the sense that postcolonial critique seeks to expose, subvert, and/or disrupt global power structures by focusing on how individuals are constructed and their relationships to others. Instead of questioning the normative rule of huge places, ***A Small Place*** approaches otherness by rejecting it in favour of ordinariness, an ordinariness that blurs many of the boundaries that define self and other.(Gauch,2002)

Nicole Mateo states while reviewing the book:

Kincaid allows readers into her stream of consciousness where she vehemently sketches a powerful portrait of her native land, Antigua; an island where colonialism has transcended its reach, eradicating Antigua's national identity.(Mateo, 2021)

After reading the book, one can draw a certain judgment. The author addresses the subject of colonial history's impact on peoples' mentalities. Nature's resplendency is contrasted with descriptions of consummate penuriousness and corruption, which are the outcomes of people's postures regarding their country and future. The author, who was born in Antigua, regrets that after gaining liberation, the nation has been unable to plenarily cleanse itself of its historical legacies. The fate of a state with no future is depicted in the short novel ***A Small Place.***

By documenting the rigorous colonial past of the country, which was ravaged under imperial rule by the exploitation of the natural riches and the enslavement of the people resources, Kincaid has reterritorialized the land of her predecessors, Antigua. She has descried that, as a result of capitalism, her country is today dealing with a fresh round of colonization that goes by the designation of the tourism sector but genuinely emboldens incipient forms of racism against the environment and peregrine vocation of the land. Following capitalism, environmental racism and environmental iniquity have become more prevalent among members of disadvantaged communities.

A Small Place by Jamaica Kincaid, which is an essay rather than a novel, invites the reader to make a generic and, more importantly, ideological crossing as she describes her native island of Antigua. The author emboldens us to consider the colonial and post-colonial wounds from the perspective of the colonized. If this piece of inscribing merits a style analysis, it's because of how potently exasperated rhetoric can be. Kincaid's approach is disarming in its subtly employed stylistic and grammatical artifices. It not only aggressively interpellates the reader to utilize the second-person pronoun "you," but it additionally lends utterances that initially appear to be exceptionally straightforward pragmatic vigour.

A Small Place enhances our perception of one diminutive place with Swiftianwit and precision while being lyrical, mordacious, and frank. The in-depth article by Jamaica Kincaid frankly assesses the ten-by-twelve-mile island in the British West Indies where she was raised and vividly illustrates the effects of European colonization and tourism. The book is a message for any traveler who wishes to get away from the tedium and corruption of an immensely colossal city. Potent and steadfast, Kincaid shows us that the once-British subjects of Antigua are still susceptible to the same quandaries that plague their minuscule nation—that human lives are a nation—that human lives, always perplexed and frequently rife with iniquity, lie beneath the idyllic Caribbean landscape.

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