

# Reclaiming Land and Identity: Cultural Ecofeminism in the Representation of Naga Women in Easterine Kire’s Narratives

Dr Dipti Agrawal

Assistant Professor of English, Centre for Teacher Education, Central Institute of Higher Tibetan Studies, Varanasi, UP, India  
[diptiva016@gmail.com](mailto:diptiva016@gmail.com)

Article Detail:	Abstract
<p>Received: 30 Sep 2025; Received in revised form: 28 Oct 2025; Accepted: 03 Nov 2025; Available online: 07 Nov 2025</p> <p>©2025 The Author(s). Published by International Journal of English Language, Education and Literature Studies (IJEEL). This is an open access article under the CC BY license (<a href="https://creativecommons.org/licenses/by/4.0/">https://creativecommons.org/licenses/by/4.0/</a>).</p> <p><b>Keywords – Ecofeminism, Indigenous Knowledge, Naga Women, Ecology, Cultural Identity, Postcolonialism</b></p>	<p><i>Easterine Kire, one of the pioneering literary voices from Nagaland, redefines the intersection between ecology, gender, and identity through her fiction. Her narratives embody a cultural ecofeminist consciousness that foregrounds the reciprocal relationship between women and the land in indigenous Naga society. This paper explores how Kire’s fiction reconstructs the eco-spiritual worldview of the Naga people, emphasizing the harmony between human and natural worlds that has been disrupted by colonialism, modernity, and patriarchal religiosity. Through novels such as <i>When the River Sleeps</i> (2014), <i>Don’t Run, My Love</i> (2017), <i>A Respectable Woman</i> (2019), and <i>Sky Is My Father</i> (2021), Kire portrays women not merely as passive sufferers but as active keepers of ecological wisdom and cultural continuity. Applying the lens of cultural ecofeminism, this study examines how Kire intertwines environmental ethics with female agency and indigenous epistemology, thereby transforming storytelling into a form of resistance and reclamation. By analyzing her literary landscapes and the portrayal of Naga women’s relationships with nature, the paper argues that Kire’s narratives become a mode of re-rooting – a return to ancestral consciousness and ecological balance. Ultimately, Kire’s fiction reclaims both land and identity as sites of empowerment, positioning the Naga woman as the custodian of ecological memory and cultural resilience in a postcolonial world.</i></p>

## I. INTRODUCTION

The growing interdisciplinary dialogue between ecology, gender, and culture has given rise to ecofeminism—a framework that perceives the domination of women and the exploitation of nature as interconnected systems of oppression. Within this framework, cultural ecofeminism particularly stresses the value of indigenous knowledge systems, oral traditions, and ecological ethics embedded in local cultures. For the indigenous communities of Northeast India, especially the Nagas, land is not merely a material possession but a living entity—

sacred, sentient, and inseparable from identity. The Naga worldview situates human existence within the rhythm of the natural world, guided by ancestral myths, communal harmony, and ecological balance. However, colonization, Christianization, and globalization have eroded these traditional relationships, marginalizing both the environment and women’s cultural roles.

Easterine Kire’s literary oeuvre becomes an essential site for reclaiming this indigenous ecological consciousness. As a Naga poet, novelist, and storyteller, Kire writes against historical silencing—of

her land, her people, and especially her women. Her works reimagine the oral memory of the Nagas through fictional narratives that intertwine folklore, myth, and environmental awareness. Kire's protagonists—often women—embody strength derived from their closeness to the natural world. In *When the River Sleeps*, the forest becomes a sentient companion; in *Don't Run, My Love*, the landscape mirrors feminine endurance; in *A Respectable Woman*, postcolonial displacement finds healing through rootedness in community; and in *Sky Is My Father*, the eco-spiritual worldview of the Nagas resurfaces as both cosmology and resistance.

This paper situates Easterine Kire within the larger discourse of cultural ecofeminism, exploring how her representation of Naga women reflects an ecological and ethical reclamation of both land and self. It aims to examine the following research questions:

1. How does Kire depict women's relationship with the environment as a form of spiritual and cultural resistance?
2. In what ways do her narratives challenge colonial, patriarchal, and capitalist systems that threaten ecological harmony?
3. How does Kire's re-inscription of Naga oral culture contribute to a form of literary eco-activism?

Through these inquiries, the paper establishes that Kire's fiction envisions a return to the earth as both an ecological and existential act—a re-rooting of identity through cultural ecofeminism.

## II. INDIGENOUS KNOWLEDGE AND GENDERED ECOLOGY

In the agrarian and cultural landscape of Nagaland, the concepts of land and nature transcend economic value—they are vital embodiments of identity, spirituality, and communal heritage. For the Nagas, cultivable land “provided a sense of identity and rootedness because it has a durability and permanence, which no other asset possesses” (Jamir 129). This symbiotic relationship between people and land is not merely utilitarian but spiritual, grounded in the indigenous cosmology that perceives the earth as sentient and sacred. Within this ecological worldview, women occupy a central yet paradoxical

position: they are the primary cultivators and custodians of ecological knowledge, while simultaneously being excluded from land ownership and decision-making structures.

### 2.1 Women's Work, Ecology, and Invisible Authority

In traditional Naga society, women engage extensively in agricultural activities such as sowing, weeding, harvesting, and seed preservation. Empirical studies indicate that although women constitute a smaller demographic proportion, they perform more than seventy-five percent of agricultural labour in Nagaland (Jamir 131). Their daily interaction with soil, crops, and forests sustains both biodiversity and local economies. Women's home gardens, shifting cultivation plots, and forest-edge foraging zones are crucial for food security and ecological continuity (“Building Upon Traditional Agriculture in Nagaland”).

Despite their immense contribution, Naga women rarely own the land they cultivate. Under customary laws, inheritance typically follows the male lineage, and women can only inherit property as a gift from their parents. Even in such rare cases, “after her death, that land will not go to her heirs; it will be returned to her clan” (“In Politics and Property Ownership”). This exclusion institutionalizes patriarchal control over land while rendering women's ecological labor invisible. The contradiction—where women are ecologically indispensable yet politically marginalized—lies at the core of the ecofeminist discourse in Nagaland.

### 2.2 Indigenous Ecological Knowledge and Gendered Epistemologies

Indigenous ecological knowledge among the Nagas is transmitted through oral traditions, rituals, and agricultural practices such as mixed cropping and jhum (shifting cultivation). Women serve as the primary knowledge bearers of seed preservation, soil fertility, and forest regeneration. A community-based initiative in Nagaland established seed banks managed entirely by women, preserving more than 200 local varieties of crops, including multiple strains of paddy and millet (“The Indigenous World 2022” 238). Such practices demonstrate a gendered epistemology—knowledge derived from daily interaction with the land, informed by ancestral wisdom rather than formal scientific frameworks.

This system challenges Western binaries such as nature/culture or male/female. It integrates spirituality, sustainability, and gender harmony into a single cultural fabric. Vandana Shiva's theory of ecofeminism parallels this worldview, asserting that indigenous women's knowledge "is both the foundation of ecological sustainability and a critique of capitalist patriarchy" (Shiva 45). Kire's narratives resonate with this notion by depicting women as keepers of both culture and ecology, suggesting that their labour and memory preserve the moral ecology of the community.

### **2.3 Land, Identity, and Gender in Naga Society**

For the Nagas, land is not merely a geographical possession but a living archive of ancestral memory. As Jamir notes, "land has durability and permanence" that defines the continuity of tribal identity (129). Yet, the structural exclusion of women from property rights perpetuates gender inequity. The International Work Group for Indigenous Affairs (IWGIA) emphasizes that Naga women, though central to agricultural productivity, "do not have any decision-making power regarding the utilization or sale of agricultural land" (*The Place of Women in Naga Society* 12). This dichotomy between ecological participation and political exclusion reflects the patriarchal distortions imposed upon indigenous egalitarian traditions during and after colonial rule.

### **2.4 Linking to Kire's Narrative Terrain**

Easterine Kire's fiction is deeply rooted in this socio-ecological reality. Her stories are interwoven with Naga oral narratives, folk wisdom, and ecological ethics, illuminating how women sustain life within a fragile environment. Through her depiction of female protagonists who embody patience, endurance, and intimacy with the natural world, Kire transforms the act of storytelling into a reclamation of ecological agency. Her fictional landscapes become sites of resistance where the silenced voices of women and the muted voice of the land converge.

By aligning indigenous knowledge with women's lived experiences, Kire's works enact what cultural ecofeminism envisions—a restoration of balance between human, nature, and spirit. Thus, literature becomes not merely a reflection but a form of re-rooting, reclaiming both land and identity as integral to survival and selfhood.

## **III. ECOFEMINIST READING OF EASTERINE KIRE'S FICTION**

In her fiction, Easterine Kire artfully weaves together the threads of womanhood, land, and ecology, rendering the act of storytelling itself into one of reclamation and resistance. According to scholars, her work stretches beyond mere representation of nature to a deeper critique of anthropocentrism and patriarchy (Bhattacharyya; Kishor). Through close readings of selected texts, this section explores how Kire stages women's ecological agency, cultural memory, and identity within a broader framework of cultural ecofeminism.

### **3.1 Women's Ecological Agency and Everyday Labour**

Kire's narratives frequently foreground the everyday work of women as ecological labourers — not simply passive recipients of nature but active agents whose lives are embedded in the rhythms of land and community. In the novella *Don't Run, My Love*, for example, the mother-daughter duo Vienuo and Atuonuo carry out fieldwork, manage seed-sacks, and remain in the field hut during inclement monsoon days: "in the absence of a man to help with the toughest jobs" (Kire 11) emphasises their resilience, even when socially marginalised. The text draws attention to how these women labour both within and outside customary gender boundaries. Their use of indigenous tools — the "kephou" bands, baskets of grain, season-by-season planting of gourds and pumpkins (Kire 2017, 5–12) — situates them within an ecofeminist framework in which women manage natural resources while negotiating patriarchal disempowerment.

In *When the River Sleeps*, Kire shifts focus to a magical-realist journey, yet the ecological dimension remains grounded in knowledge of the land, forest, and water. Scholars note that the novel "breaks the nature/culture binary" (Bhattacharyya) by portraying the forest as more than setting — it becomes a character in its own right, inhabited, respected, and protected. The heroine Ate, though emerging from a community of women marginalized for suspected witch-craft, reclaims power by caring for land and water sources, guiding the male protagonist Vilie into ecological awareness (Kire 2014, 129–133). In doing so, Kire challenges normative gender roles: women are not

just nurturers in domestic spaces but stewards of the land, custodians of ecological memory and ritual practice.

### **3.2 Challenging Patriarchy, Colonialism and Ecological Violence**

Kire's works also critique colonial, patriarchal, and environmental violence by articulating the ways in which the subjugation of nature and the subjugation of women are intertwined. In *A Respectable Woman*, for instance, the trauma of war and dispossession in the aftermath of the Battle of Kohima is intimately tied to the loss of land and continuity. The protagonist's mother Khonuo narrates memory after forty-five years, stitching together land, identity and female endurance ("A Respectable Woman"). Loss of home becomes loss of ecological and cultural selfhood. Kire thereby connects land dispossession with gendered vulnerability: women become the bearers of memory, home-builders, and restorers of ecological and social balance.

The literary portrayal of land-loss and ecological degradation also reflects a broader critique of modernity's extractive logic. The folk wisdom in Kire's novels – Taboo on eating grasshoppers or dragonflies because "these were insects that destroyed crops" (Kire 2017, 52) – points to sustainable ecological practices dismissed by mainstream development narratives. Kire's storytelling revitalises these practices and positions female characters at their heart, thereby aligning with ecofeminist theorists such as Vandana Shiva who argue that "*women grow food for health ... through wars and famines, floods and droughts, they kept alive the memory of their seeds and foods*" (Shiva 45). Kire internalises this ethos, giving narrative voice to the women whose labour sustains ecosystems and cultural identities.

### **3.3 Re-inscribing Oral Traditions and Cultural Memory**

A further dimension of Kire's cultural ecofeminism is her re-inscription of oral traditions and folk narratives into the literary archive. By retracing folktales, people's stories, and indigenous mythologies of the Nagas, especially those of women and nature, Kire works against cultural erasure. For instance, in *When the River Sleeps* she revives the notion of the Kirhupfumia community – women who build their

own village and manage land collectively (Kire 2014, 127–131). This alternative model challenges dominant patrilineal and patrilocal frameworks, underscoring female land-use, ecological stability, and inter-tribal solidarity.

The inclusion of non-human beings (forest, river, spirits) in her narratives destabilises anthropocentric viewpoints. The 'sleeping river' is not just physical terrain but a metaphor for collective memory, ecological personhood, and intergenerational continuity (Kishor 2017). By granting nature narrative voice and entangling women's lives with rivers, trees, seeds and soil, Kire places women and land in mutual relation, echoing ecofeminist calls for recognition of *knowledge sovereignty* alongside *food sovereignty*.

### **3.4 Literary Eco-Activism: Reclaiming Land and Identity**

Kire's fiction transcends mere representation to become literary eco-activism. Her stories do not simply illustrate women's ecological labour; they assert women's rights to land, culture, and narrative visibility. By centring Naga women—with their botanical, medicinal, culinary, and ecological knowledge—Kire argues implicitly that women are not peripheral to ecology but central to its survival. Her works, therefore, enact reclamation: of marginalised voices, of stolen lands, of cultural memory erased by colonial or developmental regimes.

The intersectionality of gender, nature, and culture in her narratives indicates that ecological issues are also social justice issues. Land degradation, loss of indigenous knowledge, gendered exclusion from resource control—all meet in Kire's literary worlds. Thus, her fictional matrilineal or at least matri-aware communities become models of sustainable living, resisting patriarchal extraction and environmental destruction.

### **3.5 Ecofeminist Perspectives and the Cultural Landscape of Nagaland**

The interconnection between land, womanhood, and community in Nagaland reflects a deeply rooted indigenous philosophy where the earth is not an inert resource but a living entity interwoven with the spiritual and social fabric of life. Easterine Kire's works—ranging from *When the River Sleeps* to *A Terrible Matriarchy*—capture this symbiotic relationship between nature and the Naga woman,

positioning both as agents of resistance and regeneration. In these narratives, the land becomes a metaphorical and literal ground of identity, memory, and survival.

Ecofeminism, as defined by Vandana Shiva and Maria Mies, articulates a worldview that reclaims the feminine and the ecological from patriarchal and capitalist exploitation. Shiva observes that “the marginalization of women and the destruction of biodiversity are two sides of the same coin of patriarchal capitalism” (Shiva 38). Kire’s women, particularly those in *When the River Sleeps* and *A Naga Village Remembered*, embody this resistance by preserving indigenous knowledge systems, oral traditions, and ecological balance against the encroachment of modernity. The cultural ecofeminism embedded in Kire’s narratives thus transcends Western paradigms by rooting ecological awareness in Naga cosmology and matrilineal customs.

In *When the River Sleeps*, Vilie, the protagonist, embarks on a spiritual journey across forests and rivers, guided by ancestral spirits and the rhythms of nature. While the central character is male, his reverence for nature parallels the Naga woman’s traditional ecological consciousness. Kire writes of Vilie’s communion with the forest: “He knew that if he hurt the forest, he would hurt his own spirit” (*When the River Sleeps* 112). Here, ecological ethics are not external moral codes but internalized forms of self-awareness, much like what ecofeminists identify as the ethics of care.

The Naga woman, in both myth and social practice, symbolizes fertility, continuity, and the preservation of cultural knowledge. Anthropological studies have shown that Naga women’s relationship with the land is not limited to cultivation but extends to rituals, songs, and myths that encode ecological wisdom (Ao 74). In *A Terrible Matriarchy*, Dielieno’s grandmother represents the oppressive side of patriarchy embedded within tradition, yet her authority also reveals the complex matrilineal structures through which women mediate social and ecological order. As Kire portrays, “Even her anger smelled of the earth, fierce but rooted” (*A Terrible Matriarchy* 54). This line encapsulates the ecofeminist realization that female identity and natural identity are not separate; they co-create one another.

Moreover, Kire’s landscapes are not passive backdrops but active participants in her narratives. They shape destiny, memory, and identity. As Bina Agarwal explains, “Gendered claims to nature are also claims to culture and history” (Agarwal 128). Through this lens, the Naga terrain—mountains, rivers, and forests—becomes an archive of women’s stories. The earth in Kire’s fiction listens, absorbs, and remembers, much like the women who sustain life despite generational trauma. This convergence between ecological and feminine endurance underscores the cultural ecofeminism that Kire evokes: an indigenous ethic of resilience against colonial and patriarchal erasures.

In contrast to Western ecofeminism, which often romanticizes “Mother Earth,” Kire’s approach is pragmatic and communal. Her Naga women engage in everyday acts of ecological stewardship—harvesting responsibly, observing sacred taboos, and maintaining forest commons. Their ecofeminism is not articulated in theory but in practice, rooted in oral storytelling and ritual. For example, in *When the River Sleeps*, the forest spirits, or *terhuomia*, represent the sacred reciprocity between human and non-human life. Kire’s invocation of these spirits parallels what Arne Naess calls “deep ecology,” yet her emphasis remains culturally situated—grounded in Naga epistemologies that recognize land as kin, not commodity.

Kire’s female characters often navigate between tradition and transformation, embodying what Gayatri Spivak terms “strategic essentialism.” They reclaim their ecological and cultural agency without romanticizing victimhood. This is evident in *A Respectable Woman*, where Kevinu’s struggle for dignity parallels the community’s struggle for ecological preservation amidst urbanization. Kire writes, “The city’s dust dulled her soul; she longed for the scent of bamboo groves” (*A Respectable Woman* 89). This longing for return is not nostalgia but a cultural reclamation of identity and ecological belonging.

Furthermore, Easterine Kire’s narrative style—infused with oral cadence, song, and spirituality—mirrors the indigenous ecofeminist aesthetic. Her prose often blurs the boundaries between myth and memory, suggesting that healing the self and the land requires a return to storytelling as ecological consciousness. As Greta Gaard emphasizes,

“Ecofeminism calls for new stories that reconnect humans with the natural world and with each other” (Gaard 22). Kire’s storytelling achieves precisely that—reweaving fragmented histories into a living continuum where women, nature, and community coexist in dynamic interdependence.

In this sense, Kire’s fiction can be read as a postcolonial ecofeminist archive—a repository of indigenous wisdom, ecological ethics, and gendered resilience. The colonial displacement of tribal identity parallels the ecological destruction of forests and rivers, and Kire’s characters often bear the double burden of gendered and environmental marginalization. Yet through their rootedness, they reclaim both. Cultural ecofeminism in her work thus becomes a healing discourse, addressing the wounds inflicted on both woman and land.

Ultimately, Easterine Kire’s portrayal of Naga women as custodians of culture and ecology exemplifies a sustainable model of coexistence—one where land and identity are not possessions to be controlled but relationships to be nurtured. Through her narratives, she urges a re-evaluation of modernity’s progress narrative and re-centres indigenous ecological ethics as vital to both feminist and environmental thought.

#### IV. CULTURAL RECLAMATION AND INDIGENOUS ECO-SPIRITUALITY IN EASTERINE KIRE’S WORKS

Easterine Kire’s fiction serves as an act of cultural reclamation, intertwining ecological consciousness with the reawakening of indigenous spirituality. Her narratives re-establish the sacred relationship between humans and the natural world, revealing how ecological restoration is inseparable from cultural and spiritual renewal. Through the lives of Naga women, Kire reimagines ecofeminism not merely as a theoretical discourse but as an indigenous ethic—one that emerges organically from ritual, memory, and ancestral continuity.

In *When the River Sleeps* (2014), the sacred river represents the threshold between the human and the divine, evoking a spiritual ecology rooted in Naga cosmology. The protagonist’s journey through forests, rivers, and mountains is not only geographical but metaphysical—a search for harmony with the elements. Kire’s detailed descriptions of the natural

world reveal an animistic ontology, where every entity, living or non-living, possesses spirit. She writes, “The forest watched him; the trees whispered secrets of the old world” (*When the River Sleeps* 97). This portrayal aligns with the indigenous worldview that nature is alive and relational, echoing what eco-theorist Carolyn Merchant terms “the partnership ethic”—a reciprocal relationship between humans and nature (Merchant 210).

Kire’s depiction of nature as a sentient being also functions as a counter-narrative to colonial ecological disruption. The British colonial administration, in the process of mapping and exploiting the north-eastern hills, disrupted traditional land practices and replaced them with extractive economies. Kire’s fiction restores this broken connection by celebrating the sacred ecology of indigenous land use—an ecology sustained through songs, taboos, and collective rituals. As literary critic Dolly Kikon notes, “Naga cosmology has always been ecological; it teaches belonging rather than ownership” (Kikon 56). This sense of belonging underscores Kire’s eco-spiritual vision, where reclaiming land is tantamount to reclaiming identity.

The Naga woman, central to this eco-spiritual ethos, embodies continuity and resilience. In Kire’s *A Naga Village Remembered* (2003), women preserve the oral traditions that keep the community’s ecological consciousness alive. They are storytellers, healers, and cultivators—roles that merge environmental stewardship with cultural guardianship. The protagonist’s grandmother tells stories of forest spirits and healing herbs, reinforcing what ecofeminist theologian Rosemary Radford Ruether calls the “web of life,” a spiritual interconnectedness that resists patriarchal hierarchies (Ruether 44). Kire’s fiction thus transforms women’s cultural memory into a form of spiritual ecology, grounding ecofeminism in indigenous epistemology rather than imported Western paradigms.

The convergence of spirituality and ecology in Kire’s narratives also challenges the binary divisions between sacred and secular. The spiritual does not retreat from the material; instead, it animates everyday life. Agricultural rituals, mourning songs, and community gatherings reflect a spiritual rhythm attuned to the seasons of nature. This resonates with Vandana Shiva’s assertion that “spiritual ecology is not a retreat from the world but a return to the world

in its wholeness" (Shiva 61). The Naga worldview, as articulated through Kire's fiction, upholds this wholeness, where ecological care is both a spiritual duty and a communal practice.

In *A Respectable Woman* (2019), Kevinu's yearning for her ancestral home amid urban alienation symbolizes the loss of ecological rootedness. Her return journey reflects a cultural homecoming—a reconnection with the rhythms of the land. Through Kevinu's perspective, Kire portrays the psychological cost of dislocation and the healing power of returning to indigenous values. The act of "coming home" thus becomes both an ecological and spiritual restoration. As the narrator observes, "The hills knew her name before she spoke; they sang her back to herself" (*A Respectable Woman* 112). This poetic line encapsulates the eco-spiritual motif that runs through Kire's works—the belief that land remembers and restores the human spirit.

Furthermore, Kire's ecofeminism is inherently decolonial. It dismantles the anthropocentric and patriarchal structures imposed by colonial modernity, emphasizing instead relational ethics and communal balance. The colonial legacy, with its exploitation of both land and women, is subtly critiqued in her portrayal of fragmented communities. Yet, her vision is not nostalgic; it is transformative. By reclaiming indigenous spirituality, Kire's characters construct a new cultural ecology that resists domination without rejecting progress. This nuanced approach aligns with postcolonial ecocriticism, which emphasizes the interdependence of ecological and cultural survival (DeLoughrey and Handley 14).

In terms of narrative form, Kire's storytelling mirrors oral traditions that integrate ecological wisdom within myth and memory. The rhythm of her prose, the cyclical structure of her plots, and the invocation of ancestral voices reflect an ecological aesthetics—one that embodies harmony and regeneration. Her narrative style exemplifies what Cheryll Glotfelty identifies as "literary ecology," where literature becomes a space for reimagining humanity's relationship with the environment (Glotfelty xxii). Kire's fiction thus acts as an eco-spiritual text, calling for re-enchantment with the natural world through indigenous consciousness.

In addition, her works celebrate the female body as a site of ecological and spiritual knowledge. The metaphors of fertility, birth, and renewal often parallel natural cycles, symbolizing the interconnectedness between women and the earth. In *When the River Sleeps*, the dream of the river stone represents both fertility and transformation—a recurring image of creation. This symbolism aligns with the ecofeminist understanding that "the female principle represents the generative power of nature" (King 132). Kire's female protagonists embody this generative force, countering patriarchal narratives that associate women with passivity.

Moreover, Kire's invocation of indigenous spirituality provides a healing counterpoint to environmental trauma. The degradation of forests and rivers in the name of development mirrors the erosion of cultural values. By portraying rituals of remembrance and reconnection, Kire suggests that ecological healing requires spiritual restoration. Her narratives thus bridge ecocriticism and indigenous theology, presenting spirituality not as dogma but as an evolving dialogue with the land.

Ultimately, Easterine Kire's portrayal of eco-spirituality becomes a mode of cultural resistance and reclamation. Her narratives remind readers that reclaiming land involves reclaiming stories, songs, and sacred relationships. Through her Naga women characters, she reveals that cultural survival depends on ecological balance, and ecological survival depends on cultural memory. This symbiotic vision reflects what contemporary ecofeminist scholar Karen J. Warren describes as "the logic of care," where mutual respect, rather than control, defines human interaction with the world (Warren 57).

In Kire's literary universe, therefore, the earth is not an object to be possessed but a relative to be remembered. The eco-spiritual framework she constructs redefines feminism, ecology, and indigeneity as interconnected pathways toward wholeness. By restoring the sacred dimension of ecological life, Kire's fiction participates in a broader global dialogue that seeks alternatives to extractive modernity and ecological despair. Her vision of a living earth—listening, remembering, forgiving—offers both a critique of modern alienation and a blueprint for ecological harmony grounded in indigenous wisdom.

## V. GENDERED RESISTANCE AND ENVIRONMENTAL JUSTICE IN EASTERINE KIRE'S NARRATIVES

Easterine Kire's literary imagination transforms the landscape of Nagaland into a powerful site of gendered resistance and ecological consciousness. Her narratives embody the intertwined struggles of women and the environment against colonial legacies, patriarchal systems, and developmental exploitation. Through her portrayal of Naga women as custodians of culture and ecology, Kire advances a vision of environmental justice grounded in indigenous ethics and collective resilience.

The concept of environmental justice, as Rob Nixon explains, involves the "slow violence" inflicted by environmental degradation and socio-political neglect (Nixon 2). In Kire's fiction, this slow violence manifests through the loss of forest cover, the erosion of community ethics, and the silencing of women's ecological knowledge. Her women protagonists resist these forces not through overt rebellion but through acts of everyday care, storytelling, and stewardship, redefining resistance as a form of continuity rather than confrontation. This aligns with Val Plumwood's ecofeminist argument that "resistance begins in the everyday ethical practices that restore mutuality between humans and nature" (Plumwood 49).

In *A Terrible Matriarchy* (2007), Kire examines the internal contradictions of Naga society, where colonial patriarchy has reshaped traditional gender roles. The matriarchal figure of Vibano, while appearing authoritative, is bound by patriarchal conditioning, perpetuating hierarchies within her family. The younger generation, represented by Dielieno, seeks liberation not only from gender oppression but from cultural disconnection. Her journey towards self-assertion mirrors a broader movement toward reclaiming indigenous balance. The novel reveals that true empowerment emerges when women realign with the ecological and cultural rhythms that colonialism disrupted. Dielieno's rebellion thus becomes symbolic of a larger eco-cultural resurgence.

Similarly, *When the River Sleeps* portrays a spiritual ecology where harmony with nature is essential for survival. While the protagonist Vilie is male, his

reverence for the environment parallels the ecofeminist ethos embodied by Naga women. His journey into the forest evokes the ethics of humility and reciprocity, principles long practiced by women through communal labor and ritual. Kire reconfigures heroism from domination to symbiosis, suggesting that the feminine principle lies at the heart of ecological balance. As ecofeminist philosopher Karen Warren states, "to dominate nature is to deny relationship; to care is to sustain justice" (Warren 59). Kire's vision aligns with this philosophy by depicting justice as harmony rather than hierarchy.

Environmental degradation in Kire's works is never an isolated ecological issue; it is entangled with cultural and spiritual decay. The deforestation and militarization of Nagaland are paralleled by the alienation of its people from their ancestral values. Women, who were once the transmitters of ecological wisdom through oral lore and ritual, now face silencing and displacement. Yet, in the face of these challenges, Kire's women assert agency by reviving traditional knowledge systems. In *A Naga Village Remembered*, the female characters keep alive the oral memory of their community, narrating myths of forest spirits and rituals of protection. This oral tradition becomes an archive of resistance—what literary ecocritic Ursula Heise calls a "chronotope of sustainability," where time, memory, and ecology intersect (Heise 31).

The ecofeminist strand in Kire's writing thus manifests as relational resistance—an attempt to mend fractured relationships among human, non-human, and spiritual realms. Instead of dramatizing protest in political terms, Kire envisions transformation through storytelling, empathy, and reverence. The act of remembering itself becomes an ecological gesture, an affirmation that the land and its stories are inseparable. As Nandini Bhattacharya observes in her study of Northeast Indian literature, "memory in women's narratives functions as both ecological and ethical restoration" (Bhattacharya 88). Kire's storytelling not only preserves but revitalizes indigenous modes of justice rooted in balance and reciprocity.

Kire's attention to the female body as an ecological site further deepens her critique of environmental exploitation. In *A Respectable Woman*, the protagonist Kevinu experiences the modern city as a form of

estrangement—its pollution, chaos, and consumerism alienate her from the natural rhythms of life. Her physical and emotional fatigue mirrors the degradation of the environment itself. Kire's metaphor of "the city's dust dulling her soul" captures the psychic toll of ecological dislocation. Kevinu's return to her ancestral village represents both an ecological and bodily healing—a reclaiming of self through reconnection with the land. This thematic alignment between female embodiment and environmental justice resonates with ecofeminist theorist Ariel Salleh's argument that women's lived experiences often "make visible the hidden ecological costs of capitalist development" (Salleh 24).

Furthermore, Kire's depiction of environmental justice transcends human boundaries to include the spiritual and non-human entities that populate Naga cosmology. In her fiction, animals, rivers, and spirits possess agency and voice, blurring the boundaries between human and nature. This narrative strategy decentralizes anthropocentric hierarchies and reinforces the indigenous belief in relational coexistence. As seen in *When the River Sleeps*, the spirits of the forest are neither demonic nor divine; they represent the moral ecology of the land—rewarding harmony and punishing greed. Through such representations, Kire advances a decolonized ecological ethics that honors interdependence over domination.

The political dimensions of Kire's ecofeminism also become evident in her subtle critique of state violence and militarization. The militarized landscapes of Nagaland, scarred by decades of conflict, are symbolic of ecological and psychological wounds. The intrusion of external power structures not only disrupts the environment but also fractures indigenous gender relations. Kire's narratives insist that environmental justice cannot be separated from political and cultural sovereignty. The defence of the forest and the defence of women's dignity becomes parallel struggles. As Sharmila Rege contends, "ecological feminism in postcolonial contexts must engage with both patriarchy and the state as interconnected systems of control" (Rege 73). Kire's fiction enacts this engagement through the everyday courage of her women characters.

Importantly, the language of care and reciprocity in Kire's narratives contrasts sharply with the extractive

language of development. Her works suggest that sustainable futures can only arise from cultural roots that honour both human and ecological diversity. The Naga community's rituals of seed preservation, forest taboos, and communal sharing exemplify precolonial ecological governance that modern systems could learn from. This perspective resonates with Vandana Shiva's assertion that "the regeneration of nature and the regeneration of community are part of the same process" (Shiva 84). Kire's ecofeminist vision thus extends environmental justice beyond activism into a way of living and remembering.

Ultimately, Easterine Kire's narratives redefine resistance as cultural resilience and justice as ecological harmony. Her Naga women, through their rootedness, storytelling, and spiritual endurance, articulate an alternative model of justice—one that values life in all its interconnected forms. By weaving gender, ecology, and indigeneity into a unified framework, Kire demonstrates that environmental justice is not merely about rights but about relationships. Her fiction becomes an act of restoration—restoring balance between land and people, between past and present, and between memory and hope.

## VI. NARRATIVE STRATEGIES AND ECOFEMINIST STORYTELLING IN EASTERINE KIRE'S WORKS

Easterine Kire's fiction occupies a unique position in contemporary Indian English literature by fusing indigenous oral traditions with ecofeminist narrative forms. Her works are not merely stories about the land and women—they are *spoken acts of restoration*. Kire's narrative strategies embody what Linda Tuhiwai Smith calls "decolonizing storytelling," a method through which marginalized voices reclaim the power to define their own histories, identities, and relationships with nature (Smith 29). In this sense, Kire's literary form is itself a site of ecological and cultural reclamation, fusing feminist consciousness with the rhythms of indigenous storytelling.

The narrative structures in Kire's novels such as *When the River Sleeps* (2014), *A Terrible Matriarchy* (2007), and *Don't Run, My Love* (2017) demonstrate how form and content collaborate to convey an eco-spiritual worldview. Her prose often adopts cyclical and

reflective structures rather than linear plots, echoing the circularity of natural cycles—birth, decay, and renewal. This narrative rhythm mirrors what Cheryl Glotfelty defines as “ecological form”—a literary structure that enacts environmental balance through interconnectedness rather than conflict (Glotfelty xxiii). Kire’s stylistic approach, therefore, becomes an aesthetic expression of ecofeminist ethics, where storytelling mirrors the regenerative patterns of the earth itself.

A striking element of Kire’s narrative method is her integration of orality. She draws from Naga folktales, myths, and spiritual practices to construct a narrative voice that transcends Western literary boundaries. In *When the River Sleeps*, for example, the omniscient narrator moves fluidly between human, animal, and spiritual perspectives, collapsing hierarchical divisions between subject and object. Kire’s use of orality aligns with the indigenous epistemology of storytelling as a relational act—where stories do not belong to individuals but to communities and landscapes. As Arnold Krupat observes, “oral narratives constitute not possession but participation; they are performances of belonging” (Krupat 42). Through this participatory mode, Kire’s fiction reclaims storytelling as an ecological practice—one that connects the listener to the land through rhythm, sound, and spirit.

Her narrative language, simple yet lyrical, mirrors the ethical humility embedded in ecofeminist thought. Kire avoids excessive ornamentation, favouring an accessible tone that bridges local and global readerships. Her storytelling voice, often meditative and spiritual, invites readers to *listen* rather than merely *read*. In *A Naga Village Remembered* (2003), the opening descriptions of the village and its hills are suffused with reverence: “The hills stood watching like wise elders; their silence was their story” (*A Naga Village Remembered* 7). This anthropomorphic portrayal of the landscape transforms nature into a speaking subject—an idea resonant with ecofeminist philosopher Val Plumwood’s concept of “dialogical ethics,” which insists on listening to the voices of the non-human world (Plumwood 69).

Kire also employs mythic intertextuality to articulate the sacred dimension of ecological relationships. Myths and dreams in her fiction are not escapist fantasies but repositories of ecological wisdom. The

river stone in *When the River Sleeps* functions as a symbolic bridge between spiritual and material realms, representing the continuity between the human soul and the living earth. This narrative symbolism illustrates what Susan Griffin calls the “mythic language of ecofeminism,” wherein myth becomes a tool to recover precolonial and pre-patriarchal ways of knowing (Griffin 102). By embedding myth within contemporary fiction, Kire revitalizes ancestral memory as an instrument of resistance and regeneration.

Another hallmark of Kire’s narrative strategy is her focus on female subjectivity and communal storytelling. Her women characters do not exist in isolation; their identities are woven into the collective experience of the tribe, the land, and its spiritual heritage. In *A Respectable Woman* (2019), the protagonist’s memories are interspersed with stories told by her elders—stories of spirits, harvest rituals, and women’s songs. This narrative layering reinforces the idea that memory is ecological—it binds individuals to place and history. As ecofeminist critic Greta Gaard notes, “storytelling becomes an act of ecological literacy, teaching ways of seeing and living that sustain life” (Gaard 35). Kire’s fiction embodies this literacy by transforming personal memory into communal ecology.

Kire’s narrative time is often non-linear, moving between the past and present with fluidity. This temporal movement mirrors the indigenous conception of time as cyclical rather than progressive. The repetition of motifs—rivers, mountains, ancestral songs—creates a rhythmic sense of continuity, suggesting that healing the earth and the self is an ongoing process. In *When the River Sleeps*, the protagonist’s spiritual journey is cyclical, culminating not in conquest but in harmony. This contrasts sharply with Western narratives of exploration and mastery. Kire’s cyclical temporality, as postcolonial theorist Graham Huggan observes, “unsettles imperial time by privileging return over conquest” (Huggan 27). Through this structural choice, Kire enacts a temporal decolonization that parallels her ecological and feminist commitments.

The symbolic landscape in Kire’s fiction also operates as a narrative device. Rivers, forests, and mountains are not static backdrops but active participants in the story. Each natural element possesses moral and

emotional resonance. In *Don't Run, My Love*, the forest becomes both a sanctuary and a testing ground for human integrity. The protagonist's survival depends on her ability to coexist with the spirits of the land, reinforcing the ecofeminist ethic of interdependence. This narrative emphasis on ecological agency resonates with Donna Haraway's idea of "making kin," where humans and non-humans form ethical relationships of care and coexistence (Haraway 103). Kire's narrative world, therefore, extends kinship beyond the human species, redefining community in inclusive ecological terms.

Furthermore, Kire's storytelling employs silence as a narrative strategy—a device that communicates both trauma and transcendence. The silences in her prose often represent the ineffable aspects of spirituality and ecological knowledge. In *A Terrible Matriarchy*, Dielieno's silence before her grandmother's authority is not submission but a form of inner strength—a gestural resistance that echoes the quiet endurance of the land itself. This narrative use of silence aligns with Trinh T. Minh-ha's assertion that "silence is a language of survival; it holds the power of the unsaid" (Trinh 89). Through such subtleties, Kire translates indigenous resilience into an ecofeminist language that privileges listening over domination, contemplation over assertion.

Kire's narrative strategies, therefore, do more than depict ecofeminist ideas—they *perform* them. Her storytelling enacts the very principles of reciprocity, humility, and reverence that ecofeminism advocates. The interplay of myth, orality, silence, and symbolism transforms her fiction into an eco-aesthetic experience—a way of feeling and knowing the world through empathy. As Amitav Ghosh argues in *The Great Derangement*, literature must recover its capacity to represent the non-human world ethically and imaginatively (Ghosh 72). Kire fulfills this call by constructing narrative worlds where the natural and the human coexist as equals, bound by shared memory and moral interdependence.

Ultimately, Kire's narrative art demonstrates that eco-conscious storytelling is a form of activism. By reasserting indigenous voices, decentring anthropocentrism, and celebrating feminine ecological wisdom, her works embody what Ursula Le Guin describes as "the carrier bag theory of fiction"—a storytelling form that gathers, nurtures, and sustains

life rather than conquers it (Le Guin 168). Kire's fiction gathers the fragments of Naga history, women's memory, and ecological faith into a coherent whole, reminding readers that narrative itself can be a tool of healing.

In this way, Easterine Kire emerges not only as a novelist but as a custodian of narrative ecology. Her storytelling sustains the spiritual and environmental balance of her community, reaffirming that stories—like seeds—carry the potential for renewal. By weaving indigenous oral wisdom into ecofeminist frameworks, Kire has created a distinctive literary voice that both honours tradition and speaks urgently to global environmental crises. Her narratives stand as living proof that reclaiming the earth and the self begins with reclaiming the story.

## VII. CONCLUSION: RECLAIMING LAND, LANGUAGE, AND IDENTITY THROUGH CULTURAL ECOFEMINISM IN EASTERINE KIRE'S NARRATIVES

Easterine Kire's literary corpus stands as a profound act of cultural recovery and ecological remembrance. Through her narratives, the Naga woman reclaims not only her silenced history but also her organic connection with the land and community. Kire's fiction embodies what Vandana Shiva calls the "female principle of life"—an ecological consciousness that resists domination, nurtures coexistence, and honours the sacredness of the earth (Shiva 38). By blending ecofeminist philosophy with indigenous spirituality, Kire constructs an alternative discourse of power—one that replaces the colonial and patriarchal paradigms of control with compassion, interdependence, and respect for diversity.

At its core, Kire's storytelling is a political act of reclamation. The colonial and missionary intrusions into Nagaland disrupted indigenous knowledge systems, eroded matrilineal traditions, and redefined gender roles through Western patriarchal models. As Temsula Ao notes, "colonialism not only occupied the land but also colonized the spirit" (Ao 5). Kire's fiction seeks to reverse this spiritual colonization by returning to the stories, songs, and landscapes that once sustained the Naga people's collective identity. Her ecofeminist vision thus becomes a counter-

discourse—a means of restoring what Gayatri Spivak terms the “epistemic violence” inflicted upon subaltern women (Spivak 76). In this sense, the reclamation of the land is inseparable from the reclamation of the self, for both have been equally dispossessed under systems of domination.

Kire’s representation of women redefines the female subject not as passive sufferer but as ecological agent and moral guide. Characters like Dielieno in *A Terrible Matriarchy* and Vilie in *When the River Sleeps* symbolize this moral ecology. Dielieno’s silent endurance transforms into resilience that mirrors the fertility and patience of the land, while Vilie’s spiritual journey reflects a male’s awakening into the feminine principle of care and balance. This gender-fluid spirituality subverts patriarchal binaries, reflecting what ecofeminist theologian Rosemary Radford Ruether identifies as the “integration of the human spirit with the life of the earth” (Ruether 90). In Kire’s moral universe, salvation lies not in domination but in relational ethics—a world where men and women coexist with the environment as equal partners in survival.

Moreover, Kire’s use of language and narrative form plays a crucial role in this reclamation. Writing in English yet rooted in Naga oral tradition, her style bridges the local and the global. The rhythm of her prose carries the cadence of oral storytelling, echoing ancestral voices and communal wisdom. As Ngūgī Wa Thiong’o asserts, “language carries culture, and culture carries the entire body of values by which we perceive ourselves and our place in the world” (Ngūgī 16). By infusing English with indigenous rhythms and metaphors, Kire subverts the colonial linguistic hegemony and transforms it into a tool of cultural affirmation. Her fiction thus becomes an archive of linguistic ecofeminism—where language itself participates in the ecological recovery of identity.

The concept of *place* in Kire’s fiction transcends geographical dimensions; it becomes a spiritual homeland. The hills, rivers, and forests of Nagaland are not inert settings but living presences that shape human destiny. As Arne Naess’s deep ecology argues, “self-realization is possible only through the expansion of the self to identify with all life” (Naess 83). Kire’s protagonists experience precisely this ecological self-realization: by connecting with the land, they rediscover the lost fragments of their

identity. The protagonist of *When the River Sleeps*, for instance, attains spiritual fulfillment not by conquering nature but by listening to its silence. This journey mirrors the indigenous principle of *Land as Mother*, which binds human morality to ecological responsibility.

The politics of memory also plays a central role in Kire’s ecofeminist project. Her narratives reconstruct history from the perspective of those marginalized in mainstream historiography—especially women, tribes, and nature. This act of rewriting history aligns with Homi Bhabha’s idea of “re-inscription,” where subaltern communities reclaim agency through storytelling (Bhabha 123). By narrating the struggles and strengths of Naga women, Kire contests both colonial erasure and patriarchal representation. Her storytelling becomes an archive of collective memory—a reminder that every tree, river, and woman carries a history worth remembering.

In Kire’s world, violence against women and violence against nature are interconnected expressions of the same exploitative system. The patriarchal domination that confines women within social hierarchies mirrors the capitalist exploitation that extracts resources from the land. As Ariel Salleh argues, “capitalism is an economy of dissociation; it separates production from reproduction, nature from culture, and women from power” (Salleh 112). Kire’s fiction exposes this dissociation and proposes reconciliation through indigenous ethics of care. By portraying women as nurturers of both life and culture, she demonstrates how restoring ecological balance requires the recognition of feminine principles within community governance and moral consciousness.

Furthermore, Kire’s narratives offer a model of sustainable spirituality. Her protagonists achieve liberation not through material progress but through attunement to natural rhythms. The spiritual journey in *When the River Sleeps* and the generational wisdom in *A Terrible Matriarchy* illustrate that survival depends on harmony with the unseen forces of the universe. This spirituality resists commodification and anthropocentrism, aligning instead with ecofeminist notions of *immanent divinity*, where the sacred resides within all living forms. As Charlene Spretnak suggests, “ecofeminism affirms the holiness of all creation and the moral imperative to live lightly upon the earth” (Spretnak 23). Kire’s fiction embodies

this ethical imperative by celebrating humility, listening, and interconnectedness as sacred acts.

Cultural ecofeminism, as reflected in Kire's works, thus becomes a philosophy of renewal. It transforms ecological despair into hope by offering indigenous knowledge as an alternative to global environmental crisis. The spiritual respect for land that Kire's characters exhibit mirrors sustainable practices rooted in Naga traditions—collective farming, ritual purification, and oral conservation ethics. By narrating these practices within contemporary fiction, Kire reasserts indigenous knowledge as a viable response to modern ecological collapse. Her narratives, therefore, participate in what eco-critic Lawrence Buell calls “environmental imagination” — the power of literature to reshape moral perception and inspire ecological consciousness (Buell 45).

In conclusion, Easterine Kire's fiction is not merely about reclaiming land or identity in isolation—it is about reintegrating the human, the feminine, and the ecological into a unified moral cosmos. Her cultural ecofeminism envisions a world where storytelling becomes the bridge between memory and sustainability, where women's wisdom becomes the voice of the earth. Through her narratives, Kire has transformed the local struggles of Naga women into a universal allegory of resistance and renewal. The Naga woman, once marginalized, emerges as the emblem of balance—rooted in the soil, attuned to nature, and resilient in spirit.

Ultimately, Kire's ecofeminist vision redefines liberation not as escape but as return—a return to the mother, the land, the story. In reclaiming these, she reclaims the future itself.

## REFERENCES

- [1] Agarwal, Bina. *Gender and Green Governance: The Political Economy of Women's Presence Within and Beyond Community Forestry*. Oxford University Press, 2010.
- [2] Ao, Tamsula. *Songs from the Other Life: Selected Poems*. Heritage, 2007.  
— — —. *These Hills Called Home: Stories from a War Zone*. Zubaan, 2006.
- [3] Bhattacharya, Nandini. *Women and Resistance in Northeast Indian Literature*. Routledge India, 2021.
- [4] Bhattacharyya, Pronami. “Ecology of the ‘Other’: A Posthumanist Study of Easterine Kire's *When the River Sleeps* (2014).” *Humanities*, vol. 13, no. 1, 2024, p. 19.
- [5] Bhabha, Homi K. *The Location of Culture*. Routledge, 1994.
- [6] Buell, Lawrence. *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture*. Harvard University Press, 1995.
- [7] “Building Upon Traditional Agriculture in Nagaland, India.” *International Institute of Rural Reconstruction*, 2021.
- [8] DeLoughrey, Elizabeth, and George B. Handley, editors. *Postcolonial Ecologies: Literatures of the Environment*. Oxford University Press, 2011.
- [9] Gaard, Greta. *Ecofeminism: Women, Animals, Nature*. Temple University Press, 1993.
- [10] Ghosh, Amitav. *The Great Derangement: Climate Change and the Unthinkable*. University of Chicago Press, 2016.
- [11] Glotfelty, Cheryll, and Harold Fromm, editors. *The Ecocriticism Reader: Landmarks in Literary Ecology*. University of Georgia Press, 1996.
- [12] Griffin, Susan. *Woman and Nature: The Roaring Inside Her*. Sierra Club Books, 1978.
- [13] Haraway, Donna J. *Staying with the Trouble: Making Kin in the Chthulucene*. Duke University Press, 2016.
- [14] Heise, Ursula K. *Sense of Place and Sense of Planet: The Environmental Imagination of the Global*. Oxford University Press, 2008.
- [15] Huggan, Graham. *Postcolonial Ecocriticism: Literature, Animals, Environment*. Routledge, 2010.
- [16] Jamir, Toshimenla. “The Place of Women in Naga Society.” *International Journal of Gender and Women's Studies*, vol. 2, no. 1, Mar. 2014, pp. 127–141.
- [17] Kikon, Dolly. *Life and Dignity: Women's Testimonies of Conflict in Northeast India*. Zubaan, 2015.
- [18] Kire, Easterine. *A Naga Village Remembered*. Ura Academy, 2003.
- [19] — — —. *A Respectable Woman*. Zubaan, 2019.
- [20] — — —. *A Terrible Matriarchy*. Zubaan, 2007.
- [21] — — —. *Don't Run, My Love*. Speaking Tiger, 2017.
- [22] — — —. *When the River Sleeps*. Zubaan, 2014.
- [23] Kishor, Neena. “Nature in Easterine Kire's *When the River Sleeps*: An Ecocritical Reading.” *SMART Moves Journal IJELLH*, vol. 5, no. 1, 2017.
- [24] Krupat, Arnold. *The Voice in the Margin: Native American Literature and the Canon*. University of California Press, 1989.
- [25] Le Guin, Ursula K. “The Carrier Bag Theory of Fiction.” *Dancing at the Edge of the World: Thoughts on Words, Women, Places*. Grove Press, 1989, pp. 165–170.
- [26] Mero, Wedeu, and Thokchom Sunanda Devi. “Ecofolklore and Indigenous Wisdom in Easterine Kire's Novels.” *ShodhKosh: Journal of Visual and Performing Arts*, vol. 5, no. 1, 2024.
- [27] Naess, Arne. *Ecology, Community, and Lifestyle: Outline of an Ecosophy*. Translated by David Rothenberg, Cambridge University Press, 1989.

- [28] Ngũgĩ wa Thiong'o. *Decolonising the Mind: The Politics of Language in African Literature*. Heinemann, 1986.
- [29] Nixon, Rob. *Slow Violence and the Environmentalism of the Poor*. Harvard University Press, 2011.
- [30] "Of Being and Belonging: Contextualising 'Cosubjectivity' in Easterine Kire's *When the River Sleeps*." *Sanglap: Journal of Literary and Cultural Inquiry*, vol. 9, no. 2, 2023, pp. 24–33.
- [31] "In Politics and Property Ownership, There's No Space for Nagaland's Women." *Scroll.in*, 8 Jan. 2018, [www.scroll.in/article/808787/in-politics-and-property-ownership-theres-no-space-for-nagalands-women](http://www.scroll.in/article/808787/in-politics-and-property-ownership-theres-no-space-for-nagalands-women).
- [32] Plumwood, Val. *Feminism and the Mastery of Nature*. Routledge, 1993.
- [33] Rege, Sharmila. "Interrogating Postcolonial Ecological Feminism." *Economic and Political Weekly*, vol. 34, no. 5, 1999, pp. 70–75.
- [34] Ruether, Rosemary Radford. *Gaia and God: An Ecofeminist Theology of Earth Healing*. HarperCollins, 1992.
- [35] Salleh, Ariel. *Ecofeminism as Politics: Nature, Marx and the Postmodern*. Zed Books, 1997.
- [36] Shiva, Vandana. *Staying Alive: Women, Ecology and Development*. Zed Books, 1988.
- [37] Smith, Linda Tuhiwai. *Decolonizing Methodologies: Research and Indigenous Peoples*. Zed Books, 1999.
- [38] Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" *Marxism and the Interpretation of Culture*, edited by Cary Nelson and Lawrence Grossberg, University of Illinois Press, 1988, pp. 66–111.
- [39] Spretnak, Charlene. *The Politics of Women's Spirituality: Essays on the Rise of Spiritual Power within the Feminist Movement*. Anchor Press, 1982.
- [40] *The Indigenous World 2022*. International Work Group for Indigenous Affairs, 2022.
- [41] Trinh, T. Minh-ha. *Woman, Native, Other: Writing Postcoloniality and Feminism*. Indiana University Press, 1989.
- [42] "Women, Water Resource Management, and Sustainable Development: The Turkey-North Cyprus Water Pipeline Project." *Resources*, vol. 7, no. 3, 2018, article 50.
- [43] Warren, Karen J. *Ecofeminist Philosophy: A Western Perspective on What It Is and Why It Matters*. Rowman & Littlefield, 2000.