Indigeneity and the Motherline: Contrasting Two Caribbean Women Writers

Sucharita Sarkar

1. The Problem of Indigeneity in the Caribbean

The concept of indigeneity is intimately linked to land and territorial rights, and questions of indigeneity are often settled through the Principle of First Occupancy (Waldron 7). Judged by this principle, the category of indigeneity becomes problematic when applied to the layered histories— of settlement, colonization, displacement, slavery, indenture, and hybridization—and the imprecise geographies of the Caribbean. The original inhabitants of the Caribbean were the nomadic Amerindian peoples like the Arawaks (Tainos) and Caribs who came from Central America over 6000 years back, and whose language and culture have been decimated ever since the colonial encounter post-1492 (Wilson). The Encyclopaedia Britannica declares that "the literature of the Caribbean has no indigenous tradition", summarily invisibilizing the oral tradition of the pre-Columbian native cultures (Braithwaite).

Attempts to rediscover the indigenous roots of Caribbean culture have become increasingly imbricated with projects that "reassert the place of Africa in the Caribbean", often going back to African traditions of oral storytelling, as a majority of the island inhabitants are from West Africa who were forced into the slave trade (Braithwaite). A broader interpretation of the legal definition of indigeneity allows the inclusion of the forced settlers from Africa—and also those belonging to the Afro-Caribbean diaspora—in the category of Caribbean indigeneity, as they share with the Amerindian settlers a common history of colonial exploitation and misrepresentation. This African-centred approach to Caribbean indigeneity has often used psycho-historical processes and linkages (Sutherland). In this paper, I shall focus more on the processes—

rather than on the definition—of indigeneity, such as self-identification as indigenous, myth-making about land and origins, privileging folklore and orality, invoking the past through legends and hero-figures, resisting marginalisation and erasure, and deploying narrative strategies to reclaim their landscape and histories. Patricia Mohammed uses an interesting maternal analogy for this process: "Like a child, unsexed, named after the parents it has lost, the region and its peoples continue to examine the past" (Mohammed 10).

The motherline is an important feminist/womanist strategy that synchronises with these processes of indigenous identity construction. The motherline is a Black mothering concept developed by feminist psychoanalyst Naomi Lowinsky. She defines it as "the experience of continuity among women...through which a woman is related to the ancient earth of female procreation" (2). Motherlines are "stories of life cycles that link generations of women" and searching for the motherline entails a "journey back to her female roots" by engaging with ancestors; thus implicitly coupling gender and history, maternity and indigeneity (Lowinsky 1; 13). Taking the concept of the motherline as a theoretical framework, I have examined two contrasting texts to explore the making of motherlines and their connections to indigenous histories and identities of women, families and communities. Lorna Goodison's *From Harvey River: A Memoir of my Mother and Her Island* (2009) maps these motherlines to reconnect her to her ancestry and her homeland/s, and to enable her to fashion her own indigenous female identity. In contrast, Jamaica Kincaid's *The Autobiography of My Mother: A Novel* (1996) explores the trauma and loss that results from the absence of the motherline, and the female protagonist's heroic struggle that is a tribute to her imagined motherline (as evident in the title of the text). I am indebted to earlier research on indigenous ideologies of mothering, especially Kim Anderson's (2007) lucid enumeration of indigenous maternal strategies of resistance, reclamation and refashioning.

2. The Ghost who Talks of Blood Ties

In narratives that consciously attempt to reclaim indigenous pasts, one recurring motif is the strategic use of ghost-figures who act as catalysts and doorkeepers, sharing stories and memories, guiding the journey back to the roots. Lowinsky writes, “Motherline stories are filled with the power of ghosts, stories that ground us in our ancestral roots” (141).

Lorna Goodison begins her memoir by narrating a dream—”a very vivid visitation”— where she meets her deceased mother in her celestial residence, now “in charge of sewing gorgeous garments for top-ranking angels”, and her mother Doris gives her a book: “This is that book” (2). The memoir becomes a gift from the maternal ghost, and this gift of words helps Goodison in stitching and embroidering, “reconstructing and re-imagining the story of [her] mother’s family and their forebears” (278).

Xuela Claudette Richardson, the fictional protagonist of Jamaica Kincaid’s novel, also dreams recurrently of her mother, but in her dreams the mother is a fragmentary, silent, half-erased spectre. She sings once but without words:

> To this day she will appear in my dreams from time to time but never again to sing or utter a sound of any kind—only as before, coming down a ladder, her heels visible and the white hem of her garment above them (Kincaid 32).

This is a mutilated, sterile ghost, incapable of transferring legacies of the motherline. The recurring dream of the dead mother—with whom the daughter has no shared memories—is a repeated reminder of her absence. Xuela begins her narrative: “My mother died the day I was born, and so for my whole life there was nothing standing between myself and eternity; at my back was always a bleak, black wind” (Kincaid 3). Through this powerful image of the self being buffeted by dark winds, Kincaid conveys the lack of illumination and rootedness that results from the absence of a motherline.

Lowinsky claims that the motherline provides women with "carnal knowledge of her own body, its blood mysteries and their power" (13). Goodison's memoir is a joyous, humorous celebration of her ancestry, embracing her mother, aunts, grandmother, and great grandmothers, intimately connected to female bodies and pasts. For instance, she narrates the secret indigenous female tradition of washing "small clothes" soaked in menstrual blood in pails and then using this blood-stained water to fertilise the "roots of the flowers growing on the riverbank", a practice which made the red hibiscus and red water grass "useful, nurturing plants" (59). This is a tradition that links women to the land in mutually beneficial ways, and it is also an autonomous practice transferred down motherlines independent of male intervention or even knowledge. Goodison's maternal ghosts link her to her land through the river: the Harvey River that was the childhood home of her mother Doris. The waters of the river become a metaphor for the life-giving uterine waters, and she feels that "as long as I swim in it, I will be borne to safety" (Goodison 277). The Harvey River is also a metaphor for the uterine cord—the motherline—Goodison knows that if she dives under the surface of the water, she will find the "evidence of my generations", the river holds traces of her mother and aunts who used to swim without fear like "small schools of fish" and of the native women who came to "wash acres of clothes" and talk (Goodison 277). The river becomes an extension of the metaphysical motherline and the biological uterine cord, interconnecting maternity and indigeniety through mystical and actual processes of cultural transference.

Xuela has no experience of any such connecting motherline:

> That attachment, physical and spiritual, that confusion of who is who, flesh and flesh, which was absent between my mother and her mother [who abandoned her at birth] was also absent between my mother and myself, for she died when I was born. (Kincaid 199)

Lowinsky contrasts the unifying motherline with the fractured selves of real and symbolic motherless daughters: "We try to live men: valuing separateness and achievement. These attitudes split us from our bodies and our past and leave us wandering like motherless daughters in the too bright light of patriarchal consciousness" (32). Xuela struggles alone under the oppressive hegemony of 'patriarchal consciousness', grappling with her fear of her father, her need for his approval, her serial sexual relationships with men with whom she forms no lasting attachment. She strategically deploys her sexualised body to win personal/political struggles with men that mimic "the relationship between captor and captive, master and slave, with its motif of the big and the small, the powerful and the powerless, the strong and the weak", but this causes a split in herself and a denial of her maternalized body (Kincaid 37). Her self-chosen barrenness—"I have refused to bear any children"—is a solitary embodied resistance that traumatises her body and mind: "Each month my body would swell up slightly, mimicking the state of maternity, longing to conceive, mourning my heart's and mind's decision never to bring forth a child" (Kincaid 199; 225). Scholars have read this resistance as heroic, a decolonizing strategy that both invokes and fashions the self as the indigenous Carib warrior woman (Morris). Xuela learns of the mysteries of blood when she secretly aborts her unborn foetus after paying money to an anonymous woman, by suffering "a volcano of pain" (Kincaid 82). The death of the mother and the absence of the motherline can here be interpreted as a metaphor for colonial history's erasure of the indigenous past, an erasure Xuela tries to resist. The trauma of abortion becomes an act of female and indigenous defiance; as she walks back across her island after the abortion she says:

> And that is how I claimed my birth-right, East and West, Above and Below, Water and Land....Exhausted from the agony of expelling from my body a child I could not love and so did not want, I dreamed of all the things that were mine (88-89).

Whereas Goodison creatively uses the motherline to connect with her roots and heal the self, Xuela counters the absence of the motherline through her political refusal to be an object of colonisation, both as herself and as a non-mother who chooses not to produce any future victims of possible oppression: "I refused to belong to a race, I refused to accept a nation" (Kincaid 226).

3. Reclaiming the Indigenous Culture of our Mothers

Lowinsky asserts that one of the functions of the motherline is to empower us to "claim our history" by giving us the knowledge of "our place among the generations" (97-98). This is similar to the ideology of indigenous mothering which values the "intergenerational process of reclamation and recovery....reclaiming of the 'Indigenous self by seeking out culture-based knowledge and practices" (Anderson 772). In indigenous ideologies of mothering, colonial and capitalist interference is resisted through practices such as collectivism or collective nurturing of children by networks of families and other mothers; native spirituality which centralises the creative and sustaining power of the maternal body; and acknowledging the sovereignty of mothers within the family and in the community as a source of wisdom and a shaping influence on upcoming generations (Anderson).

Goodison's memoir deploys all these strategies of indigenous meaning-making, without overtly adopting an antagonistic tone. Her memoir is woven together with stories, folk wisdom, freedom songs, anecdotes and histories of small and big resistances of her family, her community and her nation. She documents birthing customs where community women support the new mother by "bringing beautiful garments they had sewn" for the newborn; this is just one instance of collective nurturing (Goodison 9). She narrates other stories of the generosity of her mother's relatives in Harvey River, who "as soon as they heard that you were now living hard life in Kingston, began to send you regular food baskets....filled with fresh, life-sustaining things to eat" (Goodison 184-185). Goodison also recollects old African mothering customs

like brushing the tiny feet of a newborn with a soft broom "to prevent him from becoming a 'baffan', or fool", but her grandmother Margaret had to do this "surreptitiously" when her "staunch Anglican husband" David was not looking: this reveals the process of gradual erasure of indigenous ways of life under the hegemonic forces of Christianity and colonialism (14).

Goodison metaphorises the loss of indigenous culture through the story of the hardanga stitch:

> Once, the hardanga stitch was lost for years and it did not resurface until an old seamstress from Westmoreland dreamt how to do it again... .It had slipped off every seamstress's needle at exactly the same time and date in the same way that other stitches were lost by ancient Indian tribes, Inuit peoples and Celtic craft workers.
>
> Every once in a while, when the culture of a people undergoes great stress, stiches drop out of existence, out of memory (76).

She attempts to recover the fabulous hardanga stitch from the "land of lost stitches" and it is also significant that her own mother, Doris, is a seamstress, who decides to "make her living as a dressmaker" to support her family, and her sewing room was the domain where Doris, who came to be known as Mama Goodie, shared stories with and solved the problems of other women of the community—"big woman business"— and "taught neighbourhood girls to sew, free of charge"; transferring indigenous rituals, stories and skills down generations of women (Goodison 76; 188; 216). This sewing room and the seamstress, Mama Goodie, wise and articulate, is the undeniable centre of the house, the family and the community, just as Doris's mother, Margaret was the "undisputed boss of her house", to whom even her husband deferred to (Goodison 56). By imbuing domestic facts with the relevance of myths, Goodison emphasizes how matrifocal families and communities are a valuable and historically revered resource for

indigenous maternal autonomy. Tragically, Xuela's life-narrative, existing "in the wake of lost mothers" and in the shadow of her colonizing, corrupt policeman father, demonstrates no such intergenerational, regenerative process, and instead, "gives us a glimpse into a terrible aspect of our female lineage—the abuse and pathologizing of women's emotional lives" (Lowinsky 80). There are no enabling connections with mothers and foremothers: "no one observed and beheld me, I observed and beheld myself; the invisible current [of love] went out and it came back to me" (Kincaid 56). Her life is scarred by a series of abandonments and absences: her mother was abandoned by her own mother; and Xuela was initially brought up by a foster-mother, the washerwoman Eunice whose breastmilk tasted "sour" and could not nourish her; her step-mother associated her with the indigenous "shadow people, the forever humiliated, the forever low" and attempted to kill her by gifting her a necklace made of poisoned berries; by others like Madame LaBatte who shelter her and ask her to "regard her as if she was my own mother" but who betray Xuela by allowing her husband to rape her (Kincaid 5; 33; 66). Her story is deliberately constructed as universal and mythical as opposed to factual, and it refuses to document historically specific or geographically fixed details; instead, it centralises the death-dealing agency of the maternal body, and the little culture-based knowledge that she documents is destructive and dangerous: food cooked in sauce made up of menstrual blood that enthrals a man, but only till the spell wears off; thick black syrups brewed by native women that ensure forcible abortion of unborn foetuses (Kincaid 65; 82). Such indigenous practices that mimic the trope of colonisation and dominance of the body, coupled with her instinctive, deep-rooted femininity—that subconsciously teaches her the significance of menstruation and puberty—arms her with weapons enough to survive, resist and avenge, but not to find and feel the enabling affects of love, joy and mothering. Xuela tellingly demonizes herself as a sovereign but monstrous, devouring non-mother—mirroring again the wilful colonial act of murder of indigenous peoples—

> I would bear children, they would hang from me like fruit from a vine, but I would destroy them with the carelessness of a god. I would bear children in the morning, I would bathe them at noon in a water that came from myself, and I would eat them at night, swallowing them whole, all at once. (Kincaid 97)

While the motherline empowers and enables Goodison to reclaim her indigenous history and replenish her maternal heritage and culture, the absence of the motherline spurs Xuela to claim culture of her colonial conquerors through her martyrdom—to replicate their eradicative agency by repeatedly and self-destructively re-inscribing the history of indigenous annihilation on her own maternal body. Xuela's psychodrama of "sadomasochism" gives her agency to resist but not to regenerate (Holcomb and Holcomb). Goodison's personal motherline allows her to embrace the political; Xuela's political struggle decimates her personal maternity.

4. Mixed Races, Scattered Nations: Linked by Mother Tongues

The motherline, as discussed above, posits a continuity of generations that is strategically opposed to the colonial politics of interference and disruption. Colonial conquest and exploitation had silenced and marginalised the original inhabitants of the Caribbean and, ironically, it was a common consciousness of this shared history of subjugation that made the disparate inhabitants of the 700 islands, 13 sovereign states and 17 dependent territories cohere and self-identify as Caribbean. A legacy of this common history is the mixed races that populate the Caribbean islands. The two texts discussed in this paper are located in different island-nations—Goodison's maternal memoir is set in Jamaica and Kincaid's story in Dominica—but they are linked through their shared colonial past. Lorna Goodison's mother's grandfather, William Harvey, is a white settler from England who marries a woman of African descent and stamps his name on Caribbean land: Harvey River is named after him. Goodison's maternal

grandmother is also of mixed ethnicity— she has an Irish father and a West African "Guinea woman" mother (39). Lorna Goodison's father's mother had "Arawak blood in her... .copper-coloured skin and that jet black hair" (139). Xuela is also of mixed ethnicity, being the daughter of a Carib mother and a half-Scottish, half-African father; yet instead of syncretizing her hybrid heritage, she—and the gazes of the others she constructs herself through—empahsizes the difference between her hyphenated identities, a difference that exposes the brutal, violent juxtaposition that yoked together the African and the Carib:

> I was of the African people, but not exclusively, My mother was a Carib woman and when they looked at me this is what they saw: The Carib people had been defeated and then exterminated, thrown away like the weeds in a garden; the African people had been defeated but had survived. (Kincaid 15-16)

The families thus bear the genetic imprint of colonisation in their mixed lineages, and one of the ways of resistance to this intrusion of whiteness is to centralise the indigenous and African past, the past that is prior to and untainted by colonial imprint.

Lowinsky emphasises the need to "speak the mother tongue", which she defines as the ability to "sink down into a world outside ordinary time, to sink into what we feel in our bodies and in our emotions, to allow ourselves to see with the inner eye as well as with the outer" (38). The process of teaching the mother tongue is symbolically represented in Goodison's memoir by the ritual of the mother opening the mouth of the newborn daughter and rubbing her finger dipped in sugar "over and under the small tongue to anoint the child with the gift of sweet speech" (5). Her grandmother Margaret had done this to her mother Doris, who had repeated the same ritual with the author, Lorna Goodison, to give her "the gift of words" (274). Empowered by the magical, mystical process, Goodison recounts the dreams of her mother Doris; dreams where Doris's own maternal grandmother

Leanna "sitting astride her grey mule right next to her bed" takes her pillion, galloping across the territory and history of Jamaica; back to the indigenous past, and to the colonial encounter:

> They rode past the time, before cane, when Jamaican people planted mainly corn and cassava, hunted wild boar and coneys, and went to sea in magnificent boats they had fashioned from trees; when their artists made sacred wood carvings that would survive for hundreds of years; when their scientists discovered how to extract poison from the root of the cassava; when they played an early form of soccer and lived mostly in peace, till three leaking ships filled with lost men came towards them bearing Hard Life. (203-205)

Leanna is the West African Guinea woman who bears the child of an Irish sailor but "refuses to let him rule her", her "magical African power infuses this memoir" (Balee 234). Leanna also dreams of the nightmarish Middle Passage, where she is "one of the Africans packed into the hold of the slaver. . . .crouched and chained, wedged tightly against the bodies of other Africans squatting in their own excrement" (Goodison 44). These dreams alternate with other dreams where Leanna cautions Doris to "control the silver", which refers to the "time in the history of Jamaica when all the silver coinage on the island had found its way into the hands of enslaved men and women, enslaved Africans who . . . .had bought their freedom and their own land with these small sums of silver money" (207). Goodison' s mother tongue is sweet — dipped in sugar — and her accounts of the past are tinged with genial humour and acceptance. Along with narrating idyllic stories of the time "before Columbus encountered the island of Jamaica", when the parish of St. Elizabeth was the "site of significant Arawak and Taino settlements", a history later erased by colonial mapmakers who renamed the parish St. Elizabeth, Goodison humorously recollects persistent African folk beliefs that consider

the "travelling soldering man" to be the "Jamaican incarnation of Ogun, the West African god of iron, now coming to weld the pots and pans and chamber pots of transported Africans" (Goodison 136; 194). The dreams in the mother tongue bring the indigenous and the African pasts together, expand her re-visioning of the past from her family to her nation, and enable her to create a common Afro-Caribbean indigenous identity.

In contrast, Xuela has no access to her mother tongue; she says, "I do not know what language she spoke" (Kincaid 1 98). Instead of sharing mother tongues, her stepmother constructs silences "filled with pure evil" between themselves, and to Xuela silence becomes "the only form of self-punishment" and imprisonment: "to live forever locked up in an iron cage made on your *W* own silence" (Kincaid 55; 60). Her whole life is a struggle to assert her own agency against pain and silencing. To her, the death of her mother — who "was of the Carib people" — is symbolic of the annihilation of the indigenous races:

> Who were the Carib people? For they were no more, they were extinct, my mother had been one of them, they were the last survivors. They were like living fossils, they belonged in a museum, on a shelf, enclosed in a glass case. That these people, my mother's people, were balanced precariously on the ledge of eternity, waiting to be swallowed up in the great yawn of nothingness... they had lost not just the right to be themselves, they had lost themselves. (197- 198)

This is a pessimistic confession of despair and denial. Xuela avenges her loss of mother tongue by marrying the English doctor Philip Bailey, a man born into "the conquering class", part of a race that thrived on "the successful disruption of other peoples' worlds"; her victory lies not only in her sexual domination, but also in the fact that she conquers him through her command of language, gradually denying him access to communication:

> 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, eventually I blocked his entrance into all the worlds he had come to know (Kincaid 211; 224).

After her self-engineered act of revenge and after she oversees her husband's burial, she is left alone, though unafraid, waiting for the "sound of much emptiness" to overcome her (Kincaid 224-226). Her simultaneous victimisation and self-determination is a "triumph of ambivalence" and emblematises the post-colonial predicament of indigenous peoples (Simon).

As historical perspectives, we may read Kincaid as focusing on the tragic finality of the gradual loss of indigenous races, while Goodison's text foregrounds the optimistic continuity of indigenous people — both men and women — by weaving their past and present with the African survivors of the Caribbean. Even in Leanna's nightmares about the middle passage, the cursing, suffering Africans on the slave ship are consoled and soothed by music "which took its rhythm from the waves on which the ship of darkness rode", indigenous beats that in later years, Jamaicans would call "Rocksteady" (Goodison 45). This is Goodison's affirmative journey to the spiritual roots of her people achieved through her enabling mastery of the motherline and mother tongue, and she "locates herself in relation to her kin in great loops of language that intertwine generations" (Lowinsky 78). Goodison's search for her motherline is affirmative, humanist and inclusive, and she does acknowledge, "it also makes room for tributes to her male antecedents": upright grandfather David, forthright Irish maternal great-grandfather George Wilson, enterprising paternal great-grandfather William Harvey, and of course, music-loving Vivian Marcus Goodison, the caring husband and loving father (Lewis 86).

Goodison's memoir ends in a series of deaths, deaths of her mother and her aunts. Yet, the dead — like the past — are never lost, they revisit their loved ones in their dreams: "After my mother's death, her sister Ann would swear that all the Harvey girls came regularly to visit with her... all dressed up in their finery and walking into the town of Lucea" (Goodison 273). When Goodison grieves over her mother's death, she is surrounded by a "loving circle of women", whose "sounds of consolation"—they chant the "Jamaican Om", "nuh mine nuh mine nuh mine nuh mine"—"pushes back her grief (266-268). Even as Goodison mourns the death of her mother, "with long eyewater running down" her face, she remembers her mother's voice, "Bring me an onion...Don't forget me", and she does not, inscribing her mother, her "people, her 'generations' as Jamaicans call their blood relations" and her land in this memoir through her "gift of words" (273-274). Xuela, on the other hand, despite her heroic feminist resistance, ends her account in negativity, absence and void:

> This account is an account of the person who was never allowed to be and an account of the person I did not allow myself to become.... Death is the only reality, for it is the only certainty, inevitable to all things (Kincaid 228).

Whereas Goodison's memoir transcends colonial history and celebrates indigenous community ties; Xuela embodies indigenous victimhood and resistance, but cannot reconnect to her community.

To conclude, the two texts I have studied demonstrate the value of the motherline in mapping our indigenous pasts and shaping our future in procreative and affirmative ways, and the disconnectedness and near-impossibility of any such attempt in the absence of this motherline. Lowinsky claims that, "Our feminine souls are rooted in the Motherline" (216). Expanding the scope of the statement, I would argue that our indigenous souls are rooted in the motherline. As women, to rediscover this soul, we need to trace our motherlines back to the land, to the origin of our self, family and race.

WORKS CITED:

Anderson, Kim. "Giving Life to the People: An Indigenous Ideology of Motherhood". *Maternal Theory: Essential Readings.* Ed. Andrea O'Reilly. Toronto: Demeter Press, 2007, 761- 781.

Balee, Susan. "Review: Two Mothers, Two Memoirs". *The Hudson Review,* 61:1 (Spring, 2008), 233-238. Doi: http://www.istor.org/stable/20464842. Accessed 16 July 2015.

Braithwaite, Edward K. "Caribbean Literature", www.britannica.coin. Accessedl2 August 2015.

Goodison, Lorna. *From Harvey River: A Memoir of My Mother and Her Island.* 2007. London: Atlantic Books, 2010.

Holcomb, Gary. E. and Kimberley S. Holcomb. "'I Made Him': Sadomasochism in Kincaid's *The Autobiography of My Mother". Callaloo,* 25: 3, (Summer, 2002), 969-976, John Hopkins U. P. Doi: http://www.istor.org/stable/3300128. Accessed 16 July 2015.

Kincaid, Jamaica. *The Autobiography of My Mother: A Novel.* New York: Farrar Straus Giroux, 1996.

Lewis, Maureen Warner. "Review". *Journal of West Indian Literature,* 17:1 (November 2008), 83-86. Doi: http://www.istor.org/stable/23019977. Accessed 16 July 2015.

Lowinsky, Naomi Ruth. *The Motherline: Every Woman's Journey to Find Her Female Roots.* Cheyenne: Fisher King Books, 2009.

Mohammed, Patricia. "Towards Indigenous Feminist Theorizing in the Caribbean". *Feminist Review, 59, Rethinking Caribbean Difference* (Summer, 1998), 6-33. Doi: http://www.istor.0rg/stable/l 395721. Accessed 16 July 2015.

Morris, Kathryn Elizabeth, "Skirting history: Decolonizing strategies in Caribbean women's literature". *Dissertations from ProQuest.* Paper 1908. 2002. http://scholarlyrepository.miami.edu/dissertations/1908. Accessed 25 July 2015.

Simon, Louis. "Triumph of Ambivalence: Jamaica Kincaid's *The Autobiography of My Mother". Journal of Caribbean Literatures,* 4: 1 (Fall 2005), 31-37. Doi: http://www.istor.org/stable/40986168. Accessed 16 July 2015.

Sutherland, Mary Elizabeth. "Towards a Caribbean Psychology: An African-Centered Approach". Journal of Black Studies, 42:8, 2011. 1175-1194. Doi: 10.1177/00219347 11410547 http://ibs.sagepub.com. Accessed 25 July 2015.

Waldron, Jeremy. "Indigeneity? First Peoples and Last Occupancy". New Zealand Journal of Public Law, Vol.1, 2002, 1-28.

Wilson, Samuel M (Ed.). *The Indigenous People of the Caribbean.* Gainesville: University Press of Florida, 1997.