

CHAPTER-VII

CONCLUSION

Nothing can be more saddening than the fact that Mother Nature is receiving step-motherly treatment at the hands of her own creation. The Satan of temptation which led to the downfall of man from Paradise has once again engulfed him in its clutches by infecting his mind with demented violence against nature in the name of progress. In the last few decades, a slew of measures and arguments to save nature have come to naught. That time is not far away when we will not have even an iota of fresh air to breathe and a drop of fresh water to drink. Then, this so called progress won't come to take us out of this abyss. It will only act as a reminder of our lunacy in harming Mother Nature. Much disaster has already occurred and is still going on. Ozone depletion, poisonous rivers and oceans, floods, famines all speak volumes about the insane tyrannical attitude of men. Blaming nature for its violence is like pot calling the kettle black. When it comes about forsaking the fatal progress for the sake of nature, countries round the world feel trapped between hammer and anvil which is quite ironical. Putting an end to our barbarity towards nature is the last straw in the boat. We have left nothing with nature to get herself replenished. Therefore, controlling our mindless appetite of progress is a very less punishment for our misdeeds. Alarm bell has rung. If immediate steps to protect Mother Nature are further postponed, even the creator of this universe won't come to our rescue.

Literature has to realize its role in safeguarding the environment which is an indispensable part of its various narrations. All other disciplines started addressing these ecological concerns much before literature. It is indeed surprising that the world

of literature was quite late in responding to the deteriorating state of environment as ecocriticism as a term got its momentum only in late 1980s. But as said, it is better late than never. The present research is another arrow in the armory of ecocriticism which will analyze the novels of Toni Morrison from an ecocritical perspective. Divided into seven chapters the research makes a step by step analysis in order to give more insights into the works of the novelist and at the same time to sensitize the readers towards the challenges which are faced by the world of nature.

Chapter I serves as an introduction to the term ecocriticism which has been used as a reference approach to study the novels of Toni Morrison. First of all, the chapter offers several definitions given by various critics and erudite scholars all over the world. It discusses about the intrinsic value and extrinsic value of human beings and locate that the ecological value of humans is far less than the ecological value of other species on this earth. This outcome from the study thus poses a threat to the domination of humans who place themselves at the centre of all universe. It reiterates the fact that humans have no sole right on the ecosystem. He is merely one of the many pawns in the bigger game of chess. His domination over other species is not something inherent. It is a mere act of self-centeredness which directed him to exploit nature and its inhabitants.

Further, it locates the roots of this ecological crisis in religion and shows how Christianity was responsible for this polarization of whole world into human and non-human world. Several instances from Hindu mythological texts are given in order to show their disparity from western religion. A brief survey of all religions from ecocritical perspective is provided in the study to locate how all the major religions of the world have great reverence for the nature and its constituents. Hinduism, Jainism, Buddhism, Taoism, Confucianism and even Muslim religion have utmost

regard for Mother Nature. The tenets and gospels of all these religions are pro-nature and place human beings equivalent to all other forms of species which exist in the ecosystem. But, Christianity perpetuates an order which places human beings at the top of the hierarchy of ecosystem which they themselves have created.

Middle Ages are then shown to be the turning point in the history of man's relation to nature. Scientific discoveries and newly found wisdom of the ages because of Renaissance and many revolutions which germinated during those times gave a serious blow to man's relationship with environment. The anthropocentric attitude led to the compartmentalization of human and non human world into two separate spheres. Urbanization, population explosion, and deforestation in the name of progress further became the watchwords of modern civilization. The need and importance of the field of ecocriticism is thus stressed to save life on the ecosphere because if such exploitation of nature will continue, human race along with many species on the planet are bound to face extinction.

Then the focus moves to the history and scope of ecocriticism as this theory forms the base on which Morrison's novels are studied. Ecocriticism is an illuminating entry into the world of literary studies which is fully engaged with our most pressing contemporary problems - the global environmental crisis. Hence, a lot of scholars and critics have come forward with a green pen in their hands.

Cheryll Glotfelty and Harold Fromm's book, *The Eco-criticism Reader* is an introduction to the field as well as a source book which defines ecological literary discourse and sketches its development over the past quarter-century. The twenty-five sections in this volume, a mixture of reprinted and original essays, look backward to origins and forward to trends, and provides written examples of a range of ecological

approaches to literature. This book and many other similar books on ecocriticism like Glen A. Love's *Practical Eco-criticism*, Todd A. Bolick's *Ecocriticism and Early Modern English Literature*, Helan Tiffin's *Post Colonial Eco-criticism* are exhaustively studied and filtered to clearly lay out the major tenets of eco-criticism as elaborated by various critics and writers all over the world.

The three stages of ecocriticism are also discussed at length in the introduction to the thesis. The second phase of ecocriticism which deals with nature-writing and creative writers with an ecological bent of mind is given ample space in the study. The creative writing in contrast to nature writing is shown to be more capable to evoke eco-consciousness of people because of its ambit of readership. Thus Morrison's selection as a creative writer in the present study is justified in the chapter which gives foundation and serves as a succinct introduction to the research of Morrison's works from an ecocritical perspective.

The second chapter provides necessary biographical details that might have made possible the entry of green world in Morrison's fiction. The research gap is also located in this chapter of the research. Wide popularity of Morrison's fiction has invited critics and scholars to invest their critical acumen in her writings which has resulted in a vast corpus of critical literature. Morrison's fiction has drawn global attention and elicited a plethora of critical output. But despite the wide ranging criticism, critics have missed ecocritical implications of Morrison's fiction which lead to a limited range of study resulting in ignoring key concepts and aspects in the texts of Toni Morrison. Either critics have neglected the environmental concerns in their studies altogether or they have focused their study on either one or two novels. And therein lies the relevance of the present research which is discussed at length in Chapter II. There are still many aspects which have been ignored by the critics either

completely or in parts relating to the eco-critical evaluation of Morrison's fiction. Chapter II thus shows how the present study is an attempt to fill in some of the gaps perceptible in the existing critical studies. Libraries may be flooded with books discussing racial and gender perspectives of Toni Morrison's fiction but the relevance of the present research lies in its inter-disciplinary study of nature and literature in Morrison's fiction.

The third chapter makes an official entry into the fictional world of Morrison. The chapter discusses eco-critical inclinations of Morrison in her novel *The Bluest Eye* which got published in the year 1973. Since, the novel marked the debut of Toni Morrison in the fiction world, it became Morrison's first statement on nature and problems related to it. The main focus of the author in this novel is to depict how the world has got polarized into two worlds, i.e. human and non-human world. In this novel, she is not writing to locate causes and offer solutions to the ecological upheaval. Her purpose is merely to pose the problem of environmental degradation by humans. The image of marigolds and its relation to the pregnancy of little black girl Pecola which one gets to see on the first page of novel is discussed thoroughly. An incisive analysis is done to show how Pecola is equated to Mother Earth. Just as Pecola is exploited by everyone similarly Mother Earth is exploited by the burden of pollution that surrounds her.

The cat episode in the novel which highlights the barbarity of human beings towards animals is another way to depict the man's disrupted and fractured equations with nature. Moreover, the torture of Pecola, a black girl and the cat at the hands of a white, Louis Junior also relates the racial discourse of the times with the environmental conditions of 1970s. Thus Pecola and cat get placed into one category of non-human world which has to endure the barbarities of human world.

Morrison's deliberate dig into the historical and family background of Louis and Geraldine is also an important subject of study in the research. Parents' role in engendering the spirit of harmony with nature in their children is very well illustrated through this delineation of family lineage. It clearly establishes that it is the white strain and influence which are responsible for the exploitation of non-human world. The attitude of whites towards nature is contrasted with blacks' love for nature as exemplified by Pecola's sympathy with the cat even when she was in pain. Soaphead's barbarity and feeling of hatred towards dog is also shown as a product of white influence which is again analysed from ecocritical perspective. The first chapter of the present research focuses on Toni Morrison's depiction of man's cruel attitude towards nature and locates its roots in whites' culture to dominate over everything. The racial and gender perspectives of the novel are finely blended with the environmental perspective in order to show a larger picture of the origin of this ecological crisis.

The fourth chapter further talks about the ecocritical inclinations of her most famous work *Beloved*. In *The Bluest Eye*, Morrison merely restricts herself to the depiction of exploitation and violence towards non-human nature. In this novel, she doesn't make efforts to locate its roots and causes. The implications and long term effects of this attitude are also not thought upon in this novel. The first novel seems to be merely an introduction to the tortures and brutality meted out to slaves and nature. The novel thus does the work of establishing a close association between the two victims, viz. nature and blacks. The mindset and social set up, which germinated the seeds of this brutal and merciless exploitation, is given ample attention in the novel *Beloved*. The research thus directs itself in tracing the causes and figuring out the close nexus between blacks and nature as described in the novel.

The study brings to fore the importance of trees in the life of blacks. For the characters, trees bring both good and bad associations. The revisiting memories of Sweet Home plantations and its trees bring back along with them all the horrors of slavery. In these memories, trees symbolize tortures and exploitation as they are mute witness to all the barbarity faced by blacks. It shows how slavery had moulded the meaning of region and landscape for blacks. The tree on the back of Sethe symbolizes this fragmented relationship between nature and blacks. Blacks had always held nature in awe and respect. They believed in the presence of a divine soul in trees which was needed to be loved and protected by human beings.

But, Americans had completely devoid them of this right to love nature. Nature became a zone on which only whites could lay claim and exploit it. Blacks and nature thus got categorized under one umbrella as both were dominated by whites for their selfish interests. The research, however, points out a very interesting point in relation to man's association with trees. Despite the fractured relationship between man and trees, blacks go back to nature in order to find solace. Paul D's Brother, Denver's 'boxwood bushes', Baby Suggs's 'Clearing' and Sethe's assertion of Sweet Home to be really sweet shows that nature is not completely out of their minds. A desire to restore that love again with nature always lingers in the minds of blacks. Trees thus become things which need to be welcomed and taken care of.

Then, the research makes a comprehensive study of *Beloved* as a symbol of 'living tree', 'dead tree', 'felled tree' and then finally emerging as a source of regeneration for all other black characters related to her. First she came in the form of a living tree in this world, then, she becomes a dead tree. Even in the case of felled tree, she becomes an epitome of resurrection. Further, research moves towards the issues of ownership, property and citizenship. According to author, during the period

of slavery, blacks were deliberately equated to animals and nature because animals could not lay any claim or any sort of right of ownership on land. Thus by making the blacks part of this non-human world, whites completely devoid them of any right on ownership and property. Whites became the sole right holders who could own and exploit any area of American land.

Moreover, if blacks couldn't own anything on American land, they even lost any right to citizenship as well. Humans based citizenship on the acquisition of some place on a particular land. By making them devoid of any right to possess and by treating them as animals, whites snatched away from the blacks the right to become citizens of American. The prerogative to be American citizens thus resided only with the Europeans who could do any sort of possession and exploitation on American land. Thus slavery here emerged as a political agent in determining citizenship issue in America.

The depiction of family tree which establishes the correlation between human and non-human world is discussed at length in the present study. Every family is depicted as a tree and the novelist has tried her best to show how racial demarcations destroy these family trees. Ripping off trees is compared to the disruption of black families happening because of enslavement. The close bonding between families gets disrupted because slaves are sold and bought by whites at frequent intervals. Parents are not aware of where their children are, and children are completely oblivious of who their real parents are. Marriages are not legal in this world of enslavement. In the absence of complete family tree, blacks once again turn to trees to complete their thirst for family love. Paul D's Brother and Suggs's Clearing are instances where these blacks turn to nature to fill the vacuum created by lack of family love. The dexterous use of the world 'split' in the novel is thus analyzed to further establish twin

implications of the word 'slicing' which refers to both i.e. the slicing of trees and to slicing of the children's throat by Sethe in order to save her family tree from scattering and facing merciless exploitation in the form of slavery.

The importance of place in the novel is also dwelled upon in this exhaustive study from an eco-critical angle. Middle Passage, Alfred Prison, Geogria, Emerald Closet, 124 Bluestone Road and Clearing all have important associations which have been discussed at length in the study from an eco-critical angle. The symbolism of pollution is an important thread in the novel. Pollution is symbolic of forceful contamination of anything. Characters relate to pollution in terms of 'dirtying' when they are forcefully polluted by white. Women are the biggest victim of this pollution in the form of rape. Ella's and Sethe's mother's act of throwing away their own children into ocean is a reaction against this pollution which has been unwillingly implanted in their womb by their white owners.

The image of water which comes in the form of rain and river too carries with it eco-critical implications. Image of water brings back the horrors of slavery and also suggests the resurrection in form of Sethe's water-breaking. Rain and river too are similar in this respect as both are the source of nourishment as well as destruction. Thus Morrison has moved ahead from *The Bluest Eye* where she has just introduced several eco-critical inclinations of her fictional world. In *Beloved*, she has moved beyond that as she has not only depicted but also challenged the fusion of Africans and non-human nature which has completely changed their mutual bonding with each other.

She even makes efforts to offer a solution to this exploitation. According to her, self-love and resort to their own culture is the only key to solve this

fragmentation of relationship between blacks and nature. With places like Clearing which celebrate black culture and tradition, blacks can certainly regain their lost identity which will eventually heal their bonding with nature as well. Chapter-IV thus becomes significant as it traces the big leap made by Morrison as an environmentalist in her position of being a fictional writer. She has touched upon various ecological issues and has successfully intertwined them with racial and gender discourse to direct the attention of readers towards environmental problems of the times.

The fifth chapter in the study delineates the ecocritical perspectives of Toni Morrison during the period of 1990s when environmental pollution and its aftermath were the hot potato all over the world. Ozone layer, UV radiation, global warming, urbanization were hotly debated issues of the times and garnered the limelight of environmentalists as well as common masses all over the world. In the mad race of minting money, human beings were crossing all sorts of limits to exploit and ransack the world. National and international seminars as well as conferences were organized to address this crisis of environmental degradation. The relationship between nature and man had come to a stage of nadir rather than being just fragmented or distorted. It has been very well depicted in the novel *Beloved* by the author which speaks about the environmental status of 1980s.

The most striking feature which has emerged out after analyzing the ecological situation of the 1990s is that the world had started constructing two opposite pillars of countryside life and city life. Just as two pillars form two parallel structures which never meet, in the same way country side and city life never intersected with each other. If someone stayed in the city, that person could never be a nature lover as association with wilderness might be termed as uncivilized by others. This polarity thus created a pendulum like state for those people who belonged to

countryside but somehow had to move to city for their livelihood. Such people loved their roots and got attracted to the forces of nature which inhabit the countryside. This antagonism and juxtaposition between country and city life, however, became a root cause of environmental degradation as it completely devoids the city people of their love for nature. A lover of city could never be a lover of nature and wilderness that resided in the country. This stand thus became very threatening as city was a reality of 1990s. No one wanted to retreat from the better and glamorous life of city.

Morrison treated this as a serious cause which was challenging the environmental ethos of its people. She thus weaved it which her fictional framework and produced a magnificent novel like *Jazz*. Chapter-V discusses about how this polarity and antagonism between country and city got constructed in the minds of people through her black characters like Joe Trace, Violet Trace and Dorcas who represent those people who earlier belong to country but eventually have to migrate to city in order to escape slavery and ensure safe livelihood. These people, however, are fixed to their past and feel attached to their country life. This fixation to past has been symbolically shown by the writer through their respective attachment to their parents especially their mothers who symbolize Mother Nature when studied from an ecocritical perspective. The mental state of all these three characters is not in proper shape because of their oscillation between the two spaces. These characters come to the city with the hope to create a better world for themselves.

No doubt, initially the city proves a dream world for them as it gives them relief from the tortures of slavery. But, soon the city lays its trap for them as they get really frustrated by the monotonous rut of city life. Their past roots thus haunt them again and again and create turbulence in their mental psyche. According to the author, while residing in the city these characters find it very difficult to trace wild as city and

country are considered as two separate spheres which can never overlap each other. Rather, this hunt for roots in nature and wild transforms them in such a dangerous way that they will find themselves in self-annihilating situations. The vacuum in the life of Joe and Violet Trace which eventually leads to the loss of love between both of them is a clear example of this lethal stage in their lives. Morrison thus questions and criticizes this juxtaposition of nature versus culture because it will not help in re-establishing the love between the city man and nature.

This dichotomy needs to be broken into order to deal with the mental ecological crisis happening inside the mental psyche of a normal human being. Morrison thus here takes a different route as an environmentalist to address the ecological issues related to modern man. Rather than dealing with just environmental causes and effects on earth and human being, this time she has delved into the human psyche to show how the notion of city versus country has shaped human's psyche and further severs his relationship with nature. Rather than pondering over the geographical boundaries and situation, she looks into the boundaries of human mind which forces him to snap ties with the nature. And, if problem lies in the psyche itself, solution too has to be created in the mind itself.

Morrison thus asserts that human psyche has to dissolve these boundaries which divide city and country as two separate entities. Blacks or for that matter all humans have to accept that city is a reality, they can't escape from it. And if they will not accept it and go on a meaningless hunt for their wild roots, they are going to meet the same tragic fate as has been faced by the trio of Joe, Violet and Dorcas who form the love triangle. The boundaries between nature and culture thus needs to be erased. Human have to create a natural space full of beauty within the ambit of their city life. The concept of new urbanity which assimilates both nature and culture is thus fully

advocated by Morrison in this novel. The arrival of Felice who is representative of the new urbanism is shown by the novelist as one who brings happiness in lives of both Joe and Violet Trace.

Moreover, this chapter also highlights the issues of isolation and alienation from environmental perspective. The writer describes how separation from nature can create identity crisis for humans. The same identity crisis is faced by both Joe and Violet which brings silence between both of them. The simultaneous existence of both nature and culture is shown by author as an indispensable feature in the modern times. Slamming and criticism of the city needs to be ended for the mental health of human beings. And once they will accept this fact, their attitude towards nature and its relationship with city will change for sure. Mere imaginative love for nature can never put an end to the ecological crisis. City and environmental degradation are facts of life. In order to save nature, the city and the country need to be blended into a homogeneous mixture for the environmental welfare of mankind and for ensuring a safe survival for our posterity.

Apart from that, the study unleashes how the environmental aspects are intertwined with the racial and gender perspectives in such a way that the real psychological workings behind the human mind can be minutely studied which otherwise is not possible in a normal saga of environmental crisis. Moreover, efforts are also being made to answer all questions which are initially raised in the beginning of the chapter regarding the relationship between nature and culture. Through incisive analysis, endeavors are directed to show how the novel is a forceful assertion to mend and forge ties between man and nature. The novelist is indeed hopeful that both nature and culture can cohabit together if people stop treating these two regions as mutually exclusive. City is indeed capable to heal the lives of humans who yearns for nature.

Thus the fifth chapter is an attempt to show that Morrison has added a new dimension to the genre of ecological studies through this beautiful and musical novel. The 1990s period of twentieth century was looking for solutions to heal the ecological wounds of the earth. And this piece of work which came from the pen of Nobel Laureate was indeed a perfect solution as it initiated the change from the mind of a simple human being rather than taking community or country as a whole.

The sixth chapter in the present study is the last discussion on the novels of Toni Morrison from an ecocritical perspective. The chapter offers a thorough analysis of *A Mercy* which got published in the beginning of the 21st century. When the whole world was in the mood of millennium celebrations, environmentalists and eco-sensitive people were busy in assessing the degrees by which this degradation is going to increase in the coming century. But, *A Mercy* is not just a speculation of future disaster. Rather it is a dig into the past as it tries to burrow the period of seventeenth century to locate the reasons which commenced this mad race of acquisition and mindless space of exploiting nature. The novel works through the setting of 1680s when Europeans became the hegemonic settler of the America. When Europeans arrived, they were initially attracted by the beauty and richness of the land of America. Their colonial mindset then prompted them to dominate this land as their own. Everything wild was considered as useless which needed to be tamed so that it could be converted into something civilized and productive. The story of eagle and nest, where the hunter claims everything as 'mine', reflects the dominant mindset of Europeans who turned themselves into hunters who were in the hunt of the native land of America. The study has made a critical study of this story and has tried to unleash its symbolic significance within the novel. Moreover, the story has been weaved into

the larger thematic network of the novel. The present research also directs its attention to the cohesion and relation between the two strands.

Another significant aim which might have been on the mind of the writer was to raise the ecological consciousness of the people. According to her intellectual essays on the importance of nature, humans have done nothing to uplift the deteriorating state of environment. Nature-writing too has been unsuccessful in such attempts. The reason for their failure can be accounted in the lack of their abilities to convert ecocritical thoughts into a practical form of ecological consciousness which is must in order to evoke the conscience of people and bring a change in the dismal picture of environment in the 21st century. Through the issue of deforestation and mindless cutting of trees, the author has made serious endeavors to raise this sensitively towards environment. Through the character of Lina, Morrison has highlighted this aspect as trees which are cut are shown as having power to bestow sin which leads to the downfall of human race. According to Lina, proper permission must be taken before putting any kind of assault on nature. Trees are thus considered equal to human beings and a presence of a soul within them is also accepted by her. Now this kind of attitude instills an eco-sensitivity in the minds of readers as they turn the pages of the novel.

Moreover, by relating the environmental crisis of 21st century with the invasion on nature during the 1680s under the backdrop of history of slavery, the writer wants to show how the whole process started and how nature was also under threat in those times as it is now. It thus shows the continuity of the process and futility of the solutions which have so far been made to solve ecological crisis. Earlier the exploiters were from outside but in twentieth century the natives themselves have become perpetrators of misery on nature. Apart from that it turns the focus from

slaves to the slave owners. Throughout all her literary works, Morrison has discussed more on the relationship between slaves and nature. It is for the first time that she puts her focus on slave owners because they were the one who in real teams were responsible for this catastrophe which had happened to environment. It was their greed and avarice which turned the beautiful sights of wilderness into sordid sights of exploitation.

Land acquisition and hoarding of property is very well illustrated by the character of Jacob Vaarks who gets so much tempted by the grandeur of D'Ortega's mansion that in the mad race of competition, he unnecessarily goes on to construct a third house. Morrison, however, clearly shows the outcome of such exploitation of nature. Jacob Vaark's death before the completion of his dream house shows how nature takes her revenge upon human beings as has been forewarned by Lina. The ultimate death of Jacob and illness of Rebekka hint at this retaliation of nature and the final downfall of man in the struggle with nature. The research thus not only traces the reasons but also the warnings for man which are inherent in the storyline of the novel.

Another significant aspect which has been brought up in the research is the correlation between environment and religion. Since ages, as discussed in the introduction to the research, religion and environment are closely associated to each other. All sorts of religions have preached the significance of nature in human lives and described it as the life-force of entire ecosystem. Christopher Manes too have highlighted this aspect in relation to Western religion of Christianity which germinates the seeds of man's domination upon nature. Some gospels of Bible establish man as the king of universe and as the centre around which everything else revolve. Morrison in *A Mercy* has paid attention to this association and traced the roots of this exploitation of nature into certain beliefs and teachings perpetuated

through religion. Through the character of Rebekka, Jacob and D'Ortega, this aspect has been brought into light.

Besides that, the author in this novel has tried to interlink the exploitation of nature, women and slaves together to convey the main source of this tortured state. The Western male thus emerges out as the main culprit because of the narrative strategy used by the writer. She has placed all these three at the receiving end of merciless exploitation thus placing the origin of this exploitation in western thought.

Moreover, she hasn't restrained herself merely to the depiction of the problem. In this novel, she has gone to the extent of criticizing and challenging this western domination. Florens acceptance of her wilderness and using it as a weapon to assert her self-identity testifies her newly gained confidence. When Florens pens her story on the walls of Jacob's house, she is in fact trying to rewrite the history of all blacks who have so far been exploited by male whites. This writing of story by a black in the house of a white thus comes as a forceful and confident assertion of the personality of blacks who are now ready to celebrate their wildness and close association to nature rather than sabotaging it to suit whites' means. Lina and towards the end Florens too become symbolic of this newly gained confidence and assertion. Morrison here in this novel thus shows tremendous growth as an environmental writer as she seems too willing to demolish all kinds of structure which are against the forces of nature. The demise of Jacob and illness of Rebekka are symbolic of this kind of demolition. Moreover, she not only warns, but also pushes humans beings to restructure and re-establish their affinity and communion with nature. The novel shows the survival of only those who stay in communion with nature. In the 21st century, when the world will be at the zenith of environmental degradation and exploitation, the close affiliation and communion with nature, according to Morrison, is the only key to

survival. Otherwise, nature is bound to retaliate and take revenge upon man as has been done in the case of Jacob Vaark. *A Mercy* requests for mercy on behalf of both man and nature towards each other for the smooth existence and functioning of ecosystem.

The present research thus emerges as a thorough and incisive analysis of Morrison's novels which have been penned with a simple motive to grace the ecosystem with its original beauty and heritage. As per the objectives of the present research, this thesis gives a comprehensive analysis of Morrison's fictional world from an eco-sensitive perspective. And in the process, various clearly laid precepts and results have been drawn which will help in the better understanding and appreciation of the Nobel Laureate. The biggest feat of the thesis, however, is that the research traces the graph of Toni Morrison as a literary environmentalist and depicts how Morrison has grown immensely as an eco-conscious author. The conflation and influence of three aspects, viz. race, gender and environment which set Morrison's novels apart have been discussed to open new vistas in the research of Toni Morrison. But, above all the research aims to make its readers more kind and sensitive towards the feelings of Mother Nature. And it is hoped that the purpose is achieved because the real success of any ecocritical study depends on this quintessential yardstick.