

SOCIO CULTURAL CONSCIOUSNESS AND POLITICAL FACTIONS IN THE SELECT POEMS OF EASTERINE KIRE

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Abstract

Easterine Kire Iralu is one of the literary voices of her native Nagaland. She brings out the importance of Naga culture especially Angami tribe through her narrative poems. Storytelling acts as a part of their culture. All her poems are based on her own experience and ideas which, she received from her elders. She expresses the glory and sufferings of Nagaland under the control of the British as well as the Indian Government. These impacted their culture and lifestyle of Naga people. Cultural consciousness makes people realize their own culture to which they belong and makes them to relate with various cultures of societies, and people of different eras. She has the consciousness towards her lost culture and that consciousness made her to elucidate the vibrant culture of Naga people through her writings. Culture defines an individual's identification, esteem, and endurance based on cultural mutation. Folklore, rituals, and stories bring those values alive and reinforce the consciousness in culture. Cultural consciousness is much evident in her poetic lines. This paper explores the cultural consciousness of Nagaland in terms of socio-political crisis in the selected poems of Easterine Kire.

Key Words: *Consciousness, Culture, Colonialism, Suppression, Folklore, Oral Tradition, Political Identity*

Cultural Consciousness and Political Factions in The Select Poems of Easterine Kire

Introduction

Folklore is an oral history that is preserved by ethnic groups of different cultures. It reflects the culture and traditional practices in the life of the people. Naga Literature is chiefly a translation of oral antiquity available in English print. Nagaland has an identical oral tradition of transitory history which verbally shifts from one generation to another. Iralu brings out the importance of Naga culture through her poetry. Among the different kinds of genres in literature, she prefers the role of storytelling in the form of verse. It is extremely effective because it directly adheres to the aestheticism of the person within a short succession. The poetry of Kire is renowned for its complex diction, a deft use of language that conveys both the harsh realities of the area and the beauty and complexity of Naga culture. Readers are moved by the realistic depiction of Naga life she paints in her poetry, which is distinguished by its sincerity. Her poetry's realism addresses the psychological and emotional repercussions of political unrest in addition to depicting actual landscapes and cultural customs. Her poetry, which blend tragedy and beauty, are full of nuanced meanings and provide a realistic portrayal

of the Naga community's hardships in a politically sensitive setting. Her work is more authentic because of the way beauty and realism interact, which also enables her to interact with readers. This research looks at Easterine Kire's selected poems (*Naga Day*, *Genesis*, *The Body is a Map*, *The Most Important Thing*, *Riddu Riddu*) and how they express the cultural consciousness of Nagaland, particularly in the context of the socio-political crisis in Nagaland. Furthermore, the research paper might not address the entire spectrum of socio-political problems that have impacted Nagaland, rather it concentrates on the socio-political crises faced by the Angami tribe of Nagaland. It is noted that Easterine Kire belongs to Angami Tribe. So, she focuses on the hurdles faced by her tribe, and it is reflected in her works.

Literature Review

This research paper focuses on list of research done in Easterine Kire's novels by different universities of India. The recorded works in the online websites are "A Peek into Spiritual World of the Nagas Through the Eyes of Easterine Kire" (2019) written by and which focuses on the fusion of spiritual world and universal wisdom, "Easterine Kire's Fictions and Nagaland" (2020) written by Shiva Prasad Sharma which exposes the radical juxtaposition of societal realities and tradition, "Retracing Deep Ecology in the Reorientation of Naga Identity with Special Reference to the select works of Easterine Kire Iralu" (2020) written by Subhra Roy which portrays the connection of Nagas with nature, "Easterine Kire Iralu's Mari: A Historical Narrative of the Forgotten Battle of Kohima" (2020) written by Veena Gour which brings out the impact of Battle of Kohima on the culture, identity and traditional values of Naga society through the character Mari, "Magical Realism Mirror the Unconscious Self Estimation in the Select Novels of Easterine Kire" (2022) written by Sonali Dudihal and Prof. Dr. Pramod Kumar which focuses on the elements of magic realism and the unconscious self and "Exploration of the Indigenous Culture and Tradition Among The Angami Naga in the works of Easterine Kire" (2023) by Pramod Maltadeora Dhengle which speaks about the socio-cultural manifestation of Naga tribe and convey the changing and reshaping sensibilities of Angami Naga's.

Objectives

The main goal of this study is to investigate how, in the context of Naga society, Easterine Kire's writings illustrate the interplay between political factions and cultural consciousness. The study looks at how Kire addresses the intricate relationship between indigenous identity, cultural preservation, and the Naga people's political conflicts through writing. It also concentrate on comprehending how these topics are expressed in her poetry, illuminating the effects of political differences on individual and societal identity.

Research Gap

A few study studies about Easterine Kire's novel concentrates on the distinct fact about their sufferings and the changes made in their life. For instance, one study examines the Naga spirituality realm, another the effect of the battle of Kohima on Naga culture and still another the aspect of magic realism. However, there is no research paper on the list that looks at how Kire's poem represents the inner conflict based on Nagas's freedom, identity, and importance for oral narrations. Kire's poem is sensationally attached with the oral narratives of their ancestors. It brings out their urges to have lost culture to live for the future generation. This creates a cultural consciousness among the youngster about the rich tapestry of their own

culture. This proposed research paper is innovative in exploration of Naga folklore which stands as a part of their culture since the origin of Nagas in oral form. This is juxtaposed in the poetry collection of Easterine Kire Iralu. This paper deals with the selected poem of Easterine Kire and not with her novels. Mainly it deals with the beliefs, customs and traditions of Nagas, where the cultural consciousness plays a vital role through the versification of Easterine Kire.

Methodology

Research is a process of exploring and understanding the text with validated arguments with the secondary sources to support the interpretation and analysis. As it is based on textual analysis this research paper is based on qualitative approach and it generates social and cultural theory. It gives a deep understanding about the folklore of Naga culture based on cultural perspective. It deals with the voices of marginalized groups and problems related to acculturation. Furthermore thematic analysis also applied to find the recurrent motifs and themes pertaining to political factions and cultural consciousness. The portrayal of collective vs individual identity in a politically heated setting will receive particular consideration. In addition to comprehend the Naga war, insurgent movements, and political autonomy concerns that serve as the backdrop for Kire's writings, the researcher integrates historical and political study. This background knowledge will make it easier to see how political factions and cultural consciousness are related in her writing. By utilizing this methodology, the research aims to present a comprehensive study of Easterine Kire's exploration of the intersection between cultural consciousness and political factions, contributing to the understanding of her literary contributions to both Naga and Indian literature.

Discussion

Angami-conscious culture is a clear state of ethics and once contact in the society. It is a set of shared experiences that is not just expressed but demonstrated through their deeds and decisions. It is mandatory for an individual to understand their own culture. According to Ramakrishna Roa "Consciousness as it manifests in our experience is of two sorts. It may denote the state of awareness, or it may refer to certain phenomena of experience" (14). Awareness acts as a part of consciousnesses and it can be attained through the human experience. When it is associated with culture, it imparts awareness about the past which was practiced by their natives. It makes them to analysis their culture and identity. Naga Land literature is rich in beautiful tales that intensely portray their socio-economic and political state. It also portrays the religious turbulence and their lost culture in the hands of sojourners. The distinctive feature of North-Eastern literature is its poetry, and its uniqueness lies in the representation of contemporary events and problems such as ecological degradation, corruption, loss of identity, cultural values, and violence through folklore. These elements are depicted by Easterine Kire through her poems. Easterine Kire in her poem *Naga Day* brings out the prosperous life of the people in Nagaland before colonialism. It also displaces the pride of Nagas and other tribes. The poet recites the Naga pride based on the memorandum submitted to the Simon Commission in the year 1929 by the Naga Club. It is considered as the first record of Nagaland, "That stated 'Nagas are one'" (Naga Day,6). The people of Nagaland are not ready to be one with the intruders because they are stubborn with their heritage. They firmly believe that their culture was unique, and it is difficult for the interlopers to understand their culture and tradition especially Indians. The ethnic group of Nagaland speaks different languages, but they are united as Nagas. Even though they are part of India and neighbour to

Burma, the traces of India and Burma's culture is not reflected among the Nagas. They achieve satisfaction through the reforms which helps them to strengthen their culture. It proves the cultural consciousness of Nagas. These factors are expressed by Easterine Kire as "This is our story/We were free before the British came" (Naga Day 13 -14).

The poet pictures the originality of the Naga people before the acculturation with pride. The cultural consciousness is very much evident through the verse of Easterine Kire. She recites the importance and pictures the culture of Nagaland before British Colonialism. The Native tribes are busy waging war against each other, and it also can be called headhunting practices. The brave warriors displayed themselves as a threat to their enemies. For the colonisers the Naga appeared as savages and barbarians, but they were rich in culture and heritage. She states, "The years of village wars/The hunt for heads/The joys of battle sports/And pitted our dormant oneness/Against a common enemy" (Naga Day 16-20).

Kire's poetry's examination of the political unrest that has afflicted Nagaland and the ensuing cultural change is among its most remarkable features. The Naga identity has changed as a result of the insurgency movements, the long-running autonomy efforts of the Naga people, and the involvement of other political actors, most notably the Indian government. The Naga identity has had to adjust to outside demands, resulting in a cultural mutation, as Kire's work demonstrates how these political forces have upended traditional ways of existence. In Kire's poem *The Naga Day* this loss of cultural purity and the mingling of customs with outside influences serve as a source of suffering and defiance. The courageous Nagas opposed the Indian Army in order to preserve their culture. The Indian military colonised Nagaland and controlled the rebellious Nagas with weapons resulting in oppression. They also confiscated the agricultural fields and their routine through new canons. The antagonist nature of the Indian army spoiled the peace of the natives and resulted in turmoil. Even though they were in diverse groups they stood for each other and fought against their enemies. The chaos persisted in the state due to the influence of the external factors. They were isolated and abandoned, the streets appeared red in colour which symbolises the sacrifice of Nagas and the brutality of colonisers. The cruelty was reflected by Kire, "We defended our borders/With no other weapon than unity/And Indian tanks rolled in the time" (Naga Day 23-25). She suggests the future generation of Nagas read the history of their motherland. The writer firmly believes it is important for an individual to know about one's own culture. She ends the poem with the hope that the Nagas have the scope to narrate more stories in the future based on their history. She strongly affirms that their identity will be restored in the future.

In the final part of the poem, Kire raises questions to her people, regarding the importance of reminiscence connected with their culture and their past. By raising this thoughtful question, she directs the various tribes of the Naga people to be conscious of their culture and its values. She stresses the natives to know about their past because it is essential for them to identify the contribution of the elders in preserving their culture and unity. It stands as their strength in the future. Finally, through her poem, she asks all the Naga's to come together hand in hand by recognizing each other to have a mutual understanding and good collaboration to form a better society. The unity arises through the consciousness based on their culture. Because consciousness brings out the importance of an individual's understanding of the culture and makes one understand the social order to have a mutual relationship with their neighbours. According to Nigel Rapport and Joanna Overing, "Consciousness...is a necessary condition of

a sensitive understanding of social relations: of society as composed of an individual in interaction” (66). The natives must eradicate all the mutilation done by the sojourners with love. Only in this way, the Nagas can find peace and harmony. She states, “Perhaps we should do both/ For the answer lies in both directions. / The strength of the Naga past / Was in our oneness” (Naga Day 53- 56). She asks God to set them free and make them forgive the bitter past and spread the love once again which she heard from her elders about her own people. Because the Naga’s were known for oneness, unselfishness, morality, sacrifice, and unquestioning about their norms and factors. They value a person not in terms of material possessions or wealth but on moral and ethical standards with integrity. Egalitarianism stands as part of their life.

Easterine Kire brings out the art of telling stories through her poems. It stands as the collective evidence for history in the form of folklore. It imparts their beliefs and customs as well as the principles followed by the Naga people. According to Temsula Ao, Naga culture has two different kinds of oral material. First the reconstruction of their immediate past and second portrays the construction of present contemporary history. The oral narrative has a great impact on the history of Nagaland culture. It brings out the true events in the past as well as gives a vivid picture for the future generation. This brings out the consciousness of the future generation about their culture.

There is an immeasurable variety of folktales in Kire’s poetry. It contains ideas about political issues and the exoticism of Naga Folk Culture. All the poems display her immense love for Nagaland and she feels proud of its natural treasure. Her love for her land and nature makes one feel like the African writers Chinua Achebe and David Diop. They too had the same kind of feeling as Easterine Kire, longing for their own land and to review their lost culture. Their works also reflect the culture of Africa before and after colonialism. They have shown their landscape in magnificence and at the same time it also carries a tone of remorse, loss, and nostalgia. In the poem *Genesis* she depicts her cognizance towards the lost culture of Nagaland. In this poem she introduces a character named Keviseli, who narrates the past glory of Nagaland in the form of folkloric concept.

The uncolonized Naga Land was prosperous with an abundant harvest. The hills of the Nagaland were stunning with the wild nature and the soil was untamed. The warriors of the Nagaland were bold enough to attack their enemies. They were strong and friendly within their tribes. The land was prosperous with full of rich and the soil was so soft as like the cloud in the sky. The Northeast part of India is considered as seven sisters who lead a prosperous life without the regulators. The air which comes from the mountain were soft and pure to breath. It shows their belief and love towards the nature. The people accumulated nature as a part of their life. They had earth centred life and living one with nature is a part of their culture. The tribes traditionally lived and worked with soil and land. This way of living gave identity and sustenance for them with peace. The young women of Nagaland have soft hair and every evening when they return, they bring basket full of harvested things which they yield from their lands. Finally, they gather in a particular place and they sing songs and praise their land for its abundance of wealth. Kire states as “Her daughters were seven, /With the mountain air in their breaths/And hair the colour of soft summer nights/Every evening they would return/ Their baskets overflowing/ With the Yield of the Land”(Genesis 7- 12).

Kire regrets for the loss of the glorious days of North-East India. The seven sisters' states swing with joy. They are one with each other like kith and kin with different culture. They had a peaceful life with their own principles. But the interlopers destroyed their land and made them to have the inferiority feelings. Iralu firmly believes that the understanding of one's own culture within the specific community which they belong stands as a great defence against the intruders. Unless one fail to realize the origin of their community was unable to defend their enemies. Naga people failed in remembering their past glory and their power as a warrior. This made them to alienate themselves from the other community people of India and they struggled to defend themselves from others. According to Keri Martine, "The understanding of different patterns of behaviour as being meaningful within their own specific cultural context was a weapon to be used in an ongoing political struggle against tolerance or assumptions of western cultural superiority" (984). Finally, Keviseli calls Kelhoukevira (God of Nagas) to bring back the lost glory of life to their land and as well as the happy notes of songs, which they had in their life. Through her poem she brings out the cultural consciousness to her own people in a powerful way. Due to the modernization, they act as a selfish person which was not a part of their culture and forgotten the real nature of their land. Gradually they started to move out of earth centred life due to the implementation of new economy system. She wants back everything as it was once with abundance of wealth which they received from nature. Through her poem she makes her own people to think and act as a real Nagas and not as one who was bound up with the acculturation.

For Kire poetry acts as the language of the soul because it reflects the glory of the past and gives peace to humans. Kire in her poem *The Body is a Map* depicts the body as the mind of the person as well as the land of Nagas. She brings out the importance of land because that was the main source of the Naga people. She also represents the Naga people's individual and collective identities through the imagery of the human body. The human body is depicted as a map, reflecting the history, hardships, and cultural significance of the area, much like a map depicts the land's contours. The land is more than just a geographical location to the Naga people; it is a living, breathing thing that defines, supports, and feeds them. Their identity is rooted in the soil, which preserves the memories of their forefathers. Both men and women engaged in agriculture, because that stands as the basic source for their survival. They also worship the land and give respect to the land. To pay tribute to the land they celebrated Genna day. During these days none of the village people encourage themselves to the field work. They strictly avoid another tribe person inside their village during these particular days. It is considered a taboo for Nagas. The Naga people view the land as a sacred place that needs to be handled with reverence and respect, rather than merely as a resource to be used, which is reflected in this ban on Genna Day. It serves as a reminder that people must respect the land by performing rituals, taking breaks, and practicing spiritual devotion in exchange for the land's ability to support them. The community's oneness with the land is strengthened by the land's sanctity and the customs that surround it, which support harmony between the people and their surroundings. Taboos are strictly followed by the Naga people. It acts as a part of their culture. The self-consciousness about her culture makes the poet think about her land.

According to Kire, the human body is a reflection of Nagaland, with each bodily component representing a distinct facet of the area and its culture. According to this metaphor, the body and the earth are inseparable and both are essential, living parts of the Naga people's

identity because of their strong bond with their homeland. Like the land, the body is sacrosanct. It is a map that traces the history, hardships, and survival of the people. In this poem, she brings her own body as a map for the future generation as evidence. In her mind, she is framing a map which brings out the scars created by the interlopers. It portrays the happiness and the sad part of their ancestors during the colonial period. During the colonial reign, the agricultural land was ransacked by the colonizers as a result the natives migrated in order to save their life. The land was abandoned and lost its prosperity. The mind of the natives was haunted by the pathetic colonial past; however, it also remembers their traditions and culture. In this poem, her body stands as a conscious part of the contemporary Nagas to think about their culture. She states: "The body is a map/It remembers every abuse/And every caress/Each time it was loved/Each time it was hurt/Each time it was fed/Each time it was starved// It carries the marks on its map/It is haunted/ By the bad/But it rememorizes/ The good" (1-14).

Kire highlights in her poem how important the land is to the Naga people's identity and ability to survive. The way the Naga people's lives are entwined with the land they live on is symbolized by the body map. The land is a living, breathing thing that sustains and defines the Naga people, much like the body is an organic whole. They labour the land, revere it, and celebrate it with ceremonies like Genna, all of which represent their spiritual, utilitarian, and cultural ties to the land. In spite of the difficulties and traumas the Nagas have endured throughout history, Kire presents the land as a source of serenity, providing a feeling of continuity and stability. In addition to providing food, the land serves as a link to the past and a storehouse of customs and memories. By showing the body as a map, Kire implies that the land bears the same weight as the human body since it is both a living, breathing component of the present and a record of the past. It explores the sacred bond between the Naga people and their land in great detail. Kire demonstrates how the Naga people see the land as the basis of their cultural and spiritual identity as well as the source of their physical sustenance by employing the metaphor of the body as a map. The people revere the land and its capacity to maintain and nourish them through agriculture, prayer, and customs like Genna day. Thus, Kire's poetry honours the land as a sacred entity that is essential to the Naga people's existence.

Her poetry evidently articulates the importance of culture and the sufferings of people at the hands of intruders. Through the poetry, she brings out the present and the past life of the Nagas. The natives have projected themselves as unprejudiced before the advent of the colonizers. They differentiate themselves within the tribal group, but they are together as Nagas due to the intervention of the colonisers. At present, due to modernization, they lost their culture, and they are accustomed to it. She expects Nagas to become modernized without forgetting their culture. They have a taboo regarding the food they consume. If the Nagas waste food, they must face consequences such as famine. "To give food and shelter to the hungry and needy was a great virtue. One of the greatest sins was to injure someone without proper reason" (Inato Yekhetu Shikhu, 36).

Through her poem *The Most Important Thing*, she narrates the importance of sharing food for needy people. The impact of The Second World War traumatized the lives of Nagas. The Japanese Invasion shattered the existence of the natives. The invaders deceived Nagas that they had colonized the land to liberate the populace from the clutches of Britain. They also promised much economic development after they won the war. At first, the natives maintained a good rapport with the Japanese soldiers. They helped them by providing food and in return

the Japanese paid for the supply of food. Meanwhile, the war extended for a long period, and it affected their routine life. The constant war affected the cultivation of the food crops, and their granaries were looted by the Japanese soldiers as a result they migrated and settled in the middle of the woods. People perished large in numbers due to the scarcity of food. The starvation made them act selfishly to save their life. They avoided helping their own people. The historical incident was explained by Charles Chasie and Harry Fecitt “Most homes were bombed out or burnt. Many were killed; many others injured or maimed. Food stock ran out and life became very difficult. Politeness soon disappeared and harsh reality set in all sides” (46).

The Naga people experienced significant social and psychological transformations as a result of the famine and food shortage. Kire uses this terrible circumstance to show how harsh circumstances, like starvation, can weaken the close-knit community bonds that are essential to Naga culture. Individuals started acting purely out of survival instinct when they were hungry. When people started concentrating just on rescuing themselves, the once-thriving spirit of group sharing and unity crumbled. The poem describes this selfishness as a result of the severe anguish brought on by famine. Those who used to share meals with others were now unwilling to assist even their own family members out of concern that doing so would further exhaust their already meagre resources. This disintegration of social ties, in which people refused to assist their loved ones or neighbours, serves as an example of the terrible psychological and emotional damage that famine and conflict can cause to a community. Under these terrible conditions, the entire foundation of human compassion was put to the ultimate test and strained. The poem enunciates the importance of love in concordance with the sharing of food. She asks her people to provide food for dozens of hungry young and old people because feeding brings love into one's life. Before the intervention, the Nagas acted generously in offering food to the other native tribes. They preserved food and helped the needy before the intervention, but at present, they are leading materialistic lives farfetched from humanity. Kire reminds readers about the humanity that must persevere even in the face of famine and conflict by highlighting the significance of communal values and compassion in times of crisis through her emphasis on the virtue of sharing food. In addition to recounting the Naga people's historical struggles, Kire's poem encourages readers to consider how resilient, communal, and rebuilding the human spirit can be in the wake of catastrophe. The developing conscious state of Nagas brings out the importance of their culture with authenticity and it helps them to bring changes in their life. According to Susan Blackmore, “Consciousness claims, underlines all matter, creates reality and drive evolution” (67).

The poem, *Riddu Riddu* brings out the connection between the Nagaland culture and Norway Culture. This poem pictures the Sami culture from the Northern part of Norway, where the people celebrate a festival named small storm at the coast. Kire compares Sami culture with the Naga culture. Nagaland has a specific dance festival to glorify their culture. The aim of this festival is to showcase their culture throughout the globe. She has presented the festival in an organized order and its nature is represented to show the colourfulness of the culture and its principles. The poem starts with a picture of the highlands and arctic sky. Like Norway, the people of Nagaland were also closely associated with nature, she feels herself being in Nagaland. Her consciousness clusters both the culture and finally makes her feel the dance performed by the Angami tribe. The way these cultural manifestations honour nature and the

community's connection to the earth is what unites them. Through songs, dances, and rituals, both cultures pay homage to their land, demonstrating their profound respect for the natural world that supports them. The universality of cultural manifestations and their shared ancestry in human connection to nature are highlighted by Kire's depiction of this relationship.

Kire's analysis of the dance done by the Angami tribe, one of Nagaland's major tribes, marks the poem's conclusion. According to the poem, the dance is a manifestation of identity and cultural vitality. Kire imagines herself taking part in the dance in her mind, feeling the dancers' movements and the drummers' rhythm. Dancing is a physical representation of the Angami people's values and ideals, signifying a closer bond with their culture. Like the Sami festival, the Angami dance is a celebration of the land, the ancestors, and the community in addition to being a kind of entertainment. The Angami tribe uses it to celebrate their heritage, connect with their past, and show off their cultural pride to the world. The poem by Kire illustrates the importance of performance in maintaining and expressing culture, as well as the ability of the body to carry and transmit cultural information, via the prism of this dance.

The indigenous people are closely associated with nature. The natural imagery of primordial men was displayed through the dance and the sound that comes from a special instrument named "didgeridoo" which clearly represents the movement and interconnection between culture and nature. This shows the cultural precept of the native people. Furthermore, it is methodical in organization, as the festival moves in an order where the eagles come to guide and guard the native dancing on Earth. It signifies the future prosperity of the land with rain and water. While dancing, there arises a whirlwind with rain that is considered a blessing for the future generation.

In the end, *Riddu Riddu* by Kire creates a stunning tapestry that links the Naga culture of Nagaland and the Sami culture of Norway. By highlighting these cultural similarities, Kire not only honours the distinctiveness of both customs but also emphasizes how common it is for people to use their culture to uphold their identity, fend off outside influences, and preserve history. Her depiction of the Angami dance and the Sami celebration serves as an example of how various cultures can honour shared ideals, including a bond with the land, a dedication to custom, and the strength of group rituals. It expresses her observation of other cultures as a second person and connects her culture with the culture she witnesses. Kire's consciousness depicts the importance of the connection between nature and culture preserved by the indigenous people. She highlights through this lyrical investigation that although cultural manifestations may differ, they are all bound together by a respect for environment and a common goal of conserving their cultural legacy. The poem highlights the value of appreciating and comprehending different cultures while also attesting to the inseparable connection between nature, culture, and human identity. According to Sebastian Rodl, "A self-conscious subject is a subject of second person thought, which manifests the same self-conscious order operating in both thinkers, who thus recognize each other as united under this order" (194).

Conclusion

In the end, Kire's poetry demands the restoration and exaltation of the Naga past despite the sombre depiction of political and societal difficulties. By her art, she honours the customs, cultural diversity, and tenacity of the Naga people, and she encourages them to rediscover their roots in order to overcome their struggles. Kire's poetry is a call to action to restore the power, solidarity, and cultural pride that formerly characterized the Naga identity, in addition to being

a grief of what has been lost. She intends to give the Naga people a sense of empowerment and purpose by exalting the past, empowering them to face the problems of the present and the future. Kire's powerful vision of the Naga folklore and her extraordinary remark, stir the minds of the readers to indulge in self-analysis of Nagas's culture unconsciously. The intricacy of her poetic diction and realism endows a remarkable authenticity in her compositions. Her poems serve as an epitome of culture, and it imparts cultural consciousness among the readers. She represents the beauty as well as the pathetic past of her region. Her poem also reflects the political instability resulting in cultural mutation. She resists the annoying intruder, the government because it pollutes the tradition of the land. In a nutshell, she brings out the social morbidity and the political bitterness existing in Nagaland. She wants her people to get out of all the hurdles and exploitations experienced, by glorifying the past culture of the Nagas. The reflection of cultural consciousness in Easterine Kire's poems is a central theme that weaves together her vision of Naga identity, political struggle, and social transformation. Her poetry serves as a mirror to the Naga people, reflecting both their past glory and their present struggles. Through her intricate diction and realism, Kire provides readers with a profound understanding of the challenges faced by the Naga community, while also celebrating the enduring beauty and strength of their culture. Ultimately, her work invites readers to engage in a process of self-reflection, urging them to recognize the importance of preserving their cultural heritage.

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