

CHAPTER - III

Morrison in 1970s: An Ecocritical Study of *The Bluest Eye*

Marking the debut of Toni Morrison in the literary arena, *The Bluest Eye* is the first novel from the creative corpus of Morrison which got published in the year 1970. The novel unearths the poignant story of a little girl Pecola who has been raped by her father and who also yearns to have blue eyes in order to match the beauty yardsticks of whites. When the novel opens, we see Pecola staying in the house of Claudia and Frieda Mac Teer and is pregnant. The novel does not follow a chronological order and story is related through revisiting memories of the past. Pecola was raped by her father. Her father even beat her mother and burnt down his own abode. Mother, therefore, had to stay away from the family. This scattered arrangement of the family made Pecola believed that if she had blue eyes, she would be loved by her family members and they could stay united as a family. Pecola was teased by some boys and by a white girl named Maureen Peal. She paid a visit to Soaphead Church who was believed to have magical powers. Pecola asked him to give her blue eyes. Soaphead was initially perplexed and wanted to say no as he knew he couldn't fulfill his desire. But at that very moment, he saw the dog Bob whom he hated a lot. He decided to use Pecola as a medium to kill the little creature. He gave a piece of meat containing poison to Pecola and told her that if the dog behaved strangely after eating this, she would be granted her wish of having blue eyes. The narration which moves from past to present informs that no one wants that Pecola's baby should come to this world. And, eventually her baby dies. In the end, Pecola turns lunatic and is often seen talking to an imaginative friend. While looking at mirror, she talks to herself about the

blue eyes which she feels she has got at last because of the magical powers of Soaphead Church.

The novel which marks the advent of Toni Morrison in the world of letters is welcomed as well as criticized by a host of critics all around the globe. Many critics studied the debut work of Morrison from the feminist point of view. Critics like Karla Alwes, R. M. Baum, Paula Bennett, Vaneesa D. Dickerson focus on various issues related to women which have been incorporated in the novel. Psychoanalytic study of *The Bluest Eye* also forms a large body of criticism of the novel. Madonne M. Miner, Linda Dittmar, Jane, Somerville, Eleanor, Tignor, Lynn Tirrell have explored the novel by using various psychoanalytical approaches. The concept of motherhood is also dwelt upon many critics and scholars like Joyce Petlis, Marie A. Umeh, Pooja Kansal, Andrea O' Reily, V.M. Murray, Terry Olten. These critics have evaluated the role of mothers and their consequent effects upon the traditional concept of motherhood in reference to the Afro-American culture. Allen Alexander in his paper talks about the religious reference and preferences which mould the characters in the novel.

Despite this opulence of criticism, the critical acumen from ecocritical perspective is direly missing from the table of scholars and critics. There are some critics who have tried to link nature with the thematic network of the novel. Ruth Rosenberg, for instance has tried to associate the image of flowers with the concept of girlhood in her essay. But the study focused more on the association between two images rather than a full fledged ecocritical study. Apart from that, there is a serious dearth of ecocritical material on *The Bluest Eye*. Though some critics have discussed the role of plants and animals in the novel, the ecocritical implications of these objects of nature are given in a passing manner. The present study is an attempt to provide

full-fledged ecocritical study of the novel *The Bluest Eye* which aims to link nature with the racial and gender themes inherent in the novel. Above all, it will be an attempt to make readers more sensitive and sympathetic towards nature.

At the very outset of the novel, one encounters the word 'green' which hints at the ecological inclinations of the novel. The word 'green' has been used thrice on the first page of the novel in reference to a house. The line reads, "Here is the house. It is green and white" (p.1). From this line, the readers come to know that this house belongs to whites where its inhabitants, i.e. mother, father, Dick and Jane are living peacefully and happily with each other. Though it is not clear, it seems that the family has some relationship with nature as the word 'green' has been used thrice which suggests some association with nature. Not only this, the use of this word 'green' can be interpreted in both positive and negative senses. It can be seen in the positive sense if one considers that adjective 'green' is used for the house symbolizes productivity and happiness which is often associated with the colour green. Apart from this, the word also hints at harmony with nature. But as one moves further, one can easily locate that the word 'green' which is linked with the white family carries ironical overtones as it castigates their exploitative attitude towards environment and satirizes their external show off towards ecological problems and hazards. Moreover, the happiness of the family too becomes an illusion. In the initial pages of the novel, mother and father are forced to smile. The house is mentioned before the relationships which clearly elucidates that property is more important than relationships. As Andrea O'Reilly too remarks, "Thus...the ideal...is fraudulent. The Dick and Jane family are not happy" (74)

Moreover, as one goes through the opening lines, one can assess that even animals like cat and dog live in harmony with the white family as the line suggests,

“See the cat. It goes meow meow. Come and play”(1). The twist in the tale comes when Morrison shows a different picture underneath the external show off of spiritual harmony between human and non- human worlds in the family. There are some lines which tell how the members of the family are willing to play with the cat and the dog. Animals, however, are not willing to accept their invitation. Moreover, unwillingness on the part of animals of the house to play with their children is indicative that possibly they are not happy with the games which the inhabitants of the house want to play with them. Thus the very beginning of the novel talks about the relationship between man and nature and relates it with the racial discourse which Morrison wants to state. If one tries to look at the broader picture from an ecocritical perspective, Toni Morrison at the very outset has dropped hints that the novel is an attempt to direct the attention of readers to ecological crisis and inhumane treatment meted out to these non- humans, i.e. flora and fauna at the hands of humans.

In fact, as one gazes this opening page, one sees that the same paragraph is repeated thrice. In the second paragraph, repetition, capitalization and punctuation marks are removed and in the third even spaces are removed. This disrupted language and structure is a prelude to disruptive relationship between nature and humans which is explicitly explained and delineated in the novel. And this successive progression of disintegration of language suggests that the relationship rather than mending is only deteriorating and the overlapping may soon happen when humans may completely encroach upon the space meant for flora and fauna. The opening pages are an index to what is going to appear in the coming pages of the novel in regard to ecological concerns.

If one still harbors any doubt, the second page brushes aside all kinds of apprehensions and clearly exhibits that nature and literature are inextricably linked in the novel which richly offers itself to an ecocritical study. Here, Morrison establishes the link between Pecola and marigolds and shows how Pecola is somehow symbolic of nature, as both of them are finding it hard to bloom in the world dominated by cruel human beings. The narrator says, “it was because Pecola was having her father’s baby that the marigolds did not grow” (3).

The afore stated lines clearly show that nature is not responding. In autumn season, marigolds are not blooming. Marigolds, here become symbolic of nature. Pecola, the principal character is having her father’s baby, something which is against nature. Interlinking the pregnancy with the growth of marigolds, Morrison shows that if one goes against nature, one should be ready to face the disastrous effects of Mother Nature. Pecola here becomes symbol of Mother Nature. Just as Pecola is in trouble, so is the nature. In fact, nature has been harmed to such an extent that now only some magic can save it from further destruction. Both Claudia and Frieda are worried about the pregnancy and baby of Pecola. Their hope rests only on some kind of magic which can help them in saving the baby of Pecola.

Morrison probably here hints at the ecological connections. Pecola’s baby becomes the ecological inheritance which has to be saved. Highlighting the role of eco-critics in saving nature, Claudia speaks about the importance of right words, i.e. the right words from ecocritics which will certainly help in saving the environment and let the nature blossom. In this passage, Morrison highlights how destruction of nature becomes a blame game. Nobody is willing to take the onus. Everyone blames each other. Both Claudia and Frieda go for a blame game when they find out that marigold seeds haven’t sprouted.

Here, Earth is symbolic of nature. Human beings are responsible for the environmental degradation. But humans often cite external reasons for the catastrophic effects on nature just like little girls who start accusing each other. In fact, in general we forget that we have uninhibitedly and greedily extracted and ransacked so much from Mother Nature that it itself has become unyielding. Earth has become barren and unproductive like Pecola's immature womb which cannot bear a baby. Through Mother Nature's comparison with Pecola's womb, Morrison also shows how various kinds of pollution are responsible for making this earth unyielding. In case of Pecola, pollution was her father Cholly Breadlove who went against the norms of nature by making her own daughter pregnant and thereby polluting her womb. The purity, sanctity and greenery of nature is annihilated by the ever growing avarice of man who has completely destroyed nature and now, "nothing remains but Pecola and the unyielding earth" (3).

Morrison also hints at the future and foresees that destruction of nature will reach to such a point that neither the perpetrator nor the victim will survive as it happens in the case of Pecola. Pecola's father polluted her daughter but the effects of this pollution were not only faced by Pecola but also her father. These two passages at the very outset clearly showcase Morrison's green inclinations. But she is not merely satisfied in posing the issue. Rather she elucidates the problem. With the story of Pecola she expresses her environmental concerns and tries to answer the reasons of this ecological crisis.

In fact, in her afterword to the novel which got printed in 1993, Toni Morrison has herself accepted the close union of nature with her fictional output. She says, "It draws the connection between a minor destabilization in seasonal flora and the insignificant destruction of a black girl" (210). Not only this, in her afterword, she

also tells how the setting of the novel in the year 1941 serves as a prelude to the beginning of World War II for the United States which is certainly going to wreak havoc on nature and whose effects on nature are going to be multiple, momentous and catastrophic.

In order to delineate ecocritical concerns in her novel *The Bluest Eye*, Toni Morrison deliberately divides the novel into four parts captioning them after the name of four seasons. Chapterization is done according to the name of seasons which hints at the strong nexus between nature and the story unraveled therein. According to Shail Bala, this classification of novel into seasons signifies, “the natural dislocation of life of the Africans residing in United States” (39). In the initial pages of the first chapter which is titled autumn by Morrison, Claudia says that whenever she ponders over the season of autumn she always wishes to have, “hands who does not want me to die” (10). This statement signifies two opposite things, i.e. hope and death. In fact, the season of autumn is symbolic of these two opposite words. In the season of autumn, trees and plants shed their dead leaves which on the surface level signify death but underlying this death is a hope of regeneration and rejuvenation as new leaves will soon appear and infuse a new life into them. The chapter is an affirmation of both death and hope when studied from an ecocritical bent of mind.

As the chapter opens, Morrison dwells upon the harmful effects of industrialization, deforestation, urbanization at that time leading to the consequent ‘autumn’, i.e. fall of nature in literal terms. Through Claudia and Frieda, Morrison has innocently depicted the sordid story of ‘green’ turning into ‘black’ because of man’s desire of ownership. While going to school, Frieda and Claudia become witness to this catastrophe of environment as they hear about Zick’s Coal Company and recalls how grown up people take them to railway tracks to pick coal which can be used as a

fuel in the house. From here one comes to know that not only in industries, but also in homes people make use of coal without understanding its repercussions on nature. Claudia indirectly describes the harmful effects of pollution when she innocently describes her journey homewards. She becomes a witness to the violence on nature by man when she sees how sky is full of black colour owing to the pollution coming out of industries. They can't take their eyes off, "the patch of colour surrounded by black...our feet leave the gravel path and sink into the dead grass in the field" (8).

Claudia's words clearly indicate how in the wake of industrialization these polluting agents are killing nature and environment. The last line of Claudia when read from ecocritical lens is indeed disturbing for an ecocritic as grass which is symbolic of nature has become alien, a strange feeling, a special gesture. The implication of this line can be varied. First, those signs of nature and natural surroundings have become a rarity in this smoky world. Apart from this, it also hints that due to too much urbanization, concrete gravel paths have become a common feature and deforestation caused by urbanization has reached to such a nadir that sights and feel of grass cause sensation in one's body because of its oddity in current environmental state. The adjective 'dead' which is used for grass too calls for attention as it showcases the deadly state of environment. Through these lines, Morrison successfully highlights the environmental concerns of the age. The 'dead' adjective of the grass very nicely relates itself to the statement of Claudia where she talks about autumn and the hands which don't want her to face death and disaster. The nature which is dying also looks for hands who don't want it to die.

However, insides of the house provide some relaxation from this pollution as they are less polluting than outside. Marking the ill effects of pollution, Claudia tells how outside environment is choking breath of people. She narrates how one day when

she was returning home after performing the task of coal collection, she coughed so badly that all her bronchial tubes got constricted and she was left panting for breath. All this perhaps had happened because of the pollution persisting outside. Claudia's mother instructed Frieda to, "get some rags and stuff that window" (8). This stuffing of window though on the surface level seems to be a protection against cold but when studied connotatively, it refers to the protection against outside pollution sans life.

Toni Morrison also questions the role of adults in saving ecosystem. According to her there is huge onus on the shoulders of adults. They should themselves become eco-sensitive and ecologically aware and pass on the right kind of ecological attitude to their succeeding generations so that they can become ecologically sensitive. Not only this, Claudia's mother's anger on Claudia for spoiling the cleanliness of the house through her vomits and pukes is analogous to Mother Nature's anger towards humans if for our selfish interest we destroy its beauty. Morrison also hints at how humans are reluctant to leave their leisure even if it is hazardous to environment.

Though Morrison is critical of the present state of nature, she highlights how nature has been an integral part of African culture, music, lullaby, etc. Songs of Africa too have traces of nature. Not only this, through Claudia's mother, Morrison sketches the role of Mother Nature in human lives. Though Claudia's mother got angry with Claudia for spoiling the beauty of the house, she soon came to the rescue of her daughter who was suffering from cold. She used her healing powers to bring her daughter back to normal position. Mother Nature's love is a savior for mankind. She may be harsh at times but mother is always a mother. In this present choking environment of the world which will only lead us to death, only Mother Nature's love can become autumn and save our lives.

Ecology, however, is not merely concerned with humans and flora alone. Fauna, i.e. animal kingdom is an integral part of ecology. In the novel, when humans are insulted, degraded or abused, they are compared to animals which undermines latter's importance and existence in this human dominated world. Discussion between Henry and Claudia's mother regarding Della substantiates it, "Some men...just dogs" (11). This comparison with animals is again reiterated in many lines of the novel. Animals are either considered as low level of species or scary species bound to harm humans. Outdoors is full of varied species of plants, birds and animals is considered as something to be scared of. Young children who should establish harmony with nature drift them away from outdoors which is the real home of nature.

The concept of outdoors has been dealt very differently and creatively in the novel. Outdoors which used to be a symbol of love, peace, tranquility and enchantment has now become dreadful. As the narrator says," Outdoors...was the real terror of life" (15). In fact Pecola had come to stay at Claudia's house as she had been raped by her father. Her father later burnt up his house and threw his wife outside. The result of all this was that all the members of Breedlove's family were outdoors. Mrs. Breedlove is staying at her master's place for whom she works. Pecola is staying with Macteer family and Cholly has been sent to jail. The outdoors which should have been associated with beautiful memories of nature has now become dreadful.

Outdoors becomes a demon for these innocent kids. Claudia distinguishes between the two ideas, i.e. the concept of being put out and the other idea of being put outdoors. According to Claudia, if someone is put out, he can go at any other place where that person wants to stay. But if someone is placed outdoors, that person becomes homeless as he is left with no option as there is no place left for him to go. Outdoors, therefore, becomes a harrowing figure to be dreaded which expresses a

sorry state of affairs regarding environment. Through the state of children, Morrison draws an analogy of how nature and children have peripheral existence. Flora and fauna are having minority status which comprises outdoors and are in such a state which is equivalent to death.

In order to escape this arduous, deadly life of outdoors, man has desperately involved himself in the maddening rat race of possession and hoarding. Morrison has made use of the word 'hunger' rather than need in order to show that people are getting engaged in an uninhibited accumulation of assets and acquisition of every luxury available to them at the cost of environment. In this frenzy of possession, they are eating up natural jungles in order to erect concrete jungles. "Propertied black people spent all their energies, all their love, on their nests. Like frenzied, desperate birds, they over decorated everything" (16). The use of the words like frenzied, desperate and over decorated in the afore stated lines clearly show that more than the need, the sense of ownership has taken the form of avarice and greed. Citing further consequences of this ownership game, Morrison says that when people of low status see these big properties, they too start dreaming of the day when they will inhabit in such big properties. They thus start accumulating whatever they can in their small rented houses. Possession of land and property here emerges as "an entirely human construct" (Kingslover: 26) which are not visible in non-human nature. This madness, avarice and jealousy which instill a deadly thirst of possession in humans eventually take a toll on the health of environment.

Cholly's act of putting his family outdoors was beyond human consideration. Cholly Breedlove in the novel is symbolic of the destructive forces which go against nature. Moreover, when he put his family outdoors, he surpassed any kind of human sympathy as his avarice had turned fatal for all the members of the family. Mrs.

Breedlove is working and staying at her master's place. Sammy and Pecola are staying with separate families. He has himself landed in jail. By going against the forces of nature, he invited destruction for the whole family. By committing this act as the narrator says, "He had joined the animals" (16). The interesting point to note here is that Cholly Breedlove who is symbolic of anti-nature forces is derogatorily compared to dog, snake and rats, i.e., animals that are in reality part of nature. The statement highlights how humans have considered themselves as the sole occupants of nature and disregarded the non-human world, i.e. animals as out of nature. In the process, they even forget that they are the one who are making this planet dangerous to live in even for other species because of their anti-environmental attitude.

Later, looking for the reasons why man has this impulse to destroy nature, Morrison uses a 'doll episode' to show how lack of communion and identification with nature results into this nasty impulse to destroy nature. On Christmas, Claudia was gifted a blue-eyed baby doll. But being a black she couldn't identify with it. Here, Morrison shows how humans couldn't identify with other forms of species. They are only interested in the existence of human beings. Rest of the ecosystem and its inhabitants are meaningless and useless for humans. This lack of identification leads to an antagonistic and unhealthy attitude towards blue-eyed doll in Claudia. Not only this, this lack of identification looms so large that she ultimately destroys the doll. This violence to the doll is indeed alarming as Claudia has no specific reason to destroy it.

However, this doll episode which has been hailed as "the most ground breaking...image of doll...in twentieth century" (Trinna: 123) has been used by Morrison to elucidate the illogical violence perpetrated on nature because they fail to identify with it. Doll here becomes symbolic of nature and Claudia becomes the

symbol of entire human race. This hidden correlation is dexterously hinted at when Claudia compares the sound of doll with the bleating of a dying lamb. This dying lamb is nothing but the dying nature which has reached to this state of crisis because of the violence done by humans without any reason and regrets. The disturbing picture of relationship between man and nature clearly hints at the fall of autumn. But hope associated with autumn still lies there when Claudia expresses her desire to have communion with nature and sharing her place of emotions with nature in the form of lilacs.

The image of lilacs clearly expresses that there is still yearning among humans to be in close union with nature. The only thing is that they have lost this identification with nature which has resulted in this distancing between nature and man. In the words of White, “the emotional pains of racial oppression...prevent us from finding a home in nature” (33). Morrison hopes that if once this identification is restored between the human and the non-human world, by sensitizing humans to this world of nature; humans will ultimately realize the true worth of their true home which is nature, which lies outdoors in the lap of Mother Nature. Once Claudia gets sensitized towards these blue eyed dolls, she will stop being repulsive towards blue-eyed dolls and realize their importance. Dolls, here becomes symbolic of nature.

Morrison hopes that just as Claudia makes a step towards Shirley Temple, similarly humans will also take a step towards nature once they start identifying with it and get interested in the forces of nature. And therein lies the role of an eco-critic as he can make people aware that a little adjustment has to be made by humans in order to strike a balance between natural world and their own world. And with the passage of time, they will realize that Mother Nature’s love which lies outdoors is the best place to reside.. The chapter however ends with a beautiful and quintessential

question – How can we make people love nature? The big question and challenge posed by Morrison is how we can make people love nature. This unsolved mystery has to be solved by an ecocritic as perhaps in the further pages of the novel Morrison endeavors hard to decode the mystery and perhaps this riddle may get solved.

Various other kinds of pollution and ecological disturbances are also discussed in the novel. Real estate business leading to urbanization, displacement and population has wreaked havoc on our delicate nature. The image of dandelions signifies how certain plants are considered as weeds and are weaned out from land as if they have no existence, “Not a dandelion anywhere” (45). Morrison raises many issues through this image of dandelions. Firstly, it shows how humans are selfish in their outlook towards nature. If they find anything useful in nature, they will retain it. But if something is not useful to them, they will weed it out as is done with dandelions. Secondly, Morrison highlights the fact that humans have got no right to decide that some plants are weeds and some are not because dandelions which are discarded by certain group of people, are used by some others to make soup and wine.

Morrison wants to stress that nothing in nature is without a purpose. Every single object of nature has a role to play in the survival of ecosystem. Humans have no right to discard and weed out anything in nature depending upon their own selfish interests and utilitarian motives. The third thing that comes out of these afore stated lines is that nobody loves the head of dandelion because they are in abundance. Likewise, people fail to realize the importance of nature because right now it is there in abundance. But a day will come, if the present exploitation of nature continues, this abundance will turn into shortage and human beings will be at the receiving end. The solution Morrison offers is that one must realize their mistakes towards environment before it is too late. Humans have to make nature a part of their own existence. And

this respect has to be mutual. Pecola words simplify this, “Dandelions. A dart of affection leaps out from her to them. But, they don’t look at her and do not send love back” (48). Here Pecola is symbolic of Nature. Just as Pecola demands love and affection back, in the same way Mother Nature also wants love and affection from humans with which she has been nursing them since the origin of life.

The chapter ends with a alarming note at this autumn of Nature’s existence and simultaneously with a hope to rejuvenate and resurrect it in future from its dismal state. But the hope dies a natural death as one goes through the second part of the novel captioned ‘winter’. The chapter opens with Claudia’s statement, “My daddy’s face is a study. Winter moves into it and presides there.” (59) The opening statement speaks volumes about the horrible state of nature. Here, in these lines father has been compared to ‘dead nature’. Winter which is symbolic of passivity, dullness and inactivity refers to the cruelty and sadness which has entered into Claudia's father. What Morrison wants to focus is that it is high time we start studying the dead and pathetic condition of nature as it is presided over by cruelty and inhumane treatment of humans

Humans have so much disturbed the ecological balance of ecosystem that Nature has come into a revengeful mood where it has started threatening humans in the form of avalanche, leafless trees, stubble field, hiding currents which will put this whole earth into darkness i.e. extinction. Until any hope comes, the nature will not stop its destruction spree. Morrison further specifies that with the advent of chilling winter, people come up with temporary solutions. But the real relief comes only with spring. In the same way, with the advent of destruction caused by nature, people will come up with varied solutions. But the real relief will come only with the advent of spring i.e. when the real restoration of nature in its true form will happen.

Amidst all this, there was entry of a character named Maureen Peal who came there as the hope of much awaited spring season. Describing Maureen Peal Claudia said, "There was a hint of spring in her sloe green eyes" (60). Maureen Peal is thus symbolic of productivity, hope and regeneration. But Maureen Peal is symbolic of that hope which comes with the airy fairy policies of the rich and upper class who claim to preserve and conserve nature. In reality, they are the real perpetrators of crime on nature. The hypocrisy of their ideology is reflected in their dress code as Maureen Peal coat was made of rabbit fur. But such claim still comes to us as a hope. With this hope germinated the seeds of friendship between Maureen and two black sisters. But, Maureen proved a false spring day for the black girls and so do the big claims of the rich and the government. According to Morrison, we cannot pass the buck to someone else to protect nature or some messiah to conserve nature. We all have to take the onus on our shoulders if we are seriously interested in conserving nature. Claudia and Frieda realize it and that's why they decide to take the responsibility so as to have real communion with nature. The opposite approaches are highlighted by the scuffle that happen between Maureen and two black sisters because of Pecola. Maureen who is symbolic of false claims harassed Pecola who is symbolic of nature. And then two black sisters, who symbolize real communion and love with nature came to her rescue. Maureen, representative of a false spring day finally ran away.

The second part of the chapter which is captioned 'winter', in its concluding lines creates a beautiful family picture of Geraldine, her cat and her son Louis Junior. Morrison mentioned cat before Geraldine son Louis Junior because she was too much in love with cat. She was deeply attached to the little cat. All her affections were directed towards the little muted creature. Geraldine identified cat as a fellow human

being. And this love, affection and identification for a thing of nature i.e. cat generated a feeling of jealousy in real human beings, i.e. her son Louis Junior. It was not like Geraldine didn't love her son. She fulfilled all his desires. But the real affection was missing. She tried to comfort his son with money and things but she hardly talked to him. She didn't cajole him, kiss him or fondle him the way she did with cat. This differentiation in Geraldine's behaviour was clearly perceptible to Louis Junior. And, it became one of the major reasons behind the violent streak in his behaviour. The cat survived because Geraldine was seldom away from home, and could effectively soothe the animal when Junior abused it.

Junior also loved to dominate over others just as human beings love to dominate nature. While playing with other children, he loved to dominate the playground. His fascination for dominance was also visible in the kind of games he loved to play. Moreover, he loved playing with black boys and his growth into a violent child became clearer from his bullying of black girls as well. And it was this sadistic pleasure which prompted him to call Pecola to her house and torment her. When Pecola entered the house, she found it very beautiful. But as she was glancing all through the house, all of a sudden, he threw the cat towards Pecola. On seeing the cat coming towards her, Pecola got dumbstruck and petrified at the sight of such brutal horror. Junior here became symbolic of forces which oppose nature and derive pleasure in exploiting nature. He was laughing at his cruelty and running around the room happily. Pecola's was terrified and tears didn't stop rolling down her eyes. But, when she saw the suffering of cat, Pecola forgot her pain and soothed and took care of the cat.

Morrison highlights the fact that in order to love nature truly, we have to develop camaraderie between human and nature. Secondly, humans have to forget

some of their own sufferings as Pecola forgot her own agony to take care of the cat. But people like Pecola are few in the world because the world is full of the likes of Louis Junior who enjoy dominating and exploiting nature. When Junior saw this caring touch of Pecola for cat, he got so infuriated that in his fury of madness he snatched the cat from Pecola and threw it in the air. The cat, a living animal was just a toy, a plaything for Louis Junior. And, when Pecola tried to save the cat from Junior's hand, he threw the cat against the window where she collapsed. This horrifying and heart wrenching scene perfectly gives words to the brutal exploitation which animals and blacks are facing at the hands of whites. The cat eventually died. The death of the cat is the death of the eco- conscience of people.

And when Geraldine came home, Louis Junior put the whole blame on Pecola. Geraldine was unhappy with the little black girl Pecola who was just like any other black girl whom nobody cares about. In fact, here Morrison has interlinked the exploitation of blacks with nature. She places both Pecola, a black girl and cat under the same category as both of them became toys in the hands of a white boy named Louis Junior. This conflation of blacks and nature is further highlighted by Pecola's sympathetic attitude towards the cat even when she herself was in pain. Pecola and nature become one as both of them are considered as toys bereft of any kind of soul and emotions in them.

In fact, as one traces the family and typological history of Geraldine and her rearing up of her son Louis Junior, one can truly comprehend this violent streak in Junior. As Christopher Douglas writes in the article, "Forays into family history are Toni Morrison's standard strategy for establishing character motivation in *The Bluest Eye*" (141).

Geraldine was a thin brown girl who belonged to the people who came from Mobil, Aiken and Meridian. These girls had a special fascination for white culture. They loved to learn how to perform white man's work dexterously. So, when she bore a son, she tried to transfer the same fascination to her son. She made it clear to him that the difference existed between coloured people and niggers. She didn't even allow his son to play with the black boys as they were dirty and loud. White people, on the other hand, were projected as neat and quite by Geraldine to her son, Louis Junior. She made it clear to him that they belonged to the earlier group. She even put more Jergens onto his face so that he might not turn black. But, Louis Junior was not ready to erase these superficial differences. The black strain in him continuously dragged him towards black people. Geraldine failed to recognize that these racial boundaries could not be obliterated by these superficial changes or adopted attitudes.

Louis Junior was thus essentially a black. But Geraldine's deliberate attempts to imbibe his personality into white culture fractured his identity. And it was this white strain which prompted Louis Junior to wreak havoc and mental torture on little Pecola and the cat. Had he remained in his original biological 'body state' of a black, he would have never resorted to such violent means. Rather he would have appreciated and loved the beauty of nature in its myriad forms. Geraldine's forced inclusion of her son into the membership of white culture was not fruitful as she had to pay a heavy price for it. Whites' tastes, likes and dislikes inclined him to so much violence that he could hardly identify with nature. When Geraldine called Pecola a bitch, she completed the vicious circle of Pecola's psychological crisis. Through this concept of blackness, Morrison wants to tell that blackness is also a part of nature. We should love and respect whatever gifts bestowed upon us by nature. We should love nature and try to adapt ourselves if we don't find something good in nature. If we try

to destroy or change something which we find unattractive and ugly in nature, it for sure going to retaliate because everything in nature has a purpose whether ugly or beautiful. And so when Geraldine related blackness as something unwanted in nature, she was actually welcoming the wrath of nature that would accompany such segregation. Part II 'Winter' ends with a very disturbing picture which shows how the relationship between man and nature has reached to such an obnoxious and horrible state. But people like Pecola are still a hope who take care of nature.

The third part of the novel is titled 'spring'. Spring is symbolic of hope. In this chapter, readers expect that some hope or positive change should happen. The false spring of the earlier part will now convert into a true spring. And the first signs of hope both for the characters and nature are visible in the first line, "The first twigs are thin, green and supple" (95). But, the hopes get ditched as soon as one moves ahead in the story. Through the imagery of nature and with the advent of spring, the narrator wants to convey that only means of violence get changed and the overall scenario of exploitation remains the same, "They beat us differently in the spring" (95).

Morrison here states that all the measures to ameliorate the condition of environment are only false hopes as these measures are just another way to encroach upon the world of nature. The episode of Henry also comments upon the false expectations of spring. Henry who was a symbol of autumn couldn't turn into a spring because he tried to molest Frieda. When Claudia enquired about the event, Frieda told her that Henry tried to touch her everywhere. She even pointed that how her breasts were used by Henry as toys and that he had got every right to play with these breasts which were "scattered a few faded rose leaves on her dress"(97).

The faded rose leaves of her dress actually associate the fate of Frieda with nature because both are exploited by man. When Frieda's mother expressed doubts that she might be ruined, the two sisters felt that the effect of being ruined would be mitigated if Frieda would drink whisky as they once heard of this from their own mother. In the search of whisky, they finally reached Pecola's house because they knew her father was a boozier. But they couldn't trace her there. Maginot Line tells them about the place where Pecola and her mother had gone to work. The description of houses by the lake and comparison which Claudia made with the houses near industrial steel mill area also call for an ecocritical attention. The house where Pecola's mother worked was planted with flowers which showed that inhabitants of the house were lovers of nature. Not only this house but many other houses also on the way provided a picturesque description. The place was in perfect harmony with nature and it was truly bliss to reside here. Pollution and smoke of the industrial area where blacks live did not come to this area. As Claudia said, "The orange patched sky of the steel mill section never reached this part of the town. This sky was always blue" (103).

The colour of this sky remained blue because the pollution and smoke coming out of the industries did not reach to the houses of white people. The beauty and serenity of the place remained intact. Morrison, however, satirically and indirectly raises an important issue. Superficially, in the comparison to the houses of poor it seems that rich are in close communion with nature as their houses are full of greenery and flowers. But this greenery is just for decoration purpose. Rather it highlights their double standards because these rich people have installed and established big factories and industries away from their abodes which are the major source of pollution on earth. And in this way, they keep themselves unaffected by that

pollution. On the other hand, this pollution chokes the throats of poor who live near such poison effusing industries. Their show off of love for nature also gets mocked up here. Had there been genuine love towards nature in their hearts; they would not have recklessly set up these industries to mint money at the cost of nature. The ironical use of the word 'green' on the first page where it is used to describe the house of whites becomes clear here.

As opposed to this, Morrison also shows how people who live in the vicinity of nature don't feel comfortable in places which are devoid of this pleasure of nature. Through the character of Pauline, Morrison shows this aspect. Pauline is symbolic of nature. She was limp and in the same way nature was also in a state of handicap because of this pollution. Just like nature in which everything is in order, Pauline also loved everything to be in order. But the world war period brought a change in the orderly lives of people like Pauline. People started shifting from their native place to other places in order to have better lives. This better life was equated by them to the money which they would make by working in pollution emitting mines and mills. Though they migrated for good, for Pauline who was a lover of nature, the greenery became a desire, a wish and a memory that she always cherished. When Pauline saw June bugs at her new place, she recalled her experiences of the past and harmony with nature in that place. Her disrupted motherhood and unloving attitude towards her daughter were also a result of this displacement.

However, Pauline's mother planted some flowers and brought some chickens in the yard of their house to compensate that loss. For some time, Pauline adjusted herself to this new place with the help of these plants Pauline's obsession with whiteness too contributed to her melancholic state. Pauline even changed her hair style and mimicked white actress Jean Harlow in order to look beautiful. Critics see

this image of hair as representative of earth, and change of hairstyle becomes symbolic of the distancing from the earth. As Alice Walker writes, “Hair is not unlike zebra stripes... I remember years of enduring hair dresser. They dominated, suppressed, controlled”(73). But this enthusiasm didn’t last long as various thoughts of her past association with nature kept her distracted and made her feel sad. The depressing pictures of nature in Kentucky hinted that Pauline yearned for the real beauty of nature which she did not find here in Kentucky. In the words of Barbara Christian, “ a change in place drastically alter the traditional values that give life coherence” (65).

Finally, the spring came in the form of Cholly Breedlove. The arrival of Cholly in her life brought greenery back to her life. Just like Henry, Cholly too proved a false spring. Cholly and Pauline moved to Ohio where beauty of nature was missing. Nature here refers to the happiness which was missing between them and Pauline was subjected to utter isolation. Expressing her situation Pauline said, “I didn’t even have a cat to talk to” (115).The image of the cat used in the last line shows the void that had been created in her life in the absence of nature. Any sort of human help or presence to fill that void only came as false spring. She still hoped that some power from God would surely come to make her happy.

Nature is also presented as a healer. When Aunty Jimmy fell ill, M’ Dear, a midwife suggested several natural remedies which would cure her of the ailment. Moreover, in the novel Morrison has tried to associate nature with marginalized women and the blacks, thereby putting them under one umbrella where all these three were exploited by the haves for their own selfish interests. At Aunt Jimmy’s funeral ladies related to each other their own sagas of pain and suffering. Further, narrating the violence heaped by the white on the blacks especially women through the image

of trees was heart- rending. The narrator tells, “The hands that felled trees...also nudged African violets into bloom” (136).

Another aspect which has been highlighted by the writer is the way human beings are playing with nature. They consider nature as a toy devoid of emotions and love to play and exploit it till the nature reaches its state of barrenness. Suky Jake, Darlene, and Cholly didn't realize that the grape vineyard in which they were walking had grapes which had not ripened yet. They treated the vineyard as their playground and mercilessly threw grapes at each other. This exploitation of nature at the hands of man is bound to receive reaction from nature.

Besides this, a very striking and worth pondering point has been raised by Morrison regarding the role of parents in children's life. Cholly's degradation of character and his conscience is clearly visible throughout the novel. These lines by Morrison fully and convincingly portray this point, “Cholly was free...Dangerously free” (157). For Morrison, Cholly's perceptions and appetites are symbolic of human beings' appetite to extract everything from nature. Cholly's perception and appetites were shaped by his parents rejection and their absences in his life. Parents play an important role in moulding and directing man's attitude towards nature. If parents teach their children to be kind and sympathetic towards nature, they will certainly identify with things of nature and will think twice before harming and exploiting them. Parents should imbibe such values in their children that they start loving nature. It was this absence of parents' love and existence that Cholly could not identify his relationship with her daughter and became so dangerously free that he raped her.

Another brutal instance where man plays with nature violently is the one where Soaphead Church cleverly exploited nature by indirectly killing the dog named

Bob. Soaphead Church was initially involved in priesthood in the church. Then he opted to become a case worker. But destiny played its role and he became a “Reader, Advisor, and Interpreter of Dreams” (163). For practicing his profession, he rented an apartment from a religious lady named Bertha Reese. Though Soaphead liked the place, he didn’t like the dog in Bertha’s house.

In fact, Soaphead hated Bob so much that he secretly wished that Bob should die because his filthy life had an obnoxious presence in the house. This whimsical hatred for something ugly in nature and tendency to destroy it speaks volumes about the mindset of human beings who don’t look at nature through loving eyes. Rather, nature’s presence becomes such a burden for them that they want to get rid of anything which is of no use to them. Moreover, Soaphead was not ready to take the blame of this hatred on himself even if he secretly wished that the dog should die. Rather he regarded this wish as an act of humanity because Bob was suffering due to his old age and even his master was unable to take care of the poor creature. But the truth was that he was more worried about his own suffering rather than the problematic state of Bob. And he went to such an extent to fulfill his wish that he brought poison to kill Bob. But he could not muster courage to go near the dog and that was the only reason he could not materialize his plans. So, what he could not do himself, he made his profession do that. He used Pecola as a tool to put an end to the hatred which he carried for the dog. A lot of people came to him to seek his help in order to come out of their problems. Some people came to him for money, some for love, some to keep the spirits away and so on. He felt that all these problems for which people came to him were basically mistakes of God. God had not properly done his job of creation and that’s why people had to suffer in one or the other way.

Not only this, he felt that God should have sought his advice before he entered into this job of creation.

But, Soaphead got so perplexed and dumbfounded on hearing Pecola's wish that he was speechless. Though he initially thought it to be a very logical request of little girl to look beautiful, he felt powerless as he knew in his heart that he couldn't give her what she was asking for. He wanted that the girl's wish should get fulfilled because it was related to the upheaval that was going in the heart of a young girl. But, that very moment he saw Bob and changed his statement. In his mind, he prepared a plan to satiate his hunger of hatred for Bob. He said to Pecola, "We must and make...some offering...Perhaps some simple creature"(173). And that simple creature was none other than the innocent dog, Bob, who was sitting in the porch and was completely unaware that he would be brutally sacrificed under the garb of granting a wish. Soaphead brought that packet of poison which he bought earlier to kill Bob and handed it over to Pecola and told her to give this food to Bob. And, if on eating this food he behaved strangely, her wish to have blue eyes would be definitely granted. Hoping to materialize her dream, Pecola gave that packet to Bob who ate it quickly. All of a sudden, he coughed and behaved in a strange way. He even tried to raise himself and then stumbled down. The little girl became a puppet in the hands of Soaphead. Finally, in the name of nature, a living animal was barbarously sacrificed and transformed into a carcass. Now, if one carefully examines this episode, the death of the dog exemplifies the European attitude towards Nature. Though the dog was killed by Pecola, a black, she was not wholly responsible for its death. She just became a puppet in the hands of a white who for the sake of his whims had no hitch in killing animals. This attitude where a non-human, an animal was treated as a non-entity is the hallmark of whites. An African could never stoop to such a level because

for them, nature was alive and there was life in all its constituents. Through this episode of killing of a dog, Morrison wants to depict the change and distortion in the mindset and attitude of Africans towards nature who later became Afro-Americans. Soaphead Church in his open letter to the God himself confesses this fact to God. At the very outset of it, he wrote, “Once upon a time. I lived greenly and youngish on one of your islands” (174).

These lines suggest the original attitude of Africans towards nature. Africans were nature loving people. They used to view an existence and life in nature and stay in perfect harmony and communion with nature. But, when these Africans were brought to America and they started settling here, things started changing gradually. Firstly, their relations with nature got fragmented. Things had changed so drastically that they imbibed a lot of bad values from their white masters. The result was that all harmony was lost between humans and nature. As Soaphead said, “We in this colony took...our white masters characteristics...their worst” (175).

This paragraph comes up as a striking comment on the degradation of Africans' attitude towards nature after coming in contact with the whites. They imbibed all the values of whites so much that their harmonious relations with nature had come to a halt. The sentence “we mistook violence for passion”(175) is very significant because it reflects how to fulfill their own passions, homo sapiens have gone to such an extent that their passion had taken the form of violence. In order to assert their freedom they have gone so haywire that their freedom has taken the shape of recklessness towards nature. Accusation was another trademark of whites as they always put the blame on others for which they themselves were responsible. The same was done by Soaphead when he put the whole blame of what he did to Pecola on God. Soaphead Church wrote in his open letter to God, “You forgot how and when to be

God" (179). God was unable to perform his duty well. Thus Soaphead took the onus on his shoulders and rectified the mistake which God had committed. He gave Pecola the blue eyes which she desperately desired. Pecola would be happy thereafter. This happiness was not a gift of God, but a gift which is bestowed upon her by Soaphead Church.

This violence, indolence, recklessness, acquisition and accusation were the characteristic features of the whites. If one looks at the family history of Soaphead Church, it can be easily traced that he belonged to that culture where Africans when turned into Afro-Americans forgot their value of love towards nature. His family lineage began with some Sir White Comb who brought the white strain into the family. He belonged to the aristocratic class and offered money to Soaphead's mother. He imbibed these white traits and carried them forward. Not only this, the cultivation of white habits and features continued for many generations which resulted into the complete extinction of their native black culture. And it was this separation from African ethos and culture that they had started treating nature as non-entity. Not only this, this white strain carried a sense of superiority with them. It was this superiority along with the feeling that God had not created a perfect universe due to which they were entitled to set the world right, these so called whites exploited and excavated nature so barbarously that Nature had reached to this deadly state.

Morrison makes a specific point when she offers family history of the perpetrators of cruelty and exploitation on nature as she wants to tell how whites' ethos and their cultural traits, habits, likes and tastes are largely and squarely responsible for this mass-level catastrophe to nature. In Bob's episode, superficially it seems that a black, i.e. Pecola was responsible for the death of an animal. It puts a question mark on the relationship between blacks and nature. But, when delved

deeply into the novel and after studying the family lineage, it becomes crystal clear that it was the white strain which had entered the black culture that was responsible for distorting and contaminating the relationship between blacks and nature. Soaphead's character is a perfect example of this Afro-American lineage. Soaphead himself confesses this. Pecola, a black whose character can be equated to Mother Earth becomes a sufferer. Whites, thus became the cruel masters and owners of both blacks and nature. Pecola who was hoping to enter the spring of her life in this part of the chapter was further subjugated to torture and humiliation as her own father raped her. Soaphead took advantage of her myth of whiteness and blue eyes. Rather in this part, her suffering became many sided and she got whipped from all corners of society. Her spring never arrived and all her hopes and desires of rejuvenation fell into the lap of false spring.

Moreover, by captioning this part as 'spring', Morrison has added ironical overtones to this part. 'Spring' is symbolic of life, hope, rejuvenation and resurrection. But as the pages unfold, one witnesses a rude irony implicit in the course of events which followed Pecola as she was raped by her own father and became pregnant. She is about to deliver a new life. But this new life is bound to meet a dead end because Pecola's baby is against the forces and norms of nature. A daughter bearing her father's baby is unnatural. It goes against the norms of nature and creation. And that's why "marigolds did not grow"(1) and Pecola's baby dies in the womb. What writer wishes to communicate is the fact that anyone who goes against the forces of nature and adopt unnatural ways is bound to meet the fatal end. The fate of Cholly, Pecola and their unnatural baby's end bear testimony to this fact. Thus human beings should be careful in their relationship with nature. If they will follow the unnatural path and keep on polluting and degrading the environment of Mother

Nature to satiate their selfish ends, nature is bound to take revenge upon humans. Nature will then herself come in violent forms and will sweep over anything that comes in its way. Man should develop a harmonious relationship with their environment so that their own existence does not come to a tragic end.

As one moves to the last part of the novel which is captioned 'Summer', one realizes the disastrous and violent reactions of nature if it is not properly dealt with. The first few lines of this last part take readers to the violent and cruel aspects of nature. As Claudia announces, "It remains for me a season of storms" (185). Claudia remembers how her mother tells her about the terrifying storm which came in 1929. In that tornado almost half of the population was consumed. Such kind of violent storm was the result of the recklessness meted out to nature by human beings. And this same violent storm comes into the life of Pecola during the summer of that year. Not only Pecola, Frieda and Claudia are also affected by this violent storm because of their attachment to Pecola. As Claudia relates, "There was a tornado that year...I mix up her summer with my own" (185).

Summer is a season which is conventionally associated with ripeness, maturity, knowledge and procreation. But in the summer of Pecola nothing like this happens. Ditching these traditional associations, Morrison has related summer with madness, death, childishness and immaturity. Claudia and Frieda are expecting the seeds to sprout during summer. But the hope and desire can't reach its culmination because the society at large which comprises human beings has thrown Pecola in isolation. Rather than sympathizing with her in her suffering and soothing her, they are spinning all sort of stories and remain detached from her. Giving voice to the people's lack of identification and lack of genuine concern for Pecola's tragic state,

Claudia gives a poignant display of emotions in these words, “We looked for eyes creased with concern, but saw only veils” (188).

It is this same detachment and lack of genuine concern towards nature which has led to its degradation. Man only makes show off of his concern for the environment problems. But it is not a genuine concern. Pecola who is symbolic of nature clearly elucidates this fact. Human beings don't identify with nature which leads them to further harm nature without any guilt. If we study deeply, the character of Pecola can be easily compared to earth. All of us are aware that everything there is a limit of toleration and endurance. Once this limit is crossed, the endurance takes the form of negative attitude leading to non- response. If one keeps on farming on a particular land constantly, that land is bound to turn into a barren field because it doesn't get proper time to recover its fertility.

In the same way, Pecola is exploited constantly and mercilessly. No time was given to her to come out of her crisis. One after the other, emotional jolts grappled her and brought her to such a nadir that she started behaving like a lunatic. Right from her birth, she was made to suffer ceaselessly emotionally and mentally. Moreover, she was deeply affected by the myth that those girls who had blue eyes were truly beautiful. Just because she was black, unattractive and didn't possess those blue eyes, she was ignored by her teachers and classmates. Even shopkeeper avoided touching her because of her blackness as if she was an untouchable. Even her own mother didn't take proper care of her and beat her. Her mother was so much obsessed with the idea of white that she preferred a white baby girl to her and didn't even talk to her. Towards the end, her father raped her and society completely deserted her. She has to stay in utter isolation during this period of emotional upheaval at such a tender age. In the end, Pecola becomes a helpless Mother Earth in this context and withdraws away

from all her worldly relations. This little mother even stops responding to the external world around her.

Not only this, Pecola ultimately delivers a dead child. She becomes sterile and incapable of giving birth to the child. Finally she turns mad and in her bouts of madness, she starts talking to an imaginative friend. She is also found collecting dust and garbage from a yard which is symbolic of her detachment and withdrawal from this external world. She ultimately becomes a barren land who refuses to bear anything on its existence. She is so deeply hurt and damage is so consuming that it leaves a big void in her life. Here one remembers the words of Claudia when she said that marigolds didn't bloom because they had planted the seeds too deeply. In fact, the seeds are not planted deeply. The damage done to Pecola and nature is so deep that now both of them are reacting negatively.

These lines reflect the human tendency to pass on the blame to others. They consider soil itself to be the reason for yielding flowers that year. Moreover, it shows that it is not the case of one part or a piece of land but the entire land which is symbolic of the entire ecosystem which has become unyielding. And, there in comes the warning for human beings. We have to accept that we are doing wrong to nature. We are already very late in reacting to the environmental crisis. We should pull our socks immediately and work collectively for improving the ecological health of the earth before, "it's much...too late" (204).

And that is the whole purpose of Morrison as a creative writer when she pens this novel with an ecological bent of mind. Through the story of a black girl who symbolizes nature, she wants to tell all Africans, Afro-Americans and all her readers

round the world that degradation of Mother Earth has reached its nadir. It is already too late to protect nature which is already in a dilapidated condition.

After going through all these eco-critical inclinations within the present text, it can be safely asserted that Toni Morrison's *The Bluest Eye* which is considered as “an angry book”(11) offers itself to a detailed and exhaustive ecocritical reading. Many of the environmental concerns are addressed to here in the novel. But Morrison's novel is not just involved in the mere graphic and scientific representation of nature. There are many aspects in the novel which are intertwined with nature and take this novel to a higher level. There is close nexus between the depiction of nature and the themes delineated in the novel. From the ecocritical perspective, the biggest contribution of this novel is to successfully depict the exploitation of nature by man which is degrading the ecological health of the ecosystem. The depiction of horrors towards animals has been so barbaric and heart-wrenching that it pricks the emotional side of its readers by making them feel sympathetic towards the plight of the muted creatures.

Morrison has got successful in sensitizing and agitating readers' minds towards the ecological status and well being of their Mother Earth. The problems of urbanization, industrialization and pollution are also given ample space in discussion regarding environment. The novel also emerges as a warning against the exploitation of nature. Anything which goes against the norms of nature meets a fatal end in the novel. According to Morrison, if the current torment and exploitation of nature is not stopped, it is bound to take revenge upon human beings as it happened in the case of Cholly who was responsible for the unnatural pregnancy of her own daughter Pecola.

Apart from this, nature is used by the novelist to explore the racial exploitation of blacks by whites. By equating blacks with nature and animals, the whites devalued

blacks of any right to exist and speak. Like nature, blacks need to be tamed and exploited. The racial sentiments have been intertwined with the aim of the novel, i.e. to raise the eco-conscience of the readers. The role of family history is also important for the ecocritical reading of the text. For Morrison, parents play a crucial role in shaping the eco-sensitive attitude of their children. If parents teach them the importance of living in harmony with nature, they will certainly imbibe these values. She has traced the family history of Louis Junion, Cholly Breedlove and Soaphead Church to show how the guidance of their roots in the form of ancestors and parents became responsible for their anti-ecological stand which promoted them to indulge in unnatural activities which led to the degradation of environment. Moreover, by comparing Pecola with the Mother Earth, she has established an association between women and nature as both gets victimized by the dominance of man. Thus the present study is not merely a superficial study from an ecocritical perspective. It also unravels how the influences of Morrison's race and gender are closely associated with the influences of nature thereby providing a sound foundation for the study of her other novels which will be further made in the present study with an aim to stir the eco-consciousness of readers and make them more and more aware and sensitive about their non-human surroundings.

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