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An Ecocritical Study of Robin S Ngangom's Poetry

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Abstract:

Robin S Ngangom is one of the most prominent bilingual poets of North East India who contributes in English and Manipuri. His poems celebrate the beauty of nature with a genuine ecological concern for this diverse landscape. His work echoes themes of environmental degradation, the loss of biodiversity, and the impact of human activities on his homeland. His poetry is deeply rooted in the cultural and ecological landscape of Northeast India and portrays a nuanced understanding of the natural world and its profound impact on human existence. This study aims to examine the profound ecological themes interwoven in his work. Through a comprehensive analysis of a few select poems from Ngangom's first poetry collection '*Words and Silence*', the essay delves into the complex relationship between humans and the environment as depicted in his verses. Through an ecocritical lens, the study aims to uncover the poet's deep ecological consciousness, examining how his verses echo the concerns of nature. The analysis sheds light on the urgent need for environmental awareness, making Ngangom's poetry significantly contribute to the global discourse on ecological consciousness through literature.

Keywords: Ecocriticism, Environmental Consciousness, Biodiversity Preservation, Northeast India, Words and Silence.

Ecocriticism is a branch of literary criticism that emerged in the late 20th century in response to escalating global environmental apprehensions. It focuses on the representation of nature and the environment in literature and explores how literary works portray and interact with the natural world. Ecocriticism examines how literature reflects and shapes human attitudes towards nature and ecological issues. This field of study incorporates insights from ecology, environmental science, cultural studies, and literary theory to analyze the relationship between literature and the environment.

Ecocriticism emerged alongside the environmental movement in the 1970s and 1980s. Influenced by environmental concerns, scholars began to analyze literary texts through an ecological lens. Early works by writers like Joseph Meeker and Raymond Williams laid the foundation for ecocritical thought. The term ecocriticism was first coined by William Rueckert in 1978 in his essay *Literature and Ecology: An Experiment in Ecocriticism*. He defined it as ‘the application of ecology and ecological concepts to the study of literature’ (Glotfelty, 1996, p.xviii).

The 1990s witnessed a significant expansion of ecocriticism as an academic field. Scholars like Lawrence Buell and Cheryll Glotfelty published influential works, defining the scope and methods of ecocritical analysis. Glotfelty defines ecocriticism as “the study of the relationship between literature and the physical environment” (Glotfelty, 1996, p.xviii). His edited volume *The Ecocriticism Reader: Landmarks in Literary Ecology* (1996) marked a significant milestone in the development of ecocritical theory. Lawrence Buell also contributed significantly to the emergence of ecocriticism. His work *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture* (1995) presents an ecocritical analysis of Henry David Thoreau. He states, “Ecocriticism is a study of the relationship between literature and the environment conducted in a spirit of commitment to environmentalist praxis” (Buell, 1995, p.430).

In the 21st century, ecocriticism has taken on a more global perspective, collaborating extensively with diverse disciplines like environmental science, philosophy, sociology, and anthropology. This interdisciplinary approach has enriched the theoretical foundations of the field. In Greg Garrard's work "*Ecocriticism*" (2004), ecocritics are identified as environmentalists. Garrard referred to them as deep ecologists. Glen Love, in his book *Practical Ecocriticism: Literature, Biology, and the Environment* (2003), attempts to merge natural sciences and humanities. He highlights the universal patterns found in nature by bridging the gap between scientific understanding and literary interpretation. Another influential work in ecocriticism is Timothy Morton's *Ecology without Nature: Rethinking Environmental Aesthetics* (2009). Morton challenges conventional perceptions of nature by defining it as encompassing everything in our surroundings. His perspectives encourage readers to reconsider their understanding of the natural world.

Ecocriticism is a constantly evolving field that is adapting to address modern environmental issues and integrating knowledge from areas such as environmental justice and climate change studies. Scholars in recent times have shifted their focus to postcolonial ecocriticism, examining the intricate connections between environmentalism, colonialism, and indigenous knowledge. As society's awareness of environmental concerns deepens, ecocriticism stands as a crucial and ever-changing realm within literary studies. It urges readers to re-evaluate their connection with the natural world by examining it through the prism of literature.

Although ecocriticism is a relatively recent movement, the exploration of nature and its connection with humanity in literature has ancient roots, often found in religious texts. However, a significant phase in the portrayal of nature in English literature occurred during the Romantic period in the early 19th century as a reaction against the industrialization of the late 18th century. The poems of the Romantic Revival often celebrated the beauty of nature

or responded to the grime and pollution of industrial cities. Romantic poets, especially Wordsworth, emphasized the delicate harmony between humans and their environment. In *Tintern Abbey*, Wordsworth conveyed his profound bond with nature, portraying it as a source of solace against the exhaustion of urban life. He famously wrote, "Nature never did betray the heart that loved her." During this era, poets like William Blake and Percy Bysshe Shelley expressed ecological concerns through their works. In his poem *London*, Blake vividly depicted the harsh effects of industrialization, portraying the city as polluted and impoverished, symbolized by the 'dark Satanic Mill.' Later, Raymond Williams examined the themes of nature, the countryside, and the city in 18th-century English literature. His book *The Country and the City* (1973) explored how this period perceived culture and nature, going beyond a purely environmental perspective. These early literary expressions helped shape the ecological awareness that would later develop into the field of ecocriticism.

Ecocriticism can also be traced to the themes of ecology in ancient Indian literature, especially in classical and religious texts. In the modern era, the wave of ecocriticism is evident with "Indian Renaissance Literature influenced by Romanticism and Transcendentalism in the poetry of Gurudev Rabindranath Tagore, Sarojini Naidu, Yogi Aurobindo, Ghosh, and Harindranath Chattopadhyay in the first half of the twentieth century" (Vavaiya, 2021, p.10). Indian English literature has also given rise to numerous prose pieces that probe into the intricate relationship between humans and nature. Nobel Laureate Rabindranath Tagore's plays like *Muktadhara* (1922) and *Rakta Karabi* (1924) stand as powerful examples of ecocritical writings in which Tagore vehemently critiques humanity's atrocities against nature, highlighting the adverse impact of human actions. Anita Desai's novel *Fire on the Mountain* (1977) stands as a notable ecocritical text. It addresses various environmental concerns, including the moral corruption of humanity, which emerges as a threat to nature. This is powerfully symbolized by the recurring forest fires throughout the

narrative. Arundhati Roy's acclaimed novel *The God of Small Things* (1997) further explores the theme of nature exploitation. The story vividly portrays how individuals exploit nature for personal gain and advancement, reflecting a prevailing trend in society's pursuits of modernization.

Literature from Northeast India has made important contributions to the diverse tapestry of Indian English Literature, showcasing the region's unique culture, language, and environment. Writers from this area have shared diverse traditions and challenges through their works, offering readers insights into the rich cultural heritage as well as struggles of the region. The poetry from Northeast India is particularly vibrant and diverse. Prominent poets of recent times, such as Temsula Ao, Mamang Dai, and Robin S Ngangom, have made significant contributions to Indian literature. Their works help readers glimpse into the region's diverse traditions, folklore, and contemporary challenges.

Northeastern poets often celebrate the beauty and abundance of nature in their verses. They depict the region's rivers, forests, hills, and wildlife, representing them as symbols of life, vitality, and continuity. Through their imagery, they emphasize the intrinsic value of the natural world while exploring details of its tradition, culture, myths, and legends. Pramod K. Nayar rightly observed:

“Poetry from North-east India ... reveals, arguably, the most sustained and romanticized descriptions of landscape and nature in the Indian writing in English tradition. In fact, a key homogenizing feature in the poetry has been that, despite the emphasis on local cultures and place-specific myths, every volume, every poet has turned to nature as a theme” (Nayar, 2008, pp.6-7).

In this context, Amrita Bhattacharyya's observation is also significant. He writes:

“Nature poetry – in its most traditional form – had to have a place in North East Indian literature if not for anything else, then for the sheer variety and beauty evident in that area. However, that is certainly not where this region’s poetry was confined too. Rather, it has taken the long road to representing the socio-cultural singularity that nature forms with the peoples residing in this geographical space.”

(Bhattacharyya, 2017, pp.959-960)

There has indeed been a conscious use of ecology in the works of English poetry from Northeast India. Apart from celebrating its beauty, the poets express deep concern about environmental degradation. They lament the loss of biodiversity, deforestation, and pollution. Their poetry serves as a poignant commentary on the adverse effects of human activities and urges readers to reflect on the consequences of environmental negligence. At the same time, they also shed light on the struggles faced by its inhabitants- their joys and sorrows, encompassing themes of geography, politics, and mythology along with ecology.

“A reading of contemporary poetry in English from Northeast India makes one feel that there has been a conscious use of ecology in their works. It seems to play a pivotal role in their search for identity, traditional values, and culture, which they feel is lost in the monotonous life of modernization and urbanization. Their works also reflect their grave concerns about various environmental issues such as large-scale deforestation, coal and uranium mining, ethnic violence, insurgency, and counter-insurgency operations - all of which ultimately lead to ecology degradation.” (Dumenil, 2021, p.1297)

Poets from Northeast India use nature as a powerful medium to express their identity and concerns, emphasizing the profound bond between the environment and the people of the

region. Their poetry captures the natural beauty of the landscape, addresses ecological challenges, and explores themes of cultural ecology and mythology. Through their works, they convey a deep ecological awareness and advocate for environmental conservation.

Robin S Ngangom is a prominent bilingual poet, writer, and translator from Northeast India. Born on July 17, 1959, in Imphal, Manipur, Ngangom is renowned for his contributions to contemporary Indian English poetry and his dedication to preserving and promoting the cultural heritage of Northeast India. Ngangom's poetry is deeply rooted in the socio-cultural and ecological landscape of Northeast India. They often explore themes related to identity, cultural roots, the environment, and the complex social and political issues of the region. Through his poetry, Ngangom portrays the beauty of the Northeastern landscapes, reflecting both its natural splendour and the challenges faced by its people. Among many of his poetic works, the three most prominent collections are *Words and the Silence* (1988), *Time's Crossroads* (1994), and *The Desire of Roots* (2006). However, this study will focus on selected poems from his debut poetry collection, *Words and the Silence* (hereafter referred to as W&S), published by Writers Workshop, Kolkata, in 1988. Comprises of 42 poems, this volume of poetry is a landmark in Northeast Indian English Poetry. These poems offer a rich and detailed depiction of the natural world of Manipur and the entire North East while exposing the impact of human activity on its beautiful environment. The following discussion of a few selected poems from the said volume will reveal how far Ngangom's poetry is rooted in the natural world and how it reflects the ecological challenges faced by the region.

From the Land of the Seven Huts is one of the most cited poems from Robin S. Ngangom's first volume, *Words and Silence*. In this poem, the poet expresses deep concern about deforestation in his homeland, particularly in the seven states of Northeast India. He mourns the decline of his people, who were once honest and proud of their rich natural

heritage but have now contributed to the destruction of their own land. The once lush and green hills have been stripped bare, with over a hundred trees being cut down every month.

We of the hills, who have so little,
will be patient with the voice of our women,
with the munificence of our trees, with our widowed soil
and uprooted animals. (W&S, 1988, p.19)

Despite the people's ruthless exploitation of nature, the poet acknowledges that Mother Nature has not forsaken them. He stresses the importance of patience, particularly for the hill communities, who possess little material wealth. Though they have harmed the Earth - wounding it like a butcher slaughtering an animal - nature remains generous, continuing to provide for them. The poet also mourns the loss of unity among the seven sister states, represented metaphorically as 'Seven Huts', which were once an integral part of a glorious tradition in Northeast India. Political manipulation, terrorism, and corruption have shattered this unity, leading to the disintegration of their shared heritage. Promod K Nair observes:

“In *From the Land of the Seven Huts* Ngangom mourns the indifference of the people to nature, and yet nature seems to forgive. Thus, although they ‘kill more than a hundred trees every month,’ their fates remain ‘swathed’ in ‘sheets of rain’ (Nayar, 2008, p.19).

Ngangom urges his people not to be ashamed of their tribal culture and traditions. He advocates for embracing their sacred, innocent, and harmonious natural world, which serves as a vital lesson in living in harmony with nature. The poet believes that the tribal communities can overcome the challenges of modernity and materialism and reunite their fragmented cultural identity. He emphasizes the importance of protecting their land and heritage from the detrimental influence of urbanization and materialism. As a whole, Ngangom vividly portrays the ecological crisis in the seven sister states, caused by the

destructive actions of humanity, and appeals to his fellow people to reconnect with their cultural roots, protect their land, and live in harmony with nature, emphasizing the urgent need for ecological consciousness and unity among the tribal communities.

A Poem for Mother is a fine tribute by Robin S Ngangom to his mother, Palem Apoki. Within this autobiographical poem, the poet expresses deep gratitude for his mother's unconditional love and lifelong dedication. The poet laments his inability to fulfill his duties as a son, being away from his mother and his homeland. Despite the physical distance, he tries to reassure his mother that he remains her beloved son. His regret over being separated from his mother and homeland is poignantly confessed in the following lines:

though I abandoned much and left
so little of myself for others
to remember me. (W&S, 1988, p.24)

He expresses immense gratitude for his hardworking mother, who silently labors for the well-being of the entire family, with her selflessness. Devoted as a wife, mother, and mother-in-law, she diligently manages household responsibilities, ensuring the family's welfare. The poet vividly captures her daily routine, portraying her tireless dedication and concern for their collective welfare.

Today, as on every day you must have risen
with temple bells before cockcrow, swept,
the floors and after the ritual bath cooked
for the remainder of us. I can see you
returning every day at dusk from the bazaar
your head laden with baskets.” (W&S, 1988, p.25)

The poet's mother wakes up with the ring of temple bells before the cockcrow and diligently sweeps the floors. Following her morning chores, she takes a bath and prepares meals for the

entire family. Every evening, like clockwork, she returns from the market with her head laden with baskets.

This portrayal of a rural woman illustrates her profound dependence on and deep connection with the natural world. It encapsulates the essence of every hill woman closely accustomed to an eco-friendly environment. Undoubtedly, this perspective offers valuable insights for analyzing the poem through an ecofeminist lens.

In the poem *I Have Separated My Drunken Dreams*, Robin S. Ngangom laments his departure from his motherland in pursuit of material and modern aspirations. This separation causes restlessness and a sense of rootlessness within him. He vividly recalls the violent rain attacking him as he decided to leave, depicting the hills and land shrouded in mist, their natural beauty tarnished by the modern age. The poet expresses deep regret for distancing himself from the tender embrace of nature and his homeland, which patiently awaited his return. He confesses his flaw in leaving and entering a new world of intoxicated dreams, yet his mind constantly returns to the memory of the first rain on the Earth. Despite his adaptation to city life, he longs for his homeland, a place that still resides in his heart. However, there is a glimmer of optimism in the poet's words as he resolves to reconnect with nature. He expresses his determination to return to his homeland to find solace and satisfaction in the elements of wind and rain.

I will turn to the wind and rain
to strike this thirsting body
to senselessness.
I will turn to the elements
with my hands closed
over the wind. (W&S, 1988, p.31)

Ngangom masterfully portrays the conflict between modern aspirations that distance individuals from their roots and the sense of emptiness that follows, using vivid natural imagery to convey his message. He finds his true identity only in the embrace of his homeland's natural world, where he discovers solace and a deep sense of connection within the intricate web of nature. Finally, he urges modern society to rediscover harmony by reconnecting with the natural world, emphasizing the importance of returning to one's roots and finding peace in embracing nature.

Afternoon Rain celebrates the beauty of nature and laments its loss due to industrialization. Ngangom vividly describes the dryness of the land before the rain, capturing the pleasant atmosphere that follows when rain arrives. The poem explores themes of change and time, reminiscing about a past era when people lived peacefully without machines, immersed in the beauty of nature. Ngangom laments the loss of nature's sacredness, now overshadowed by the clamor of machines, symbolizing political and economic pressures. Despite this loss, the poet remains hopeful. He longs for the return of the hills' music and happiness and emphasizes the need to preserve ecological beauty.

Again the mist takes us by surprise.

again the hills echo with wonder. (W&S, 1988, p.38)

The poem reflects Ngangom's lament for the cultural loss due to urbanization while also expressing optimism that a return to the serenity of nature is possible. The poem touches on local as well as global concerns regarding ecological imbalance, highlighting the importance of ecological preservation and conservation in today's world.

Evening is a short lyric that captures a dusty evening in the hills, symbolizing the impact of industrialization and pollution. The poem describes the hills under a hazy evening sky, with a copper-coloured leaf falling from a stunted tree, highlighting the consequences of pollution brought about by industrialization.

Hazy evening floats in the hills,
a copper-coloured leaf
falling on earth's perimeter,
from the day's stunted tree. (W&S, 1988, p.41)

The poet reflects on his lost freedom in the face of modernization, acknowledging the burdens imposed by industrialization. He expresses confusion about the dominance of love and sex in contemporary society, leading to the disintegration of moral values. Despite the challenges, Ngangom finds hope in the stars that continue to shine in the night sky, symbolizing the enduring spirit amid unavoidable changes driven by political and economic factors.

In *To My People*, Robin S. Ngangom paints a vivid picture of his native community, referring to a blind singer who leaves town, disillusioned by the prevailing culture of inhumanity. Ngangom mourns the loss of compassion and natural ethics among his people, who have abandoned their ancient, glorious ethnic culture for a corrupt lifestyle exacerbated by pollution and industrialization. He laments the transformation of his serene homeland into a polluted, modern landscape, where concrete houses disrupt the harmony of nature. Ngangom expresses profound concern for his city overrun by thieves, prostitutes, and criminals, describing it as a nightmarish reality. He highlights the devastation caused by his people, who have turned green hills into barren land and labelled them as vultures for their greed.

My people make a bonfire
of your ancestral granaries
and cede your primordial hills
to vultures from the plains.
You who earn like a dog

and eat like a horse. (W&S, 1988, p.42)

Ngangom cautions against an impending ecological catastrophe caused by deforestation and exploitation, highlighting the struggles future generations will face. He criticizes the modern generation's neglect of nature and traditional values, underscoring the global consequences of this environmental crisis.

Fall, 1986 symbolically describes an evening and uses it as a metaphor for the decline of human life in the modern industrialized world. The evening lacks its usual energy and vibrancy. The dying sun rays mirror the fate of human beings trapped in the dry wasteland of industrialization. The poet paints a picture of nature's beauty but juxtaposes it with the decay caused by human activities. The poet captures the essence of natural beauty on a September evening through the following words:

The moon floats above
the hushed hills, again wears
a wistful halo.
Between the burnished blue-white
of the pines a last caravan of stars
is on their southern journey. (W&S, 1988, p.45)

The evening is described as the moon floating above the quiet hills, casting a wistful halo. The hills once pristine are now spoiled by a quicksilver road, symbolizing the degradation caused by modernization. The poet laments the loss of the traditional pastoral way of life and the degradation of nature due to political and economic pressures. He sees the fall season as a warning of the impending ecological decay, akin to the decline of human values and lives. The poem also warns against the separation from nature. It emphasizes the need for ecological preservation to prevent further decay and destructive storms caused by global warming and environmental degradation.

In the poem *A Country*, Ngangom reflects on the past and present condition of his homeland. He nostalgically recalls a warm and serene past untouched by the intrusion of modern life. The tone of Robin Ngangom in this poem is “generally elegiac and full of sentiment for the landscape he has left behind” (Nayar, 2008, p.10). Reflecting on his past, he is consumed by regret, observing how modernization has brought turmoil to his once serene native valley. The poet laments the suffocation of relationships and feelings in the face of industrialization, highlighting the struggle between man and machine.

From the future
and the philosophy of having more,
the struggle between man and machine
a smiling child emerges
each year from a derelict door. (W&S, 1988, p.47)

Ngangom portrays the emergence of immorality, villainy, and cruelty from the conflict between man and machine. He points out that the concept of freedom now exists only in the minds of modern individuals, who have become slaves to industrialization. The poem contrasts the glorious days of the poet's childhood against the dry, pitiful state of contemporary civilization. Furthermore, Ngangom illustrates the detrimental effects of modernization caused by political, economic, and sociological pressures. This interdisciplinary approach has led to losing integrity, peace, and environmental harmony. Pollution and corruption have seeped into the lives of people in both rural and global contexts, adversely affecting the country's hills and trees. The poem emphasizes the broader impact of these changes, urging readers to consider the implications of such transformations on both local and global scales.

The poem *Lines Written During an Illness* captures the poet's restlessness during his illness, symbolizing his inner turmoil caused by the rush of a modern materialistic lifestyle.

He longs to find solace in the arms of the Earth. However, he mourns the fact that human activities like deforestation and industrialization have turned the Earth into an inferno, leading to global warming and environmental harm. The poet emphasizes the contrast between the natural world and the materialistic world. He observes the damage caused by rising temperatures and expresses sadness at the lack of efforts to preserve nature.

All this while the sky rained fire,
the breeze died in the pines.
I am no longer the cloud of my childhood,
the cloud no illness could pin down. (W&S, 1988, p.61)

The poem reflects the poet's realization of his mistake in interfering with the ecosystem and his determination to protect his homeland from further destruction. Ngangom pledges not to yield to the temptations of materialism and commits to protecting the Earth from the disasters brought on by the relentless march of industrialization and deforestation. The poem, thus, underscores the connection between ecological imbalance and the loss of pastoral life, blaming political, economic, and interdisciplinary factors for this disruption. Ngangom's verse serves as a plea to preserve nature, urging readers to recognize the importance of ecological balance and make conscious efforts to restore the Earth's natural glory and spiritual peace.

In the poem *Curfew*, Robin S. Ngangom vividly portrays the harsh reality of curfews imposed due to local terrorism in Manipur, revealing the horrors of violent attacks in his homeland and other states across Northeast India. The poem portrays a picture "where the birds in the nature react in a humane way as they too cease flying in a period of political turmoil" (Bhattacharyya, 2017, p.972).

There are no birds in the sky
only endless space (W&S, 1988, p.66)

The curfew shrouds the roads in silence, muting even the usual sounds of nature, akin to a fallen leaf, symbolizing the fate of his people. The poet mourns the disconnection from friends, feeling like a bird with clipped wings, unable to enjoy his planned weekend activities. The poem vividly captures the mindless anarchy of firing, portraying the silent streets, vigilant houses, and disturbed markets. However, amidst this darkness, Ngangom finds hope in nature. He describes the skies and pines as resilient, not bound by curfew rules.

Suddenly the skies open,
clouds collapse, I am sodden
and I don't care anymore. (W&S, 1988, p.66)

He imagines a future where the clouds of terror collapse, leaving him soaked but unafraid. He rejects the idea of being caged, believing that his people will overcome terrorism, returning to a life without curfews, much like free birds. The poet invites his beloved to walk the homeland's streets, disregarding the pervasive rumours. He subtly suggests that these rumours, like terrorism, are products of modernization and urbanization, leading to feelings of alienation and neglect. The poem reflects the disharmony caused by such issues, subtly intertwining the ecological references with the broader narrative of societal unrest and hope for a brighter future.

Robin S. Ngangom's poetry vividly captures the beauty of the Northeastern landscapes, showcasing both their natural splendour and the struggles faced by their people. Deeply connected to the cultural and ecological fabric of Manipur and Northeast India, he, like many poets of the region, writes with profound love and respect for the forests, rivers, mountains, and wildlife of his homeland. As Dumenil has observed:

“Like the Rivers, the Hills are also significant images to the
Northeastern writers. TemsulaAo, Mona Zote, Robin Ngangom, and
YD Thongchi find it natural to write about mountains with their glory

and pristine sublimity. The mountain is not merely another memory of childhood and youth but forms part of a continuing relationship with the environment.” (Dumenil, 2021, p.1297)

Robin S. Ngangom’s poetry is deeply rooted in ecological concerns, reflecting his profound connection to nature and his anxieties about the environmental challenges confronting his homeland, Northeast India. He voices concerns about environmental degradation through his poetry. He laments the loss of biodiversity, deforestation, and pollution, reflecting the adverse impacts of human activities on the environment. In addition to the relentless march of urbanization, Ngangom identifies contemporary political unrest, leading to terrorism, as a primary catalyst for ecological degradation. His poetry becomes a medium to address all these pressing issues, weaving them seamlessly with his ecological preoccupations. In a personal interview conducted by Adarsh Onnatt on July 27, 2015, Nangom expressed his grave concern as a writer, emphasizing the urgent need to address these ecological challenges.

"As I said earlier, I am responding to the immediate realities in my society. If it is terrorism, I respond to it on my way through my poetry. But for the moment my concern is not about the religious fundamentalism or terrorism. I am concerned more about the 'Ecological Suicide'. We continue living as if it is as something of not real but it is real!" (Onnatt, July 27, 2015)

It has become evident that Robin S. Ngangom’s poetry profoundly engages with environmental themes, making it a fitting subject for an ecocritical study. His works reflect a deep ecological consciousness, critically addressing issues such as deforestation, loss of biodiversity, and the socio-political factors contributing to environmental degradation in Northeast India. By weaving together cultural narratives and indigenous myths with

ecological concerns, Ngangom presents nature not merely as a setting but as an integral part of cultural and spiritual life. His poetry bridges human identity and the environment, advocating for a balanced relationship that honors the intrinsic value of nature.

Ngangom's approach aligns with the principles of ecocriticism, particularly the "deep ecology" perspective, which emphasizes the importance of sustainable living and the interdependence between cultural and ecological identities. His poems such as "*From the Land of the Seven Huts*" and "*A Poem for Mother*", celebrate the sanctity of nature as an active participant in cultural heritage, while works like "*Curfew*" and "*I Have Separated My Drunken Dreams*" highlight the human cost of ecological harm and the socio-political systems that perpetuate it. His poems reveal the impact of environmental degradation on both the land and its people, critiquing the exploitative forces of modernization and political unrest. Ngangom's use of elemental imagery - wind, rain, and mist - reflects a yearning for ecological balance and a return to simpler, more sustainable ways of living. Through his poetry, he critiques the socio-political systems that silence voices and disrupt ecological harmony, advocating for environmental justice as an integral part of social justice.

The analysis of Ngangom's poetry reveals a profound exploration of the connection between literature and the environment. His work underscores the role of poetry in raising environmental awareness and advocating for sustainable practices. While deeply rooted in local ecological concerns, his poetry also resonates with global environmental issues, offering a universal voice for conservation. Positioned within an ecocritical framework, Ngangom's poetry serves as a call to action, urging readers to reconnect with nature and foster a more responsible, harmonious relationship with the environment. Through critical engagement with ecological and cultural narratives, Ngangom's poetry makes a significant contribution to the global discourse on environmental consciousness.

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An Ecocritical Study of Robin S Ngangom's Poetry

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