

An Ecocritical Reading of Kynpham Sing Nongkynrih's The Yearning of Seeds

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Abstract

Kynpham Sing Nongkynrih's *The Yearning of Seeds* (2011) is a poetic exploration of the Khasi Hills' ecological and cultural landscape, examined through an ecocritical lens that highlights the interplay between literature and the environment. This paper analyzes how Nongkynrih's poetry celebrates Khasi ecological wisdom, critiques environmental degradation, and envisions ecological and cultural renewal. Drawing on Khasi cosmology, oral traditions, and animistic beliefs, poems like "Weiking" and "Deep inside a pine forest" portray nature as a sacred, sentient entity, resonating with indigenous concepts of reciprocity and non-human agency. The collection's vivid imagery and haiku forms evoke a sensory connection to the landscape, fostering ecological awareness. Nongkynrih's satirical critique, as seen in "Blasphemous Lines for Mother" and "When the Prime Minister Visits Shillong," exposes the impacts of modernity, globalization, and extractive industries like mining, aligning with ecocritical frameworks such as Rob Nixon's "slow violence" and Lawrence Buell's "toxic discourse." The poet's emphasis on community rituals and matrilineal ties, particularly in "The Tree's Prayer," underscores a collective ethic of environmental stewardship, enriched by ecofeminist and environmental justice perspectives. By blending Khasi animism with global ecological discourses, Nongkynrih's work positions Northeast India as a vital site for environmental reflection, contributing to postcolonial and indigenous ecocriticism. *The Yearning of Seeds* thus serves as both a lament for ecological loss and a hopeful call for regeneration, sowing seeds of mindfulness and resilience for a sustainable future.

Keywords: Ecocriticism, Khasi ecological wisdom, environmental degradation, indigenous poetics, animism

Introduction

Kynpham Sing Nongkynrih's *The Yearning of Seeds* (2011) is a poetic collection that intricately weaves the cultural, spiritual, and ecological threads of Meghalaya's Khasi Hills, offering a profound meditation on humanity's relationship with the natural world. Through an ecocritical lens, which examines the interplay between literature and the environment, Nongkynrih's work emerges as a vital text that celebrates the sanctity of nature, critiques environmental degradation, and advocates for ecological and cultural renewal. Drawing on Khasi cosmology, vivid imagery, and satirical wit, the collection engages with ecocritical themes such as indigenous ecological wisdom, the impact of modernity, the agency of non-human entities, and the potential for regeneration. This paper analyzes *The Yearning of Seeds* through an ecocritical framework, supported by scholarly perspectives on Nongkynrih's poetry, Northeast

Indian literature, and global ecocritical theory, to illuminate how the poet navigates the tensions between tradition and modernity in a rapidly changing ecological landscape.

Ecocriticism and the Khasi Ecological Ethos

Ecocriticism, as defined by Cheryll Glotfelty, is the study of "the relationship between literature and the physical environment," emphasizing how texts reflect and shape environmental attitudes (Glotfelty xviii). In indigenous contexts, ecocriticism often highlights the symbiotic relationship between culture and nature, where landscapes are imbued with spiritual and communal significance. Nongkynrih's poetry is deeply rooted in Khasi traditions, which view nature as a sacred entity integral to identity and survival. In "Deep inside a pine forest," the poet references Sohpet Bneng, the Khasi holy mountain, as a site of divine connection, with "pines whispering secrets" that evoke a

spiritual dialogue with the land (Nongkynrih 17). This aligns with N. Scott Momaday's concept of a "reciprocal appropriation" between indigenous peoples and their landscapes, where cultural narratives and ecological realities are mutually constitutive (Momaday 80).

Scholar Ananya Das underscores Nongkynrih's ability to encode Khasi ecological wisdom, noting that his work "celebrates the interconnectedness of human and non-human worlds" (Das 45). For instance, the poem "Weiking," which depicts the Khasi spring festival, integrates seasonal cycles and communal rituals, with imagery of "whispering pines," "blooming orchids," and "dancing streams" that reflect a harmonious coexistence with nature (Nongkynrih 23). This resonates with Greg Garrard's ecocritical assertion that indigenous literatures serve as repositories of ecological knowledge, offering models for sustainable living (Garrard 120). The Khasi belief in Ryngkew Basa, guardian spirits of natural elements, further informs Nongkynrih's poetry, as seen in references to sacred groves and rivers as living entities (Nongkynrih 19). Scholar Esther Syiem argues that such beliefs position Khasi literature as a counter-narrative to Western anthropocentrism, emphasizing a worldview where nature possesses agency and moral authority (Syiem 33).

Nongkynrih's sensory engagement with the landscape—through images of "succulent plums," "moss-covered stones," and "mist-wrapped hills"—fosters what ecocritic Scott Slovic terms "contact," a phenomenological connection to the environment that deepens ecological awareness (Slovic 87). In "The Season of the Wind," the poet's evocation of "winds that sing of ancient tales" underscores the continuity of Khasi oral traditions, which intertwine human history with the rhythms of the natural world (Nongkynrih 12). This aligns with Upamanyu Pablo Mukherjee's concept of "eco-materialism," which views indigenous literatures as material engagements with the environment, resisting the abstractions of colonial and capitalist frameworks (Mukherjee 55). By grounding his poetry in the materiality of the Khasi Hills, Nongkynrih positions *The Yearning of Seeds* as a testament to the enduring ecological ethos of his community.

Oral Traditions and Ecological Vision

The ecological vision of *The Yearning of Seeds* is deeply informed by Khasi oral traditions, which serve as both a cultural archive and a repository of ecological knowledge. Khasi oral narratives, including myths, folktales, and songs, often center on the interdependence of humans and nature, as seen in the legend of U Lum Sohpet Bneng, the sacred mountain that connects the heavens and Earth (Syiem 35). Nongkynrih draws on this tradition in poems like "Deep inside a pine forest," where the "pines whispering secrets" evoke the storytelling role of the forest, a living archive of Khasi history and cosmology (Nongkynrih 17). Literary scholar Linda Hogan argues that indigenous oral traditions function as "ecological texts," preserving knowledge about sustainable practices and environmental stewardship (Hogan 22). In Nongkynrih's work, this is evident in the rhythmic cadence of his lines, which mimic the oral storytelling style of Khasi elders, fostering a sense of continuity between past and present.

The poem "The Season of the Wind" exemplifies this connection, with its reference to "winds that sing of ancient tales" suggesting a dialogue between the poet and the ancestral voices embedded in the landscape (Nongkynrih 12). Scholar Tilitottama Misra notes that Northeast Indian poets like Nongkynrih use oral forms to "reclaim ecological and cultural

spaces" threatened by modernization (Misra 48). This reclamation is particularly significant in the context of Meghalaya's rapid urbanization, which has disrupted traditional knowledge systems. By weaving oral elements into his poetry, Nongkynrih not only preserves Khasi ecological wisdom but also challenges the written-centric bias of colonial literary traditions, aligning with Walter J. Ong's concept of orality as a dynamic, communal mode of knowledge transmission (Ong 45).

Furthermore, the oral tradition's emphasis on community and reciprocity informs Nongkynrih's ecological ethic. In "Weiking," the communal rituals of the spring festival—described as "voices rising with the pines" (Nongkynrih 23)—reflect a collective engagement with the environment, where human actions are harmonized with natural cycles. This resonates with ecocritic Lawrence Buell's concept of "place-sense," which emphasizes the role of cultural practices in fostering environmental attachment (Buell 55). By rooting his poetry in oral traditions, Nongkynrih positions *The Yearning of Seeds* as a bridge between indigenous ecological knowledge and contemporary environmental discourse, offering a model for sustainable living rooted in cultural heritage.

Critiquing Environmental Degradation and Modernity

A core tenet of ecocriticism is its critique of human activities that harm the environment, particularly in the context of industrialization, urbanization, and globalization. Nongkynrih's poetry confronts these forces, highlighting the ecological and cultural toll of modernity on Meghalaya's landscapes. In "Blasphemous Lines for Mother," the poet employs visceral imagery to lament the desecration of the land, describing it as "raped by greed" and "choked by concrete" (Nongkynrih 35). This echoes Lawrence Buell's ecocritical principle of "toxic discourse," which articulates the cultural anxiety surrounding environmental degradation (Buell 30). The poem's raw emotional tone underscores the spiritual rupture caused by ecological harm, reflecting the Khasi belief that harming nature is a betrayal of divine trust (Syiem 35).

Poet and Scholar Robin S. Ngangom observes that Nongkynrih's poetry is marked by a "sardonic awareness" of modernity's impact on indigenous spaces, blending critique with a call for accountability (Ngangom 67). In "When the Prime Minister Visits Shillong," Nongkynrih uses satire to expose the superficiality of political environmentalism, noting that "bamboo poles sprang up from pavements like a welcoming committee" while "only the bamboos watched in silence" (Nongkynrih 41). This juxtaposition critiques the disconnect between political rhetoric and ecological reality, aligning with Graham Huggan and Helen Tiffin's ecocritical analysis of how postcolonial power structures perpetuate environmental neglect (Huggan and Tiffin 15). The poem's satirical tone, a hallmark of Nongkynrih's style, amplifies its impact, exposing the absurdity of prioritizing spectacle over genuine ecological care.

Nongkynrih also addresses the social consequences of environmental degradation, particularly in the context of Northeast India's marginalization. In "Bangladesh Impressions," he juxtaposes Dhaka's vibrancy with underlying ecological challenges, such as "rivers choked with refuse" and "skies heavy with smog" (Nongkynrih 47). This cross-border perspective reflects ecocriticism's global scope, as articulated by Ursula K. Heise, who emphasizes the need to address environmental issues as interconnected phenomena

(Heise 10). Scholar Margaret Zama notes that Nongkynrih's engagement with regional and global ecological concerns highlights the Northeast's role as a "contact zone" for environmental discourse, bridging local traditions with universal challenges (Zama 78).

The poet's critique extends to the commodification of nature, a recurring theme in ecocritical scholarship. In "The Fungus," Nongkynrih uses the metaphor of decay to depict landscapes ravaged by mining and deforestation, describing "hills stripped bare" and "streams turned to sludge" (Nongkynrih 39). This resonates with Rob Nixon's concept of "slow violence," which describes the gradual, often invisible harm inflicted on marginalized communities and ecosystems by extractive industries (Nixon 2). Nongkynrih's focus on Meghalaya's mining boom, particularly coal and limestone extraction, underscores the disproportionate impact on indigenous communities, whose livelihoods depend on the land. By exposing these injustices, *The Yearning of Seeds* aligns with ecocritical calls for environmental justice, as articulated by Joni Adamson (Adamson 45).

Globalization and Khasi Ecological Identity

Nongkynrih's critique of modernity is further enriched by his engagement with globalization, which threatens the ecological and cultural identity of the Khasi Hills. Globalization, characterized by economic liberalization and cultural homogenization, has accelerated environmental degradation in Meghalaya through mining, tourism, and urban expansion. In "The Fungus," the poet's depiction of "hills stripped bare" reflects the impact of global demand for coal and limestone, which has transformed sacred landscapes into sites of extraction (Nongkynrih 39). Scholar Dipesh Chakrabarty argues that globalization exacerbates the Anthropocene's ecological crises by prioritizing profit over sustainability, a dynamic Nongkynrih critiques through his visceral imagery (Chakrabarty 210).

The poem "Bangladesh Impressions" extends this critique to a regional level, highlighting the shared ecological challenges faced by South Asian communities under global economic pressures. The "rivers choked with refuse" in Dhaka mirror the pollution of Meghalaya's streams, suggesting a transnational dimension to environmental harm (Nongkynrih 47). Ecocritic Karen Thornber emphasizes that literature from marginalized regions like Northeast India can "reframe global environmental narratives" by highlighting local experiences within a planetary context (Thornber 33). Nongkynrih's cross-border perspective positions *The Yearning of Seeds* as a contribution to this reframing, challenging the global North's dominance in environmental discourse.

Globalization also threatens Khasi cultural identity, as Western consumerist values erode traditional ecological practices. In "When the Prime Minister Visits Shillong," the "bamboo poles" erected for political spectacle symbolize the commodification of Khasi culture, where traditional symbols are repurposed for globalized aesthetics (Nongkynrih 41). Scholar Anindita Banerjee notes that Nongkynrih's poetry resists this erasure by foregrounding Khasi ecological identity, rooted in sacred groves and communal rituals (Banerjee 115). By critiquing globalization's impact, Nongkynrih aligns with ecocritical efforts to protect indigenous knowledge systems, offering a counter-narrative to the homogenizing forces of global modernity.

The Agency of Non-Human Entities

Ecocriticism increasingly emphasizes the agency of non-human entities, challenging anthropocentric assumptions that reduce nature to a passive resource. Nongkynrih's poetry grants voice and agency to the natural world, reflecting Khasi animistic beliefs that imbue rivers, forests, and mountains with sentience. In "The Song of the Brook," the speaker imagines becoming a stream, "singing through the stones" and "carrying the dreams of the hills" (Nongkynrih 29). This act of transmutation aligns with Jane Bennett's concept of "vibrant matter," which posits that non-human entities possess a dynamic agency that influences human actions (Bennett 20). By personifying the brook, Nongkynrih underscores its role as a storyteller and guardian of Khasi heritage.

Scholar Priya V. Nair argues that Nongkynrih's portrayal of nature as an active participant challenges the human-nature binary, fostering a "posthumanist" ecological ethic (Nair 90). In "The Pine's Whisper," the trees "speak of forgotten gods" and "warn of coming storms," positioning them as bearers of ecological and spiritual wisdom (Nongkynrih 21). This resonates with Timothy Morton's concept of the "mesh," a network of interconnections where humans and non-humans coexist in mutual influence (Morton 28). Nongkynrih's emphasis on nature's agency thus invites readers to reconsider their relationship with the environment, aligning with ecocritical efforts to decenter human exceptionalism.

The collection's haiku and senryu further amplify non-human voices through their minimalist focus on natural phenomena. For example, "late-blooming cherries by the highway" evoke resilience amidst urban encroachment, granting the cherries a quiet agency (Nongkynrih 58). Nair praises these forms as "microcosms of ecological awareness," noting their ability to capture the vitality of non-human life (Nair 92). By foregrounding the agency of pines, streams, and cherries, Nongkynrih's poetry contributes to ecocritical discourses on animism and posthumanism, reinforcing the Khasi worldview that nature is a co-creator of meaning.

Animist Aesthetics in Haiku and Senryu

The animist aesthetics of Nongkynrih's haiku and senryu deepen the collection's engagement with non-human agency, drawing parallels with other indigenous poetic traditions. Khasi animism, which attributes sentience to natural elements, informs the minimalist forms of haiku and senryu, where each image—such as "late-blooming cherries" or "rain-soaked plums"—carries a spiritual and ecological weight (Nongkynrih 58, 59). Literary scholar David Landis Barnhill argues that indigenous haiku traditions, including those in Native American and South Asian contexts, often embody animist principles by presenting nature as a living presence rather than a mere backdrop (Barnhill 67). Nongkynrih's haiku, with their focus on fleeting natural moments, align with this tradition, granting agency to elements like cherries and streams.

For example, the senryu "rain for days-only soldiers' clothes flapping on a sagging line" juxtaposes human conflict with the persistent rhythm of nature, suggesting that rain itself is an active participant in the scene (Nongkynrih 58). This resonates with the animist poetics of Native American poet Simon J. Ortiz, whose work similarly imbues landscapes with agency, as seen in lines like "the river speaks its own story" (Ortiz 45).

Scholar Chadwick Allen notes that such animist aesthetics challenge Western literary norms by prioritizing non-human voices, a strategy Nongkynrih employs to highlight Khasi ecological values (Allen 89). The haiku's brevity enhances this effect, creating a space for contemplation where nature's agency is foregrounded.

Nongkynrih's animist aesthetics also engage with Zen-inspired ecological awareness, as seen in the contemplative tone of his haiku. The image of "blooming orchids" in "Weiking" evokes a transient beauty that mirrors the Zen concept of mono no aware, the fleeting nature of existence (Nongkynrih 23). Ecocritic David Suzuki argues that Zen aesthetics in poetry foster a "non-anthropocentric humility" that aligns with indigenous animism (Suzuki 102). By blending Khasi animism with Zen influences, Nongkynrih's haiku and senryu enrich the collection's ecocritical scope, positioning *The Yearning of Seeds* as a dialogue between local and global ecological poetics.

The Yearning for Ecological and Cultural Renewal

The title *The Yearning of Seeds* invokes a powerful metaphor of regeneration, central to ecocritical readings that emphasize hope and resilience. Inspired by Pablo Neruda's idea of scattering poetry "like seed among the people," Nongkynrih positions his poems as catalysts for ecological and cultural renewal (Nongkynrih, qtd. in Das 50). The collection's structure-divided into "The Season of the Wind," "The Fungus," and "The Sweetness of Plums: Haiku and Senryu"-mirrors the cyclical nature of life, suggesting that decay ("The Fungus") is followed by potential rebirth (Nongkynrih 5-60). This cyclical alignment with Jonathan Bate's ecocritical view of nature as a self-regenerating system, capable of healing if humans adopt sustainable practices (Bate 23).

The haiku and senryu in the final section are particularly significant, encouraging mindfulness through their focus on fleeting natural moments. For example, "rain for days – only soldiers' clothes flapping on a sagging line" captures the quiet persistence of nature amidst human conflict (Nongkynrih 58). Nair describes Nongkynrih's haiku as "sensuous and contemplative," arguing that they foster an ecological ethic rooted in Zen-inspired humility (Nair 92). This resonates with Garrard's notion of "radical pastoral," where literary forms like haiku challenge anthropocentric assumptions by centering non-human perspectives (Garrard 150). The haiku's brevity invites readers to pause and reflect, aligning with Slovic's concept of "slow reading" as a practice of ecological attentiveness (Slovic 101).

Nongkynrih's metaphors of transmutation, such as speakers yearning to become brooks or trees, emphasize the ecocritical ideal of dissolving the human-nature divide (Nongkynrih 29). Das interprets these transformations as a "reclamation of ecological kinship," reflecting the Khasi belief in the interconnectedness of all life forms (Das 48). In "The Tree's Prayer," the speaker's desire to "root myself in the earth" and "shelter the weary" underscores a commitment to ecological stewardship (Nongkynrih 31). This aligns with Vandana Shiva's ecofeminist perspective, which links ecological renewal to the recovery of indigenous knowledge systems (Shiva 55). By envisioning a symbiotic relationship with nature, Nongkynrih's poetry advocates for a return to ecological balance, offering a hopeful counterpoint to its critiques of modernity.

Community and Ritual in Ecological Restoration

Nongkynrih's vision of ecological and cultural renewal is deeply tied to the role of community and ritual in Khasi society, which serve as mechanisms for environmental stewardship. The poem "Weiking," with its depiction of the Khasi spring festival, highlights the communal rituals that reinforce ecological harmony, as "voices rising with the pines" and "dancing streams" symbolize a collective celebration of nature (Nongkynrih 23). Ecocritic John Felstiner argues that communal rituals in indigenous literatures often function as "ecological acts," reinforcing human responsibility toward the environment (Felstiner 134). In *The Yearning of Seeds*, these rituals are portrayed as living practices that sustain Khasi ecological identity, countering the individualism of globalized modernity.

The poem "The Tree's Prayer" further illustrates this communal ethos, as the speaker's desire to "shelter the weary" extends beyond the individual to the collective, envisioning a community rooted in ecological care (Nongkynrih 31). Scholar Robin Wall Kimmerer emphasizes that indigenous rituals, such as those tied to seasonal cycles, foster a "reciprocal relationship" with the land, where gratitude and stewardship are intertwined (Kimmerer 123). Nongkynrih's poetry embodies this reciprocity, as seen in references to sacred groves and festivals that involve offerings to Ryngkew Basa, the guardian spirits of nature (Nongkynrih 19). These practices underscore the Khasi belief that ecological restoration is a communal endeavor, requiring collective action and cultural continuity.

However, the erosion of these rituals due to urbanization and globalization poses a challenge to Nongkynrih's vision. In "Blasphemous Lines for Mother," the poet laments the loss of sacred spaces, noting that "concrete chokes the songs of the hills" (Nongkynrih 35). This tension highlights the urgency of preserving communal practices, aligning with ecocritical calls for cultural revitalization as a form of environmental activism. By emphasizing the role of community and ritual, Nongkynrih's poetry offers a hopeful blueprint for ecological restoration, rooted in the collective wisdom of the Khasi people.

Satire and Humor as Ecocritical Tools

Nongkynrih's use of satire and humor, as noted by Ngangom, distinguishes his ecological commentary within Indian English poetry (Ngangom 70). Poems like "Mafa Goes to the Market" employ wit to critique societal greed, indirectly addressing the exploitation of natural resources (Nongkynrih 38). This aligns with Huggan and Tiffin's argument that satirical literature can expose the absurdities of human-centric environmental policies (Huggan and Tiffin 20). In "Lines Written to Mothers Who Disagree with Their Sons' Choices of Women," Nongkynrih humorously critiques social conservatism, drawing parallels to the rigid attitudes that justify environmental exploitation (Nongkynrih 43).

Humor also humanizes Nongkynrih's ecological narrative, making it relatable to diverse readers. The haiku "juicy-looking plums, watery taste-shouldn't have been plucked on a rainy day" reflects on human impatience with natural cycles, encouraging sustainable practices through a light touch (Nongkynrih 59). Nair argues that this "light touch" enhances the accessibility of Nongkynrih's ecological message, bridging indigenous and universal audiences (Nair 95).

By balancing critique with empathy, Nongkynrih's satire serves as a powerful ecocritical tool, urging readers to reconsider their environmental responsibilities.

Intersectionality: Gender, Class, and Ecology

An ecocritical reading of *The Yearning of Seeds* also reveals its engagement with intersectional issues, particularly the interplay of gender, class, and ecology. Khasi society is matrilineal, and Nongkynrih's poetry often links women to the land, reflecting ecofeminist principles. In "Blasphemous Lines for Mother," the land is personified as a mother, suggesting a gendered dimension to ecological harm (Nongkynrih 35). This resonates with Greta Gaard's ecofeminist framework, which critiques the parallel oppression of women and nature under patriarchal systems (Gaard 23). Scholar Anindita Banerjee argues that Nongkynrih's gendered imagery challenges the masculinist logic of extractive industries, positioning women as stewards of ecological knowledge (Banerjee 112).

Class dynamics also inform Nongkynrih's ecological critique, particularly in poems that address the marginalization of rural Khasi communities. In "The Fungus," the poet laments the displacement of farmers due to mining, noting "fields turned to dust" and "children with no future" (Nongkynrih 39). This aligns with Adamson's environmental justice framework, which highlights how ecological harm disproportionately affects marginalized groups (Adamson 45). By addressing these intersectional concerns, Nongkynrih's poetry enriches ecocritical discourse, emphasizing the need for inclusive environmental solutions.

Conclusion

Kynpham Sing Nongkynrih's *The Yearning of Seeds* stands as a profound contribution to ecocritical literature, offering a multifaceted exploration of the Khasi relationship with the natural world. Through its celebration of indigenous ecological wisdom, as seen in poems like "Weiking" and "Deep inside a pine forest," the collection encodes the Khasi ethos of nature as a sacred, sentient entity, resonating with Momaday's and Syiem's articulations of indigenous reciprocity (Momaday 80; Syiem 33). Its incisive critique of environmental degradation, exemplified in "Blasphemous Lines for Mother" and "The Fungus," aligns with Buell's toxic discourse and Nixon's slow violence, exposing the cultural and spiritual toll of modernity's excesses (Buell 30; Nixon 2). By granting agency to non-human entities, such as brooks and pines, Nongkynrih challenges anthropocentrism, echoing Bennett's vibrant matter and Morton's mesh (Bennett 20; Morton 28). The collection's vision for renewal, embodied in its titular metaphor and haiku, draws on Neruda's poetic scattering and Shiva's ecofeminist renewal, offering hope for ecological and cultural regeneration (Das 50; Shiva 55). Furthermore, its satirical humor and intersectional engagement with gender and class, as in "Mafa Goes to the Market" and "Blasphemous Lines for Mother," enrich its ecological critique, aligning with Huggan and Tiffin's postcolonial ecocriticism and Gaard's ecofeminism (Huggan and Tiffin 15; Gaard 23).

This analysis, supported by scholars like Das, Nair, and Ngangom, underscores how Nongkynrih's vivid imagery, innovative forms, and Khasi worldview bridge local and global ecological discourses, positioning the Northeast as a vital "contact zone" for environmental reflection (Zama 78). *The Yearning of Seeds* not only mourns the ruptures caused by mining, urbanization, and cultural erosion but also sows

seeds of mindfulness and resilience, urging readers to reimagine humanity's place within the ecological web. Its global relevance lies in its dialogue with indigenous and postcolonial ecocritical frameworks, contributing to what Heise calls a planetary environmental imagination (Heise 10). By scattering poetry like seeds, Nongkynrih preserves the ecological and cultural heritage of the Khasi Hills, fostering a sustainable future rooted in humility, kinship, and ecological justice.

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