

COMES WITH THE TERRITORY

The Caribbean Environment in Children's Literature

Karen Sands-O'Connor

The idea of environmentalism in the Caribbean is complicated by history: a history which, until recently, envisioned the islands and territories of the West Indies as possessions of European or American powers. This possession encompassed not just the land, but the various people that the Europeans labeled "natives", including the Taino Indians who first greeted Columbus, the African slaves who were brought to work the plantations, and the indentured servants from India and China who arrived post-emancipation. Even as late as the twentieth century, when the environmental movement became a global phenomenon, children's literature, from a European or American perspective, continued to depict a Caribbean population unable to solve environmental problems or even, in many cases, to identify the problems in the first place. But Sarah Phillips Cas-teel notes that

the Caribbean language of landscape is distinguished by its

contestation of the coloniality of space through its reconfiguration of inherited tropes. (487)

Caribbean writers have, in recent years, attempted to produce children's literature depicting a uniquely Caribbean environmentalism, one in which the land matters for its own sake and the Caribbean people can, as Michael Bennett has suggested, "be seen as more than part of an idealized scenery" (199). The difference is not accidental, but points to specific differences in world-views about the environment and the Caribbean.

Traditional Euro-American environmentalism paints a picture of continuous human destruction of the environment for profit, and the need for environmental caretaking. The environment has been destroyed for the immediate benefit (usually monetary) of the humans, and thus humans need to fix the environment despite the possible loss in profit to individuals or nations. Most Caribbean writers,

however, link destruction of nature with self-destruction (on individual and national levels). In so doing, they produce a kind of literature that is aligned with postcolonial ideas about social justice. Kamala Platt discusses “environmental justice literature” which depict “environmental justice issues inequitably and negatively affecting human communities” (186). More commonly, however, the approach is referred to as “postcolonial ecocriticism,” as described by Graham Huggan and Helen Tiffin: this is literature, they write, that promotes “the mediating function of social and environmental *advocacy*, which might turn imaginative literature into a catalyst for social action” (12). Whether it is labeled as environmental justice literature or postcolonial ecocriticism, however, it is significant that these theorists use as examples literature from the postcolonial world, and set it in contrast with literature about that world written by Europeans. European environmental thought has a different focus than non-European environmental thought, and this focus points to the human-nature interconnection. This paper will provide a brief historical discussion of European and American ideas about the environment of the Caribbean in children’s literature, followed by a comparison

of more recent texts by European, American and Caribbean authors.

An Environment Dependent on Development

Colonial interest in the West Indies has long been economically-based, and particularly centered on the natural environment of the Caribbean islands. Driver and Martins connect economics with the study of nature in the colonial empire, writing that as early as the eighteenth century,

a network of botanical gardens was established in support of schemes for plant exchange designed to rationalize the economic resource of empire, connecting Kew [Gardens] with Jamaica and Saint Vincent in the West Indies. (14)

Nineteenth-century literature for children played a role in the defense of imperialism, partly by using the environment of the Caribbean as justification for Britain’s continued dominance in the region. Geography, history, and science textbooks, published in America and Britain, all examine the natural world of the Caribbean islands from an economic perspective. However, these texts also elucidate that the imperial nations can make the best use of these economic potentials *because* they understand the scientific nature of the Caribbean better than anyone else.

Thus, Charles Kingsley's discussion of Pitch Lake in Trinidad from the 1871 *At Last! A Christmas in the West Indies*, frequently excerpted in textbooks and encyclopedias for children such as the *Young Folks' Library* (editions beginning in 1901 from Hall & Locke, Boston) is both scientific and economic wonder of the world, but for imperial progress: nature, according to Kingsley, produces "pitch reefs" (98) which are then "dug away, and carried to New York or Paris to make asphalt pavement" (98). Kingsley's commentary in the passage emphasizes the scientific understanding of nature, including reference to "Messrs. Wall and Sawkins [and] their admirable description of the lake" (103) and "a very clever and interesting account of the lake" by "Mr. Manross, an American gentleman" (105). Neither of these works offers tourist guidebook descriptions, but rather scientific reports. For example, Wall and Sawkins' *Report on the Geology of Trinidad* (1860) was specifically commissioned by the British government as, "a general survey of the Economic Geology of Trinidad" (v), and Manross's "Notice of the Pitch Lake of Trinidad" was published in the 1855 *American Journal of Science and the Arts*¹. Further, Kingsley supplements their scientific observations with those of his own, partic-

ularly on island flora, to which he is careful in many cases to assign Latin names, as in this example:

[A]t the corner of the house was a bush worth looking at, for we had heard of it for many a year. It bore prickly, heart-shaped pods an inch long, filled with seeds coated with a red waxy pulp. This was a famous plant – *Bixa orellana Roucou*; and that pulp was the well-known annatto [sic] dye of commerce. (99)

What looks like unmanageable scrub to the untrained eye is, to the scientific European mind, a potential item of valuable trade.

And where is the non-white Caribbean dweller in Kingsley's depiction? Kingsley reduces him (all the "natives" are male in this section) to laborer on behalf of the European, carting pitch, guarding the lake (from what is unclear), and guiding Kingsley's party. As police, they are "excellent specimens of what can be made of the negro" (98), reducing the non-Europeans to fauna (without the benefit of Latin moniker). As laborers in the pitch field or driving carts, they are invisible by virtue of passive voice: "A bullock-cart, laden with pitch, came jolting down past us" (101), the cart apparently capable of driving itself. Even as guides, they are automatons — they make a path from planks for the Europeans, and then stand idle or

“[grin] delight and surprise at the vagaries of the English lads” (107) who “true to the English boy’s bird’s-nesting instinct” (108) had spotted out a nightjar’s nest.

This difference between European and non-European was, according to Kevin Hutchings, commonly attributed to the Europeans’ ability to rise above their environment and master it:

[E]ighteenth- and nineteenth-century theories of environmental determinism had grave implications for human agency, conveniently granting “civilized” whites the right to control others while representing those others as thralls to the climates they inhabited and supposedly embodied. (47-48)

W. J. T. Mitchell adds that “the discourse of landscape” (13) allows Europeans to see themselves as “essentially superior [...] masters of a unified, natural language” (13). By being active, scientific, and detached, Europeans develop the natural world of the Caribbean into economic products, while the non-European becomes, at best, a tool for production, and at worst, a specimen of only minor scientific interest.

Texts such as Kingsley’s description of Pitch Lake set the standard for

children’s nonfiction literature about nature, the environment, and the Caribbean throughout much of the twentieth century, regardless of the author’s background or perspective. A case in point is the 1956 text by the prominent African-American poet, Langston Hughes. *The First Book of the West Indies*, one of a series of informational picture books Hughes produced for children (other titles include *The First Book of Negroes* and *The First Book of Jazz*), is surprisingly unpoetic and dry. After a brief introduction to the region, Hughes devotes one to three pages to each of the major island nations and territories. These chapters detail the European discovery of the islands (little is said in the book about pre-Columbian islanders), and then proceeds with information pertaining to the products, agriculture and manufacturing that each island exports. As with the Kingsley example, the natural environment of the Caribbean islands only matter if they are economically significant, and that economic significance is measured in exports to the outside world, not between the islands themselves. The people of the Caribbean are often an invisible part of this transaction between nations; occasionally they “work the year round in the [...] fields” (13) but more often, the land itself creates products,

as in the discussion of Martinique and Guadeloupe: "The soil of these islands is rich and grows many crops. Most of the coffee and sugar used in Paris now comes from Martinique" (35). People of the Caribbean are portrayed as picturesque, or part of the scenery:

Many of the women of the French West Indies are very beautiful. They dress in the colors of bright birds, with golden earrings and many necklaces and bracelets. High on their heads they wear many-colored bandanna handkerchiefs with the ends rising in butterfly-like points above their foreheads. (35)

By comparing the women with birds and butterflies, Hughes allies the Caribbean people with the natural world, as specimens or passive providers of consumables for the non-Caribbean, in much the same way that Kingsley had almost a hundred years before.

Independence, Dependence and Development

Until the 1960s, most Caribbean islands were subject to some level of European or American governance. Children's literature written prior to independence reflects the idea that the Caribbean land and people were knowable and usable only by outsiders; science was the power that

these outsiders held over the Caribbean. Following independence in the English-speaking West Indian countries during the 1960s, more writers began to portray Caribbean people as scientific, but science continued to be used for economic gain. Informational texts about the West Indies by West Indian (rather than European) authors began to be published by major publishers, giving voice to alternative perspectives. In 1967, Jamaican-born Philip Sherlock published *The Land and People of the West Indies* in Lippincott's Portraits of the Nations Series, and Trinidad-born Wilfred Cartey published *The West Indies: Islands in the Sun* in Thomas Nelson's World Neighbors series². These books show West Indians as active participants in their environment, through both photographs and text. Sherlock details how in Trinidad, for example,

[h]uge tankers from distant parts of the world lie at anchor in the bay, and eighteen thousand employees man the refineries, depots, and offices. (101)

The outsiders, represented by the tankers, become the passive acceptors of products in Sherlock's text, while the Trinidadians are the active workers. Additionally, they do not work only for the outside world; Sherlock points out that "[t]he natural gas

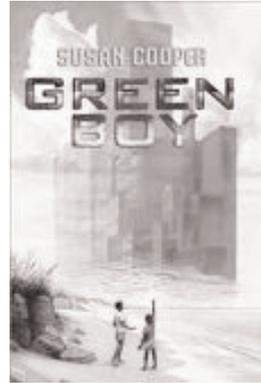
released with the oil is used to generate electricity” for the islanders (102). Cartey’s book lists Pitch Lake as “one of Trinidad’s most important natural resources” (187) and shows photographs of islanders working as asphalt removers, and the advanced technology (such as barrel conveyors) used within the industry.

In this century, Trinidad has supplied 15 million tons of asphalt for streets from Lake Shore Drive in Chicago to the Champs Elysées in Paris, (188)

he writes, underscoring the importance of the West Indies to the rest of the world. West Indian authors in the immediate post-independence phase portray West Indians as active, technologically-savvy interactors with the natural world; however, nature itself remains a product, useful if profitable only. Additionally, West Indians are not yet shown as creators of technology or scientific investigators, but technicians only.

Island Paradises? The Environment in Contemporary Novels about the Caribbean

The environmental movement of the late 1960s and early 1970s brought the world’s attention to the destruction of tropical rainforests and endangered species, many of which are located in



ill. 1: Susan Cooper’s *Green Boy*

the Caribbean. But, as Jana Evans Braziel rightly points out, too often with regard to the Caribbean, writers convert “eco-green value into an *econo*-green value” (113). The Caribbean continues to be a battleground between nature and humans in texts by non-Caribbeans, where economics provide the impetus for environmental destruction. Susan Cooper’s *Green Boy* (2002) has, as its central conflict, the urban development of a fictional Caribbean island by Europeans (in this case, the French, but the Americans are singled out as “bad neighbors” to the Caribbean as well). The developers plan to build a hotel, golf course, and casino on the island, and when one of the islanders protests, her husband tells her,

You know how they’ll sell it to the government—encourage tourism, our biggest industry—boost our

islands' economy, bring in dollars for the local merchants, create jobs for school-leavers. (16)

Indeed, at a protest meeting that the family arranges about the development, a dissenter tells them,

we need jobs, man! Big hotels, not small little hotels! We need investment in our economy! We need money for better roads and better schools! (67)

The fate of the ospreys, bonefish, and other fragile wildlife pale in comparison to the economic concerns of many of the islanders.

The Caribbean family carries on with their petition, and they receive help from an American who winters in the island on his yacht.

The blond American put together a separate petition for the boat people, because they weren't Bahamian citizens. He specially wanted to find boat owners who were scientists or experts in pollution, so that they would be offering the government advice worth taking seriously. (69)

According to Cooper, the Bahamians themselves would not be taken seriously because they did not have the scientific knowledge to advise the government. Despite being written almost thirty years after independence in the Bahamas³, Cooper's novel still sees non-Caribbeans as

scientific and economic masters of the islands.

At the end of *Green Boy*, it is the economics of nature that resolves the conflict after all. When a hurricane comes through the island, destroying the millions of dollars of completed development,

the government decided that the cay was after all a very unsuitable place for development, and so they withdrew all the permissions for Sapphire Island Resort, and the developers had to go and find themselves another island somewhere else. (192)

Nature continues to be useful only if economically prosperous, and the people of the Caribbean remain at the mercy of both nature's power and scientifically superior outsiders.

The same year that *Green Boy* was published, another book of children's fiction on the environment and the Caribbean appeared from Jamaican-born author Hazel Campbell: *Juice Box and Scandal: Three Stories on the Environment*. Originally, the stories were published as part of a United Nations Educational, Scientific, and Cultural Organization (UNESCO) project which aimed

to increase and expand in schools and communities, education about the environment and about the careful use of natural resources (vii)

Campbell's stories focus on the environment and the use of resources,



ill. 2: *Juice Box and Scandal* by Hazel D. Campbell

similar to Cooper's novel. However, in other ways, the two books are very different. Cooper's novel portrays helpless islanders who do not have the scientific or technological abilities to stop the environmental destruction by outsiders, and who are economically dependent on the jobs that the destructive outsiders dangle in front of them. Campbell, in two out of three of the stories in *Juice Box and Scandal*, does not even mention non-Caribbeans. The title story, "Juice Box and Scandal," and a second story, "Riddle Me Dis," focus exclusively on ordinary Jamaicans in Kingston, and the ways in which their actions affect the environment for better or for worse. These stories are not about pristine beaches for tourist dollars, but about an environment that is safe and beautiful for Jamaicans. In "Juice Box and Scandal," Valdeen thinks that "lessons on the

environment were about foreign countries" (11) until the garbage he has thrown on the ground literally comes back to haunt him in a nightmare. In "Riddle Me Dis," a park built by the former colonizers becomes a wasteland until one young man named Topknot decides to set up a stand "to earn honest money" (27) selling drinks and snacks. Topknot tries to attract customers by placing brightly colored plants near his stand, and as he becomes more and more successful, he reclaims more of the once-formal park with native plants, including a vegetable garden with seeds given to him by a woman who brings them from her visits to "the country" (32). Unlike Cooper, Campbell does not place concerns about the environment and concerns about humanity in opposition; rather, she emphasizes the idea that humans are in their environment every day, and harm to nature means harming themselves, as well. As the wise woman, Mama Princess, to whom Valdeen goes for advice in "Juice Box and Scandal" says, "Look 'round you. What do you see?" (9). This interdependency aligns Campbell with the Caribbean ecopoetics that Elizabeth DeLoughrey describes as

not reducible to anthropocentric representation; the 'natural' environment is constituted and constitutive

of human history. As a process rather than a passive template, it thus reflects a dialectic between the land and its residents. (265)

It is not nature versus humanity that this literature represents, but humanity's interaction — for good or bad — with nature.

Campbell also tries to avoid simplistic binary oppositions between innocent islanders and wicked foreign "invaders". In the first two stories, there are no outsiders. The Jamaicans themselves are littering Kingston in "Juice Box and Scandal." The now-vanished colonizers who built the park in "Riddle Me Dis" may have kept the park to themselves — the narrator comments dryly that it "was a time of gracious living, for some people anyway" (23) — but they took care of the park whilst it was in their hands:

[T]he grass was kept neatly cut and the trees were trimmed regularly. [...] Everything was green where it should be green, and colourful where it should be colourful. (23)

Only after they left did the park decay. Jamaicans, in Campbell's view, must stop blaming outsiders and take responsibility for the environmental health of their nation.

The theme of responsibility is indirect in the text's first two stories, but

becomes explicit in the final story of the collection, "Willy's River Is Dying." In this story, a local river has become polluted and too dangerous for drinking, swimming, and washing clothes. Many people in the town want to blame the pollution on a nearby canning factory. The factory owner — a local man, and not an outsider (although his factory cans and ships tropical fruit to international locations) — argues that,

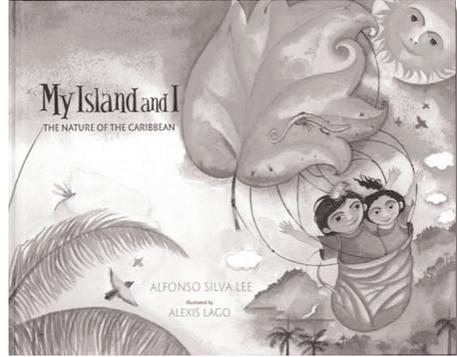
it is not fair to blame us solely for the poor state of the river. It was dying before we began to operate. Too many people taking sand out illegally. Too many people cutting down trees. (44)

Miss Bessie, who is critical of the factory owner, thinks: "It was the same old story. [...] Blame the people for living as best they could" (44). This impasse between factory owner and local islander sounds like the clash between economics and the natural world found in many of the works discussed earlier in this article; however, because Mr. Johnson is local, the solution is different. Rather than being a story of "us-versus-them", "Willy's River Is Dying" becomes a story about finding solutions rather than laying blame because, as Mr. Johnson puts it: "We who live here have to care" (45).

None of Campbell's stories offer any definitive solutions: "Juice Box and Scandal" concludes with Valdeen thinking about things he "perhaps" might do, "Riddle Me Dis" asks readers to think of how they might improve the other half of the park, and "Willy's River Is Dying" comes to no conclusion other than that it is important to clean the river for the sake of the children — but each story suggests that the solution can be found somewhere. Campbell's characters cite teachers, librarians and government agencies as potential sources for help, but at the end of the day, it is those individual characters who must pay attention, learn, look around them, and save the world in which they live. Campbell's islanders are active participants in cleaning and maintaining the environment, not for the sake of economic gain, but for their own, and for nature's well-being.

Island Laboratories: The Environment in Picture Books about the Caribbean

The idea of maintaining the environment for its own sake, and for the sake of a just society, is also a key tenet of several picture books published about the West Indies. Picture books tend not to focus on the economics of the natural world, but rather on the variety of



ill. 3: Alfonso Silva Lee's *My Island and I*

plant and animal species found in the Caribbean, and within the fragile nature of its ecosystem. *My Island and I: The Nature of the Caribbean*, by Cuban author Alfonso Silva Lee appeared in 2002, and Grenadian author Dawne Allette's *Caribbean Animals* in 2004. American authors Dana Meachen Rau and Lynne Cherry have also produced picture books about the Caribbean, such as *Undersea City: A Story of a Caribbean Coral Reef* (Rau 1996) and *The Sea, the Storm, and the Mangrove Tangle* (Cherry 2004). In common with the books for older children, there is a preponderance of scientific language and detail used in descriptions. Illustrations tend to be realistic, and maps and author's notes are regular features; such inclusions announce the "serious" purpose of the books. Again, however, there is a difference between the books published by West Indian authors/illustrators/publishing houses

and those who have no particular connection to the Caribbean. The predominant difference between these books is the presence of the child character.

In the two picture books by American authors, humans are hardly present at all. Rau's *Undersea City* is the story of a hermit crab who is washed out to a coral reef, eventually rescued by some fishermen who unwittingly return the crab to shore after they catch him in their net and he "and other shells fall out and roll onto the beach" (27), and are later discarded in favor of the tropical fish that have been caught. The fishermen are part of the crab's world, seemingly as amoral and natural as the gulls and rays who might eat the hermit crab or might pass him by, or the Tainos who "drew pictures of the sun" (7) on cave walls "thousands of years ago" (7). And yet, in the author's note, a distinction is made between humans and the natural world, and the distinction drawn is tellingly between nature and "scientists":

The Taino people lived on Saona Island thousands of years ago. Today, about five hundred people live there. Scientists are watching the island and waters that surround it very closely to be sure it stays healthy. Agriculture, deforestation, hunting, over fishing, and tourism threaten the island

and the reef, and may lead to the disappearance or extinction of plants and animals that are found on Saona Island. (29)

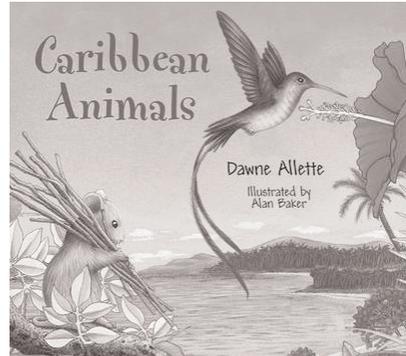
Extinction of the Tainos at the beginning of the paragraph is thus linked to the extinction of plants and animals at the end of the paragraph, suggesting that all natives – whether human, animal, or plant – are endangered, and only scientists (the godlike beings who watch the island) can prevent this. Similarly, Cherry's text depicts a Caribbean mango grove nearly empty of people; the only human characters in the story's text are two fishermen, one of whom advocates cutting down the mangrove to "create a shrimp farm" (n.p.) and the other who counters that, "'if we destroy the mangroves, we destroy the fish which give us all life.' And so they went out to sea and left the island in peace" (Cherry n.p.). These fishermen are a lesser part of the natural surroundings – they happen by and then leave again – but they are still, as the fishermen in Rau's book, neither necessarily good or bad. The good humans are, as in Rau's book, found in the afterword, where Cherry thanks the various scientists, mostly American, who helped her create her book. Rau and Cherry certainly create environmental texts that advocate the maintenance of the natural

world for its own sake, rather than (or even in spite of) economic reasons. And yet, nature is only maintained through scientific understanding, which separates the reader from the Caribbean. Wesley Kort argues that in literature, this kind of detachment is a choice that allows the reader to avoid “the responsibilities and limitations resulting from identification” (191). Rau and Cherry place their scientists outside of the text, and almost exclusively outside of the Caribbean itself, and in this way produce texts that do not press the reader into action.

The two texts written and/or illustrated by people with distinct ties to the Caribbean also highlight the natural world as valuable for its own sake. The theme of interconnectedness is found explicitly stated in *My Island and I*. Lee says:

It is a great delight that each is the center of everything and that each is made of all others. Neither you nor I can live without the others. We are made of them and they are made of us. (n.p.)

Caribbean Animals, on the other hand, implicitly indicates the value of the natural world; the main human character spends the entire day searching for animals found in the Caribbean, examining them in at least one illustration with a scientific instrument



ill. 4: *Caribbean Animals* by Dawne Allette

(such as binoculars). These books show active and interactive participants in the natural world.

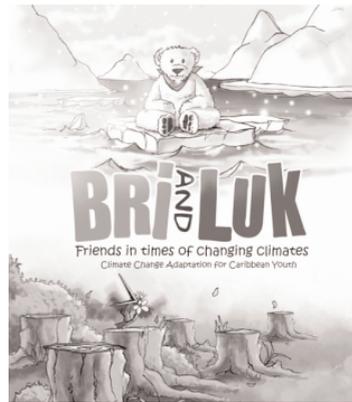
But importantly, the main characters of all three of these books are neither godlike American scientists, nor scenic native adults, but scientifically-minded, native children. This difference allows young readers to literally see themselves in the Caribbean, with an ability to play an active role. *My Island and I* addresses the reader directly: after a scientific discussion of the life cycles of plants and animals (including an explanation of CO₂), the text ends with the simple statement, “You and I also belong to this very big family” (n.p.). The illustration depicts a girl walking through a landscape, where she is literally surrounded by, and part of nature (the flowers cover her, a spider examines her, she holds a tree branch in her hand). The boy naturalist in *Caribbean Animals* stays out

until the sun is going down, alone and studying nature in all its forms. The last line of the story reads, "that's all I can see, now it's time for bed. Good-night to the creatures from A to Z" (n.p.), implying that only darkness can stop the boy from learning about the nature surrounding him.

A New Climate for the Environment in the Caribbean

In 2010, the first of a proposed series of environmental textbooks appeared from the Future Centre Trust, entitled *Bri and Luk: Friends in Times of Changing Climates* and authored by Nicole Garofano. The text begins with a discussion of the Latin, scientific name for a certain kind of hummingbird (1), and it goes on to describe the natural wonders of the islands of the Caribbean. "Physical features such as beaches and mangroves along our coastlines are recognized as vacation spots for holidaymakers" (7), Garofano writes. The emphasis on scientific language and the use of nature are features that *Bri and Luk* shares with Charles Kingsley's nineteenth century description of Pitch Lake. However, the text in other ways reflects the influence of a Caribbean vision of the environment. The characters are animals and children of the Caribbean,

rather than adults. The children are charged with "the ability to create and invent new technologies so that we as humans can live a much more sustainable life on this planet" (26). Native Caribbean children are the scientific guardians of the environment, not just in trade books, but in textbooks as well.



ill. 5: *Bri and Luk* by Nicole Garofano

Connection to a space matters. The child characters in books by Caribbean authors care about and for the Caribbean because they belong to it, and it belongs to them. In *Place and Placelessness*, Edward Relph writes that "the places to which we are most attached are literally fields of care" (38). In the nineteenth and early twentieth centuries, the natural environment of the Caribbean was described, studied, and exploited by people in colonizer countries. Scientific adults used the Caribbean environment for

the benefit of people in other countries. With the rise of the environmental movement and independence for Caribbean countries in the latter half of the twentieth century, books for children about the environment of the Caribbean began to focus on interdependence and the child character. Caribbean children's literature began to re-vision the traditional view of their environment presented over hundreds of years by European and American writers. Environmental literature by Caribbean authors rejects the view of the Caribbean as natural resource supermarket for outsiders, and of its people as part of the scenery. Instead, Caribbean environmental literature demonstrates a belief that children must create, preserve, and study an environment that sustains us all.

*Karen Sands-O'Connor (*1969) is associate professor of English at Buffalo State College in New York, where she teaches courses in children's literature and twentieth century British literature. She has published widely on the Caribbean in literature, and on Caribbean diasporic literature, most notably in her book, *Soon Come Home to this Island: West Indians in British Children's Literature* (Routledge 2007).*



NOTES

¹ It is of significance that both these texts, while scientific in nature, focus on the economic possibilities of Pitch Lake. Indeed, Manross's article concludes with a discussion of the scientific experiments by the Earl of Dundonald, who purchased significant tracts of Pitch Lake and the surrounding land, and Manross's comment that "[i]t seems only necessary that the required amount of intelligent enterprise should be directed to the subject in order to render this wonderful reservoir of bitumen a source of great individual profit and of essential service to mankind" (160).

² Jamaica and Trinidad both gained independence from Great Britain in 1962.

³ Independence in the Bahamas became finalized on 10 July 1973.

WORKS CITED

- Allette, Dawne. *Caribbean Animals*. Northwood, Middlesex, UK: Tamarind, 2004.
- Bennett, Michael. "Anti-Pastoralism, Frederick Douglass, and the Nature of Slavery." *Beyond Nature Writing: Expanding the Boundaries of Ecocriticism*. Eds. Karla Armbruster and Kathleen R. Wallace. Charlottesville, Virginia: UP of Virginia, 2001. 195-210.
- Braziel, Jana Evans. "'Caribbean Genesis': Language, Gardens, Worlds (Jamaica Kincaid, Derek Walcott, Édouard Glissant)." *Caribbean Literature and the Environment: Between Nature and Culture*. Eds. Elizabeth M. DeLoughrey, Renée K. Gosson, and George B. Handley. Charlottesville, VA: UP of Virginia, 2005. 110-126.
- Campbell, Hazel D. *Juice Box and Scandal: Three Stories on the Environment*. 1992. Kingston, Jamaica: LMH Publishing, 2005.
- Cartey, Wilfred. *The West Indies: Islands in the Sun*. Camden, New Jersey: Thomas Nelson, 1967.
- Casteel, Sarah Phillips. "Location: The Language of Landscape." *The Routledge Companion to Anglophone Caribbean Literature*. London: Routledge, 2011. 480-489.
- Cherry, Lynne. *The Sea, the Storm, and the Mangrove Tangle*. New York: Farrar, Strauss and Giroux, 2004.
- Cooper, Susan. *Green Boy*. New York: Margaret K. McElderry, 2002.
- DeLoughrey, Elizabeth. "Ecocriticism: The Politics of Place." *The Routledge Companion to Anglophone Caribbean Literature*. Eds. Michael A. Bucknor and Alison Donnell. London: Routledge, 2011. 265-275.
- Driver, Felix and Luciana Martins. "Views and Visions of the Tropical World." *Tropical*

- Visions in an Age of Empire*. Eds. Felix Driver and Luciana Martins. Chicago: U of Chicago P, 2005. 3-20.
- Garofano, Nicole. *Bri and Luk: Friends in Times of Changing Climates*. Book 1. St. Michael, Barbados: Future Centre Trust, 2010.
- Huggan, Graham and Helen Tiffin. *Postcolonial Ecocriticism: Literature, Animals, Environment*. New York: Routledge, 2010.
- Hughes, Langston. *The First Book of the West Indies*. New York: Franklin Watts, 1956.
- Hutchings, Kevin. *Romantic Ecologies and Colonial Cultures in the British Atlantic World 1770-1850*. Montreal: McGill-Queen's UP, 2009.
- Kingsley, Charles. "The Pitch Lake in the West Indies." *Wonders of Earth, Sea and Sky: Volume XI of Young Folks' Library*. Ed. Edward Singleton Holden. Chicago: Charles E. Knapp, 1930. 97-110.
- Kort, Wesley A. *Place and Space in Modern Fiction*. Gainesville, Florida: UP of Florida, 2004.
- Lee, Alfonso Silva. *My Island and I: The Nature of the Caribbean*. St. Paul, Minnesota: Pan-gaea, 2002.
- Manross, N. S. "Notice on the Pitch Lake of Trinidad." *American Journal of Science and the Arts* XX (1855): 153-160.
- Mitchell, W. J. T. "Imperial Landscape." *Landscape and Power*. Ed. W. J. T. Mitchell. Chicago: U of Chicago P, 1994. 5-34.
- Platt, Kamala. "Environmental Justice Children's Literature: Depicting, Defending, and Celebrating Trees and Birds, Colors and People." *Wild Things: Children's Culture and Ecocriticism*. Eds. Sidney I. Dobrin and Kenneth B. Kidd. Detroit: Wayne State UP, 2004. 183-197.
- Rau, Dana Meachen. *Undersea City: A Story of a Caribbean Coral Reef*. Norwalk, Connecticut: Soundprints, 1996.
- Ralph, Edward. *Place and Placelessness*. London: Pion, 1976.
- Sherlock, Philip. *The Land and People of the West Indies*. Philadelphia: JB Lippincott, 1967.
- Wall, G. P., and J. G. Sawkins. *Report on the Geology of Trinidad; or, Part one of the West Indian Survey*. London: Longman, 1860.