

# **Nature Representation and Ecological Depictions in Jamaica Kincaid's Mr. Potter**

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**Abstract:**

This paper examines nature representation and ecological depictions in Jamaica Kincaid's *Mr. Potter*. The first part of this paper starts with a summary of the novel then a definition of ecocriticism and some of the goals of this literary approach. The second part examines the Antiguan setting of the novel and shows the ecological depiction and the use of ecological language. The paper shows Kincaid's mastery in writing about ecology and nature. There are so many ecological aspects found in the novel like food, smell, fauna, flora, landscape, natural sublime, etc.

**key words :**

food, smell, animals, plants, landscapes, nature representation, environmental photography, ecocriticism, kincaid

## تمثيل الطبيعة والتصوير البيئي في جامايكا السيد بوتر كينكيد

### الملخص العربي:

يتناول هذا البحث تمثيل الطبيعة والتصاوير البيئية في رواية جامايكا كينكيد " السيد بوتر " ويبدأ الجزء الأول من هذا الفصل بملخص للرواية ثم تعريف للنقد البيئي وبعض أهدافه أما الجزء الثاني فيتناول التصاوير البيئية وتمثيل الطبيعة في مكان الأحداث " جزيرة أنتيجوا " ويسرد الكثير من المصطلحات البيئية. ويبين البحث قدرة الكاتبة كينكيد على كتابة نص عن البيئة والطبيعة. ويوجد الكثير من الجوانب البيئية في هذه الرواية ومنها الطعام والرائحة والحيوانات والنباتات والمناظر الطبيعية الخلابة الموجودة في هذه الجزيرة.

### الكلمات المفتاحية :

الطعام، الرائحة، الحيوانات، النباتات، المناظر الطبيعية، تمثيل الطبيعة، التصاوير البيئية، النقد البيئي ، كينكيد.

## Introduction:

*Mr. Potter* (2002) is the fourth novel by Kincaid in her fictional literary output. It has a myriad of nature representations and family dynamics. This novel is considered a semi-autobiographical novel of Kincaid's father. In her book *Jamaica Kincaid: A Literary Companion*, *Sondgrass* states that *Mr. Potter* is "a quasi-biographical novel" (32). Braziel states "*Mr. Potter* is seen as an autofiction novel" (a hybrid genre intermingling fiction and autobiography) (175). The narrator, Elaine Mr. Potter, was born in 1949, the same birth year as Kincaid. The name of the narrator's mother is Annie Victoria Richardson, the same name as Kincaid's mother. Moreover, the real name of Kincaid's father has Potter in it. Not only are the names and the dates, but many events in the lives of Mr. Potter and his daughter in the novel are similar to those in Kincaid's real life.

*Mr. Potter* tells the story of a taxi chauffeur, Roderick Nathaniel Potter, who works for Dr. Weizenger and his wife under the management of Mr. Shoul, the owner of the taxis. Mr. Potter, the title character, suffered so much to earn his living. He manages to save a good sum of money, but one of the women who lived with him took his nest egg and escaped during her pregnancy. He is an ordinary man who does not care about anything in his life. Kincaid starts the novel with

“Mr. Potter’s father and then moved to his employers and the women in his life” (Library Journal, April 2002, p. 144). Mr. Potter is a distinguished fictional experience by Kincaid because the fictional creation of this novel is not sexually charged like *Lucy* and *Annie John*. Additionally, Mr. Potter has rich psychoanalysable content like *Annie John*. Finally, the family dynamics, the patterns of interconnection among relatives, the shadowy presence of the father, the absence of parental modelling, and the absence of affection are very different from the other fictional works by Kincaid. The omniscient narrator here is, Elaine, Mr. Potter’s daughter. There are so many factors affecting the family dynamics in this novel. For example, the separation of Mr. Potter’s parents led to the absence of the father. One more factor is the number of children and women in the family; more than eleven children and eight women. Most of the family dynamics described by Kincaid are dysfunctional or negative ones.

The reason why Kincaid wrote *Mr. Potter* is to commemorate her real late father, Roderick Nathaniel Potter via an emotionally charged narrative from the side of the narrator. It can be said that she wrote it as “a daughter’s gift to her illiterate sire” (Sondgrass 40). Her mother, Annie Victoria Richardson, recited most of the details of this quasi-

biographical novel. The narrator asserted that within *Mr. Potter*, “And all this [the events of the life of Mr. Potter and his family members, including the narrator] is what my mother told me? (Potter, 127). Sophie Harrison stated, “His [Mr. Potter] illegitimate daughter, Elaine Cynthia, returns to the island after his death to write his story -- in fact, to narrate this novel. “Her father may have created her, but he played no part in her upbringing and scarcely acknowledged her existence. Perhaps there is some element of revenge in her re-creation of him”(7).

Sharifa Rhodes-Pitts, an American writer and historian, in her article “Writing between the Lines” states her belief that *Mr. Potter* is “[a] biography in the form of fiction and this fiction in the form of biography is mostly uninterested in satisfying such questions or in approximating the contours of either semi genre” (Rhodes-Pitts and Kincaid). This stresses the idea that *Mr. Potter* has biographical facts of Kincaid father. *Mr. Potter* is a novel about orphanage life, for all the members of the title character’s family are orphans. The eponymous character is that of an orphan. The omniscient narrator is an orphan. The mother of *Mr. Potter* is an orphan woman, and his father is an orphan man. The novelist is an orphan who experienced orphanage.

### **Ecocriticism:**

The movement connecting literature and nature is not new. Its origins can be traced back to Romanticism, which flourished in the late eighteenth and early nineteenth centuries. The men of letters who championed this literary approach admire the virtues of nature and emphasize the value of aesthetic beauty. At the turn of the twentieth century, a new movement called ecocriticism emerged that connected literature to the physical environment. This movement emerged in the 1980s in the wake of 1960s environmental movement, which began with the publication of Rachel Carson's *Silent Spring*, an environmental science book published on September 27, 1962, documenting the adverse environmental effects caused by the indiscriminate use of pesticides. Carson had focused her attention on environmental conservation, especially environmental problems that she believed were caused by synthetic pesticides. The result of her research was *Silent Spring*, a book that brought environmental concerns to the American public.

Before delving into ecocriticism (ecological literary criticism) in the literary texts of the West Indies, it is important to define the term from one of the basic books



dealing with ecological literary criticism. In her book, *The Ecocriticism Reader: Landmarks in Literary Ecology*, Cheryll Glotfelty, the godfather of ecocriticism, defines ecocriticism as:

The study of the relationship between literature and the physical environment. Just as feminist criticism examines language and literature from a gender-conscious perspective, and Marxist criticism brings an awareness of modes of production and economic class to its reading of texts, ecocriticism takes an earth-centred approach to literary studies. (xix)

Cheryll's call for "ecocriticism" was quickly echoed by Glen Love (Professor of English at the University of Oregon) in his Past President's speech, "*Revaluing Nature: Toward an Ecological Literary Criticism*," delivered at the same WLA meeting. Since that meeting in 1989, the term "ecocriticism" has grown in popularity, and it can now be found in calls for papers, critical articles, and even job descriptions in academia. Ecocriticism is founded on the premise that the human world and the physical environment are inextricably linked, that each one of them shapes the other, and that studying the representation of human-nature relationships in literature is critical to understanding the environment. William Rueckert

coins the term ecocriticism in 1978 in his essay "Literature and Ecology: An Experiment in Ecocriticism." He defines the term as "the study of literature through the lens of ecology and ecological concepts"(107).

Ecocritics try to answer questions like: "How is wilderness constructed? How is urban nature contrasted with rural or wild nature? What role does science or natural history play in a text? What are the links between gender and landscape? Is landscape a metaphor? How does environmental ethics or deep ecology inform your reading?" (Glotfelty xix). The field of ecocriticism studies the environment and its impact on humans and their behavior towards nature. Therefore, it sheds light on the global environmental crisis that results from modern technology. Moreover, ecocriticism deals with the environmental justice movement and the right of everyone to live a healthy unthreatened life. Therefore, it deals with race, gender, and class. In addition, it studies globalization and its influence on the third world. Michael Bennett states that it is an advantage that ecocriticism connects, "race, gender, and sexuality in studying the underappreciated connection between nature and culture" (1). The different areas of study that ecocriticism deals with allowed Barry Lopez to argue that green writing will not only

help authors to produce good literature, but it also might, “profound the foundation for a reorganization of American political thought” (Love 28). Moreover, the various areas of ecocriticism allow us to “reexamine and reinterpret the depictions of nature in the canonical works of the past” (34). Therefore, ecocriticism does not aim at moving closer to nature, but it aims at dealing with culture, “to examine the tensions and contradictions that structure our engagement with the physical world” (O’Brien 13).

### **Nature Representation and Ecological Depictions in *Mr. Potter***

*Mr. Potter* is one of Kincaid’s novels that has nature representations and a rich ecological content. In the first chapter, Kincaid starts the novel with a description of the sun and its normalness. Mr. Potter’s daughter describes the sun using her ecological language in the following quote, “And that day, the sun was in its usual place, up above and in the middle of the sky, and it shone in its usual way so harshly bright, making even the shadow pale, making even the shadow seek shelter; that day the sun was in its usual place, up above and in the middle of the sky” (3). Focusing on one of the main elements of nature is considered a sign of ecological depiction.

Moreover, the description of sunlight reflects Kincaid’s mastery of ecological representation in her novels. As seen in

the following quotation, Kincaid shows the superiority of sunlight over other kinds of light:

And so Dr. Weizenger looked at Mr. Potter, Mr. Potter standing in the light of the sun, the sun eternally bright, the sun the very definition of light, the sunlight to which all light bowed, light that was itself and also a metaphor for all other aspiring forms of brightness. But the light in which Mr. Potter stood was not radiant, it was only the sun shining down in its usual way, away familiar to Mr. Potter yet so unfamiliar and then so disappointing to Dr. Weizenger. (*Potter* 17)

In the following sentence, the narrator presents another ecological depiction related to one of the African trees, “The shade of the tree native to the dry vast plains of Africa” (4). Kincaid’s depiction shows her knowledge of an ecological tripartite collecting African flora, America and her homeland, Antigua. Many writers depict and represent nature in their writings but not with the wide knowledge of Kincaid’s. Her writings combine various aspects of nature from different continents of the world. The depiction of the surrounding plants and herbs around the narrator is recurrent all over *Mr. Potter*. For example, the depiction of the worn-down mound

of earth in the graveyard and the awareness of the blooming of lily reflect a deep knowledge of the land and its flowers that are part of the ecological system. Mr. Potter's daughter said that "... and the grave master took me to a worn-down mound of earth...was overwhelmed by clumps of a deeply rooted grass and an equally deeply rooted white lily that bloomed only at night in June" (51). This quotation shows Kincaid's deep knowledge of the blooming time of some herbs and flowers. This deep knowledge can be examined through ecocriticism.

Landscape is one of the main elements of nature. Kincaid depicts the untouched nature of the landscape in her homeland. It is of primary importance to writers who use the ecological representation of nature. Kincaid describes the landscape as "untroubled, as if it had never known the hand of a man or the wrath of a god, as if it had never been observed, as if no one had ever claimed to own it and as if its ownership had never been contested" (39). Kincaid manages to give one full portrait of the ecocritical depiction of Antigua seen from the taxi of Mr. Potter. This portrait combines the human and the non-human, "... and they asked him [ Mr. Potter] about the things to be seen through the windows of the taxi: the fields of sugarcane...the fields of cotton...the mud houses with straw roofs, the torn clothes drying on the clotheslines, the half-

naked children with swollen stomachs, ( *Potter* 149). In her long essay, *A Small Place* (1988), Kincaid writes, “Antigua is beautiful. Antigua is too beautiful. Sometimes the beauty of it seems unreal” (Costa 80).

The writer depicts the landscape in a way that combines the creativity of a writer and a painter. Her depiction of the landscape where Dr. Weizenger resided for some time is strange to some extent:

For Dr. Weizenger had seen days in which the sun did not shine in any way, not in its usual place, up above and in the middle of the sky, not just coming up above the landscape in the morning and not just disappearing on the horizon in the evening; he had seen days that seemed as if thinned out milk had been used to draw the landscape in swath after swath as if the person making the sketch of this landscape was in a state of despair and the milkiness that enveloped the atmosphere was not accidental not deliberate, only just so, just so, all by itself, Dr. Weizenger had thought at the time. (*Potter* 13)

The sketch drawn by Kincaid in the above-mentioned quotation proves her ability to explain the psychological

depression from which Dr. Weizenger suffers in an ecologically depicted portrait.

Kincaid's ability to draw ecocritical portraits is without parallel. In one of the portraits drawn, the narrator describes the title character's indifference to the world and the landscape:

And the dew was vanishing quickly from the presence of the early morning sun and the dew rose up, forming a picture of thin, worn-out old curtains, shielding a landscape filled up with sea and sky and ships with masts and boats for rowing and canoes and men who will fall overboard, never to be heard from again, and women with trays of fruits on their heads on their way to market... and wet clothes hung on clothes line, and goats bleating and cows crying as they are milked or just before they are slaughtered.  
(Potter 122)

In the above-mentioned portrait, one can see the mastery of the novelist in depicting one scene that combines nature and people; fauna and flora; the sky and the sea. This reflects the real interplay with nature. She masters the use of ecological terms in the life of children to depict the complete harmony

between the children and their world, using the phrase “absorbed in the child world.”

The journey to Rat Island, by the narrator and her mother, is full of ecological depictions and some activities related to nature, “...my mother took me to Rat Island to teach me to swim... ...to dig for cockles and search for pink-colored seaweed; we never found enough of either to make a meal...” (*Potter* 75). All the activities, like swimming, digging for cockles, and searching for pink-colored seaweed, are based on nature and the ecological surroundings.

The depiction of the beauty of nature is recurrent in many scenes all over the novel. “the beautiful blue of the seawater lap-lapping against the shores of Five Island Bay, hugging the village of Gray Farm, hovering near the open tract that was Green Bay” (*Potter* 121). All these scenes, with the beauty of their origin and the beauty of their depiction, are of no importance to Mr. Potter. They all do not affect him. The narrator describes the place in the ground where Mr. Potter was buried as it was built “by ants” (187). The narrator describes the place where her father used to sleep: the corner of the kitchen of Mr. Shepherd’s house. She uses the ecological term ‘rain’ to give the meaning of too much, “the world has rained down on him injustice upon injustice, cruelty



upon cruelty” (80). This quotation reflects the difficulties surrounding Mr. Potter and the pity of the narrator over her father.

The use of the word “barren” in the following quotation, “...leaving that place so far away, the Lebanon or Syria, some place like that, barren and old” is to describe the place from which Mr. Shoul came is fully rhetorical. (Kincaid, *Potter* 6) It gives the meaning of land that is too poor to produce food. Kincaid chooses this adjective deliberately, for Dr. Weizenger is stingy when it comes to giving good pay to his employees and good treatment. Barren lands produce poor food. They also produce poor people in morality, behavior, and generosity. This barren land produces cruel and stingy people like Dr. Weizenger. This simile that combines a description of the land with one of the personality traits is a good combination by Kincaid in her ecological usage of the language.

Depicting the fields around the garage of Mr. Shoul reflects Kincaid’s interest in horticulture. The narrator, Mr. Potter’s daughter, counts different kinds of crops surrounding the garage of Mr. Shoul, “... the fields of sugarcane...and so too, the fields of cotton, and the rows of tomatoes and the rows of carrots, and the rows of onions, and the rows of pineapples, and the rows of things that could be eaten” (*Potter*

121). The beauty of the fields, the crops, and the colors of greenery are vivid representations of nature in this novel.

Kincaid also utilizes ecological language in describing the bed of Mr. Potter. The narrator says that Mr. Potter's mother made him a bed of rags, very clean rags, "a nestlike bed" Another example of using ecological language is describing the breast of his mother as "parched and barren of her milky fluids." The use of the ecological words "barren," "parched", and "fluids" echoes Kincaid's mastery of summoning the environment and the landscape of the island of Antigua and using them in the life of her father, Mr. Potter. As Sondgrass stated in her literary companion, "Kincaid's writings recall the island milieu" (6).

The writer compares the life cycle of an insect to that of her father, Mr. Potter, "as if he were an insect and this was one of the many stages of metamorphosis" (*Potter* 68). The use of the ecological and biological term 'metamorphosis' mirrors her awareness of the surrounding environment. It also mirrors how she rhetorically deploys the different stages of the insect life cycle and compares them to the life of the newly born Mr. Potter.

Her mastery of ecocritical writing reflects on these biological terms. The smooth use of the ecological terms used

by Kincaid is fully rhetoric. In describing the light before Mr. Potter's eyes, she managed to liken light with water in this quotation "the light was spread before Mr. Potter as if it were a sea of water" (*Potter* 19-20).

Kincaid's method of reading the title character's psyche is to anatomize his heart by using eco-critical language. The narrator says, "And here are the many interstices of Mr. Potter's heart: valleys of regret and hope and disappointment; mountains of regret and hope and disappointment; seas of longing; plains barren of vegetation and plains full of dust; shallow gutters of joy; deep crevices of sorrow; a sharp ledge of awe" (*Potter* 152).

The focus on the fabric from which the dress of Mr. Potter's mother is made is an ecological closeness to nature, "And the dress she wore on that day she walked into the sea was made of blue poplin, and even the very fabric that covered her tormented skin and its own tormented history ...being swallowed up by the sea..." (159). Once again, Kincaid focuses on natural materials on which the family of Mr. Potter depends.

Using the ordinary names of flowers as the ordinary names of Mr. Potter's daughters is another way of using the ecological language. "And these daughters had ordinary names just like ordinary flowers: Rose, Reseda, Lily, Iris,

Heather, but I was not yet born... and these daughters had ordinary natures just like ordinary people, mostly good, mostly rotten” (120). Kincaid relates most of the events in *Mr. Potter*'s life to nature; even the names of his daughters were ordinary, like the names of ordinary roses.

In *Mr. Potter*, Kincaid described the smell of *Mr. Potter*'s mother as that of onion. The narrator says, “And *Mr. Potter*'s mother had smelled of onions, that was all he could remember of her, that she smelled of onions” (83). The smell plays a role in the memory of *Mr. Potter*. He remembers some of the past memories of his life with his mother through onion smell.

Linking human beings to the surrounding world is one of the main elements of ecocriticism. Such linking can highlight the interplay between man and nature as will be illustrated in many examples below. For example, Kincaid tells us the following about *Mr. Potter*, “for at that moment, his very existence was part of all that surrounded him. The very shape of the earth, for instance: he was part of its mysterious and endless beginnings, he was part of its boundaries; the day, the night, the light from the sun” (40). As can be seen, belonging to the milieu surrounding us is a type of the interplay between man and nature. Kincaid stresses this concept in *Mr. Potter* by using examples from the ecological

sphere around the title character. “How for some of us we are nothing if we are not like the cockle in its shell, the bird in its feathers, the mammal covered with hair and skin...” ( 85).

Kincaid depicts the interplay between Mr. Potter’s father and the elements of nature found in Antigua brilliantly. She collects the sun, the bodies of water, and the open sky in one portrait of an artist imagined by Mr. Nathaniel Potter. This amalgamation is not easily portrayed; only a writer who has a sense of ecology can do it. She incorporates nature into Mr. Nathaniel’s life, implying Mr. Nathaniel's dominance over nature and the real interplay with nature.

The open sky... was familiar to Nathaniel Potter and the sky was a blue unimaginable to people who had never seen it before; the eminence that was the sun ...the water that made up the ocean (it was the Atlantic) and the water that made up the sea (it was the Caribbean) ... and all of the beauty of the sky and all of the beauty of the land and all of the beauty of the water were so much a part of Nathaniel Potter. (37)

In the fourth chapter, Kincaid pairs up the birth of Mr. Potter with nature. She describes the time of his birth as, "And it was in the middle of the night when there was no wind and there had been no rain for a long time, it was in the middle of

a drought" (61). Using the poor natural circumstances to bring Mr. Potter to life reveals an ecological description of the surrounding natural circumstances around the birth of Mr. Potter. For the narrator, the birth of Mr. Potter did not change any of the natural circumstances around him. It reflects how simple and ordinary Mr. Potter was. Moreover, the world, as his daughter says, was "indifferent" to his birth. The only interplay between nature and human beings that can be detected here is the silence of nature and the indifference of the world to the coming of Mr. Potter into the world.

Using some herbs as a medication for Mr. Potter is also a part of the knowledge of ecology and how it helps human beings in times of sickness. It is an example of man-nature interplay, "... she sat up with him all through the night and applied a mixture of camphor tea from the leaves of the eucalyptus tree and the leaves of many other shrubs and trees fed to him and made him well again" (70).

The ecological awareness possessed by Kincaid is matchless. It is used in depicting the insults used by Mr. Shepherd against Mr. Potter. "He called Mr. Potter stupid, he compared him to invertebrates of every order, he compared him to the indiscriminately growing members of the vegetable kingdom who were of no use...and he brought to life the sad

specimen that Mr. Potter became” (*Potter* 92). Only one experience mentioned in the first chapter of the novel has no interplay between human beings and nature. Dr. Weizenger and Mr. Potter do not like the sea. Mr. Potter’s daughter, the omniscient narrator, asserts that each day has a mark on Mr. Potter. This means that the narrator is aware of the effect of the sea on her father while he does not know this effect:

And there was the sea Dr. Weizenger had just left behind, his back was turned to it and there was the sea Mr. Potter had so long left behind, and yet each day that sea defined his life over and over again. Mr. Potter’s father had been a fisherman and had died after cursing the sea for disappointing and none of Mr. Potter’s brothers, ten of them, had become a fisherman. For Mr. Potter was afraid of the sea, so much water it was, so much nothing, and that was only water.(11-12)

An important example of man interplay with nature is exhibited by the scene of committing suicide, “And Elfrida Robinson walked into the sea as if the sea was life and so was to be joyfully embraced, and the sea swallowed her and then twisted her dry like a piece of old clothing, and then ground her dry like a piece of old clothing, and then ground her into tiny bits that dissolved and vanished from sight” (*Potter* 76).

This difficult scene is depicted in a rhetoric way using the language of nature.

Part of the interplay between nature and human beings is the personification of nature. In *Mr. Potter*, Kincaid describes the strength of the anger of her title character in the following quotation, "... and the sound of Mr. Potter's voice, so full of all that had gone wrong in the world for almost five hundred years that it could break the heart of a stone, meant not a thing to Dr. Weizenger" (23). Here, the writer personifies the stone as a living creature with a heart. Another example of personification of nature is given by Kincaid's description of the house of Mr. Potter and its galvanized tin roof. During rainy days, this galvanized tin roof, "... made such a beautiful sound, a music perfect for love or dreaming or singing or thinking or love again" (118). Personification here is seen as a part of the ecological reading reflecting the interplay with nature.

The personification of the light of the sun as if it were a human being "sprawling lazily" (*Potter* 72) is once again a perfect deployment of the ecological language. This kind of personification using the verb 'sprawl' which means, "stretching one's arms and legs out carelessly and untidy while sitting or lying down" (Cambridge Advanced Learners



Dictionary), is a good sign of the closeness of human activities and that of nature. Furthermore, the use of the adverb 'lazily' animates sunlight. Another example of personification of nature is the description of the color of the sky, "... the sky in some places was a thin blue, as if it had exhausted being that color, blue" (Kincaid, *Potter* 73). "Trees and vegetables grew ... with a careful sadness" (73), is also an example of the personification of nature, including it in some details surrounding Mr. Potter the child and his mother. Man's control over nature is also an aspect of ecocriticism. The superiority of man over nature is mentioned openly in the first chapter. Mr. Potter's supremacy over the windows, the rooms, and space made him superior to some elements of nature:

And Mr. Potter opened the rooms as if he had authority over not the rooms themselves and not the windows themselves, but as if he had authority over the space outside the rooms, the space beyond the windows. The space beyond the windows was the very air itself .... there were trees, shrubs, herbs, and other annoyance of the vegetable kingdom; there were animals and birds and other annoyance from the animals kingdom. (*Potter* 19)

In the fifth chapter of the novel, Kincaid once again depicts the superiority of man over nature. The narrator states, "... and Mr. Potter will remain forever after they [Mr. Shoul, Dr. Weizenger, and the passengers] have gone, for he had given meaning to this landscape, sea, and sun" (150). This quote reflects the effect of humans on nature from the viewpoint of the author. Kincaid does not show the way Mr. Potter had given meaning to the landscape and other natural elements, but this experience is part of the interplay between man and nature.

Defending nature is one of the cornerstones of ecocriticism. In Kincaid's writings, whether fictional or nonfictional, one can easily notice her defense of nature. May's shoes are made of cow leather, as Kincaid describes May's shoes. She says that the cow was born, raised, and then killed with care in the English countryside. She defends animals since they are a genuine part of the countryside and the landscape. Any kind of defense of nature is interpreted as an ecocritical sign of the novel.

Kincaid uses ecological language to describe the impact Mr. Nathaniel's negligence has on his sons and daughters. His indifference is made a "protective skin to Mr. Potter" (Kincaid, *Potter* 93). This protective skin helps him so much

to lead a life that easily forbears cruelty and insults. The skin as a layer that protects the human body is used differently as a protective psychological shield that helps the title character continue his life.

## **Conclusion**

To sum up, *Mr. Potter*, is full of nature representation and ecological depictions of Antigua. It focuses on Antigua, one of the Caribbean islands famous for its fauna and flora. This novel reflects Kincaid's awareness of the natural world surrounding her. The harmony and the interplay with nature are seen all over the novel as proved by the examples. The focus on the sun and its rays and the personification of nature are recurrent all over the novel.

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