

ROUTES OF ECOFEMINISTIC CONCERNS IN *THE DARK HOLDS NO TERRORS* AND *THE BLUEST EYE*: A COMPARATIVE ANALYSIS

Anchal Jamwal

ResearchScholar

Department of Comparative Literature,
School of Languages, Literature and Culture,
Central University of Punjab,
Punjab (India) 151001

Abstract

There are some authors who are chiefly known for the magnificent depiction of nature in their works, such as John Keats, William Wordsworth, Sarojini Naidu, Rabindranath Tagore. However, the representation of nature's beauty and benefit is not all about the literary study of environment. The study undeniably includes various issues regarding environment protection which are raised due to the excessive human interference in nature. In the present study an attempt has been made to evaluate the ecofeministic concerns in Indian and Afro-American society.

Keywords: Woman-nature relation, Vegetarian ecofeminism, Ecospirituality, Patriarchal society, Symbols, Hierarchy of suppression.

Late twentieth century brought a notable policy shift towards the gender equality and environment protection with the commencement of the theory of Ecofeminism. Ecofeminism portrays an eternal relationship between nature and women and deals with their subjugation by the patriarchal structure. Despite the presence of feminism for female's rights and ecological study for environmental protection, Rosemary Ruether illustrated the need to study the subjugation of woman and nature simultaneously in her book entitled *New woman, new earth: sexist ideologies and human liberation*. Ruether delineates that in a society where the fundamental rule of domination has always prevailed, it is hard to expect liberation for woman and solutions for ecological crisis. Therefore, woman and nature "must unite the demands of the women's movement with those of the ecological movement to envision a radical reshaping of the basic socioeconomic relations and the underlying values of this society" (204). French feminist Françoise d'Eaubonne, who called upon women to lead an ecological revolution to save the planet, coined the term Ecofeminism in 1974. She illustrates in her book *Le Féminisme ou la mort*, that when the future of human beings and the plant is in danger "no male-led revolution will counteract the horrors of overpopulation and destruction of natural resources" (Qtd. in Daly 12). Françoise d'Eaubonne's statement is found evident in Chipko Movement and Narmada

BachaoAndolan in India, The Green Belt Movement in Kenya, and emergence of an NGO named Navdanya etc. This relation of woman with nature is more intimate than that of man. The reason behind this is explained by Karen J. Warren as woman is considered as the manager of primary household activities and economic issues. In many parts of the world women are more dependent on trees or forest, as forests provide food, fuel, fodder and raw timber which is useful for the basic household activities like, making utensils, medicines, for income generating activities, etc. This proves how women are more in need of forests. Hence, if there will be any scarcity of forests and natural resources, then women will get directly affected by that, as they(women) have to visit distant areas in search of resources. This statement also verifies why women mostly take stand whenever there are the instances of degradation of natural resources.

Ecofeminism primarily claims that all oppressions are interlinked with each other and carries the similar basic demands as that of feminism, to have equal rights for all genders and non-patriarchal societal system. Besides, ecofeminism talks about instigating awareness regarding the environment and explore the relationship between woman and nature with the special emphasis on how both are marginalised under the patriarchal system. But prior to this is the need to understand the meaning of patriarchy and patriarchal structure. As illustrated by Ara Wilson in *Patriarchy: Feminist Theory*, many radical feminists have defined patriarchy as, social structure where man is at the top most position in the hierarchy and dominate, subjugate and exploit woman. However, with the passage of time and by scrutinising the term 'patriarchy', the Marxist feminists have started giving a slightly different opinion. The Marxist feminists asserted that the earlier mentioned "subordination of women was created by capitalism, colonialism, and world system" (1496). Marxists feminist cleared the obscurity of the concept of 'global sisterhood' voicing against the 'global patriarchy', by bringing into light the much-neglected situation of domination by women who belong to a higher class (economically, racially or nationally privileged), over other women or men. (Wilson 1496). Ecofeminists believe that the patriarchal system is standing on the four pillars, these are sexism, racism, class exploitation and environmental destruction. Therefore, women who particularly belong to lower caste or class are the primary victims of environmental degradation.

The aspects of ecofeministic concerns are explored in the present study of an Indian text named, *The Dark Holds No Terrors* (1980) and an Afro-American text named, *The Bluest Eye* (1970). Where, Deshpande gives an exquisite illustration of the patriarchal structure and the gender biasedness prevalent in Indian society by employing stream-of-consciousness technique to provide a better understanding of the deep emotions and thought process of the protagonist. Toni Morrison in the novel deals with the discrimination with Black people on the basis of race, class and gender. She has mainly focused on the marginalisation of black female child characters.

Even though the comparison is between two different societies, there are several meeting points in the novels presenting the dominance of patriarchal consciousness over woman and nature. The plots of both the novels revolve around female protagonists as Sarita in *The Dark Holds No Terrors* and Pecola in the narrative *The Bluest Eye*. Sarita is a married woman with two children. But the reflection of her memories depicts a childhood deprived of love and concern and have experienced gender discrimination. She has an inferiority complex due to her dark complexion. Alike Sarita, Pecola is also a victim of disturbed familial relationship. Most of the times she had seen her parents quarrelling and abusing each other. Due to her black complexion, she is always looked down upon either with pity or disgust.

Ecofeminism looks for the various aspects of woman and nature marginalisation. In her book entitled *Ecofeminist Philosophy: A Western Perspective on what it is and why it Matters* Warren illustrates, the notion of colour discrimination and usage of derogatory animal term with the intention to suppress woman. In both the selected novels, the colour based discrimination among the black or dark skinned female characters is witnessed. The relation of such discrimination with nature is further explained as Pecola's desire to have blue eyes and Sarita's desire to have fair skin which are completely against the law of nature. A demand of blue eyes by a Black person is as unnatural as the demand of fair skin by a person who possess dark complexion by birth. But the desires are provoked by the hatred Pecola and Sarita received from the society where everyone blindly follows the colonial standards of beauty. As Nina G. Jablonski unveils in *Skin Coloration*, that the skin of a person either depends on the genetics or on the geographical conditions in which he/she is living (192-194). This signifies that fair skin does not possess any logic to be called beautiful and dark skin can't be called ugly as the skin colour is the outcome of nature. On the contrary, both the selected novels present an unnatural demand of the protagonists (Sarita and Pecola) to be fair skinned. These unnatural desires are used as a symbol by both the authors to present human's interference with nature. As presented in *The Bluest Eye*, when Pauline was going to have her second child, a doctor points Pauline and teaching his students he says, ". . . now these here women you don't have any trouble with. They deliver right away and with no pain. Just like horses . . ." (Morrison 123). The statement exemplifies how the doctor holds his racial and gender superiority over black woman with his negative connotation through equating woman to horse. Such abusive remarks from a doctor validates the statement made by Vandana Shiva. Where she rejects the notion of "medicalization of childbirth and industrialization of plant reproduction" (Mies and Shiva 24). The reason of Shiva's rejection is, where in earlier times childbirth is taken care as a nature's gift but due to the medicalisation, it became a profession.

Where grownups are presented as blindly following the colonial beauty standards, In *The Bluest Eye* Claudia and Frieda wants to change the mentality of people. When Claudia and Frieda come to know that Pecola was impregnated by her father and how everyone is having an ". . . overwhelming hatred for the unborn baby . . ." and the reason behind such extreme hatred lies in the child being "[b]ound to be the ugliest thing walking" (Morrison 187-188). As some women were talking, when Claudia and Frieda eavesdrops, that Cholly and Pecola are so ugly that their child is bound to be the ugliest creature on earth. The consciousness among people regarding beauty is so deeply imbibed in them that the only reason they don't want Pecola's baby to be born is that they assume the child will turn into the ugliest creature on earth. Being surrounded by people who utterly want the death of Pecola's unborn baby. Promptly, a desire emerged in Claudia that she, ". . . felt a need for someone to want the black baby to live- just to counteract the universal love of white baby dolls, Shirley Temples, and Maureen Peals. . ." (Morrison 188). Here, Claudia wants the baby to live just because she wanted to make society understand that Black too could be beautiful.

As mentioned by Frantz Fanon in *The Wretched of The Earth*, (1961) that the colonial power is not content by enforcing laws for taking control of "colonized country's present and future", in addition to this they (colonisers) tries to brainwash the minds of colonised people so that the only dominant culture should prevail in the world would be of the colonisers. By means of completely demolishing the history of colonised people, the fair skinned colonisers instigated new ideals and beliefs in the minds of colonised people (148-149). The post-colonial study presents the failure in decolonising the minds of the colonised people. In *The Bluest Eye* Pecola,

Claudia and Frieda are shown either aspiring for fair skin or holding hatred for white complexion. Morrison has mentioned in the foreword to *The Bluest Eye*, "Beauty is not something to behold; it was something one could do" (ix), but quite the reverse society feels about beauty, and Pecola is shown being the victim of this. The concept of beauty related to the fair skin is instilled in the society through various ways even children are under the claws of the consciousness of beauty. When Pecola sees the Mary Jane candy, there is a white girl with blond hair and blue eyes pictured on its wrapper. This depiction marks the standard of beauty, when Pecola eats the candy, she actually does not like the candy but the belief that by eating Mary Jane candy she could become as beautiful as Mary Jane.

Similarly, in the case of India, once being a colonial state, many Indians still consider the colonial beauty standards as supreme. Susan Dewey illustrates in *To Do Whatever She Wants* that during an interview a "senior executive at the Mumbai offices of Hindustan Lever", told her that, "The Indian woman no longer compares herself to other Indians. She uses international concept of beauty" (207). This international concept of beauty is immersed in the minds of Indian woman through colonial powers and the biggest burden to carry the beauty parameters is on females. When Sarita recalls her mother's words, "You will never be good looking. You are too dark for that" (Deshpande 61). The statement of Sarita's mother illustrates the societal attitude that to be beautiful a female needs to be fair skinned and only fair-skinned can live happily.

Ecofeminists also bring into light many such symbols which are used to relate woman with nature and the instances where language is used as a tool for keeping intact the concept of 'sexist, racist, and naturist views of women, people of colour, and nonhuman nature'. The terms like "Mother nature is raped, mastered, conquered, mined. Her secrets are penetrated and her womb is put into the service of the man of science. Virgin timber is felled, cut down" (Warren 27). This naturalising of woman and feminising of nature brings to light the unjustified patriarchal dominance over woman and nature. Morrison and Deshpande have employed some textual symbols in the selected novels to related human and nature with each other. To begin with *The Dark Holds No Terrors*, some characters are provided with symbolic names, such as, name of the protagonist, Sarita, a Hindi word which connotes 'river'. The characterisation of Sarita is presented as a personification of river. The way river crossing through many ups and downs in her path and finally reaches at her destination, in the same way, Sarita crosses three phases of her life and finally meets with the peace and harmony in her familial relations. The first phase depicts her as a young girl, who objects and never surrenders herself for any domination. In the second stage after getting married, she completely adopts the social and cultural dictates of society. Finally, the third phase of her life gives her the strength and refuge to recognise her identity and lead a more confident and purposeful life (Singh and Yadav 1). Another character named Hemant, to whom Sarita describes as, "The friend who was always there when I wanted someone . . . I could talk to him as I could to no one else." (Deshpande 185). The literal meaning of Hemant is spring season. Spring season refers to ". . . love, hope, youth and growth . . .", poets like Walt Whitman, Amy Lowell and Robert Burns use lilac blossoms as a seasonal symbol for ongoing hope and renewal (Richards-Gustafson, Para 5). Hemant is the only friend of Sarita who treats her with respect and affection. Sarita finds solace, happiness and acceptance in the company of Hemant.

Likewise in *The Bluest Eye*, the use of word 'Bluest' in the title of the novel symbolises the blues which is "an original African-American musical form" which denotes the "suffering and survival at its core". Even the use of word "eye" in *The Bluest Eye*, ". . . not only expresses

its thematic preoccupation with ways of seeing, but also puns on 'I', suggesting Pecola's eroded sense of self and complete lack of self-esteem" (Roynon 17). The only "I", means Pecola, who is left alone and made the scapegoat by the society. With the depiction of season of 'fall' the 'Biblical Fall of Man' is symbolised. In *The Bluest Eye*, the season of 'fall' presents the downfall of Pecola or the miseries which lead to her downfall.

The relation of woman with non-human nature is quite aptly made understood by Susan Griffin through the prologue of her *Woman and Nature: The Roaring Inside her*. She writes employing two voices, one is of "civilized man" who considers himself not that close to nature as woman is, and the second voice is of a woman who feels a close relation with nature. Ecofeminists reject the conception of capitalistic society, where everything is categorised according to the usefulness of things for fulfilment of economic demands. The mindset of capitalistic society has categorised not only gender but nature too. As presented by Deshpande in *The Dark Holds No Terrors*, when Sarita sees that Madhav has planted many flowers in their garden, especially Hollyhock flowers. When Sarita inquires about his planting flowers only, Madhav explains how his father never allowed him to grow flowers, instead "Chillies, coriander, leafy vegetables, things like that. Things you can use in cooking" (Deshpande 45). After listening such explanation, Sarita delves deep into the memories of her childhood, where she recalls how her mother always used to prefer her brother over her. She compares the life of a girl, with the flowers. Both are considered as of no use in the patriarchal capitalist society. A girl is believed to be a responsibility and flowers are used for decoration, in contrast to son, who is supposed to be the caretaker of parents in their old age and eatable vegetation which fulfils the material needs.

Woman is made equivalent to plants also, as *The Dark Holds No Terrors* opens with Sarita standing at the door of her father's house, there she sees a Tulsi plant and recalls, "[t]he tulsi had been the only spot of green. But that had gone as well. Of course, it had served its purpose. She had died before her husband. . ." (Deshpande 15). This phrase establishes the symbol of Tulsi plant used for woman. Tulsi is a plant which is worshipped in India as a goddess, which further gets married to the avatar of Vishnu. The successful marriage brings prosperity and fortune for the family who worship tulsi (Bhatla, Mukherjee and Singh 38-39). Through the medium of using Tulsi plant as a symbol for woman, Deshpande pictured the patriarchal societal norms where a woman should die prior to her husband which is traditionally considered as a symbol of salvation as well as presents the lack of importance of a woman's life.

The rape of Pecola is presented by Morrison with the symbolic relation towards earth. Pecola's rape by her father indicates the rape of earth, which is portrayed as black dirt having marigold seeds in the same way as Cholly has thrown his seeds in Pecola. As laid forward by Judith Plant in *Healing the Wounds: The Promise of Ecofeminism*, "The rape of the earth, in all its forms, become a metaphor for the rape of women, in all its many guises" (5) When Cholly on a Saturday comes home drunk, he sees Pecola cleaning utensils. Here, Pecola is symbolised as earth. The way Pecola is cleaning the used utensils of her family, she is compared to earth, as earth also cleans the human waste and make the environment hygienic. Hence, when Cholly rapes Pecola while she is busy in the cleaning process, Cholly turns out to be a symbol of patriarchal mindset raping the earth.

As the anxious childhood of Pecola, Claudia and Frieda in *The Bluest Eye* is an outcome of disorder in societal structure. The disorder is rendered in the novel through the depiction of four seasons in which the novel is divided, these are autumn, winter, spring and summer. As social ecofeminists demands for sustainable environment, an Australian ecofeminist Ariel Sallen

states, “[e]cofeminists are concerned about global sustainability as much as gender justice” (26). Social ecofeminism also raises voice for the sustainable natural resources with the equality in responsibilities levied on man and woman. In *The Bluest Eye* the disturbed season symbolise the environmental degradation in relation to the degraded human relations. Each chapter begins with the arrival of a season simultaneously delineating the qualities of birth, death and then rebirth. Morrison has deliberately portrayed the seasons as showing unnatural conditions which are used as symbols to represent the atrocities in human lives.

The setting of *The Bluest Eye* is from autumn 1940 to autumn 1941. The autumn season depicts beginning as the school starts in this season keeping in mind the child's perspective. In the fall of 1940, Pecola gets acquainted with Claudia and Frieda and it is in this season Pecola started “ministratin” (Morrison 25). Pecola has entered womanhood and she is anxious and fervent to have someone in her life who loves her. In the autumn season of 1941, a very long silence is broken and an unspeakable secret is revealed, which is the exploitation of nature and woman in the hands of patriarchal society. Both Earth and Pecola symbolise innocence and purity, polluted by the act of Cholly. Morrison used the symbol of unyielding earth for Pecola:

We thought, at the time, that it was because Pecola was having her father's baby that the marigolds did not grow. A little examination and much less melancholy would have proved to us that our seeds were not the only ones that did not sprout; nobody's did. (Morrison 3)

As the earth was unable to produce the marigold flowers, in the same way, Pecola loses her child. The marigold seeds are compared to Pecola's unborn child and the black dirt symbolises the black complexion of Pecola. Nature shows reluctance to accept the heinous deed of Cholly. The spring season of 1940 is the one, which has resulted in the destructed childhood of Pecola. Spring season is considered as the time of rebirth, blossoming of flowers and new hopes but on the contrary, the very opening of this section unveils Claudia's thoughts about her being whipped with new switches. The rape of a daughter (Pecola) by her father symbolises the quite opposite of what is expected from spring season. Further is a description of Soaphead Church, who considers himself of having godly powers. He uses Pecola to kill a dog named Bob. These incidents testify the eroded sense of spring season. In summer season, Claudia recalls the storm of 1929 which has blown away half of the South Lorain as her mother has told her. That storm signifies the storm in the lives of people. When Claudia and Frieda were moving door to door for selling marigold seeds at that time they come to know about Pecola being impregnated by her father and everyone wants the child to be dead. Another mishap or storm in the lives occurs, when Pecola is found conversing with her “friend” who could see Pecola's blue eyes. This friend of Pecola is no real person but an illusionary friend made by Pecola in her madness. In the condition of this madness Pecola loses her child too.

With the beginning of winter season, Claudia has made a contrast between winter season and her father. Winter is a season where due to snow and winds nothing can be clearly seen hence Claudia is also not clear of her father's behaviour. Claudia has used metaphors like “threatening to avalanche” and “black limbs of leafless trees” to depict how her father most of the time shows anger to his daughters but the reason of his strictness is to teach and improve his daughters' ways of living. When Pecola meets Maureen, everyone starts believing in the goodness of Maureen but sometime later Maureen and Frieda had a fight as a result of which Maureen calls Frieda, Pecola and Claudia, “I am cute! And you ugly! Black and ugly black e mos. I am cute!” (Morrison 71). This depicts the feeling of superiority due to class and colour and the false hopes related to winter season.

In *The Dark Holds No Terrors*, nature is also used to demonstrate the intensity of the scene along with the non-verbal description of the upcoming situation. In the closing chapters before Madhav's return from his house, Sarita discloses the tale of her troubled married life to her Baba and feels relieved internally. She goes to wash some clothes in the backyard where she observes, "There was a smell of wet earth and rotting leaves. The trees, their dusty, dirty leaves, washed by the rains to a tender sparkling green, were like symbols of renewal" (Deshpande 211). Here, through the depiction of nature the imagery of upcoming positive change in the lives of characters is shown. Even the depiction of thunderstorm paints the situation of Madhav's suffering from fever and the moment Madhav gets well the weather also gets clear. Such imagery is used by Deshpande to characterise the human-nature relation.

Leading particularly towards the representation of relationship between woman and nature which is the very basic idea of Ecofeminism. Kartikeya V. Sarabhai in "Sustainability, Education for Sustainable Development and the Hindu Tradition", describe that Vedas possess the concept that earth is considered as a mother, as earth supports the existence of all creatures and human should not destroy it in any way (57-61). Hence, the relation of earth and woman as mother and daughter is prevalent in Hindu mythology since times immemorial. Deshpande and Morrison in their selected texts have depicted the mother-daughter relation in the present context. There used to be the time during ancient periods when harmony prevails in relationships but in the present context due to the advent of globalisation, the greed and the desire to rule by patriarchal structure has damaged the soothing human relations. As globalisation considers making economic advances and having capitalistic approach as its primary motive. Man become the head of the family as he possess the economic sources, therefore to become economically independent woman too started working in capital oriented environment and consequently get somewhat estranged from nature. Such disturbed mother-daughter relation are evident in both the novels, in *The Dark Holds No Terrors* even Kamala who advocates patriarchal values have to face the wrath of so-called generous nature. Kamala has always loved her son more than her daughter. But Kamala loses her son at quite a young age. Here, nature is found seizing nature's gift from woman. Similar incident is witnessed in *The Bluest Eye* too where Pecola is also completely ignorant about the menstruation cycle. Madonne M. Miner in *Lady No Longer Sings the Blues: Rape, Madness, and Silence in The Bluest Eye*, illustrates that *The Bluest Eye* renders the essence of the myth of Persephone and Demeter in a modern context. The myth is based on the story of Demeter, an ancient Greek goddess, whose daughter Persephone got abducted by Pluto, the god of Underworld. Hence in rage Demeter withholds the coming spring season and to calm down the situation, Persephone started living a half year with Demeter, when the earth is fertile and the other half of the year with Pluto, while the earth remains barren. The half year of earth's barrenness represents the anger of a mother (175). But the relation of Pauline and Pecola is completely opposite of the myth. Pauline's apathy for her daughter soon alters into her insensitivity when she comes to know about Pecola's rape by Cholly, ironically she starts beating Pecola. Consequently, when the marigold seeds did not sprout, it doesn't depict mother's love, but it signifies the lack of mother's care and love. The failure of seeds to sprout is compared to the death of Pecola's child. In the end of the novel Morrison mentions, "Certain seeds it [soil] will not nurture, certain fruit it will not bear, and when the land kills of its own volition, we acquiesce and say the victim had no right to live" (Morrison 204). This presents nature's anger over the misbehaviour of human towards nature. In both the novels the sexual abuse is more heinous because here a victim is victimised by her own protector. The rape of Pecola is heinous because a twelve-year-old is raped by her father only. Whereas Sarita is sexually abused by her

husband. A father and husband represents the head of the family as well as one who secures the family from any danger. The sexual abuse in the novels represents earth's rape by the ones who are in charge of guarding her. Hence, the earth is unwilling to bear the "rape" and rejects the seeds forcefully thrown in her, symbolising Pecola's circumstances.

As mentioned by Bron Taylor, that the patriarchal society lays the foundation of their dominance on the binary oppositions where god is male and supreme, on the other hand woman and nature are related to each other and subordinate. In both the literary works the concept of religion presents a suppressive and male-centred god whereas, the concept of ecospirituality portrays a neutral, loving and giving God. The word religion is used here to present the institution of beliefs which works for the suppression of nature and environment. As depicted in *The Bluest Eye*, when Soaphead Church claims to have godly powers, he consoles Pecola by saying that he can fulfil her wish but for that Pecola needs to poison the dog named Bob, who is not liked by Soaphead Church. As vegetarian ecofeminists opposes the animal sacrifice, the instance of killing Bob under the religious act as proclaimed by Soaphead Church presents how religion is used by patriarchal structure to fulfil their desires. In *The Dark Holds No Terrors*, when Sarita sees a woman moving violently with free hair, Kamala tells Sarita that it is the power of god because of which the lady is vibrating like this. Kamala blindly believes in the superstitions of the patriarchal society made to subjugate women. The beginning of menstruation cycle is a natural process, and more care is needed at that time, despite knowing this, Kamala forces Sarita to sleep on "a straw mat covered with a thin sheet" (Deshpande 62). She treated Sarita like an outsider by using a different cup and plate for her as well as her entry in puja room is strictly prohibited. Such rules which Kamala made for Sarita to obey during her menstruation days, present that god being a male does not accept any natural change in the body of a woman.

Whereas, *The Dark Holds No Terrors* presents the spiritual relation of female with God. When Kamala was on her death bed she likes to listen the short part of the Mahabharata, where Duryodhana finds that his army has lost the battle and now the Pandavas are coming to kill him. At that time Duryodhana goes to a lake, in the lap of nature. Kamala feels that the way Duryodhana goes to the lake and ends his life, everyone at the end has to embrace nature and find solace there. As Claudia and Frieda pour the seeds for the protection of Pecola's baby, in *The Bluest Eye*, it shows the belief of the two girls on nature as a divine God. Their way of sacrificing could be childish, but the gesture is to shoulder the responsibility of Pecola's unborn child. These incidents portray the belief on the nature-God as illustrated by the spiritual ecofeminists like, Gloria Orenstein, Marija Gimbutas, etc.

Ecofeminism presents the hierarchy of suppression and raises voice against it. Ecofeminists stand against the patriarchal structure prevailing in the society, which is also evident in both the selected novels. As Morrison has mentioned in *The Bluest Eye* that, "I did not want to dehumanise the characters who trashed Pecola and contributed to her collapse" (x). In the same way, Deshpande has also shown the background of all the characters who contributed to the suppression of Sarita to justify how characters are the perpetrators and victims of patriarchal society. Kamala shows many attributes of following the patriarchal structure. But she is a subject of normative discourses and works completely under the spell of patriarchal mindset. As Antonio Gramsci has illustrated under the concept of 'hegemony' that the people are so effectively internalised through dominant ideology that the people start accepting and advocating the authoritarian supremacy of dominant prevailing structure. Similar situation is evident in the case of Kamala and Manohar. Where Manohar trying to fit under the patriarchal norms where a husband should always be one step ahead of his wife. Manohar feels like a failure and ends up

sexually abusing Sarita. To prove his masculinity, he tries to prove his supremacy through sexual relations. After those horrific sexual relations whenever Manohar's mentality is depicted, he always behaves in a very loving and caring way. This illustrates the contradiction in his nature, which is an outcome of his mental and emotional instability.

Likewise, In *The Bluest Eye*, Cholly is represented as a careless father and a failed husband. He is charged to rape his own daughter but quite ironically he is the only one who loves Pecola. Such attitude of Cholly is a result of disturbed childhood. Cholly has no idea how to behave and care for children, as he has never seen any parents taking care of their children nor he had ever experienced the love of parents. Another character named Junior, who likes teasing girls, is the son of a black lady named, Geraldine, who loves her cat more than her son. The isolation and negligence Junior has observed due to his mother's indifference makes him to "direct his hatred of his mother to the cat, and spend some happy moments watching it suffer" (Morrison 85). The behaviour of Junior depicts how the least powerful person subjugate nature as it is unable to raise voice.

Through the ecofeministic study of the selected texts, various issues regarding women and nature came into light. The patriarchal dominance over nature and women creates the conditions for men and women being the perpetrators and victims of patriarchal society. Both the texts have provided various incidents to justifying the theme of birth and death and unveiling the use of superstition by patriarchal society for the suppression of nature and woman.

The nature's participation in human's suffering is very much evident in several incidents. The symbolic depiction of the relation between human and nature and how patriarchal society has divided nature according to the need of humans is magnificently executed by both the authors. In the closing chapters of *The Dark Holds No Terrors* Deshpande has recalled the statement of Virginia Woolf that a woman needs to have one room of her own if she wants to flourish herself. The statement is aptly suiting in the comparison of Sarita and Pecola. Pecola lacks parents' love, good education, friendly environment as well as at a quite vulnerable age she becomes a rape victim. Therefore, Pecola's situation presents her helplessness. Whereas Sarita is a well-educated, economically independent and modern woman, still she is facing the patriarchal dominance in her life which is hard to resist for her. But unlike Pecola, due to her education, professional and economic independence, she becomes able to find a way out of the patriarchal subjugation. The crux of this comparison presents that the prevalence of patriarchal subjugation in both Indian and Afro-American society the difference lies in the level of the marginalisation.

Works Consulted

Primary Source:

Deshpande, Shashi. *The Dark Holds No Terrors*. New Delhi: Penguin Books, 2014. Print.
Morrison, Toni. *The Bluest Eye*. London: Vintage Books, 1999. Print.

Secondary Sources:

Bhatla, Neeraj, Tapan Mukherjee and Gian Singh. "Plants: Traditional Worshipping." *Indian Journal of History of Science* 19.1 (1984): 37-42. Web.
Carlassare, Elizabeth. "Socialist and Cultural Ecofeminism: Allies in Resistance". *Ethics and the Environment* 5.1 (2000): 89-106. Web
Daly, Mary. *Gyn/Ecology: The Metaethics of Radical Feminism*. Boston: Beacon Press, 1978. Print.
Dewey, Susan. "To Do Whatever She Wants." *Women and The Media in Asia: The Precarious Self*. Ed. Youna Kim. New York: Palgrave Macmillan, 2012. Print.

- Fanon, Frantz. "On National Culture." Fanon, Frantz. *The Wretched Of The Earth*. Trans. Richard Philcox. New York: Grove Press, 2004. 148-149. Print.
- Griffin, Susan. *Woman and Nature: The Roaring Inside Her*. New York: Open Road Media, 2015. Web.
- Jablonski, Nina G. "Skin Coloration." *Human Evolutionary Biology*. Ed. Michael P. Muehlenbein. Bloomington: Cambridge University Press, 2010. 192-213. Print.
- Mies, Maria and Vandana Shiva: *Ecofeminism*. London: Fernwood Publication, 1993. Print.
- Miner, Madonne M. "Lady No Longer Sings the Blues: Rape, Madness, and Silence in The Bluest Eye." *Conjuring: Black Women, Fiction, and Literary Tradition*. Ed. Marjorie Pryse and Hortense J. Spillers. Bloomington: Indiana University Press, 1985. 176-191. Print.
- Plant, Judith. *Healing the Wounds: The Promise of Ecofeminism*. Philadelphia: New Society Publishers, 1989. Print.
- Richards-Gustafson, Flora. *Examples of Seasonal Symbolism*. n.d. Web. 19 December 2015.
- Roynon, Tessa. *The Cambridge Introduction to Toni Morrison*. United States of America: Cambridge University Press, 2013. Print.
- Ruether, Rosemary. *New Woman, New Earth: Sexist ideologies and Human Liberation*. New York: The Seabury Press, 1975. Print.
- Sarabhai, Kartikeya V. "Sustainability, ESD and the Hindu Tradition." *Faith Values for Sustainable Development* 6.49 (2012): 57-61. Web.
- Singh, Manisha and Saryug Yadav. "Shashi Deshpande's The Dark Holds No Terrors: A Study of the Voice in the Voiceless Gender." *International Multidisciplinary Journal of Applied Research* 1 (2013): 1. Web.
- Taylor, Bron, ed. *Encyclopaedia of Religion and Nature*. Vol 1. London and New York: Continuum, 2005. Print.
- Warren, Karen J. *Ecofeminist Philosophy: A Western Perspective on What it is and Why it Matters*. The United States of America: Rowman and Littlefield, 2000. Print.
- Wilson, Ara. "Patriarchy: Feminist Theory." *Routledge International Encyclopedia of Women: Global Women's Issues and Knowledge*. Ed. Cheris Kramarae and Dale Spender. New York: Routledge, 2000. 1493-1497. Print.