

A Concatenation of Eco-Mysticism and Existential Harmony in the Contemporary Poetic Expressions of Mamang Dai

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Abstract

Mamang Dai's poetry articulates the effervescent north-eastern Indian landscape, and her poetic expressions calls upon the mysticism offered by the environment, while juxtaposing them within the paradigms of human existence. Her poetic aesthetics are an interwoven portrayal of the ecological glory of the north-east. The love of nature, symbols, inherent myths and multi-layered psychological portrayals within her poetry urge an exploration of spirituality which initiates peaceful living. Contemporary expressions of nature and surroundings as a part of her subjective experience are key to Dai's poetry. Existential delirium is soothed by the meaning emanating from nature, which is expressed adeptly in her poems, which are a confluence of her traditional beliefs and resonances of her cultural milieu. This article will analyse the implicit meaning within the rich expressions of Dai's poetry, which bring forth spiritual transcendence and provide solace in the face of existential turmoil. This article also studies the various aspects of eco-mysticism which resplendently resonate in Dai's poetry, while she traverses the rich geo-cultural landscape allocating a mystical understanding within the paradigms of contemporary existence.

Keywords: Eco-mysticism, Nature Poetry, Contemporary Poetry, Existential Harmony, Existential Mysticism.

Introduction

Existentialism deals with life, concerning human existence within the expanse of the cosmos. A mystic consciously brings forth an understanding of the meaning of life amidst the inherent chaos of human surroundings, while subjective experience conjoins the existential and mystical philosophies. An eco-mystic, however, strives to understand the mystic realities within the natural surroundings of a human being. Mamang Dai is

an acclaimed writer of north-east India who reveres and exalts the nature of her surroundings and celebrates the biodiversity of the region. She belongs to Arunachal Pradesh, which is not only the farthest state in the north-eastern region but also an ecological paradise owing to its rich biodiversity. She delights in the solace that the ecology of the region provides her, and it finds ample permeation and resonance in her poetic expressions. She owes her mystical insights to the bounties of nature, the allure of the landscape, and the grandeur of her environs. This article will ascertain how eco-mysticism is inherent in her poetry, and her attempts to define the amalgamation of one's consciousness within the natural surroundings of an individual.

Ecomysticism as a Concatenation of Ecology and Mysticism within the Existential Realities and Surroundings of an Individual

Ecomysticism is a word that amicably concatenates ecology and mysticism. While ecology can be defined as the science which elucidates the interrelationship between all living organisms and their environment, mysticism brings the element of the interconnectedness of the inner consciousness, and the immanence of one consciousness or the divine energy among all. While ecology and mysticism coexist, they are subversive yet foundational and fundamental forces in an individual's existence. The amalgamation of ecology and mysticism occurs in the intellectual and subjective perception of the non-human surroundings upon the spiritual elevation and conjuncture of an individual. W.T. Stace in *Mysticism and Philosophy* observes a mystic to have an apprehension of unity in the inherent biodiversity, wherein the mystic observes a unifying similarity that permeates and resonates in all forms.¹ Swati Samantray and Sahadeb Patro explain, "Eco mysticism - implying spiritual ecology - may be considered as an arena at the interfaces of religions (or beliefs/faiths) and spiritualities on the one side, and environment and ecology on the other."² While Samantray and Patro call eco-mysticism a spiritual ecology, they further clarify,

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¹ W.T. Stace, *Mysticism and Philosophy* (Philadelphia: Lipincott, 1960), p. 131.

² Swati Samantray, and Sahadeb Patro, 'The Code of Ecomysticism in Rabindranath Tagore's Works: A Critical Appraisal', *TRAMES: A Journal of the Humanities & Social Sciences*, vol. 22, no. 3 (2018), p. 311.

“Spiritual ecology does not advocate any single religion; instead those who are spiritual are encouraged to examine their own beliefs and values to see how they relate to nature.”³ David Tagnani defines the perception of eco-mysticism as an unflinching faith of an invisible yet natural magic of this world.⁴ He further observes, “The eco mystical experience and the attendant feelings of deep wellbeing, interconnectedness and reverence tend to engender respect, love and biocentric egalitarianism.”⁵ According to Carl Von Essen, “Experiences arising from the nurturing splendor of our natural world give depth and meaning beyond a mundane existence increasingly beset by ‘civilization’s’ superficial and materialistic values.”⁶ Eco-mysticism in literature, and in particular poetry, holds the capacity to not only rejuvenate but also uplift the spirits of the spiritually deprived individuals who find existence as delirious and daunting as impending obsolescence. These authors find themselves primarily concerned with the connect of an individual’s identity of self and soul with the prevalent immanence in nature and the entire creation.

Eco-mysticism connects an individual with their surroundings and assists them in resonating with the peace that endures within the natural environment. It makes one realise that humanity is an indelible part of the divine immanence, which is offered by the physical features of nature, which hold the immense capacity to concatenate peace within an individual’s existence. Existential delirium is a part of the human condition today and an individual seeks solace in any source of amelioration that attempts to extinguish the chaotic inferno of existential angst. While existentialism is too vast a movement to contain in the gambit of this article, one can safely assert that existentialists collectively agree upon the importance an individual realising his or her consciousness and building an understanding of self and a sense of being while being within this world. Rabindranath Tagore, a literary stalwart and an astute practiser of eco-ethical living, conveys how nature imparts an amelioration to the weary humans when he elucidates that the function of nature is “to impart the peace of the eternal to human

³ Samantaray, and Patro, ‘The Code of Ecomysticism in Rabindranath Tagore’s Works’, p. 311.

⁴ David Tagnani, *Ecomysticism: Materialism and Mysticism in American Nature Writing* (Seattle: Washington State University, 2015), p. 7.

⁵ Tagnani, *Ecomysticism*, p. 5.

⁶ Carl Von Essen, *Ecomysticism: The Profound Experience of Nature as Spiritual Guide* (New York: Simon and Schuster, 2010), p. 2.

emotions.”⁷ According to Douglas V. Steere, mystical experiences, as they find expression in literature, are a product of encounters in the world that the human exists in, and the appropriation one’s position within the interplay of cosmic consciousness in their surroundings.⁸ Defining the mystical within the existential realities and surroundings of an individual would come under the paradigms of eco mysticism and at the same time attempt to answer and soothe the delirium of existence for many individuals.

Reverberation of Eco Mysticism within the Succinct Poetic Expressions of Mamang Dai

Mamang Dai finds her roots in the beautiful land of Arunachal Pradesh, which is a lush green region replete with rivers, rivulets, mountains, hills, waterfalls, valleys, and an abundance of wildlife and tribals comingling in harmony. She embodies the conscious relation of an individual within the pristine existence, and inevitably establishes an authentic mystic unity. Her eco-mystical approach aims to define human existence within the worldly chaos and brings the spiritual essence in the existential awareness thus generated in her poems. Mamang Dai expresses, in her succinct poems, references to her home and community, which has been practising for generations a non-hierarchical, ecological ideology which deals in interaction with the non-human surroundings and establishing a harmony between man and nature. N. D. R. Chandra and Nigamananda Das, while elucidating the practices of the tribals, state,

Tribals of various regions of India know very well that there is only one path to survival and that path is the ecological one of harmony between man and nature. They believe that all nature is sacrosanct, that the earth itself as a living organism is capable of experiencing pain and pleasure.⁹

Sukla Singha further reinforces this belief of the Adis of Arunachal Pradesh by saying, “The Adis of Arunachal Pradesh consider everything coming from nature as sacred and living.”¹⁰ He also says,

⁷ Rabindranath Tagore, *Creative Unity* (London: Macmillan, 1962), p. 51.

⁸ Douglas V. Steere, ‘The Mystical Experience’, *Review & Expositor*, vol. 71, no. 3 (1974), pp. 323–344.

⁹ N.D.R. Chandra and Nigamananda Das, *Myth and Mystery: Contemporary Poetry in English from Northeast India* (New Delhi: Sarup & Sons, 2007), p. 32.

¹⁰ Sukla Singha, ‘Donyi-Polo and Deep Ecology: A Select Reading of Mamang Dai’s *Midsummer Survival Lyrics*’, *Rupkatha Journal on Interdisciplinary Studies in Humanities*, vol. 12, no. 5 (2020).

...in the Adi worldview, human beings do not occupy the center stage. Instead, the Adis believe in the intrinsic worth of all beings - both human and non-human - which exist on earth, as reflected in the Adi philosophy of 'Donyi-Polo'.¹¹

Her ideas are centripetal to her poetic expressions, which weave the lives of people with a mystical illumination that one can find within the ecology of an individual's existence. The schemata of poems of Mamang Dai include an understanding of human surroundings and the synergy offered by them within human existence. They inevitably offer a mystical amelioration to the existential delirium of humans. The natural environs of her existence find a veritable presence in her poetic expressions. Her primary concern is the depiction of the soul's connect with everything that is a part of the creation.

Anamika believes that the poetry of Dai becomes the ultimate guide to the inscapes, feelings "tears in the heart of things."¹² According to Baruah Das, the poets of north-eastern region of India have also been consciously using ecology as a means of assertion of their identity within a heterogeneous space. Das believes that Dai's search for an identity have led her to be a humanist who is nature-loving, thus ecology, serenity of nature and the voice of innocence within the things that surround her have been her most important concerns.¹³ Dai's poetry has shown an inevitable and considerable conjoining with ecology despite implicit heterogeneity. Her poetry evokes with an entrenched passion, poignancy, an empathy for her traditions, and land. While being deeply entwined in the green culture, Dai celebrates nature as a gateway to understanding the unification of consciousness. She represents the innate spirit within the glorious nature around her when she presents the natural landscapes in her succinct poetic expressions. Dai identifies the ecological self of an individual in many of her poems. In her poem 'The Deification of Nature', she explicates upon the need to value the existence of one's natural environs and its components like the land, trees, rivers, mountains, and the varied life forms existing therein. She says:

When we say our people believe that rocks and/trees have life, what does it mean? / In this environment where we live and what we/ call our land, land of our ancestors, we cannot crush the mountains or tear off the green covering/ saying this is what is getting in the way of

¹¹ Singha, 'Donyi-Polo and Deep Ecology'.

¹² Anamika, 'Review of *Anthology of Contemporary Poetry from the North-east*', *Indian Literature*, vol. 48, no. 2 (2004), p. 191.

¹³ B. Das, *Life and Beyond Life* (Guwahati: Katha Publications, 2004), p. 96.

development.¹⁴

In her poem 'Rain', she exalts the capability of nature to arouse the senses which eventually elevate an individual's spiritual conjuncture within their existence. She says, "In the rain the camellias bloom. / The insense of pine/ Fills the senses again."¹⁵ She further defines the immanence of the all-pervasive life energy flowing through the entire creation in the following lines, "In the sound of the rain/ Is contained/ all the spirit of the jungle."¹⁶

Her spirit conjoins and commingles with the spirit of rain, which becomes ubiquitous and alternates between the emotions of joy, pain, strength, and cruelty. Rain becomes the motif for regeneration and renewal of life. Dai's poetry establishes that the humans inhabiting the area have survived and thrived owing to establishing a way of life which is in tandem with the reverberating rhythm of the nature. She observes how the people of her land have created a life of harmonious existence with nature while celebrating the symphony between nature and humanity. Each emotion resonates with the backdrop of nature which communicates in myriad ways, "Now, when it rains/ I equate the white magnolia with perfect joy."¹⁷ Her psychology is deeply reflective of the surroundings, and she consequently echoes the phenomena that occur around her as though the flow of consciousness among all the entities is unified. She says, "In my mind/ I turn you into the land, /...and I link you with all the seasons."¹⁸ She fuses emotions with the reflections in nature and feeds on the mystery provided by the spring. From 'Lilies': "Where does tenderness linger? / Six white lilies stare at me/ with pollen heavy eyes. / When the sullen wind blows/A bird sings."¹⁹ Her soul merges with the symbols provided by nature and she soothes her existential quest by finding myriad indicative conundrums in nature. She constantly etches links between the elements of earth and the cosmos within the prevailing ecological entity. In her poems 'Spirit Sun 1' and 'Spirit Sun 2', she creates an enigma of the natural phenomena which occurs around an individual and celebrates the interconnectedness between the cycles of changing seasons, sunlight, and rain.

¹⁴ Mamang Dai, *Midsummer Survival Lyrics* (Guwahati: Wordsmith Publishers, 2014), p. 53.

¹⁵ Mamang Dai, *River Poems* (Kolkata: Writers Workshop, 2004), p. 25.

¹⁶ Dai, *River Poems*, p. 25.

¹⁷ Dai, *River Poems*, p. 27.

¹⁸ Dai, *River Poems*, p. 40.

¹⁹ Dai, *River Poems*, p. 72.

She uses heightened elemental imagery and combines the philosophy of human existence with ecology effortlessly. She says, “and every night /I hear the wind/moving towards the dawn/ carrying the moon.”²⁰ Here, she juxtaposes effortlessly the natural phenomena to answer the human quest to acquire courage to face the trials and tribulations of life. Scott Russell Sanders resonates with this; he feels that human existence is completely entwined with nature that surrounds him. He says, “Our breathings still flow through the pores of trees, our food still grows in dirt, our bodies decay.”²¹

While further writing about the concatenation of human lives and the spiritual conjuncture at which they amalgamate with nature, Dai speaks about nature as the synecdoche for all human activities. The following lines from her poem ‘Tsunami’ bear testimony to this, “Life is a bond of terrible art./ Our souls are not our own;/ it belongs to a past of centuries,/ in the silent shift of a sliding rock,/ a silver of mica,/ a wave, a chemistry; and the migration of mineral and salt/ into a ribbon of light.”²² Not only does Dai feel that human lives are interdependent with their non-human natural surroundings, she deifies nature and looks towards it as the source of all solace that one can find to soothe human existential delirium. She believes one can find in abundance the presence of eco mystical elements in her poetry, which are not elusive of the man led tampering of the environment and the adverse effect it has on the environment and in turn man himself. One such poem which depicts this equilibrium of man and ecology is ‘The Missing Link’. It is a river poem linking the present with the past, as well as reflecting on a physical missing link in regard to the Siang River, an important tributary of the Brahmaputra in Arunachal Pradesh. There is mention of the significant western turn of the river which provides socio-cultural, eco-geographical significance. For her, the river becomes the custodian of justice, the intricacies of human existence, and is a big part of the preserved memories of the historical and cultural epoch. Her poetry thereby links human existence with the eternal mystical calm that the ecological elements can offer. Dai brings forth the river as a reservoir of culture as well a custodian of human experiences and resistance. Jyoti Doley rightly observes, “As the river is an essential element in the lives of these people, the poet uses it as a symbol while expressing the life and times of the

²⁰ Dai, *River Poems*, p. 27.

²¹ Scott Russell Sanders, ‘Speaking a Word for Nature’, in *The Ecocriticism Reader*, eds Cheryll Glotfelty and Harold Fromm (Athens: University of Georgia Press 1996), p. 194.

²² Dai, *Midsummer Survival Lyrics*, p. 23.

land, along with the symbol of mountain and forests, quite extensively to express the pain of the lost past.”²³

In ‘The Missing Link’, Dai delves into rivers as a metaphor for life. She considers the natural elements as the custodians of justice, life and its intricacies when she says, “The river was the green and white vein of own lives/ Linking new terrain, In a lust for land brother and brother/Claiming the sunrise and sunset, /In a dispute settled by the rocks/ Engraved in a vanished land.”²⁴ She finds eco-mystical rendering in each physical feature within her surroundings and revels in a spontaneous communion with nature that surrounds her. In her poem ‘Tug of War’, Dai professes how human beings can never attain a status of superiority over nature. She explicates how in the interplay of a tug of war between humans and nature, the humans will always bow down and succumb to the nature’s will and glory. She shows in this poem how humans as the conquistadors are humbled by the strength of nature. She shows a vivid description of an episode where the humans injure a python and carry it around to mark their victory; despite appearing dead, nature restores the snake’s strength in its entirety, and it turns on the humans. This acts as a reminder to humans to respect ecology and the biodiversity within their ecological surroundings in order to establish a harmonious synergy within their existence. She says:

Suddenly the inert snake rippled through their clenched arms and slipped out of their embrace. The scent of water, the sound of the stream had given the poor, bruised python a burst of strength...Not a man was left standing. The snake had simply flexed its muscles, instinct showed it the way and, they said, the men were left gasping, fallen on the ground, simply flung aside, as if the snake had shed its skin.²⁵

She again speaks of a river, addressing it as the ‘pilgrimage and penance’ and calling it as the ‘link of life’s designs’. She attempts to find an amelioration within the chaotic human existence from the mystical elements that pervade in nature. Rivers are a recurring metaphoric image in her poetry as they bear a profound presence in the natural environs of her existence. For her, the river is bestowed with a soul which lies in the heart of existence of life and it hence knows all. She says, “The river has soul. /It knows,

²³ Jyoti Doley, *The Sound of the Flowing Rivers: The River Symbolism in the Poems of Mamang Dai in Women’s Writing from North-East India* (Guwahati: MRB Publishers, 2016), p. 185.

²⁴ Dai, *River Poems*, p. 11.

²⁵ Dai, *Midsummer Survival Lyrics*, p. 69.

stretching past the town, / From the first drop of rain to dry earth/ And mist on the mountain tops. / And river knows/ The immortality of war.”²⁶ Additionally, she compels an individual to take refuge in all the physical features of the ecological surroundings, for solace, as balm for the anguish of life’s tribulations. Dai writes about her incessant belief in the elements of nature while revering in many ways the power and strength of these elemental forces like rivers and mountains. Dai’s childhood was surrounded by the snowclad mountains of her region, and her poetry is laced with an exalted and revered expression for this feature of her natural surroundings. The mountains form an intrinsic part of her palpable memories. Mountains have forever existed as a part of her life and community while acting as the strong custodians and sentinels. She exalts, “There are mountains. Oh! There are mountains. / We climbed every slope.”²⁷ In her poem ‘Writing’, she elucidates how the human race is comparable to small silhouettes when compared with the greatness of the mountains; she also emphasizes the harmonious existence of individuals with nature while learning virtues like humility and modesty from these natural features. She says, “We are small solitary silhouettes trying to embrace the mountain. / The impression of a fern is stronger than us.”²⁸ For her, mountains become the metaphor for not just being a silent observer but also being an involved entity engaged in foreseeing the future. Harpreet Vohra discusses Dai’s portrayal of mountains: “The mountain is like an oracle, telling stories of change and yet bearing the nature of permanence.”²⁹

One can see overflowing eco mystical imagery in her poetic oeuvre. The following lines testify to it, “The yellow mustard field is a field of gold. /The slanting sun promises to return/Tilting the day like a temptation.../Then ask the fences of love/ About this enigma.”³⁰ Mamang Dai’s voice resonates with nature and identifies itself with the creation and its dwellers alike. She traverses the unified consciousness of humans along with the flora and fauna of their surroundings. Keki Daruwalla rightly observes, “Her poems are engaging with landscape and nature, through a half-animist, half-pantheistic

²⁶ Dai, *River Poems*, p. 29.

²⁷ Dai, *Midsummer Survival Lyrics*, p. 18.

²⁸ Dai, *Midsummer Survival Lyrics*, p. 2.

²⁹ Harpreet Vohra, ‘Symbolism of the Mountains: A Study of Selected Poems of Mamang Dai’, *The NEHU Journal*, vol. 11, no. 1 (2013), p. 48.

³⁰ Dai, *River Poems*, p. 56.

outlook.”³¹ Her spirit takes a leap with the birds and represents the animals, while becoming their voice all at once. She identifies with the birds in an eco-mystical manner when she says, “This spring sky, / The caresses of/ Mist and vapour /Why do wild birds cry?”³²

While Mamang Dai explores the mysteries of nature within her poetry, she reaffirms the ways that nature is an intrinsic part of human lives and how it assumes a dynamic role. She accords importance to the traditions and rituals that are followed by the people of her land, and accepts the beautiful existential harmony that ensues, and this finds ample expression in her poetic expressions. N. K. Aggarwal rightly observes, “the mingling of realism and imagination in the presentation of nature exhibits Dai’s extreme devotion to her art. Her picture of nature appears to be complete, and it does not smack any false sentimentalism or illusory romanticism of the subject.”³³ She presents the eco mystic perspective found within traditions, while eloquently linking the people and the pastoral versions of ecology. She justifies how the delicate equilibrium of nature is maintained with the concatenation of humans and nature flowing through the ebbs and flow of history and culture.

Her poems also reverberate the rhythm of interwoven roots of rituals and customs of the native people, the *Adis* of her land, with the life energy of nature. She writes poems in reference to the ritualistic dance forms that enunciate the emotions, traditions, and ceremonious reverence which are a definite amalgamation with nature. For instance, she speaks about the *Poung* dance in the following lines, and they bear ample testimony to the interconnectedness with nature, “The cloud is in love with the mountain. / The blue crest wrapped in stillness/ bears this addiction of air and water. / the mark of rain on steep jungle/ the mysteries of the path in her valleys, / and the silent space of her memories.”³⁴ These lines are reflective of animism primarily, and the way it finds a conjoining within the elements of nature. She similarly expresses poetically about the dance form *tapu*, which is a form

³¹ Keki Daruwalla, ‘Poetry and the North East: Foraging for a Destiny’, *Literary Review, The Hindu*, 7 November (2004). At: <https://www.thehindu.com/todays-paper/tp-features/tp-literaryreview/poetry-and-the-northeast-foraging-for-a-destiny/article28499677.ece>. Accessed 19/06/2022.

³² Dai, *River Poems*, p. 52.

³³ N. K. Aggarwal, *An Assessment of Northeastern Sensibility in Kiran Desai’s The Inheritance of Loss and Mamang Dai’s River Poems in Emerging Literatures from Northeast India: The Dynamics of Culture, Society and Identity* (New Delhi: Sage Publications, 2013), p. 129.

³⁴ Dai, *River Poems*, p. 19.

of a martial war dance performed by the men of the tribe, mainly to exorcise harmful spirits and ward off malevolent influences. She brings forth through an interconnectedness with nature that one can move from existential meaninglessness to a meaning of life within the fulfillment offered by these nature-centric ritualistic attainments. She says, "In this diagram/ looking through the sun's face, / peeping through the moon, the meaning of life is contained in fulfilling obligation."³⁵

While Dai accepts that the tribals or the *Adis* believe in a life energy that flows through all the features of the natural environment, she feels that the damage done to the natural world by the humans has serious repercussions. Her outpouring of rancour in the poem 'The Face of the Tiger', explains how it is difficult for humans to accept that they have been damaging and harming the environment, including the natural habitats of its inhabitants, and as a result must bear the fury of nature and its dwellers. She says, "Why are they moving into the territories of men?/.../We only know that the tiger is straying into cultivation fields and attacking precious livestock."³⁶ In her poem 'Be Careful How You Cut That Tree', she further warns of the aftermath that the mindless felling of the trees may cause. She insists with each of her poetic expressions that a synergy with the environment needs to be maintained by humans in order to attain a harmony within their existence. She explicates, "Be careful how you cut that tree./ A dizzy blow can change the sunlight,/Alter the snaking path of a breeze;/Kill the ground with unexpected poison-heat/these things are unpredictable."³⁷ She brings humans face to face with the repercussions caused by their mindless actions against nature, reiterating with each verse the importance of maintaining a healthy confluence with nature. She emphasises the need of the humans to establish ways of living which move away from human-centric approaches and synergize a more bio-centric life which illuminates the unifying life energy flowing through all and ultimately leads to a harmonious existence for the humans within their natural surroundings.

Conclusion

Mamang Dai successfully interprets the relationships forged within the human-nature-cosmos symbiosis. Her poetry incessantly pulls an individual

³⁵ Dai, *River Poems*, p. 42.

³⁶ Dai, *Midsummer Survival Lyrics*, p. 48.

³⁷ Dai, *Midsummer Survival Lyrics*, p. 64.

to the immanent center of the eternal peace and calm offered by the natural environs. She emphasises an individual vocation to foster a peaceful and spiritual relationship with their natural surroundings wherein the humans accept themselves as a part of the natural world instead of establishing a superiority over it. She insists on establishing links with nature and the surrounding ecosystems, which provides a transcendence of thoughts and a spiritual elevation in this worldly existence. This soothes the delirium which individuals face within existential chaos. She consciously moves away from the anthropocentric and human led views of nature which accord it a rational and logical view of the 'other'. Her poetry communicates the traditional views of small tribes which emphasise considering everything on the planet to be sacred. She insists on respecting biodiversity and physical features of her land in a humanistic and universal way, such that a mystical connection is understood instantly by the humans within their ecological surroundings. Her roots form the center stage in her poetic oeuvre, and she impels one to follow her ecological vision which forms a link between the present and past through traditions, and weaves the human conditions intricately with nature which forms a pivotal part of an individual's factitudes and surroundings.

She urges readers to find a way to explore consciousness which is not just intrinsic but also is conjoined with a unified and all-pervasive soul energy that binds all creation together. She creates an ethical understanding of how one needs to relate with nature. Donald Worster, as quoted by Cheryll Glotfelty and Harold Fromm in *The Ecocriticism Reader*, opines, "We are facing a global crisis today, not because of how ecosystems function, but rather because of how our ethical systems function."³⁸ Dai's poetry is a testimony to the harmonious existence of humans with nature across time and historic-cultural epochs. She observes and elucidates eloquently the tradition of her land, which has become a way of life with nature, and is in perfect harmony with the environment. Through her eco-mystic vision she urges humans to preserve ecological harmony and value their natural environs. Existential struggle and survival for her is not to establish supremacy over surroundings under the falsification of development and political ambitions of humans. Rather, she focuses on the unifying spirit that exists among all and binds the energies in a mystical harmony which brings forth a peaceful coexistence among all beings and nature.

³⁸ Glotfelty and Fromm, *The Ecocriticism Reader*, p. xxi.