

Chapter - I

Introduction

1.1 Meaning and Definition of Ecocriticism:

The dissertation is about the study of ecocriticism in Mizo poetry. The poetical works of the two poets, Patea and Damhauhva are selected for the study. Ecocriticism is one of the youngest literary approaches. This kind of literary approach was started to be observed only in the 1970s, first in the United States of America and the United Kingdom. Yet apparently it remained inactive in critical vocabulary until the 1989 Western Literature Association (WLA) meeting when Cheryll Glotfelty not only used the term 'ecocriticism' but worked for its use in the critical field which hereafter had been used as 'the study of nature writing'. Glen Love, a Professor of English at the University of Oregon, too seconded the call for 'ecocriticism' at the same WLA meeting in 1989 the usage of the term 'ecocriticism' has been popularised. Meanwhile, it is a rather fresh field in Mizo literature studies, there is still very little study of the concept at the intellectual level and academic circle.

Ecocriticism has become one of the most popular fields of research in the present scenario. There are many views and there are different definitions and understanding of the term ecocriticism. "Simply put, ecocriticism is the study of the relationship between literature and the physical environment" (Glotfelty xviii).

The field itself can be a multidisciplinary study. It is related to different branches. " 'Ecocriticism' was a term coined in the late 1970s by combining 'criticism' with a shortened form of 'ecology'- the science that investigates the interrelations of all forms of plant and animal life with each other and with their physical habitats" (Abrams 98).

Ecocriticism is the study of literature from an ecological or environmental perspective. William Ruekert may have been the first person to use the term ecocriticism. Ruekert published an essay titled “Literature and Ecology: An Experiment in Ecocriticism” (1978) in which he focused on “the application of ecology and ecological concepts to the study of literature” (Chandra 136). Other terms that are in circulation are ecopoetics, environmental literary criticism, and green studies. Many early works of ecocriticism have their bearings in British Romanticism and American Transcendentalism, focusing on Romantic poetry, nature writing, and wilderness narratives. Today it has progressed towards a more inclusive study focusing on “the broad range of cultural processes and products in which, and through which, the complex negotiations of nature and culture take place” (Garrard 4).

William Howarth traces the etymology of the term ‘ecocriticism’ to the Greek words *oikos* (meaning ‘household’) and *kritis* (meaning ‘judge’). *Oikos* is nature, our largest homestead, and *kritis* is the arbiter of taste who wants the house kept in good order, no boots or dishes strewn about to ruin original décor (163). Jean-Francois Lyotard provides a gloss on the word *oikos* by pointing out that in Greek there is a clear distinction between the *oikeion* which stands for domestic space and everything that is not public and the *politikon* which is the public sphere. Women, children, animals and, other ‘subalterns’ are therefore associated with the ‘shadowy space of all that escapes the light of public speech’ where a tragedy occurs (135) (Rangarajan 5).

A basic definition of ecocriticism was provided by an early anthology, *The Ecocriticism Reader* (1996), which calls it ‘the study of the relationship between literature and environment’ (xix). With its attempted links with activism, ecocriticism establishes itself as a more political approach to texts. Ecocriticism is, as well see, resolutely interdisciplinary, as embodied in the title of one of its more significant journals, *Interdisciplinary Studies in Literature and the Environment* (ISLE).

In *The Comedy of Survival: Studies in Literary Ecology* (1972) Joseph W. Meeker introduced the term *literary ecology* to refer to “the study of biological themes and relationships which appear in literary works. It is simultaneously an attempt to discover what roles have been played by literature in the ecology of the human species.” The term ecocriticism was possibly first coined by William Ruekert in his essay “Literature and Ecology: An Experiment in Ecocriticism” (reprint in this anthology). By ecocriticism Ruekert meant “the application of ecology and ecological concepts to the study of literature.” Ruekert’s definition. Concerned specifically with the science of ecology, is thus more restrictive than the one proposed in this anthology, which includes all possible relations between literature and the physical world. Other terms currently in circulation include ecopoetics, environmental literary criticism, and green studies (Glotfelty xix, xx).

Ecocriticism can further be characterized by distinguishing it from other critical approaches. Literary theory, in general, examines the relations between writers, texts, and the world. In most literary theory “the world” is synonymous with society- the social sphere. Ecocriticism expands the notion of “the world” to include the entire ecosphere. If we agree with Barry Commoner’s first law of ecology, “Everything is connected to everything else,” we must conclude that literature does not float above the material world in some aesthetic ether, but, rather, plays a part in an immensely complex global system, in which energy, matter, and ideas interact (xix).

Ecocriticism is the study of literature and environment from an interdisciplinary point of view where all sciences come together to analyze the environment and brainstorm possible solutions for the correction of the contemporary environmental situation. Ecocriticism was officially heralded by the publication of two seminal works, both published in the mid-1990s. Ecocriticism is an intentionally broad approach that is known by several other designations, including “green studies”, “ecopoetics”, and “environmental literary criticism”.

Ecocriticism is the link between literature and nature, in the words of Cheryll Glotfelty “ecocriticism is the study of the relationship between literature and physical environment” (xvi). “But we should call it ‘ecocriticism’ or ‘green studies’? Both terms are used to denote a critical approach which began in the USA in the late 1980s and the UK in the early 1990s, and it worth briefly setting out its institutional history to date” (Barry 248).

Ecocritics, therefore, encourage others to think seriously about the relationship of humans to nature and is considered the many relationships between literature and the natural world. And in seeking to expand to an understanding of the environment.

Ecocriticism is the critical approach used to study how the physical environment has been conceptualized and ideologically appropriated in various cultural and literary contexts and the implications of this conceptualization for the natural environment, especially as to its degradation in this modernized world. It is an environmentally oriented study of literature and the arts and undertakes to study the relationship between humans, literature and, the physical environment, both natural built.

So it can be said that ecocriticism emerged as the critical study of the relationship between people and their environment or their place in it. It is a discipline attempts to define or understand the sign in nature. At present ecocriticism is in full swing and is a readily accepted theory worldwide. Its practitioners explore human attitudes toward the environment as expressed in nature writing. It is a broad genre that is known by many likes green cultural studies, ecopoetics and, environmental literary criticism, which are some popular names for this relative branch of literary criticism, ecocriticism expands the notion of ‘the world’ to include the entire ecosphere. Ecocriticism takes an earth-centered approach to literary criticism.

Ecocritics and theorists are concerned with the questions if nature is being represented in a piece of literature or if the physical settings have a role in the plot or if the value expressed in the works is consistent with the ecological wisdom or if in addition to race, class and gender place should become a new critical category and in what ways and to what effect the environment crisis is seeping into contemporary literature and popular culture. Literary scholars specialize in questions of value, meaning, tradition, point of view, tradition, and language and it is in these areas that we are making a substantial contribution to environmental thinking.

So, there are different definitions of ecocriticism. Slovic points out that there is no single dominant worldview defining ecocritical practice since 'it is being re-defined daily the actual practice of thousands of literary scholars around the world' (Rangarajan 5).

1.2 Life and Works of Patea:

Patea was born around in the year 1894 (there was no fact recorded) at Tualte village and his birth name is Zaliana. His parents were Selbawnga and Sinmawii (usually called Sini). His father, Selbawnga was laid to rest at Tualte village, not the present Tualte village, but that of the olden days "Tualte village and his tomb cannot be discovered up until now" (Lalthangliana 3).

During his childhood days, he was found to be malnourished and his mother was afraid that he might not be able to survive for long. Tiny, thin, and fragile, he was often called 'Patea' by most people. However, this nickname easily replaced his birth name, and was continued to be called Patea. On the other side, his siblings and his mother used to call him 'Bawkte'.

The father of the family, Selbawnga unfortunately passed away while their kids were still very young in the age which soon led them poverty-stricken. Therefore, they shifted to a close relative Saithuami's place at Leng village. Saithuami's husband Lalbuka also, unfortunately, passed away which fueled up their misfortune. They also happened to live for a short while at Sailulak and Tualte.

Meanwhile, Pi Sinnawii and her children gradually became poor day by day. It is said that even her husband Pu Selbawnga's siblings recommended her to give up their children for foster care, while others commented that instead of dying, they were suggested to seek refuge in the hands of Lalbika, the chief of Khawbung village. Whatever be the case, Patea and his other siblings indeed sought refuge in the house of Lalbika and became *lal vanlung ur*. This happened around the year 1904. Then they started growing up under the roof of the chief. He attended Pu Phunga's School, run by the first teacher residing in Khawbung village where he began to learn reading and writing (4).

Patea married Kaphnuni in a Christian manner of a wedding which was the first of its kind at Khawbung, solemnized by Apostle Vanchhunga (who later became a Pastor). The couple started living separately and his other siblings also got married and began to live separately. The couple started settling in a locality which is named to date as 'Pathian Veng'.

Even after becoming an adult, he was small in stature, with deep circled eyes, not tall in his physical height. He was an amicable person with a deep sense of humor, due to which he was often considered as the one who always brings joy in the house of a deceased family, "How many kids do you have?", "A full and a half *Paiper*" is the type of jokes that he cracks to make others burst out into laughter. He was good at handicrafts and often weaved out *Paikawng* with fine finishing. He always maintained himself clean and was often seen with his mustache cleanly shaved off. He also frequently went fishing with fishing nets.

On March 10th, 1992, Patea was ordained as *Kohhran Upa* (Church elder) at the Presbytery Meeting held in Aizawl. Unfortunately, he fell into a sin of infidelity, and his responsibility as a Church elder was dismissed, but to the surprise of many, there was no written record to be found about the dismissal of him as a Church elder. Later on, as he started repenting for his sins and as years gone by, he was allowed to deliver a sermon again at the Church pulpit.

In the year 1939, Patea and his family shifted from Khawbung to Mualzal, Chin Hills, not far from Kawlphai. But due to the Japanese Army during World War II, they returned to Mizoram and entered Reiek, then they shifted to Tualte. In 1946, they planned to settle back at Kawlram (Burma) and on their way, they were stopped and held by Samthang's chief Pu Sapchhawna, son of Lalbika, the chief of Khawbung. Hence, they started to settle at Samthang from the year 1946.

Patea and his wife Kaphnuni had nine children and they are mentioned below in their order of birth and their place of settlement: Lalengi, Tahan; Lalawii, Aizawl; Lalhruaii, Tahan; Lalhawihi, Tahan; Lalchungnunga, Tahan; Lalrema, Tahan; Hmangaihi, Tahan and Lalliana, Seling. His wife and most of their children had also shifted and settled at Tahan in the year 1956.

He found his best interest in the 'words of God' and his dream was to travel around and spread the Gospel. But this dream was not permitted by Khawbung chief Lalbika, as the chief commanded him "Supervise the kids with their works" which made him unable to pursue his dreams. Sooner as he got married and as he started living separately, he frequently went out preaching the Gospel at the nearby places of Khawbung, namely Vaphai, Leithum, Thekte, Leisen, and Sazep.

As his faith was always laid firm in God, there was one instance where his sermon was so touching that the listeners were brought to tears and the sound of their sniffles compelled him to pause almost half an hour in between his sermon.

It can be seen in some of his poems that he was too obsessed and very well aware of the fact that it was much needed to spread the message of the Gospel to the non-Christian states. “Before the years preceding 1930, almost whole of Chin Hills was not Christianized and he knew this very well” (10). Therefore, he even composed a song that reads:

Hawi vel ila zan thim angin,
 Lungngaihna chhumte a lo zing;
 Tah lai relin chhawl thing hnuaiah
 Tapin Lalpa i hming kan ko. (1-4)
 (As we look around, it's like a darkened night,
 Clouds of sorrow begins to roll over;
 And as we weep under a tree,
 Lord, we called out your name).

He also composed a farewell song for the missionaries who were planning to go to the place where one of the Mizo tribes Khuangsai (also known as Thado-Kuki) has settled, near the border of Manipur and Burma.

I kal ang u, homalen ram nuamah chuan,
 Lenrualte then rih mah ila,
 A hmangaihna tuifinriatah
 Chuan kan lo inbual za leh ang. (13-16)

(Let's proceed, to the pleasant land of homalen,
 Though we have parted from our friends,
 There in the ocean of His love
 We will bathe together again one fine day).

It can be noticed from these poems about the obsession of Patea towards the non-Christian states and how he had given several thoughts with regards to the preaching of the Gospel. Thus, it can be assumed that his being assigned the task of a church elder, he gave the best of his potential not only in composing Christian poems but also in spreading the message of God.

His wife Pi Kaphnuni also commented, "We indeed used to sleep at the same time, but when I woke up in the middle of the night he was nowhere to be found, and as we woke up in the morning we would find him sleeping in his place again . . . he frequently went to pray, even at noon-time, up in the top of that hill, which is given the name today as the 'prayer mountain'". Thus, it can be gathered that Patea was a man who even used to spend a lot of his time in prayers.

In the process of composing a song, he always wanted to have a quality time of his own. He happened to sigh a lot when he stays inside the house. Thus, instead of working, he often went to the outskirts of their village where it was quiet and peaceful. Even his wife used to rant out her raves at him, "It's all because of your slothfulness" (10).

Most of his poems were composed at the historic place of Khawbung, namely 'Pathian Veng (meaning: God's Locality'; where only the Christians used to reside), 'Bengkawmsena Tlang' and 'Zuang Tlang' where sepoy's have settled from the time of Mizoram's Insurgency.

There were many times when he feared that he might be disturbed by the children who had gone out for hunting in the forest. At one time, he was found proceeding atop the hill of 'Pathian *Veng*' to arrange the chord of his composed song, but he happened to encounter Pu Chana and his followers dancing with a loud frenzy noise which greatly failed him to arrange the chord. Sometimes, he even composed poems while he was in the middle of foraging crabs which often leads him to write down the lyrics of his newly composed poems upon the rocks.

It has been mentioned that he used to compose his poems in a peaceful and solitary environment. It is interesting to note his comments, "When I need to compose poems I would proceed towards the quiet forest where I was often filled with heightened emotions. As I was overflowed with emotions, I would pray and then slide here and there. Eventually, lyrics for poems began to appear spontaneously" (10). He even lost his Felhet hat once while he had gone to the forest in this manner.

As he returned from the forest after composing a new song, he used to gather his friends at Khawbung village, those who frequently gather together to sing poems, and taught them his newly composed poem, or else he used to quickly forget the song.

B. Lalthangliana who had collected the poems of Patea and compiled into a book has mentioned, "Patea has composed fifty-five poems altogether, but only fifty-two of them happened to be included in his latest collection of poems. For quite a long time, three of his composed poems were believed to be lost. We felt fortunate and grateful that after strenuous research, we happened to rediscover the two poems out of those three poems" (32, 33).

On the 18th-19th of February 1965, on the event of the second *Hla Kutpui* at Aizawl Theatre Hall, while delivering a speech, him being one among the few living song composers of Mizo Christian poems, Pu C.Z. Huala has expressed, “Patea Khawbung was the first to compose Mizo poems in the manner of Christian hymns, Pu C.Z. Huala himself became the second, and followed by Pu R.L. Kamlala being the third.” Pu C.Z. Huala himself continued to mention in MZP Chanchinbu, July 1965, “If my information is correct, we started composing new Christian poems from the year 1922”.

When questioned Patea’s wife Kaphnuni “As far as I could remember the first song that my husband composed was the year when our eldest daughter was born?”. As we traced back the year, we eventually traced it back towards the later end of 1919 or the beginning of 1920. Therefore we strongly accepted the fact that the year in which Patea has firstly composed a Mizo Christian song, in other words, the first time that the Mizos started to own new Christian poems, happened to be the end of 1919 or the beginning of 1920. Thus, the first song that was born out of a Mizo composer goes like this:

Ka ropuina tur leh ka himna hmun,
Ral hlauhawm leh țitna awm lo chu;
Thlaler ațang hian ka hmu rinin,
Chu hmun hlun chuan min tuam vel vangin

(Mizo Hla leh a Phuahtute 63, 64).

(My place of glory and my hiding place,
Devoid of all enemies and fears;
I can picture the place from this desert through faith,
As my being is laced with that permanent place).

The life of Patea can be seen from his first song as they were desperately brought to the place of Khawbung chief Lalbika by their mother due to poverty and they were called as *lal vanlung ur* which means that they belong to a category of people who were poverty-stricken, unwanted and despised by others.

As they were in that situation, he knew that there is no safe place and no glory for him while he was living on earth. He knew that for him life after death is the only place where he will find glory and happiness, thus he expressed that through his first composed Christian song.

As mentioned earlier, Patea has composed fifty-five poems, and can be generally categorized into 6 genres:

- i) *Khawhar Hla* (Poems of Mourning and Lamentation)
- ii) Good Friday *Hla* (Good Friday poems)
- iii) *Thlarau Thianglim leh Rawngbawl tura Sawmna* (Spiritual poems)
- iv) *Krismas Hla* (Christmas poems)
- v) *Chanchin Tha Puandarhna Hla* (Gospel poems)

The theme of his poems greatly varies but the theme of “ecocriticism” can be located almost in all of his poems. Thus, chapter two will be a close analysis of the theme of “ecocriticism” in the works of Patea.

According to R. Lallianzuala regarding the later stage of Patea as a composer, B. Lalthangliana has commented,

Famkhua em ni ka ngaih hringnun hi is a song that Pi Ruali has requested Patea to compose for her in memory of her two deceased children. Her daughter Nutawii was born in the year 1912 and died when she reached the age of adolescence. Her elder brother Chalkaia died at the age of 21 on 8th July 1937. Pi Ruali’s husband was Darluta and they divorced after they had two children. She continued to live as a widow by always staying faithful to the church and was even called “The Church’s aunt”. After losing two of her children, she also passed away in the year 1948.

According to the statement, the last song that Patea composed was believed to be around July 1937 and there was no record of his composed song after that year. When people requested him to compose poems, he used to answer, “I can do it no more, it’s not working in my thoughts”. Even when bereaved parents requested, he would simply say, “Wait, and please request others to do so” (Patea leh Damhauhva 54).

Thus, it can be gathered that all the fifty-five poems of Patea were composed during a span of seventeen years which lasted from 1920-1937.

1.3 Life and Works of Damhauhva:

Damhauhva was born in the year 1909 and his parents were Laikunga and Thanghnuni at Khawbung village. As his birth was prenatal, his health was quite poor. Khawbung chief Lalbika’s first wife Lalzami regarding themselves as close relatives has named him ‘Lallianchhunga’.

As three of his elder siblings has passed away, by the time he was born his relatives wanted him to survive. “Pi Tuahkhawli, who mainly took care of him has expressed, *A dam ka hauh ber mai*/ I mostly wish him to survive” and so she used to utter, “Damte, Damte” as she shook him to sleep. Thus, he was jokingly called ‘Damhauhva’ which he was continued to be called”.

‘Buhbana’ was his other name as Damhauhva’s father Laikunga was going to marry his mother Pi Thanghnuni, he has promised that he would look after her parents. As he was unable to look after them after they were married, they eventually divorced. Therefore he was also jokingly called ‘Buhbana’, but it was not known by many (117).

He did not reach higher studies, he used to learn and practice, reading and writing under the guidance of Thankhuma, a renowned teacher of Khawbung Primary School, from whom he barely learned to read and write. As a child, he was good at drawing and sketching, he used to sketch birds, eagles, and portrait upon the rocks using charcoal and stones.

He is good at socializing and singing *Lengkhawm zai*. He can even sing parody poems and love poems during his adolescent age. He is also good at playing *Phenglawng*. During his days, he is also one of those who can play the guitar well. His friends used to say, “Damhauhva can sing well by lying flat on the ground even amid girls” (118).

He married his first wife Vanhnuaii in the year 1938 and they have three children. Later in the year 1945, he married his second wife Hmingthangi and they have nine children. When he was barely a teen of seventeen years old, he had a deep connection with the Holy Spirit and had even spent a lot of time at *Thlarau sikul* (spiritual school). He was an active member of *Lengkhawm pawl* (fellowship group) and was filled with spiritual emotions.

His first son was born in the year 1939 and he named his son ‘Vanlalhuala’ (which means ‘protected by God’) as he believed that “God has always been with us, protected us and guarded us always”. Unfortunately, his son died and his two other sons Vanlalsawmzuala and Vanlalkananthanga also passed away while they were only small kids. Having suffered these misfortunes, him being a sentimental person, it added fuel to his sentiments and loneliness. However, his misfortunes became the starting point of composing his poems (118, 119).

The most interesting part to be mentioned about his life is his creativity in handicrafts and he also had the gift of gab. His father Laikunga was a good craftsman and also a good singer, as the saying goes “*Sakawl* gives birth to another *sakawl*; *Sial rang* gives birth to *sial rang*.” It cannot be denied that Damhauhva also followed the path of his father.

Without being taught by anyone and without getting trained by others, he was good at making carpenters' tools like *thirkhen*, *thirchaicheh*, *surai*, *sumverhna*, *rangva chehna*, barber's scissors. He was also good at making *tuibur dawn*, large and small-sized frying pan, and bowl. Household items such as *Hmûi*, *Herawt*, *Suvel*, Knife, Water bottle, *Kuaite*, *Dumbur*, Needles of big and small size, Combs were also made by him. His hands were also good at weaving *Dawrawn*, *Kho chi hrang hrang* (different kinds of a basket), *Thlangra*, *Paikawng*, *Chhihri*, *Arbawm*, and *Zampher* (Mat).

He won first prize at Champhai Handicrafts Show with his crafted Pins and Needles and also won first prize at Aizawl Handicrafts Show with his handmade Kettle.

People who used to stay near him often talked about him being good at holding conversations with others. When times of digging tomb for the death arrived and at bereaved homes, he was always surrounded by some people in hope of listening to his interesting conversations. He could deliver interesting stories about the German War as if he never had experienced the moment himself, while those who were present at the war also used to sincerely listen to his stories with nothing to comment on.

It is written on his tombstone that Damhauhva composed fifty-one poems but only thirty-one poems were known up until the year 1986. "As far as we could collect till 2003, we were told that four other poems which were recovered were composed by Damhauhva and these four poems were added to this collection of his poems. As of today, the thirty-two poems of Damhauhva are known to us" (123).

It is a difficult task to point out the exact date and time that Damhauhva composed his poems and it is really difficult to arrange his poems in chronological order.

However, on the first page of a nondescript book, he had written down “These poems that I have composed belong to the year 1920, 1930, 1940.” The writings are believed to be his handwriting without any doubt, thus it can be assumed that his poems were composed during 1920-1940. As he was born in the year 1909, he would have been barely 11 years old in the year 1920, he must have been young to compose a song, thus making it hard to locate the exact date and time that he started composing the song. It is said that his last song was composed after Mizoram Insurgency [1966] (123).

The thirty-two poems of Damhauhva can be categorized as follows:

- (1) *Fakna Hla* (Hymns) - 9
- (2) *Khawhar Hla* (Poems of Mourning and Lamentation) - 10
- (3) *Khawvel Mawina leh Lengzem Hla* (Nature poems and Love lyrics) - 14.

Like Patea, the genre of Damhauhva’s poems greatly varies but the theme of ecocritical elements can be located almost in all of his poems. Thus, chapter three is a close analysis of the theme of “ecocriticism” in the works of Damhauhva.

Glossary

<i>Arbawm</i>	: A chicken basket; a chicken coop
<i>Chemte</i>	: A knife
<i>Chhihri</i>	: A sieve
<i>Dawrawn</i>	: The name of a tall closely-woven basket tapering downwards. Used especially for carrying unhusked rice, and for measuring the same. All <i>dawrawn</i> baskets are not exactly the same size. A large <i>dawrawn</i> full of grain generally weighs about a mound.
<i>Dumbur</i>	: A tobacco box
<i>Hmûi</i>	: A spinning machine, a spinning wheel.
<i>Herawt</i>	: A cotton-gin
<i>Hla Kutpui</i>	: Song festival organized for the poets
<i>Hriau lian leh te</i>	: Big and small needles
<i>Khuhhriang</i>	: The name of a kind of round earthenware saucer. Used as a cover or lid for the cooking pot, and also as a bowl or dish for serving up vegetables, meat, etc.
<i>Kohhran Upa</i>	: Church elder
<i>Kuaite</i>	: A pipe or tobacco pipe (as used by Europeans)
<i>Kho</i>	: The name of a flat shallow basket
<i>Lal vanlung ur</i>	: <i>Van-lung</i> is the front room in the house of a <i>Lushai</i> chief used as quarter for his <i>bawi</i> (<i>bawi</i> means a slave, a bondman, a vassal, a serf) retainer. So, <i>lal vanlung ur</i> means one kind of <i>lushai</i> chief's slave.

<i>Lengkhawm zai</i>	: Group singing, gathering song, communal singing; an act of singing together.
<i>Lu mehna sakawrbakcheh</i>	: Scissor for hair cutting
<i>Paikawng</i>	: The name of an open-work basket used especially for carrying wood and water
<i>Paiper</i>	: The name of a flat-shaped basket carried by men on the back; a bamboo plaited basket.
<i>Phenglawng</i>	: A flute, a fife, a piccolo, a clarinet, a tin-whistle.
<i>Rangva chehna</i>	: A tin/zinc/plain sheet cutter
<i>Samkhuih</i>	: A comb, a hairbrush
<i>Sakâwl</i>	: A tiger or leopard (same as <i>sakei</i> [Tiger])
<i>Sial rang</i>	: A spotted or striped domestic gayal or Mithun (<i>Bibos frontalis</i>)
<i>Surai</i>	: a file; instrument for smoothing/rasping metals.
<i>Sumverhna</i>	: A chisel for a mortar; large wooden machine for husking rice.
<i>Suvel</i>	: Cotton winding machine (made of wood and bamboo)
<i>Thirkhen</i>	: A chisel
<i>Thirchaicheh</i>	: A pair of pliers; pliers.
<i>Tuibur dawn</i>	: The stem of a woman's pipe, (which is held in the mouth of the smoker)
<i>Thirbel lian</i>	: A bid frying pan
<i>Tuibur-lâi</i>	: The middle part of a woman's pipe carved out of a bamboo root. This forms the lid of the water receptacle, and into it both the stem and neck of the pipe are fixed.

Thûl : The name of the large basket with a close-fitting conical lid or cover. This basket is generally kept in the house and used as a receptacle for yarn, new clothes, and other precious possessions

Thlangra : A bamboo tray for sifting and grain

Ṭingtang : A guitar

Zampher : A mat, carpet, rag

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Chapter - II

Ecocritical Perspective in Patea's Poetry

This chapter deals with the study on ecopoetry of Patea. The way he portrayed ecocritical elements in his poetry. Most of his poems are govern and interweave by the ecocritic elements. So, this chapter will be studying and trace the relationship between nature and his poetry, the relationship between the Mizo society and his poetry.

In a closer analysis of Patea's poems, it can be quickly identified that the early Mizo's ancestors were warring tribes and were mostly in fear of their opponents. It can also be seen that it was not an easy task to live in peace and there was no actual hiding place. His first poem indeed reflects the picture that he draws about the situation and how their ancestors lived in fear.

Ka ropuina tur leh ka himna hmun,
 Ral hlauhawm leh titna awm lo chu;
 Thlaler atang hianin ka hmu rinin, (1-3)
 (My place of glory and my hiding place,
 Devoid of all frightful enemies and fears;
 I can picture the place from this desert through faith).

One can picture the historical past of the Mizos as the poem depicts the lives of Mizo ancestors and how they used to live a tormented life which he even compared to living in a desert. It is a well-known fact that they were not only afraid of their opponents but were also afraid of wild animals.

Tracing back to his first composed poems, the underlying theme of the poem is the lifestyle of Mizo ancestors. Before the advent of Christianity into the soil of Mizoram, there used to be many fears, but it can be seen that with the advent of Christianity, the Mizos live a life of complete difference.

Christianity has advocated equality and there can be no discrimination between the rich and the poor. The poems of Patea also reflect how Mizos are fortunate to embrace Christianity. It is indeed beautiful, the mode in which Patea has described the peaceful life which started blooming in the household of the Mizos, a life which was not experienced by the Mizos ancestors as their whole life was being filled with fears of their opponents, and worried about how they will be able to escape from being shot by P^{wla}'s catapult after their death,

Hmana pi leh puten an hmuh phak loh,

Saron par tlanin ka leng e.

(That which our ancestors could not even contemplate,

I am fed with bougainvillea flowers).

Within these two lines of the poem, it can be seen that Patea has employed a picture of a flower, a metaphor of nature to depict goodness and specialness. The chapter will continue to locate these nature metaphors.

In the olden Mizo days, Mithun is one of the most important livestock's that they reared and there are several metaphors about Mithun being employed by the Mizos. R.L Thanmawia has described the poems of Patea.

His Christmas poems are good. He is skillful in bringing out the sentiments and emotions of the Mizos. For the Mizos whose main job was gathering the Mithuns at the stable every night and letting them out again from *Sekawtrawlh* (a wicket gate, a small gate having wooden slip rails) every morning, lines of his poems given below are deeply relatable for them:

Eden kawngkhar an hawng leh ta,
 Lut rú Zion khua a var ta;
 (The gate of Eden is opened again
 Enter the gate, dawn is breaking at Zion).

Chatuan Salem kawngkhar ropui chu,
 Kan tan a rawn hawng leh ta e; (Lalthangliana 33).
 (The glorious gate of the everlasting Salem,
 Is opened again for us).

As highlighted before, in the poems of Patea being mentioned by R.L. Thanmawia, Patea has employed the life of Mithun's as a metaphor to express the life of human beings. It can be seen that Patea is skillful in addressing the minds of the Mizos according to the social behavior of the age to which he belongs by expressing that even though the gates of heaven has been closed for quite a long time due to the sins committed by men, it has eventually been opened again.

In an essay *Thil Nung Pathum*, Siamkima has commented about the poems of Patea, "Amid poverty, sorrows, and turmoil, Patea's view on life is always in the most joyful side" (Zalenna 86).

In a memorial stone of Patea being put up at the front yard of Samthang it is engraved “He composed fifty-five poems, the first in Mizoram”. One of the most acclaimed poems of Patea is also engraved on the stone.

Aw Lalpa Davida leh a thlah Arsi,
I felna ram atan nangin min buatsaih,
(O God, David and his successors of stars
You have shaped me to dwell in your holy abode).

The poem has clearly expressed the thoughts of Patea and it concisely reflects the theme that the whole poem desires to denote and can be considered as the crux of his poems. As Patea is known as an optimistic person, he can exclaim in his poem:

Ka lawmna tuifinriat angin a liam a,
Thih lui kamah zaiin i hming ka fak ang.
(My joy is like an overflowing ocean
I will rejoice your name even at the valley of death).

The two lines of the mentioned poem are in deep contrast with each other according to human thoughts, which cannot be endured by human beings. It can be considered that this is the highest point that a Mizo Christian poem can reach. Will we be able to have a poem that can surpass this? (87).

In a careful analysis of the two points mentioned by Siamkima in dealing with the poems of Patea, it can be assumed that Patea draws most of his inspiration from nature and other living things. Human thought can't calculate the time of creation and the birth of nature. Patea, on the other hand, has skilfully mentioned the connection between God and nature and that all other living things are being created by God alone. It can be easily noted that he can grasp the wonder of God through the creation of stars.

In examining the other mentioned lines of his poems, it can be seen from the comments of Siamkima that although Patea has proclaimed that this world is a miserable place and even compare it to a desert, deep within his thoughts he is trying his best to live a contented life as long as he lives. The poetic techniques that he has employed in the two mentioned lines of his poems are also remarkable. There is a mixture of Metaphor, Epigram, and Paradox even within those two lines only. An image of an ocean has been creatively used as a Metaphor, which is just another form of creation in this world. It is a well-known fact that there is no possibility that an ocean will overflow according to the laws of nature, but he can skilfully exaggerate his contentment by exclaiming *Ka lawmna tuifinriat angin a liam a* (My joy is like an overflowing ocean).

Patea's materials for his poems are often drawn from nature. It is almost impossible to rejoice in the name of God at the valley of death according to the rules of life. Especially in Mizo culture, a deceased person is mourned not only by relatives but also deeply mourned by neighbors, people of the same locality, far relatives. This practice is deeply rooted in Mizo cultures.

As mentioned before, Patea is an optimist person which prevents him from complaining and whining even at the hour of death. His poems reflect that he has the utmost desire to praise his Creator. After careful thinking, this type of attitude is not something that is impossible to obtain, but it will be a difficult task for most people.

In analyzing how Siamkima has observed the poems of Patea, it can be seen that there is a great amount of nature and other creations being embedded in his poems, and these elements are generally used for metaphor.

It can be felt that Patea cannot only view things in a joyful mood even at times of sorrows and at an hour of death, instead, he sees almost everything as ever blooming forty of his poems contain the word ‘flower’ (*par*), namely *Lawmna par* (Joyful flower), *Bethlehem par* (Bethlehem flower), *Kalvari par* (Calvary flower), *Lalna ram pangpar* (God’s kingdom flower), *Eden pangpar mawi rim tui* (Sweet smelling flower of Eden), *Saron par leh Lili par* (Saron and Lily), *Zion lili par* (Lily of Zion), *Lei pangpar* (Flowers of the earth), *Nunna par mawi* (Flowers of life), *Van pangpar* (Flowers of Heaven), *Kum thar pangpar* (Flowers of New Year), *Lal nunnem par* (Meekness of God’s flower), *Lal pian hun pangpar* (Flowers of the birth of Jesus), *Zion parmawi* (Flowers of Zion) and other kinds of beautiful flowers. His poems are like a garden of flowers that are forever blooming. Apart from these beautiful flowers, several bright and shiny things can be noticed in his poems. They are, *ropuina eng zam vel* (laced with glorious brightness), *chhun arsi eng* (bright stars of daylight), *hruaitu chhum ding leh eng ropui* (guiding solid and bright cloud), *pialral ni eng mawi* (bright sun of Paradise), *Bethlehem arsi eng* (Bright star of Bethlehem), *Kalvari kawngkhar eng* (Shining door of Calvary). His thoughts travel to *chatuan thlifim lenna* (where cool breeze of paradise exists), *tlai ni tla eng* (bright evening sunset) has also *lenkawl a khum riai* (wrapped the distant skies) (87, 88).

In closely examining the statement made by Siamkima, it can easily identify that Patea has drawn together nature and other creations as the main materials of his poems. He usually incorporates ‘flowers’ and ‘brightness’ as ‘symbols’ and ‘metaphors’. It is beyond doubt that nature serves as the most significant material while composing his poems. He has observed the wonders and beauty of the world created by God and can express what heaven would look like and how pleasant it would be to stay in heaven so that others can also imagine in this manner. Let’s examine Siamkima’s comments again.

Patea is the kind of person who never pays attention to worldly things; his attention is always drawn towards heaven. When he looks upwards he used to have a glimpse of *Bethlehem tlang vul* (The blooming mount of Bethlehem), *Israel tlang thianghlim* (Holy mount of Israel), *Kalvari tlang* (Mount of Calvary), *Lung tileng tlang* (A wistful mount) and certain other things which were never felt or seen by other and when he look yonder he could see stars. His poems are often sparkled with stars and they all have a particular name, *Hruaitu arsi* (Guiding star), *Chatuan arsi* (everlasting star), *Jakoba arsi mawi* (Beautiful star of Jacob), *Chatuan arsi/Varparh arsi eng mawi* (Everlasting bright star), *Lal Davida thlah arsi* (Stars of David and his successors), *Van arsi* (Heavenly star). He can see through far off things and nearby things as well, he could have a glimpse of *Arsi piah ram* (a place beyond the stars) and sometimes he has also expressed the things that he has witnessed as:

Tlai tla enga ka Lal hmel leh
 Rauthla vang khua a lang
 (The face of my savior amid a sunset and
 A fantasized world can be seen).

It can be rightfully said that nowhere in other poems can one see the amount of ever-blooming flowers, different kinds of sparkling things, and a great number of stars as much as it can be seen in the poems of Patea. He imparts upon the minds of readers who may not felt as much as he felt feelings of excitement and contentment through his poems; when one begins to smell the good smell of his poems, it takes us to some wide-open spaces and beautiful land which instantly makes us forget about human life (88, 89).

Now, let's move on to a point where every single poem of Patea will be analyzed according to how he has employed nature as a significant material for his poems. One of his Christmas poems *Lal pian hun pangpar a vul leh ta* is born out of the Cherry blossom (*tlaizawng*) tree.

While he was traveling around in spreading the Gospel of God, he reached Thekte village and accommodated himself at the village chief Thanga's dwelling place. One day when the sun was about to set, upon the east side of Thekte village the sun rays touched upon Lurh mountain, and the cherry blossom trees were in full bloom. Patea has deeply expressed "These trees indeed adorn the land! Adding beauty to the season of Christmas, what a nostalgic feeling" (Lalthangliana 20). Then the poem goes:

Lal pian hun pangpar a vul leh ta,
 Thinlai mu hnu lunglen a kai tho ve;
 Van hnuai mi hril Bethlehem tlang chungah,
 Rinin thlain mi an thlawk kai.
 (Christmas flowers are blooming again
 Awakening our gloomy hearts
 Upon the mount of Bethlehem which the world proclaims
 By faith they glide over there with wings).

"There are people who assume that this poem is made out of Tlangsam (*Chlomolaena odorata*) flowers, but it is not so. When he gazed at Lurh mountain and its surrounding green environment and the blooming cherry blossom, he finds beauty and realizes the wondrous creations of God which makes him burst out his heartfelt secrets" (21).

From the comments of Lalthangliana being highlighted, the root of this poem, his vision, and imagery not only depend on cherry blossom, but he has also weaved into a poem the beautiful creation of God being expressed on the surroundings of Lurh *tlang*. Out of the beauty of nature, Mizos are lucky to have a wonderful Christmas poem that will never fade in Mizo's hearts. He uses the cherry blossom tree as a symbol for the coming Christmas season.

In the first stanza of this poem, he skilfully expresses how nostalgia and human lives go hand in hand with each other.

Lal pian hun pangpar a vul leh ta,
 Thinlai mu hnu lunglen a kai tho ve;
 Van hnuai mi hril Bethlehem tlang chungah,
 Rinin thlain mi an thlawk kai (1-4).
 (Christmas flowers are blooming again,
 Awakening our gloomy hearts;
 Upon the mount of Bethlehem which the world proclaims,
 By faith they glide over there with wings).

When the Gospel enters Mizoram in 1894, Mizos gradually start to convert into Christianity and they start to increase in numbers. Leaving behind the old religion, Christianity becomes their main faith and they eventually start to follow the teachings of Christianity. As firm believers of the death and resurrection of Christ, the birth of Jesus who came to save the world is also held sacred with a joyful heart which is reflected in the poems of Patea.

In the second stanza, he has proclaimed his longingness for Bethlehem. As Bethlehem is the place where Jesus is born, the surrounding environment and nature impart in him a strong sense of nostalgia.

Ngaih a na e, Bethlehem tlangpui
 Tlai ni tla eng lenkaw! a khum riai e;
 Bawng in tlawmah ka Lal riangvai tak saw,
 A chun riang Marin a chawi e. (9-11)

(Bethlehem is such a nostalgic place
 Laced with the sunset
 My forsaken King at the humble manger
 Held by his despondent mother Mary).

As Jesus is born on the 25th of December, the day is held sacred by the Christians. It is the season of winter and thus Cherry blossom trees start to bloom to greet the coming of the birth of Jesus. In witnessing the blooming trees, Patea has employed these trees as symbols for the birth of Jesus. As Christmas happens only once at the end of the year, people are busy engaging in their day to day life that the spirit of Christmas is often neglected in their minds. But with the blooming of Cherry blossom trees, it revives the spirit of Christmas again in Mizo's hearts. Their hearts are drawn towards the land of Bethlehem, the place where Christ is born.

In the second stanza, he has mentioned the beaming sunset that shone on the cliff of Puanvawrh hill at Khawbung village. It is assumed that the juxtaposition of the beauty of nature and the beauty of sunset in this particular stanza is not easy to comprehend.

Ngaih a na e, Bethlehem tlangpui,
 Tlai ni tla eng lenkawl a khum ri ai e;
 (How I long for the land of Bethlehem,
 The sunset has shone over the horizon;).

A high cliff, Puanvawrh hill is situated at the east side of Khawbung village where the sunset used to shine across perfectly. The sun rays shine directly on the cliff of the mountain, while the other side of the cliff is covered with dark patches of shadow. When this particular scene is also observed by Langa, a pastor at Khawbung, he admits, “When I used to live at Sailam village, I never used to understand Patea’s words, ‘The sunset has shone over the horizon’, but now I can easily comprehend” (21).

C. Lalsiamthanga has expressed the creativity of Patea, his rhetorical skill, and his skillful ability in employing metaphors as follows.

As Bethlehem is a place where Christ was born, Patea has given a special place in his heart, not lower than heaven and the creator, therefore he wanted to adorn it with all things beautiful and thus he has selected the beautiful sunset as a symbol of adornment. The beautiful sunset at Khawbung Puanvawrh hill has been employed to adorn and crown Bethlehem as he has this creativity, every person singing this poem can picture the beauty of Bethlehem and long for it, it will either be impossible or be a difficult task to always let the sunset make it shine upon the mount of Bethlehem by using worldly wisdom and knowledge. By using only a few words Patea can transform the mood of a person every time that it is being sung. This strongly justifies the special status of poets (Zawlawng 92, 93).

The third stanza highlight the resurrection of Christ, the faith of Christians, and that heaven is a place that is destined for the Christians after death only within a short line,

Bethlehem Arsi a eng leh ta,

Eden thlan kawngkhar chhung a rawn chhun eng;

Harhin tho r’u, Eden khua a var ta,

Kan tum ram chu i pan zel ang (12-15).

(A star of Bethlehem is shining again
 Shining through the tombs of Eden
 Rise, as dawn is breaking at Eden
 Let's march on towards our destined land).

Patea's skillful employment of metaphor can be seen in this poem. He has compared Jesus to a star of Bethlehem, "shining again" has clearly expressed the death and resurrection of Christ. The star of Bethlehem brings sweet salvation for those who have sinned. As the bond between Jesus and human beings have been mended, he has also mentioned the need to proceed towards the destined land.

In the last stanza, not only flowers are blooming, but also the mountains are in full bloom. His skillful use of nature as metaphors to mention beauty can also be seen,

A va mawi em! Lalna ram thing chu,
 Kan tan Bethlehem tlang a lo vul ta;
 Hmanah pi leh puten an hmuh phak loh,
 Saron par tlanin kan leng e (16-19)
 (Dainty is the Kingdom's rood tree,
 Mount Bethlehem once more unfolds for us
 We e thrive on the nectar bougainvillea flower,
 That was beyond the glimpse of forbearers).

In this instance he uses 'Kingdom's rood-tree' as a metaphor; it can also be regarded as a symbol. The use of 'Kingdom's rood-tree' in the implication of the cross where Jesus was crucified is simply befitting. As a result of His death and salvation, he visualizes the unfolding and blooming of Mount Bethlehem just as flowers thrive. It is acknowledged by all that mountains do not unfold and bloom, but using nature, as an illustration, he writes of the redemption induced beauty and invaluableness of Jesus' native land.

Although various people in their lifetime, come across nature and the natural order of things that he uses as a metaphor, they do not perceive its beauty and splendor, nor realize how it is the handiwork of God. Patea on the other hand is adept in using nature to proclaim the grandeur of the Creator.

Furthermore, it is Patea who painted Christmas green. Christmas is the natal day of the Son of God, who was born as a human being to cleanse us of our sins, and much as it is glorious, it is tainted by mundane colors. It has become a stirring day of marketing for merchants, and even on such a grand occasion, there is no place for nostalgia anymore. Patea, however, awaits Christmas from a cherry blossom tree that was grandly created by the Lord. Considering the lush and tender forest on and around Lurh hills, the thriving flowers of cherry blossom trees on its sides as the proclamation of Lord's birth from the divine timekeeper, he pens it down as,

Lal pian hun pangpar a vul leh ta,
 Thinlai mu hnu lunglen a kai tho ve;
 Van hnuai mi hril Bethlehem tlang chungah,
 Rinin thlain mi an thlawk kai. (1-4)
 (Christmas flowers are blooming again,
 Awakening our gloomy hearts;
 Upon the mount of Bethlehem which the world proclaims,
 By faith they glide over there with wings).

While the nostalgic Westerners use ‘Blue Christmas’ or otherwise ‘White Christmas’; Patea often impresses us to use ‘Green Christmas’. Although we see what Patea see, it is only if we are filled with the ecological spirit that Patea possesses, that even a single petal of a flower from a hillside will be enough for us to spend Christmas in high spirit (Rawse 47).

Let’s further analyze one of his poem titled, *Ka damlai thlipui a ral hunin*. The source of imagery and agent of his poems are things from nature, including wind, trees, and birds. Sapliana mentions how he composes the aforementioned poem.

I implore God for poems. One day I was on my way to the jhoom, and brought a meal wrapped in a leaf. What I felt like doing was to go to a secluded part of the forest, and so I head towards it. I sat under a shady tree and earnestly ask God for a new poem, but I received no answer at forenoon. I took my meal and was still with high hopes. And after my meal, I prayed again and in the early afternoon, I was getting sterile by the minute. I thought about how grievous it would be to return home without a poem and when it was time to go back from the jhoom, I prayed once more, but still with no answer. At the time when the last person was to return from the jhoom, I must return empty-handed, so I paced slowly and could not brighten up because I could not produce a new poem. I reached the main path and before entering the village, I stopped by at the stone menhir erected by the Chief on the village threshold and reclined on it with fatigue. Though my prayers were unanswered, I have no intention of going home, so I sat there dolefully. It was monsoon season and was about to rain as the wind blows and raindrops started to fall. What I reclined on was a large and lush pine tree. When the wind started to blow and droplets fall, various birds seek shelter in the tree. And when it poured, the birds chirruped and tweeted in elation. And I was still there with unanswered prayers and when I pondered over it, I was hesitant to go home. The joy of those birds for seeking shelter from the rain elated me too. So I imagine the place of heaven. The joy of the birds as they find a haven from the rain made a deep impression on me. Paying no heed to the rain, I took out a piece of paper that was in my pocket, and wrote this poem down briskly:

Ka dam lai thlipui a ral hunin,
Ka Lal Chhandamtu hmel chu ka hmu ang a;
Chutah ka lawmna a chuai lo vang,
A hmelah van pangpar a vul reng ang a. (1-4)

(Mizo Hla Phuahtute leh Kei 2, 4).

(When life's tempest finally abates.
I shall meet my Lord and savior
Then my joy will not evanesce.
Eternal blossoms shall adorn his face)

From Saplana account of how his poems are formed and composed, it is probable that to write his poems, Patea goes to woodlands, secluded outskirts of a village where no one will impinge. And from his poetic process, we come to acknowledge the propinquity between him and nature and how his poems are formed through the liveliness of created things in nature.

In the first stanza, we forthwith notice that he ingeniously uses nature in the expression of his anguish and hardships.

Ka dam lai thlipui a ral hunin,
Ka Lal Chhandamtu hmel chu ka hmu ang a;
Chutah ka lawmna a chuai lo vang,
A hmelah van pangpar a vul reng ang a. (1-4)

(When Life's tempest finally abates.
I shall meet my Lord and savior
Then my joy will then be fadeless
Eternal blossoms shall adorn his face).

He uses 'storm' (*thlipui*) as a metaphor for hardships and everyone is aware of the threat and of the havoc it wreaks. Many cower due to their fear of storm, and when it finally subsides, such fears clear away and they feel a huge gush of relief. He uses such violent storms as a metaphor for sufferings and hardships and uses it to delineate how he stoops amidst such hardships and sufferings. He uses it to state how he will meet the Lord only after the passing of his life.

He used a fadeless flower (*Chuailo*) to describe the gratitude of joy. And like the fadeless flowers (Amaranth flower), they will not wither any longer. Comparing the face of the Lord to a beautiful flower, and then forming an analogy from flowers of the earth, the prime of these earthly flowers has its terminus. To counter work such temporality, he subtly illustrates how the divine flowers will forever bloom by dint of joy and gratitude. Within the four lines of this stanza, his poetic diction is formed from nature alone.

How he formed his poem is already being mentioned. It is brilliance in a metaphor that is prominent in the second verse.

Aw nunna thing i zar hnuaiah,
 Van Angel rual hlimin an leng;
 Aw chutah kan la chawl ve ang,
 Israel tlang thianghlimah chuan, (5-8)
 (O' tree of life neath your shady bough
 A host of heaven blithely did dwell
 Tis there we shall one day unwind,
 On the sacred mount of Israel).

It was when he hunkered down beneath a tree on a rainy day that he wrote this poem. He likened the tree to God and compares the birds that took flight from the rain to angels and then he brought all these comparisons together with the life of human beings.

In this world, people of faith groans when they were suffering from all the hardships of life. He is brilliant at incorporating all these elements to describe how comfort and joy, tranquility, and rest are attainable only with God. Just as birds safely and blithely find shelter from the rain within that tree, believers will one day find shelter within the safekeeping of God.

Referring to such haven to be as the Holy Mount of Israel, he further compares it with the apperceived things in our world in an adept manner. It is also evident that he is much aware of the fortune and life of Israelites that we see in the Bible, and how God leads them. His inventiveness in using the Holy Mount of Israel illustrates a clear image, not only of heaven that is beyond our sight but is also perceptible even for those who do not see the land of Israel. To highlight L.H. Rawsea's assessment of this poem through an ecological lens.

The reason why Patea can paint theology green is that his soul is interconnected with other created beings of God. Others study theology in luxurious buildings, and discussed such theology within the confines of grand hotels; Patea on the other hand does not study doctrines of God in opulent places. His seminary is that of secluded and tranquil places. Since his poems are composed in a tranquil forest with him sitting and drifting on fallen leaves, he wrote many poems that can be termed 'green theology'. Let us analyze this poem through the lens of ecology,

Ka dam lai thlipui a ral hunin,

Ka Lal Chhandamtu hmel chu ka hmu ang a;

Chutah ka lawmna a chuai lo vang,

A hmelah van pangpar a vul reng ang a. (1-4)

(When Life's tempest finally abate.
 I shall meet my Lord and savior
 Then my joy will then be fadeless
 Eternal blossoms shall adorn his face).

Patea has peculiar eyes and put on peculiar glasses (spectacle). He sees not an eternal crown but an 'Eternal blossoms' on the head of Jesus and his envisioning of Angels sauntering under the tree of life is so clear that it gives the impression of him seeing it in flesh. This poem is formed when Patea, in fellowship with the Holy Spirit, endures the rain with the bird under the pine tree next to the village menhir. (Patea Hla Zirchianna 46, 47).

His dexterity in incorporating Mizo Christian life and nature in the poem *Aw, Lalpa, Davida leh a thlah arsi* is marvelous and elevated. For this particular poem, Siamkima even stated “it is the acme of Mizo Christian poems” (Zalenna 87). Let analyze the first stanza of the poem.

Aw Lalpa, Davida leh a thlah arsi,
 I felna ram atan nangin min buatsaih;
 Ka lawmna tuifinriat angin a liam a,
 Thih lui kamah zaiin i hming ka fak ang. (1-4)
 (O Lord, David his scion stars,
 You have molded me for your saintly land;
 My joy is like an overflowing ocean
 I will rejoice your name even at the valley of death).

To illustrate the relationship between God and humans, he skilfully interweaves nature and the hardships of human beings. Human beings were that have attained a place in heaven under priceless salvation. To show gratitude for such invaluable and pleasant salvation, he ingeniously uses nature as metaphors in ways that have never been used. In the line “My joy is like an overflowing ocean” (*Ka lawmna tuifnriat angin a liama*), his virtuosity in simile and hyperbole is evident and if this were to express the gratitude in much earnest tone, there would not be many illustrations for it. His ableness in comparing his gratitude, not only to the vastness of the sea but to that of an overflowing ocean is indeed outstanding. In the laws of nature, a sea can never overflow. However, he adroitly makes use of poetic liberty, and in his poems; he makes a reality of things that cannot occur in the laws of nature.

Patea is very much conscious of Post-Christian life and customs of Mizos, and how they bear each others’ suffering, how they pay a visit of condolences and is adept in portraying seemingly improbable yet probable things. His assertion, “I will rejoice your name even at the valley of death” (*Thih lui kamah i hming ka fak ang*), though a highlight on his steady gratitude for salvation, must be a trying task to fulfill. But even in such times, Patea believes that he can praise God because of the joy of salvation and vowed to praise God even in times of anxiety. As a saying goes, that even a tribulation is a blessing, he chooses to praise God even in times of angst and hardships.

R.L. Thanmawia states that metaphors and symbols abound in poems like the previously mentioned poems of Patea which were birthed by the new religion.

Metaphor on the other hand flourishes in newer poems of praise. He also states that 'Many new words and phrases that signify and represent heaven and mankind are coined. These words are mainly contrived from the Bible, while many of them are conceived through spiritual nostalgia and keen sight that The Great Revival brings about. Symbols are not much employed in our earlier poems, however, in our newer poems, there is a sufficient amount to effectuate embellishment. These symbols are usually those that are used in translated Bible and Western poems. Even those that emerge in Mizo poems are usually symbols used in the Bible (Biblical Symbols), while some of them are originally conceived (Chuailo-I 120).

In the poem, *Damlai luiptui dung fang mah ila*, Patea uses metaphor and juxtaposes a valley, a course of a stream with life. However, this metaphor does not seem to be a contribution of Mizo, but rather a derivation from translated Bible and Western poems. R.L. Thanmawia asserts.

That which stirs the nostalgia of westerners and what they draw their fancy on is seafaring. It abounds their poems and it seems to allure Mizo poets too. Since we live in hilly regions, we do not beneficially use water energy for faring, let alone faring on seas and oceans. There are many mentions of pathways (*lamtluang*) in our earlier poems, though it seems that instances of faring on the water are unheralded (114).

But it is pleasant to know that Mizos can also incorporate things from nature in their poems just as other races adroitly do. It is also clear in the mind and imaginative faculty of Mizos. They can create fine metaphors because of the seas and valleys. So, Patea uses a splendid metaphor,

Ka vahvaihna lui dung sei mah sela,

Hruaitu Hmar Arsi chu thlir zel ila;

Lawng chawlhna tlang thianghlim chu min thlen ngei ang.

Tah chuan hmangaih lenrualte an kim tawh ang. (9-12)

(Though this valley of wandering prolong,
 I will watch at the boreal lodestar;
 Twill lead me to the harbor on the holy mount.
 And all the beloved kindred shall there be).

Patea imagines the life that he lived, the world as a river course, and he fancies himself faring on a boat. Lodestar is of the essence of seafarers. It is how they check up on themselves so that they do not lose their way. In the same way, God is what he checks up on while he sojourns in this world; His subtle comparison of God to a lodestar and the metaphor of life and God as river and the star is indeed vivid. His use of nature as a metaphor for heaven in the second verse is striking and seems easeful,

Ka pan zel dawn chatuan thlifim lenna chu,
 Uai lovin pangparte an vul reng e;
 Beram No leh van pangpar vul rengte chu,
 Thisen vangin aw ka la thleng ngei ang. (13-16)
 (I'll make for the place where eternal zephyr breeze,
 Where flowers bloom without wizening;
 Ever thriving Lamb and flowers of heaven,
 And for the Blood, I shall turn up one day).

Such a place where cool zephyr blow is an ideal place. What he enounce as a place where eternal breeze blow is heaven and he is adept at asserting the pleasantness of heaven in vivid imagery. In that place, 'the Lamb' (Jesus) and 'flower of heaven' (Angels) will forever thrive like an eternal bloom of flowers, and because of atonement, he longs to reach there by and by. His dexterity in illustrating the delightfulness of heaven using nature as metaphors and his desirable depiction of heaven present his connection with nature.

In one of his poems, others can observe how Patea eagerly anticipates Christmas and rejoices over it. In this poem, he depicts the bond between Jesus and human beings, how people celebrate the joyful birth of the Lord, how it is an all-important time for Christians, and the interconnectedness of nature, humans, and God. In the first stanza of *Lal lungawi kumhlun lawmawm chu*.

Lal lungawi kum hun lawmawm chu,
 Tunah ka thleng leh ta,
 Chuan zel ila Bethlehem dai reh hmun saw,
 Van mite zai remna. (1-4)
 (Endless and pleasing content of Lord
 I have come to once more,
 In onward gaze, towards the still Bethlehem purlieu,
 Where the choir of heaven sang).

In this poem, he is artful in his depiction of Mizo Christians' uttermost nostalgia. In Mizo new religion, they come to acknowledge things through the Bible that were unascertained in our previous system of belief. The new knowledge from the Bible reforms Mizos' nostalgia. On Christmas, the purlieu and birthplace of Jesus and where the Angels of heaven sang; evoked nostalgia even to folks who have not yet seen the place.

He is also proficient in his depiction of life in the time of Christ and the reign of Caesar that we observed in the Bible. He made us picture events that were thousands of years back as things of yesterday. In Luke chapter 2, verse 1 of the Bible it is written, "In those days Caesar Augustus issued a decree that a census should be taken of the entire Romans world" (The Holy Bible NIV 1164).

Ngai lo awm ang maw chu hmun chu,
 Ka Lal siang a lawina;
 Kaisar lal lai ni tla zam vel hnuaiah,
 Ka Lal nau ang ɽap e. (8-12)
 (Who would fail to yearn for the place,
 That my Lord made his home,
 Under dipping sunbeam on Caesar's reign,
 My Lord like an infant cries).

In the Bible, people observe how the parents of Jesus traveled from Nazareth, a city in Galilee to Bethlehem, all because of the census decreed by Caesar. And this is why Bethlehem became the birthplace of Jesus. His metaphor for Caesar's reign, *Kaisar lal lai ni tla zam vel hnuaiah* (Under dipping sunbeam on Caesar's reign) to depict the events of the time made them aware of those circumstances to some extent. Patea is versed in depicting Bethlehem, the birthplace of Jesus in the most compelling term. He is not subjacent in the use of metaphor that evokes vivid imageries.

All the poems that have been analyzed so far are Gospel. It is a declaration of his relation with God, and that of humanity and God too. His enunciation of God's Majesty, the salvation of man that has fallen into sins, and the invaluableness of salvation are much to be found in his poems. The metaphors and poetic diction that he uses in such enunciation are usually drawn from nature. Apart from these, his valuations of human life are to be seen.

He fathoms the issue of salvation and Christian dogmas and his desire to dearly praise The Creator for it is manifested in his poems. In Psalm 150:6, the author of Psalm writes “Let everything that hath breath praise the LORD. Praise ye the LORD” (714). It is an assertion of the glory and praiseworthiness of God. Correspondingly, in the last verse of *Mal min sawm turin*,

A fak hla nawn r’u,
 Van mipui serafte nen;
 Tuifinriat leh khawvel zawng hi,
 Zaiin khat se Haleluia! (17-20)
 (Resound his songs of praise,
 With heavenly flocks and seraphs;
 Let the oceans and the earth,
 Be full in songs Hallelujah).

proclaims Patea and announces his desire of hearing the oceans and earth in their songs. His wishes still seem to last in the refrain of his poem *Aw Lalpa, Davida leh a thlah arsi*, he emphatically proclaims:

Aw Lalpa zaiin i hming ka fak ang,
 Khawvela i siamte zawng zawng zai se;
 Lalpa chawimawi nan awte chhuah r’u,
 Leilung hi zaiin a lo khat ang. (5-8)
 (O Lord, I shall praise your name in songs,
 Let all your earthly creations sing;
 Raise your voice to honor our Lord,
 And the earth will be filled with their songs).

In this poem, his desire becomes expansive and wishes for all the creation to sing with one accord. If the earth could indeed be filled with their song, how glorious it would be! Here, he pours out all of his ambition, gratitude, desire, and hope. The metaphors that he draws from nature are superb and there cannot be a trope more emphatic. He does not overlook the value and splendor of nature.

Even though Patea writes Gospel poems, his nostalgia can be classified into a different category. It is already mentioned that the source of his metaphors is nature, and can be stated that metaphors drawn from nature are plenteous in the entirety of the poem.

B.Lalthangliana writes, “Rev. Dr. Lalsawma, who we hold in high regards asserts that Patea uses what we called a general sense of nostalgia (*khawtlang luglen*) as a base to write his poems. All of his poems include nostalgia of the soul and mind and many poets emulate his style of poetization” (Patea leh Damhauhva 44, 45).

So, it is significant to mention the statement made by L.H Rawsea who expresses that Patea is the one who makes theology evergreen.

An abled Indian person, George Mathew Nalunnakkal has written a book ‘Green Liberation’(1999) where he is intensely obsessed with ways to make the earth green again. However, it is easier to assume that the poems of Patea are greener than the mentioned book. The difference between other Theology and the local theology is that human beings are not the only ones who ought to receive the gospel of Christ, but all other creations are also included within the gospel. This important point which has been neglected by Western Theology remains a central figure in our theology. Patea deserves great applause in this field.

Patea has portrayed the beauty of Mizoram in many of his poems by expressing the scenic beauty and treasures of our land including the age-old *lungloh tui*, *Fiara tui*, *hawilopar* which are skilfully employed by him as rhetorical figures to express the gospel. In many of his poems, he has intertwined trees, air, water, and flowers which are not only incorporated to enrich his poem lyrics, but also express green theology which is the need of the hour. Climate change is growing rapidly, the fastest means to preserve the earth is to preserve other living things which are also created by God. This is the reason why eco-theology has occupied a significant place in theology and it has been a great concern of many academicians (Patea Hlate Zirchianna 45, 46).

It is being highlighted in B. Lalthangliana's *Patea leh Damhauhva Hnuhma* that Patea has composed fifty-five poems, but all these fifty-five poems are not individually taken into study. This chapter mainly focuses its attention on the poems in which Patea has incorporated nature as metaphors and poems that mainly deals with the theme of nature. As a whole, his fifty-five poems generally contain the subject of nature which undoubtedly reflects the amount of deep connection that he builds between God and nature. He firmly grasps the wondrous of God from other creations.

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Chapter III

Ecocriticism in Damhauhva's Poetry

This chapter studies the ecocritic elements of Damhauhva's poetry and how he depicted ecocriticism elements in his poetry. Out of intense nostalgia, Damhauhva imagined the tree as a symbol of longing for someone or something as human beings do. His emotion pouring over time, intertwining it with nature, and imagining that the trees and flowers too were sharing his emotion.

As if to think Damhauhva and nature are more closely attached, the theme of nature is found plentiful throughout his poems. Much as it is where his poetic diction is molded, it is also the source of his works which is evident from the thirty-two poems that he indited. In one of his poems, *Zun phur thing tin pâr*, 'trees and things of nature' are seen and conceived as bearing wistfulness just as humans do. This further suggests that he did not subordinate them to humans, thus:

Zûn phur thing tin pâ leh khawtlang lii liai

Hi, han hawi vel ila ÷ah zai min rel tir e,

Ka dawnin suihlung a leng e, khuarei ka ngai ngam lo e.

Tlang tin awi lelte a kiu ve, zun ngai riang te,

Ka ÷ah nan mual rihnim tlang lii liai (1-5)

(Flowering trees bearing wistfulness and the pleasant village,

When I behold it brings me to tears.

The rumination makes me wistful and I cannot endure its slipping by.

Cicadas sing from each bough, for the wistful destitute,

Along with the trees on the hills are for my lament).

As though everything influences Damhauhva nostalgic and wistful, he thoroughly uses his surrounding environment and those within it as the subject of his poems. He also states his sense of nostalgia emphatically, “I am champion at being nostalgic. My nostalgia is being cast to south and north, to the east and west and I say it will be cast yet,” (Lalthangliana 150) says Damhauhva to Mr. C. Lalhmuaka which is affirmative of what is being stated.

A general sense of nostalgia (*khawtlang lunglenna*) and longing for the departed soul weighs him. He even defines charm (*zûn*) in his terms:

As he told Pu Lalhmuaka (Joint Director, School Education Department), “*Zûn* (charm) are the things that make us wistful and nostalgic. All the mountains, hills and the earth bears this wistfulness and even the rice grains are bestowed with speech; are capable of thoughts and all the flowers fell to the allure of the beautiful earth and they bear such wistful thoughts from whence they stand” [Stated from his abode on January 30th, 1993] (Damhauhva hla zirchianna 44).

From the above-cited poem, one can conceive his reason for scribing *Zûn phur thing tin par* (Flowering trees bearing wistfulness) through his definition of *zûn*. While he vents about nature, his uttermost nostalgia; this can also notice his brooding over the past, days of forebearers, and how such things evoke his nostalgia. He apperceives life, understands how life and nature are closely intertwined, and wishes the prime of life never passed away.

Pi pu sulhnu hnam tin lunglai kuaitu,

Tiaupui chhum leh khawtlang zam karah,

Dawntuai thlekna khaw chul ram leh dawn lung nau ang nuihna.

Ka hawi ngam lo lung a leng e,

Ka ngai e hlim lai ni kawla liam ka phal lo ve (6-10).

(Forbearers old haunt that moves the heart,
 Amidst morning mist and hazy brume,
 Of old unused jhooms and menhirs where youths dwell and laugh,
 I dare not gaze for it leaves me wistful,
 And I pine for days of mirth and wishes
 It'd never pass over the horizon).

One of the objectives of Ecocriticism is to convey how non-human life, nature and the life of humans intertwine. The above-cited poem reflects that Damhauhva's ingenious portrayal of the interconnectedness between non-human life and human beings. Though Mizo ancestors and forbearers have passed on, it is clear that the remains of their old haunts roused his nostalgia. In his meandering thoughts, morning mist and hazy whet his nostalgia, and then he further muses over forbearers, youths, and the village thresholds where they forgather and so, his poem reveal that the bygone days are the source and augmentation of his nostalgia. As his longing perdures,

Zawtin hrilh theih chang se, chungleng huiva,
 Berhva hram thiam, thing tin zar awi lelte nen,
 Zun ngai chhâwl ang uai ve ang maw hril zain lunglen hi.
 Kei zawng nau ang tlei ka rel lo,
 Ṭapin khawvelah ka rum, Zion thlen hma loh chuan, (11-15)
 (If one could ask the green pigeon
 The songster Bulbul and cicadas that sing from every bough,
 Do they bend like twigs in their yearnings and sang their nostalgia
 Never can I hush like a child,
 I will groan with tears in this world until I come to Zion).

In the third stanza, his strong desire to share his nostalgia with other created things (nature) is noticeable. He must be well aware that his melancholy can never be quelled through the bonds between humans. So he fancies a comprehension of speech with cicadas and birds and if they bear nostalgia as others do, the nostalgia and wistfulness will be shared to one and all, he thus expresses his deep longings emphatically. He does not stop there and further states that nostalgia and wistfulness will never cease in this world and, even how there is no ease until we reach Zion.

Inciting the entire poem, the self-proclamation of “champion at being nostalgic” (150) is evident and his wistfulness is noted.

Awmhar tinkim dawn a rumte zawng chu,

Zawt vel i langin engtin min chhang ang maw?

Kei zawng fam zun ngaih leh khawtlang lunglen ka phur zo love,

Hnutiang hmatiang ka dawn changin,

Dartui ang ka luangral tur hi lung a awi thei lo ve. (16-20)

(Those who wistfully ruminate on all things,

What will their answers be if I ask about?

I cannot bear the pining for the gone and this familiar wistfulness.

I muse over the bygone and life to come,

I find no peace being fated to run dry).

Damhauhva, who realizes the value and beauty of life is also aware of man's temporality and has to part through the agency of death. Therefore, yearning for the departed spirit occupies the deepest recess of the mind. Because of his desolation out of yearning, he yens to know how others endure and wonders how people cope with the wistfulness they bear. He exclaims that it is he who finds it hard to bear the brunt of longings for the departed and the general nostalgia; how such longings are too much for him to bear.

“The pinnacle of Damhauhva's nostalgia in his songs must be in *Zûn phur thingtin par leh khawtlang lii liai*. The word *lunglen* (nostalgia) is used four times and it must be the most ardent exclamation of nostalgia for Mizo's. All the trees are perceived to bear nostalgia or wistfulness” (52), claims Vanpeka in his assessment of Damhauhva through this poem.

In the poem, *Zun phur thingtin par*, Damhauhva is well versed at ingraining nature and the olden days of forbearers. Forbearer's old dwellings, brume, and cicadas have never left his thought. And his deftness in diction endows even a single word with different meanings. He sublimely uses both *Dawntuai* (lovely child) and *Dawnlung* (erected stone). He likely uses *Dawntuai* to represent lasses, children, and humans in general; but there is tenderness in such usages. He uses words like *Mual rihnim* (figus tree on the mound). *Thing rihnim* (figus tree). But it seems like Damhauhva applies it to refer to trees as a whole.

C.Lalnunchanga sheds light on his impression of the song as such.

In the line, *Dawntuai thlekna khaw chul ram leh dawnlung nau ang nuhna*, (of old unused jhooms and menhirs where youths dwell and laugh), forest and village threshold comes to mind. Village threshold was pivotal in the life of our forbearers and in their daily livelihood and communal management, constituting a village without it was impracticable. They erected stones on both lower and upper sides, and built a platform like *leikapui* (platform) using planks, which served as a waiting point for people going to the jhoom and children used it as such to wait for their loved ones returning from jhooms. It was near the periphery where cicadas sang in sequence and children laid hold of them as they shriek from their clench. It was where festivities were held, and to have Damhauhva exclaim, *Kei zawnng fam zun ngaih leh khawtlang lunglen ka phur zo love* (I cannot bear the pinings for the gone and this familiar wistfulness) testament the magnitude of his nostalgia (Damhauhva Hlate Zirchianna 23).

When some Mizo poets personify nature and other creations, they generally portrayed it as messengers or emissary, or as a means to do their biddings. Damhauhva, on the other hand, considers them to be on par with him and portray it accordingly. He loves nature, closely associates with it, and is apparent in his poems that they are the expedient source of his works.

The distant past, and days of forbearers and their way of life find his way into his book of nostalgia and wistfulness. His account of how he pens *Hmanah pi pu lenlai chulhnu* in his conversation with Saplina is as follows.

I was very nostalgic and i set off with the hope that a poem would be born if I tarried along with the neighboring villages. I saw our forbearers' old dwellings that were on sight and harking back once more; I thought of coming around *Ṭhasiama se no neihna* (Where Ṭhasiama's gayal gave birth) and make my way home from there through old Samthang grounds, and ventured that I might have my poem by then. And as I sally forth, I came by the cave where they took Kungawrhi, and as I proceeded further, I came past *Ṭhasiama Sepui no neihna* (Where Ṭhasiama's huge gayal birthed calves) but nothing came up for the poem. And on my way back, I arrived at the old grounds of Samthang which was established eminently by our grandfather, Lallula, and I pass through the old ground and was at the periphery in a while. Enclosing the stone platform/menhir (*lungdawh*) were blooming *farṭuah* (Coral trees) and *vau* (*bauhinia variegata*). Then I sat and unwinded on the platform.

As I sat and rested, it started to rain and fogs crept in while birds seeking shelter from the storm with the *farṭuah* (coral) and *vau* (variegate) trees. The image of Pu Lallula's glorious day, how they must gaily haunt those places and how they could not have known any Christian song; their festive songs (*Châi hla*) and their cheerful communal life cropped up in my mind and as I further pondered about their state of affairs, I quickly conceived this poem (Mizo Hla Phuahtute leh Kei 89, 90).

The form in which Damhauhva sublimely weaves life, former times, and nature indeed illustrates the poet's ingenuity (artistic beauty).

Hmanah pi pu len lai chulhnu awmhar ka dawn changin;

Suihlung ruala zamual an liam, tin kim ka dawn ngam lo ve;

Zaleng dawntuai sensiar par sai ang an lo ngirna;

Dawnlung run hmun leh, ram loh zalam tluang a chul zo ta.

Ka dawn ngam lo, hmangaih khuavar hmaa fam zawng chu;

Khua romei tlang kai chang sirva, nunhlu a thar leh ta;

Ka nun thlang puan ang a chul tur, awih lai rel ve la aw. (1-8)

(As I wistfully reminisce, of forbearers passing prime.

And I could not bear the thought of them biting the dust as one.

The folks, youth like red creepers blooms were like elephants poised

The village thresholds, dwelling, and trails to virgin forests were disused.

I dare not be thinking of beloveds deceased before the great dawn;

At haze winded hill Feathered creature be, bygone days relived a new;

My life-like loomed cloth bound to fade do wish to cherish it).

In the first stanza and the refrain, it reveals that he is overcome with a sense of nostalgia when he harkens back on the life of forbearers and their circumstances. Apart from this, when Christianity gained entry in 1894, Mizo has gradually given up their previous belief and adhered to the new religion. It is clear that those who precede Christianity weigh his mind whenever he broods over such a matter. He reflects on the idea of getting old and the heyday of life that is bound to pass by and it is evident that he wishes to preserve those passing tender age. Prioritizing humans into focus (anthropomorphism), one of man's objective of ecocriticism can be observed.

Turnipui kaw! en chang khua ṭhal, romei a zam leh ta;

Chhawl lii liai par zaleng lung kuai, tawn mawi sirva lawm lai chu;

Khawtlang zing riai leh leng khua mawi, vul lai mual an liam ṭhin;

Lentu ngirtling ṭah lai dungthultu, leng ka ngai mang e aw. (9-12)

(When the sun rises in the dry season, haze arises,

Flowers of leafy trees appeal to the heart, what mesmerize the crested bird

Are the mist-laden hamlet and the lovely village the prime of life wanes,

That deepens the cries of cicadas in woods, for the unwedded I long).

The closely scrutinize of the second verse, elements of ecocriticism are found in each verse. It is apparent that nature is centralized in his poems and his virtuosity manifests in his ability to etch his nostalgia into a poem using nature as an agent. In the second stanza of this poem, it is evident that nature can be used as a poetic diction.

Fur khawthiang thing rihnim, chhâwl lii liai hi a mawi mang e;
 Ka ãap hmar tlang chhimhlei thlang len, chhaktiang deng zel la aw;
 Chul thei lo vangkhuaa leng zawng, thlafam ka dawn changin;
 Rairah riang chuang tin kim dawn zo hi, kei min chhing thei lo ve. (13-16)
 (Trees in clear monsoon weather fine are their lush leaves,
 My cries are cast north and sound bound, be cast to the east too,
 I wonder about the departed, those that dwell on the land that ne'er ceases,
 None would best, this destitute who muse on all things).

His divulgation of the link between life and nature, the latter's beauty, and the value and beauty of the entity (human life) have reached its zenith in the third verse. Mizoram receives its monsoon rain, and the wet season is not much alluded to in poems, but one is aware of how pleasant the milieu is in monsoon season. Everything looks anew and cleansed after it rains.

And Damhauhva makes references to such situations in his poems. While the general masses use a regular word like ‘tree’ in their everyday expression, he knows how to subtly and aptly portray the clear milieu and the lushness of the trees after monsoon rain, as *Fur khaw thiang thing rihnim, chhawl lii liai hi a mawi mang e* (‘Trees in clear monsoon rain, lush are their leaves’). His nostalgic feeling wanders both on nature and on the bygone days. He ponders over the past, on how they gaily mark their time and fancies how the adjacent villagers would do the same.

But time drags all of these as it passes, and they are bereft of life. He ruminates on all things and claims to have thought it all through. But, he presumes that there are none among the living, nor at are yet to live, that can best his nostalgia. Discerning the value of nature and life, it is when his nostalgia is at its vertex.

He fathoms the way of the world and knows that nothing and no one will last for eternity. As all things are brought to life in its turn, it will take it away through the same. The life of humans, time, and our present moments are swayed towards the bygones as time goes by. He put into contrast, the life of human beings and the life of other creations, thus:

Hmangaih lenrual dar ang kan lenza hian,
 Then nan kawl eng leh reng hian a mawi lo ve;
 Khawtlang sirva par tlan kan iang tawh hnu,
 Lungrual tlaitla zankhua hi varzain. (1-4)
 (As we while away with beloved folks,
 Dawn of severance seems out of chance,
 Like birds of vicinity on nectar frequent seems,
 Pulling all-nighter in harmony).

In this poem, the value of life is yet perceivable. He proficiently uses nature in his illustrations of man's communal life and their gaiety. The life of a human is that of a social one. On the days of festivity, we tend to socialize and associate with one another. And when we gather for brimming congregations, we usually long for each other's company when the congregation comes to a close. Being aware of such times, Damhauhva wishes a lasting congregation for all such mirthful people.

Parting rays on the horizon (*kâwl eng*), *kâwl* (horizon) is part of nature that separates light and darkness. He wisely uses it as a symbol to describe the parting between human beings. To illustrate their mirthful associations, he compares it with the chirruping of birds as they feed on the fruits of trees. He desires to carol together throughout the night in high spirits and without ever having to part.

As we while away with beloved folks; dawn of severance seems out of chance denotes his contentment. And when we tune into the lines *Dar tui ang ka luangral tur hi ka ka lung a awi thei lo ve* (Bound to run off like a melted brass, I feel disgruntled), the mind is distraught. But when he associates with his friends, perhaps during Christmas, he exclaims, *Lungrual tlaitla zankhua hi var za in* (Pull an all-nighter in harmony). He relates their mirth with *Khawtlang sirva par tlan kan iang tawh hnu* (Like birds of vicinity on nectar frequent seems), which illustrates the splendor of life; however, nothing can mask his nostalgia and solitude (Lalnunchanga 27).

In the third stanza, he analyses the life of man through nature,

Thinlai a vai riakmaw valeng iangin,
 Saisen nau ang min dawm thiamtu an awm lo;
 Par ang vul lai rel thiam awm tak ang maw?
 Khuarei lunglen zun zam a tho leh thin. (13-16)

(Confounded like great eared nightjar bird,
 None'd cradle me like a tot,
 Can one construe the prime of life?
 The allure of yesteryears aroused anew).

Those that cheerfully congregate together are seized with wistfulness as segregation nears. *Riakmaw* (Great eared nightjar) is a desolate bird in Mizo fable which can perch only on *thingthiang* tree (Lingstrum Robustum). The capacity to perch only on one tree and not on others evokes pity and uses it thusly to illustrate the destitution and aloofness of humans. If only life could bloom like flowers in its seasons and if such seasons never passes. In the third verse, using nature as a metaphor, Damhauhva persists in his proclamation of how a strong nostalgia ensues when it does pass and of life's dearness.

Autumn (*favang*) was said to be the most delightful of all the four seasons in Mizoram. The nostalgia of the inhabitants was augmented during this time. Autumn was the inexhaustible topic of conversation even among our forbearers. The period of hard labor had come to an end. They waited to reap what they so want were cheerful and jubilant. Damhauhva never fails to notice such circumstances and he portrays it sublimely in his poems. In one of his poems *Thal favang kawl eng*, he uses nature to illustrate the nostalgia of humans and exclaims:

Thal favang kawl eng leh tur nipui hi,
 Lawm an tam e, lelthang zaimawi ten zun zai lo sa;
 Lungleng chuang leltepa'n lenbuang zar a awi,
 Thlangkawrnu leng nen sen nau ang kan tap e,
 Sen nau ang kan tap e.(1-5)

(Autumn's dawning and the great glowing sun,
 Many celebrate, songsters' cicadas' shrill songs of love,
 Wistful cicadas from tree branch let sing,
 And with a cicada we like an infant bawl,
 We like an infant bawl).

There lies an element of nature in each of these lines. When autumn arrives, not only humans but even animals too are delighted and cicadas sing at the bright autumn sun. The cicadas sing emphatically as if they are more nostalgic than any other beings. He even cries whole-heartedly like an infant with *kawrnu* (a type of cicadas), as though the cicadas bear the same melancholy as he does. He illustrates the joy of autumn through living things around him and details their every activity.

In the second verse, he uses flowers and every flourishing being once more in his elucidation of the joy of autumn and does not even leave out the brume (*romei*). When we look about under the bright autumn sunshine, everything that blossoms, including the flowers and trees, are in their full bloom. And there is haze (*romei*) wreathing around every range. Besides, the haze encapsulates the eastern woodlands. He Imagines himself as a brume and just like at the brume, the wreaths around *fartuah* (coral trees) that exquisitely blooms in red; but at the same time, his nostalgia clouds his mind and thought.

Hawi vel ila partin an vul siau ve,
 Chatuan romei pi pu zunleng a zam zo daiah;
 Tukram lentu a kai chiaie, chhak tiang daiah,
 Tuahpui vau kan zem, thinlai a zing riai e,
 Thinlai a zing riai e. (5-10)

(When we look around, all flowers bloom,
 Eternal haze charms off or bearers over periphery rise,
 Over jhooms and forest wind and eastern purlieus,
 The edge of coral lands we entwine, clouded is the heart,
 Clouded is the heart).

Damhauhva seems closer to nature and it is perceivable that he feels attached to it. When he attests, “We cohabit with these beautiful flowers and they bloom exquisitely at the outskirts, so I deem that we cohabit indeed, and therefore I indite it as we entwine” (Lalthangliana 132); it delineates the deep interconnection between him and nature. As he told C. Lalhmuaka, the headmaster of Khawbung High School.

When I write poems, I am not in this world, I reside in a world where flowers alluringly bloom; I imagine myself as flying like a bird and there are flowers wherever I scan about and the birds extols the beauty of the earth. Flowers of rhododendrons (*Chhawkhlei*) are not as perceived through the eyes and rhododendrons perceived through the souls are more divine with a much greater appeal (133, 134).

Favang ni eng tlai tla a mawi ti u,
 Zankhua a thiang, thlasik kawng chung si-ar pawl riai e;
 Chhawrthlapui khian kan vangkhaw zawl a en riai e,
 Tleitir, leng, naunawn, hringhniang laitual lenna,
 Hringhniang laitual lenna. (11-15)

(Those who find it beautiful, the setting autumn sun,
 The night is clear and the stars above the milky way in tender blue,
 And the moon above lights the boundless sky,
 Where lasses, unwed, infants, and their coddled children haunt the streets,
 Where their coddled children haunt the streets).

Damhauhva's thought is all-encompassing and his imagination and rumination are far-reaching. Animals and blossoming flowers by themselves do not perfect the splendor of *favang* (autumn). He looks to the sky and in the third stanza, he exclaims how the beauty of nature determines the beauty of human beings, how the setting sun in autumn is far more captivating with the night more invigorating and how the trails of the milky way are fairly distinct. Under the beautiful luminescence of all such things, children and youths delight in the beauty of the earth in bliss.

The pleasant and delightful autumn season must have delved deep into his thought. In his poem, *Ni leh thla leh arsi an dang chuang lo*, a vestige of autumn is still to be found,

Kan tlang ram thing rihnim lerah lelte a kiu,
 Thal favang tlai ni a tla eng ruai e,
 Kan nghah pialral ram mawi min ngaih tir. (3-6)
 (Cicadas sing atop the trees on our hills,
 The dipping autumn sun in a tender glow,
 Makes me yearn for the awaited afterlife).

He looks at the beauty of the world from a Christian perspective. He illustrates the allure of heaven through *Ṭhal favang* (autumn), the glamour of nature. At the same time, the glamour of nature makes him pine for heaven. We can acknowledge that the clear songs of cicadas atop the trees on high Mizoram hills evoke his nostalgia in every sense.

Damhauhva never distances himself from nature. The hills and plains in Mizoram, *romei* (haze), *farṭuah* (coral trees), and *vau* (variegated trees) are part of nature that thrives in his heart. Changes in seasons often rouse his nostalgia. Flowers of manifold and haze bestow him with poems and acted as the chief inspiration for his poems. He portrays his nostalgic state and the value of life, not through the affairs of humans, but the glamour of nature:

Khua lo ṭhal thing tin an par vul leh e,
 Ṭuahpui, vau, romei zam tur hian,
 Ka nghilh hnu puan ang a thar leh ṭhin. (9-11)
 (As the weather be sure all tree blooms,
 Coral trees, variegated and haze,
 Revived are the things forgotten).

In his poem, *Hun a kal zel e thlang zamual a liam*, where the illustration of all the four seasons are found, he depicts autumn as more favorable and cheerful than the rest

Ṭhal favang ni khawtlang eng riai e,
 Hnam tin leng dawntuai lung lawm nan;
 Rimawi rem thiam lelthangpui leh,
 Ṭhadang ṭuan chawl e lailenna. (17-20)

(Autumn's sunshine over the hamlet,
 For the joy of youth of all tribes and creeds,
 The virtuoso cicadas,
 And where the maiden who rest from jhoom tarry at).

he deeply expresses. This song brings joy in life and it gives us a moment of rest from the rid tumultuous and toiling world. It also helps us see the world anew. As mentioned before, Damhauhva submits himself to nature. But he never let the glamour of nature shroud its Creator. He apperceives the splendor of nature and the value of human life. Nature and the life that has elapsed dwell in his deepest thought. B. Lalthangliana shares his assessment of Damhauhva's poem and expresses it, thus,

In Damhauhva's poem, we notice the beauty of Mizoram, the blossoming of multifarious flowered, songs, and cries of cicadas and disparate animals. Unlike the poems of Vankhama, Liandala and Rokunga, they do not portray them as an agent that makes Mizoram alluring or which makes Christmas glorious; but rather as something, that creates a sense of nostalgia, and an agent that makes one yearn for the bygone days, which is unfamiliar (Mizo Literature 288).

Rih dil, (Lake Rih) that touches the heart of Mizos, the time when it dwells their mind and imagination indeterminable, which will never be forgotten through the course of their life; that would seem to manifest in course of time and the symbol of their belief and the illustration of their nostalgia is used together with Fiara's water.

Rihlipui khi thlafam leng kaina,
 Nang Fiara tui chhim leh hmar, thlang
 Sakhming thang sel chu,
 Siktui thiang chhingah a lo piang ngei e.(1-4)
 (Lake Rih where the departed souls tarry,
 Thou Fiara's water, to south, north, and west,
 Whose name renowned throughout,
 You are but born of cold bracing spring).

How Damhauhva aggrandizes Fiara's water that does not have even a stream, that is like a small water hole in a jungle and how he uses it to compose a great poem illustrates how he put nature on a higher pedestal. Let's delineate how he composed this poem. Since he becomes very nostalgic when he works on his poems, it is as if he is in a trance. He uses the phrase *Ka thlâ a chhuak* (my soul exits). He illustrates how he indites his poem, *Rih lipui thlafam leng kaina*.

No one would know the full details of how I pen *Rih lipui khi thlafam leng kaina* (Lake Rih where the departed souls tarry) and I shall tell it to you. My soul exited as summer approximated and i arrived at *Lianchhiari lunglen tlang* (Lianchhiari's mount of wistfulness) where Lianchhiari searched high and low for Chawngfianga. Out of nostalgia, Mr. Thangluaia sang like a wild cat on a tree that stood in a precipice of a hill. "Eh! Mr. Thangluai what is it that you do?" I inquired, "Eh!, Mr. Damhauh, what brings you here?" he asked back. To which I answered, "My spirit rove". It was like being in a trance (Lalthangliana 125, 126).

As he further states, he mentions how he stopped by at forbearer's old haunt and how seasons changed in the course of his wayfaring. Even from these, others can perceive the significance of nature in the composition of his poems. As told in the story, Fiara's water is sought out because of the water shortage. But it is used as a metaphor, to portray a clean and clear spring. In this poem, the poet uses it to symbolize 'Mizo identity'. In the words of the poet,

"Fiara's water, though little in quantity, is very prominent. So, in your meandering place, you'll be redirected by puddles. Then you will reach the sea and you will be dispersed along the alleys of big buildings owned by different government nations and strangers. Never should you lose your heart there, I prompt" (127).

Luang ang che aw, damten luang del del la,
 Thlang kawrvai reng dai kawmah;
 Hming-ṭha-hluan-thang, lungphang lo la,
 Hnam tinreng chhingkhual zaia chawi lai. (5-8)
 (So the stream, softly and mildly stream,
 To outlanders' purlieus,
 Be fretful not bearer of good name,
 People of all races and strangers acclaim thee in songs).

In the second stanza, we once more notice how nature and life are intertwined. It lucidly illustrates the deep interconnection of nature and human beings.

Lurhpui hmingthang Ṭan kham rangah hian,
 Hnutiang mual liam ka han thlir a;
 Suihlung rual tawh hnu,
 Min ngaihtir hmana nun hlui chul hnu kha. (9-12)
 (From famed Lurhpui, Ṭan's precipice
 Looking back at auld lang syne,
 Of empathy shared,
 It makes me long for yesteryears that grew dim).

His proclamation of nostalgia is occasionally noticeable in his poems. He is a man who values the prime of life and laments over it when he ponders about its temporality and how it is fated to wane and perish. It is evident from his poems that nature is the crucial medium, the foundation of his poems, and the source of his poetic diction.

Desisting analysis of a sole poem, now analyze a whole poem and other selected verses in detail, his ingenious use of nature, and how he centralizes them in his poems. “What cannot be overlooked in Damhauhva’s poems of his communion with God and poems on a general sense of nostalgia is the strong presence of ‘emotion’ which is an element of ‘romantic poetry’” (Fam Rohlu 41), asserts C. Lalawmpuia Vanchiau.

The principle of romantic literature is the stimulation of imaginations and fancies from the mind and heart of humans. Adoration and appraisal of ‘nature’ is also a feature of romantic poems. Well-known critic, poet, and essayist H. Lalrinfela aka Mafaa shares his assessment of romantic poets and asserts, “Some romantic poets cannot behold the Creator as they are being lured away by the beauties of Nature. The Creator is overshadowed by such beauties and therefore, they deify it and even worship it,” (Chawlhna Tuikam 194).

C. Lalnunchanga shares his evaluation of Damhauhva poem and declares, “While sharing the experience of these romantic poets, Damhauhva also turns to God unceasingly. And his perception of heaven is Mizo in nature, as he envisages both the allure and beauty of nature and Mizoram” (Damhauhva hla zir chianna 16). In the first stanza of *Kan nghah chung vangkhua leng*.

Kan nghah chung vangkhua leng,
 Lalnunnema thlirin ka tap;
 A riang chuang min hnem la, par ang lo vul rawh,
 Vul mawi chhawkhle, ainawn iang,
 An leng hmun hring ram mawiah. (1-5)
 (We await to amble in heaven,
 Glancing at the benign King, I weep,
 Console this ever destitute and bloom like a flower,
 Like beautiful rhododendron and scarlet ginger
 They prevail in the plushy green lands).

In the second verse, the people of heaven are referred to as ‘Those that lied beneath the earth sings with voices like the shrill of cicadas’ (*Piallei zal hnu zai lelthang kiu iangin an awi*) and uses cicadas as a simile. And in the third verse:

Ka pan Zion chhuahtlang leng zawh leh,
 Siktui damten a luang hmun chu;
 Lei awmhar dawnin riakmaw valeng ang ka vai,
 Ram eng mawi nun thing vulna;
 Hmangaih chung kim lenna hmun chu. (14-18)

(I move towards the Entrance of Zion where they bide,
 Where cold water mildly streams,
 I'm forlorn like a nightjar when I ponder on this desolate earth,
 Grand and radiant city where the tree of life stands,
 Where beloveds with their dear ones bide).

His idea of heaven in this poem is akin to the geographical features of typical Mizo villages. His use of Zion *chhuahtlang* (entrance of zion) is reminiscent of Mizo village and gives us a visual picture of village thresholds instead of the golden gates and golden streets. Then he collectedly fosters 'cool water', *Riakmaw* bird (Great eared nightjar), *Chhawkhlei* (Rhododendron), and *Ainawn* (Scarlet ginger) that environs villages.

Damhauhva's perception of heaven is pellucid even for the Mizo sensibility, he prefers to use regional flowers, and from the corporeal frame of mind, nature is still thriving.

In the communal life of our forbearers, the fervent yearnings for significant others, the longings for the departed, nostalgia, and a general sense of nostalgia was solemn. Their world was delimited, trailing the same path; they held the same profession and were acquainted with each other. Their concept of beauty, and fondness, their admiration, and their source of nostalgia were homogeneous. There was no breaking away from the delimited world. Even if they migrated, they experienced no new life in the new land and everything was identical to the place they left. The affection between lovers was sturdy in such definite spaces. Their livelihood and profession were inseparable from nature and were closely bonded. Every place they turned to were the old haunts of them and their beloveds; so Damhauhva makes us acknowledge such a state of affairs.

In several Mizo poems, it reflects the presence of cicadas and haze (*romei*) and not solely in the poems of Damhauhva. And that is further evidence of how closely the Mizo coincide with nature. Among other flowers, *Fartuah* (coral trees) and *Vaube* (variegated trees) are extolled more in his poems. Besides, in the life of Mizo forbearers, dry seasons must be the season that arouses their nostalgia the most. After they become Christians, the ambiance of winter stirs their heart; but that which awakens their nostalgia in Perpetuum is the dry seasons (*thal*). Such representations are visible in Damhauhva's poems.

Khua lo *thal* thing tin an par vul leh e,

Ṭuahpui, vau romei zam tur hian,

Kan nghilh hnu puan ang a thar leh thin (10-12)

(“Ni leh thla leh arsi an dang chuang lo”)

(Seasons dry, flowers of all trees anon bloom,

Coral trees, variegated, and haze that is yet to rise,

It is made anew, all that I've forgotten).

Turnipui kawl en chang khua *thal*

Romei a zam leh ta (15-16)

(“Hmanah pi pu lenlai chulhnu”)

(The sun that shines from the horizon in dry seasons,

Haze (*Romei*) rises once more).

Thal favang kaw! eng leh turnipui hi, lawm an tam e,

Lelthang zai mawi ten zun zai lo sa; (1-2)

(“*Thal* favang kaw! eng leh turnipui hi”)

(Autumn’s dawning and the great glowing sun,

Many celebrate, songster cicadas shrill songs of love).

If having a closer look at Damhauhva’s poems, the poems reveal how it is mystified by haze (*romei*) and how it is girded by flowers. In the thirty-two poems, he uses haze eight times, and the word flower (*pâr*) twenty-four times. He employs it as a simile six times, for example, *nun par ang chul* (they wilt like flowers of life), *par ang vul lai rel* (their tales of bloom like flowers), *par tin an vul* (all blossoms like flowers), *par vul leh* (flowers anon blooms), *par ang vul lo* (they bloom like flowers), *Zaleng par ang vulna* (where people blossoms like flowers).

Different flowers are used as metaphors eleven times and the flowers (*par*) observed are: *Chatuan par* (eternal flowers), *Lei lawmna par* (flowers of earthly joy), *Hrinlai par* (flowers of offsprings), *Lawm lai par* (flowers of cherished), *Hawilopar* (flowers of amnesia), *Khawtlang sirva par* (flowers of birds in vicinities), *Lungduh par* (flowers of beloveds), *Sen sir siar par* (erubescence flowers), *Chhawl lii liai par* (flowers of lush trees), *Zun phur thing tin par* (flowering trees bearing wistfulness), and *Zaleng par* (flowers of masses). These flowers are to be found in their wilting state and even if he sees a beautiful and thriving flower, he concludes with how they are bound to wither,

In Damhauhva's poems, the beauty of nature donned by Mizo is recurrently witnessing. *Vahui* (green pigeon), *Riakmaw* bird (great-eared nightjar), *Tlaiberh* (bulbul), *Vazâr* (necklace laughing thrush), *Thuro* (spotted dove) and different sub-species of cicadas are sentimentally portrayed; but amongst animals, the only elephant is mentioned. They all are expressed through words. A person proficient in literature, apart from such articulation; is versed in creating unheard melodies and makes us understand and see deeper meanings in Mizo thoughts. Damhauhva is unparalleled in such a domain. He ushers us around the sun, moon, clouds of smoke, dry seasons; summer, monsoon autumn, and winter.

Glossary

- Ngirtling* : The name of cicada or *thereng* which sounds one continuous shrill note; an electric bell for fire alarm, etc.
- Kawrnu* : The name of cicada, whose shrill cry is supposed to resemble the trilling of the Bengali housewife-hence the name
- Lelte/Leltepa/Lelthang* : The name of cicada, which makes a continuous shrill nose.
- Rengchal* : The name of cicada or *thereng*
- Rihmim/ Rihnim* : The name of a species of the Indian fig tree (*Ficus geneculata* Parry)
- Romei* : Haze

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Chapter IV

Comparative Ecocritical Study of Patea and Damhauhva

The personal lives of Patea and Damhauhva are already highlighted in Chapter I as they were both lived in the same village, within the same settings, details of their earlier lives must be dealt with to a significant degree. Although Patea was not born in the village of Khawbung and was born in Tualte, he was accepted and viewed as a native of the village Khawbung; in fact, most of his poems were composed while he was a resident of Khawbung. He was born around the year 1894 (no fact recorded) and was older than Damhauhva. Meanwhile, Damhauhva was born in the year 1909 in the village of Khawbung. Hence, Patea was 15 years older than Damhauhva.

Although there was some gap between their ages, they were exposed to the same environment as they both lived in the same village; hence, their experiences regarding societal affairs, nature, and wildlife around them were mostly similar. However, the ways their experiences are reflected in their respective poems are quite different. It is the differences that stand out as their perspectives and examples used are dissimilar. They both compose their poems by taking inspiration from the different courses of nature, but what moves them emotionally is also different. Their perspective on life is also distinguishable, but both reveal the elements of yearning for heaven and loneliness on earth in both of their poems.

Patea composed a total of fifty-five poems, which are all gospel poems. However, labeling his poems as *lengkhawm hla* would be the best way to generalize them. Damhauhva composed thirty-two poems and the gospel poems he composed are lesser-known when compared to his *Lenglawng* and *Lengzem* poems (folk songs and love songs). He is mostly known for his love lyrics and folk poems.

Hence, Patea will continue to be referred to as a composer of gospel and praise poems in this study; while Damhauhva will be referred to as a composer of love poems and folk. Firstly, let's dealing with their similar imagery, but their different means of expression in their presentation of *Fiara Tui* (Fiara's Water). First, let's provide an overview of Fiara's story for better comprehension.

Fiara and his mother were of a widowed family. Having no reason to be daring and self-willed, they don't have a chance to draw water from the village water point. So, he set off to look for a water point on the third ravine nearest to the east. Since the ravine ran dry during summer, and people assumed the place to be void of water. But perhaps it was destined fame that Fiara found water in that ravine. Towards the west, the ravine was cut off and there was no evidence of water. Nor does it flows from the source. It was there only on the spot where he found it. There, he found a water pocket, none too deep, fine as if chiseled on the rock and is it clear and cool water lidded with a flat stone. He was very elated. Since it shows no sign of a source and since it ran dry and cut off at the bottom, it was easy to conceal it; so Fiara kept it a secret and told no one. He let only his mother draw from the spring. The son and mother were the only ones who drank mild clear water (Hrang\hiauva 236, 237).

However, Fiara would later expose the whereabouts of the water because of his lover, and hence, people from his village would go and draw the same water. The extraordinary taste and pureness of the water are often expressed through a poem which often highlights the quality and clearness of the water.

Tuih tui namen ka chawi ngailo,
 ʦan khan luang chhuak Fiara tui ka chawi ngai e.
 (Of water I draw not that is plain.
 Fiara's water from ʦan gully streams I draw).

Patea drew inspiration from Fiara's water and put it in the poem as *Hmanah pi pute sulhnu ʦan khaw zo nemah*. Meanwhile, Damhauhva composed his lines saying, *Rihlipui khi thlafam lengkaina*. Although noticeably different, the inspiration for both of these poems is *Fiara tui* (water). First, let's seek to analyze Patea's poem.

Hmanah pi pute sulhnu ʦan khaw zo nemah,
 Van hnuai mi hril Fiara tui nemten a luang;
 Dawn ka nuam e khamrang khuaipui zu aiin,
 A hming nem hi van hnuai a thang vel e. (1-4)
 (Ages ago in our forbearers old haunt,
 There gently flows Fiara's water that people tell forth.
 I pine for it more than the honey of precipice's bees.
 Its befitting name is reputed throughout).

Patea's poem has four verses and a chorus, and each verse has four lines each while the chorus has five lines. In the first verse, he speaks of the olden days, how the source of Fiara's water was located near Ṭan hill, and also about the reputation of that water source. He speaks of how he thirsts for the water even more than the city's best wine and how he yearns to guzzle the famous water down.

Aw kan tlang ram tuikhurah hian,
 Nang zawng i mawi e;
 I sakhming khuavel a thang chhuak e,
 Theih chang sela hnam ze tinrengte'n i sakhming
 Nem avang hian dawn a nuam ber che. (5-9)
 (Of the entire fountain in our hills,
 You are well-revered;
 Your name through the terrene resound,
 If one only could people of all tribe yen
 To drink you in for your good name).

In the chorus of the poem, the poet talks of how the water source is the most precious and beautiful in all of the land. He talks of how the water is well known among all Mizo tribes. He wishes that all nations of the world could have a taste of the water so that they too would appreciate it.

Aw Fiara tui i pianna ram reng a mawi e,
 Lurhpui leh Ṭan chhingkhualah zaiin an chawi;
 Far khaw chhuah tlang Chawngtinleri run remna,
 Ṭan, lasi lenna vangkhua zau si nen. (10-13)

(Your place of birth is sublime O! Fiara's water.
 In stranger's land, they extol in poems of Lurhpui and Ṭan.
 Wild hills of *Far* village where Chawngtinleri dwells.
 Ṭan, the vastest lying land where nymphs roam about).

In the second verse, he speaks of how beautiful the place from which the water source is coming and how this beauty compliments the quality of the water. It is located between two famous hills of Mizoram, Lurh hill and Ṭan hill. In the areas between these hills, according to Mizo myth, the fairy queen Chawngtinlerhi and other fairies used to reside. Hence, the poem speaks of the aptness of Fiara *tui* (water) being located here and highlights such aspects in the poem.

Lungduhte nen kan dawn lai Fiara tui nem diai,
 Kam lo nang e, Fiara tui, kam lo nang e;
 Fur khawthiang, ṭhal romei zing rii riai hnuaiah,
 Chung Pathian zarah kan dawn leh mahna (14-17)
 (Soothing Fiara's water that we drink with beloved;
 Abate not, Fiara's water, abate not.
 Under the clear monsoon sky and hazy summer tide mist.
 By God's will we might once more drink).

In the above lines, he speaks of how he had, along with his peers, drank the water saying that since he shared the experience of drawing the water with his friends, he wishes that the water source will not go dry. He wishes and imagines that when the season comes around again, by the grace of God, he and his friends may come to drink the water again and be together once more.

Aw van tuifim lo luang la kan thinlungah hian,
 Ngai lo nang e Fiara tui, ngai lo nang e;
 I tel lo chuan par lai chhawl ang ka uai e,
 Fiara tui iang nem diaiin luang ang che. (18-21)
 (Flow through our heart pure empyrean water flow.
 I shan't pine; I shan't pine for Fiara's spring.
 Without you this bloomer wilts like sundered twigs.
 Ripple like Fiara's spring gently flows).

In the last verse, he makes an example using Fiara's water. He invokes the holy waters of heaven and the Holy Spirit to manifest in people's lives. If the holy waters of heaven were to flow in the lives of human beings, man would not need the delectable water from Fiara's water. He states that without the holy waters of heaven, man is like faded flowers and he asks the Holy Spirit to calmly flow just like Fiara's water.

L.H. Rawsea gives his analysis of Patea's poem saying, "Patea shows love to nature alongside God, the creator, even putting his praise into a poem and before eco-theology was relevant, Patea had made the connection between Fiara's water and God's grace." (Patea Hlate Zirchianna 48).

Let's look into how Damhauhva was inspired by Fiara *tui* (water) and how it led him to compose *Rih lipui khi thlafam leng kaina*. It can be stated that this poem was also a product of the stories about Fiara *tui* (water). Damhauhva has also employed the use of illustrations in his poem.

Rih lipui khi thlafam lengkaina,
 Nang Fiara tui chhim leh hmar, thlang
 Sakhming thang zel chu;
 Siktui thiang chhingah i lo piang ngei e. (1-4)
 (Lake Rih where the departed souls tarry,
 Thou Fiara's water, to south, north, and west,
 Whose name renowned throughout.
 You are but born of cold bracing spring).

In the first verse, he speaks of religious beliefs in the olden days and how it was believed that spirits of deceased people had to cross over Rih lake. He speaks of the lake in his poem saying that the lake is where spirits had to go and he addresses Fiara's water saying that its name is spreading far and wide. And that it is the most delicious of all waters and no other source can compete with it.

Luang ang che aw, damten luang del del la,
 Thlang kawrvai reng daikawmah;
 Hmingtha hluan thang lungphang lo la,
 Hnam tin reng chhingkhual zai chawi lai. (5-8)
 (So then stream, softly and mildly stream,
 To outlander's purlieu lands.
 Be fretful not bearer of a good name.
 People of all races and stranger acclaim thee through poem).

In the chorus, he relates how he wants the water to flow even though Fiara's water did not flow in reality. He uses Fiara's water as a metaphor and also uses it to represent the Mizo tribe. Through this use of metaphor, he makes Mizo identity flow like a stream of water and wishes it good luck so that it may flow gently and peacefully. He wishes that the water would flow to the mainland of the country and even at such a distance, he hopes the water would not lose its quality and ruin its good name but rather continue to flow without fear or intimidation. He wants Fiara's water to carry the ways of the Mizo people so that other races of the world may know of them and offer praise for their way of life. Hence, he makes the flow of water carry the identity of the Mizos.

Lurhpui hmingthang Ṭan kham rengah hian,

Hnutiang mual liam kan thlir a;

Suihlung rual tawh hnu,

Min ngaihtir hmana nun hlui chul tawh hnu. (9-12)

(From famed Lurhpui, Tan's precipice.

Looking at auld lang syne.

Of empathy shared

Makes me long for ebbing yesteryear).

In the second verse, he expresses how the location of Fiara's water awakens his nostalgia about the past. Similarly, Patea had also spoken about the area in which Fiara's water is located and the aptness of the stories that are behind the location. In their poems, both of the poets highlight how Fiara's water is located in the area between two of Mizoram's famous hills Lurh and Ṭan hill. Damhauhva, from the hill next to the source of the water, is feeling nostalgic and recalling the days that have gone and reliving his memories. He thinks of how old friends used to spend their time together and how many of them would have passed away by now. He recalls the days of yesteryear and reminisces when old friends would spend their lives together.

I rau thla hnam tin ruang an bualna,
 An chantir e, hmatiang siktui,
 Fiara tui nem diai,
 Dawn lo zaleng reng hi an awm lo ve. (13-16)
 (In your essence bathe their carrion,
 Into it turns, spring for the world to come,
 Soothing Fiara's water,
 None haven't yet relish).

In the last verse, he merges the images of Fiara's water and Rih lake making it seem as though the two are always present in people's dreams and imagination. Hence, he even states that all that people think about is Fiara's water.

B.Lalthangliana has even stated, "To say that the widespread popularity of Rih lake and Fiara's water is due to poems of Damhauhva would not be inaccurate" (Mizo Hla 373).

From Fiara's water, which is born of nature and a creation of God, Patea relates his view of the afterlife. In his poem, he speaks of how the waters in heaven would taste much sweeter than the sweetest water found on earth. The clear waters of heaven can quench the thirst of humans so that they will never thirst again. Meanwhile, Fiara's water is not capable of quenching forever the thirst of those that drink it. Patea skilfully uses other aspects of nature as examples in his poem to make his point that even though the waters found on earth maybe extraordinarily clear and fresh, those that we cannot see and touch now will be even sweeter than those that are present here.

Damhauhva utilizes Fiara's water as a means to look back on the past and reminisce. He relates his longing and feelings of nostalgia for happy times and younger days. He states that Fiara's water is what carries the Mizo identity. He wishes that the Mizo people will not lose their admirable way of life when their name is known throughout the world and that other races will get to know of their beautiful culture. Therefore, he conveys the venerable and valuable culture of the Mizos through Fiara's water in his poem.

Patea and Damhauhva secluded themselves in private areas and forests when they were in the process of writing their poems. Patea even made the habit of packing food for himself and going into the wilderness in search of inspiration for writing new poems. Damhauhva would also wander into the forests exploring old places of human activity while writing poems.

Patea's poem *Ka dam lai thlipui a ral hunin* and Damhauhva's *Hmanah pi pu lenlai chulhnu* are similar in their origin and the imagery used in both poems are also mostly the same. Both the poets went into the forests to write their respective poems. However, what they found through their poems and the angle in which they were written are different. Thus, while basing nature as their main source of inspiration, their perspective as expressed in their poems tend to be completely different.

How Patea came about to writing this poem is already discussed in Chapter II, therefore, the same will not be repeated in the present chapter. To write this poem, Patea packed food for himself and went into the forest, and prayed to find inspiration. After almost losing hope, he unexpectedly found inspiration to write his poem which is based on the courses of nature. After having been caught in the rain he retrieved under a pine tree where birds had also taken shelter from the rain. From there, he utilizes the birds needing the protection and safety of the tree to describe the relationship between human beings and God. When humans are in pain and need of assurance, they turn to God. Similarly, when met with a heavy storm, the birds too turn to the tree for shelter.

Ka damlai thlipui a ral hunin,
 Ka Lal Chhandamtu hmel ka hmu ang a;
 Chutah ka lawmna a chuai lo vang,
 A hmelah van pangpar a vul reng taw hang a. (1-4)
 (When Life's tempest finally abate,
 I shall meet my Lord and savior;
 Then my joy will not evanesce,
 Eternal blossoms shall adorn his face).

In the first verse, Patea remembers all the hardships and struggles in his life. An in relating this, he conveys how life is a continuous series of a storm that shows no mercy in his life. He uses the storm as a metaphor to represent the struggles of life. When life on earth is finally over, he is certain that he will meet his creator, his Saviour. In the poem, he greatly emphasizes that in the place where his Saviour lives, there will always be joyfulness and like a flower in full bloom, his savor's face will forever be beaming.

Aw nunna thing i zar hnuaiah,
 Van angel rual hlimin an leng;
 Aw chutah kan la chawl ve ang,
 Israel tlang thiang hlimah chuan (5-9)
 (O' tree of life neath your shady bough.
 The host of heaven blithely did dwell.
 Tis there we shall one day unwind.
 On the sacred mount of Israel).

In the chorus, he uses the image of the birds flying towards the tree for shelter as an example. Like how angels in heaven are safe and happy in the arms of God, the birds too are chirping gleefully under the safety of the tree. When life is finally over, he too will be able to enter that place where there exist eternal joy and happiness and goes on to compare the kingdom of heaven to the Holy Land of Israel.

Let's look into how Damhauhva came to write his poem *Hmanah pi pu lenlai chul hnu*. Details of its origin have been highlighted in Chapter III, hence, it will not be repeated in this chapter. Similar to Patea, it is known that Damhauhva also went into the quiet parts of the forest to write his poem. He has stated, "I was feeling greatly nostalgic. I thought if I went out and wandered around our neighboring towns I would find the inspiration for a poem. . . ." (Saplana 89). To write his new poem, he went strolling through old villages and explored the ruins by himself. He states, "As I was resting, raindrops started falling, clouds started to appear, and all the birds, being scared of the wind and rain, came flying under the orchid tree looking for safety" (90). Hence, Damhauhva composed his poem from a different perspective of nostalgic feelings that are different when compared to Patea's poem.

“The days of Pu Lallula was in my mind, and how people would spend their life gaily in these locales. They would not have known of the Gospel poems that we sing today. I thought of the poems they chanted and how they happily spent their days in that society and as I continued to think about those olden days, I started to come up with the words to the poem” (90).

Hmana pi pu lenlai chul hnu awmhar ka dawn changin,
 Suihlungruala zamual an liam tinkim ka dawn ngam love;
 Zaleng dawntuai sen sir siar par Sai ang an lo ngirna,
 Dawnlung runhmun leh ramloh zalam tluang a chul zo ta e. (1-4)
 (As I wistfully reminisce of forbearers passing prime.
 And I could not bear the thought of them biting the dust as one.
 The folks, youth like red creepers blooms as elephants poiled.
 The village thresholds, dwelling, and trails to virgin forests vanish).

In the first verse, he speaks of the past, he takes his mind back to the olden days where his ancestors lived their lives. When he feels melancholy it makes him think of the past when people that have passed used to live happily, how they celebrated holidays and their communion. He longs so deeply for days gone by that he does not allow himself to think about them too much. He continues to speak of how young men and women would socialize with one another and how they would laugh together carelessly. He explores the places where they would meet, their homes, and trails of their harvests which have all turned into forests over time.

Ka dawn ngam lo hmangaih khuavar hmaa fam zawng chu;

Khua romei tlang kai chang sirva nunhlui a thar leh ta;

Ka nun thlang puan ang a chul tur awih lai rel ve la aw. (5-7)

(I dare not bethink of Beloved's deceased before the great dawn.

At haze winded hill Feathered creatures are bygone days relived a new.

My lifelike loomed cloth bound to fade do wish to cherish it).

In the chorus, it is seen that his imagination takes him to places that make him feel emotions of joy and melancholy. He thinks about the people that have passed on who never had the chance to know of the gospel. Over time, he knows that the memories from the olden days will come back to his mind. He is aware that the life that we are living now will eventually come to an end in the future and hence, he urges people to live their lives to the utmost and live as happily as possible.

Now, let's attempt an analysis and explanation of the ecocritical elements used in both the first verse and chorus of the poems *Ka dam lai thlipui a ral hunin* by Patea and *Hmanah pi pu lenlai chulhnu* by Damhauhva. In Patea's poem, Patea expresses how life is full of hardships and how frightening it is. He compares time on earth to being trapped in a storm. But when life ends, he will get to meet his savior and he will find eternal joy and happiness which will never fade, and even compares the sight of his savior to that of a flower in full bloom. He uses different aspects of nature to exemplify the emotions of fear and joy. In doing so, he expresses how nature will not last forever, however, those that are to be found in heaven, unlike those on earth, will never fade nor be diminished.

Damhauhva relates his nostalgic feelings for days gone by and looks through the lens of melancholy and longing for them. He does not look far ahead into the afterlife. Instead, he dreams of the ways and means of his long-gone ancestors and how they used to live. He explores their villages and their places of communion which have now become so barren that it makes one wonder if anyone ever lived there. He is overwhelmed with such sadness that he does not dare think of it more. From the way he thinks so deeply of life and nature, it can be seen how highly he thinks of it and such is communicated through his poem.

Let us compare and analyze the two poems of Patea and Damhauhva to highlight their use of ecocritical elements to emphasize their melancholia over life and loved ones. Patea expresses his desires and hopes to reunite with his long lost friends in his poem *Hmanah nun hlui a chul tawh hnu* and similarly, Damhauhva conveys his wishes that time would stop moving forward so that he and his loved ones would always stay together through his poem *Hmangaih lenrual dar ang kan len za hian*.

Hmanah nun hlui a chul tawh hnu,
 A lanna tlang awm maw
 Chuan zel ila romei karah,
 Nghilh ni a awm dawn lo. (1-4)
 (Is there a site to view,
 Of the passing yesteryears,
 I shall cast about midst haze.
 A day I draw blank ever not chance).

The poem called *Hmanah nun hlui a chul tawh hnu* is slightly different when compared to other poems from Patea. The poem speaks of a fondness and closeness between human beings and how God is invoked through this relationship. He also speaks of how, in the kingdom of heaven, loved ones will be reuniting. In the first verse, Pates speaks of his yearning for his past and his desires to see those days again. He is unable to make himself forget about those happy days and he wished that maybe he will be able to see those days again from above the plains and through the mists.

Min hnem la, Lal Imanuel,
 Ṭah lai ka bang ang e;
 Khua rei ngaih chu tlang romei iangin,
 A lo kiang leh ang a. (5-8)
 (Soothe me Lord Imanuel.
 I shall cease my cry.
 This pining for the bygones like haze on a hill;
 It shall once more pass).

In the chorus, he uses the image of the mists as a simile; if he communicates all his feelings of nostalgia to God, He will comfort him, and hence, the tears he has shed over days of old will soon be swept away like the mists that cover the hills. He continues to use other forms of natural elements as examples to express his feelings.

Chung khua a lo ri thinlai a nghawr,
 Nun hlui ka ngai zual ṭhin;
 Lal lai par tlan lenrual kim leh,
 Rihsang kai min ngaihtir. (9-12)

(My heart shook as the sky roared.
 The pining deepened for days gone by.
 Of companions in the nectar of eminence thrive
 Makes me pine for acquaintances gone).

In the second and the third verse, it can be understood that the things that cause his sadness are the course of nature. When he speaks of happy days gone by, we see that it is beings living in nature that gave him joy and pleasure. The sound of thunder rolling makes him yearn for his past. He looks back on his younger days with his peers and how they are no longer together now. He expresses how they will only be able to reunite again in the afterlife. Such is stated in the second verse.

Thlafam ka ngai nau ang ka ṭap,
 Min hnemtu an awm lo;
 Zarva anga hlim lai ni kha,
 Hmuh ni awm leh ang maw? (13-16)
 (For the departed I pine and weep,
 There are none that comforts
 Will there ever be a day i reclaim?
 Days when being lightful like a bird be).

In the third verse, he tells of how he is missing those that have passed away and how no one can comfort him. He asks a question and he wonders whether or not he and his peers will be together again like the birds that flock together.

Looking into what Damhauhva highlights in his poem *Hmangaih lenrual dar ang kan lenza hian*.

Hmangaih lenrual dar ang kan lenza hian,
 Then nan kawl eng leh reng hian a mawi lo ve;
 Khawtlang sirva par tlan kan iang tawh hnu,
 Lungruala tlaitla zankhua varzain. (1-4)
 (As we while away with beloved folks.
 Dawn of severance seems out of chance.
 Like birds of vicinity on nectar frequent seem.
 Pulling all-nighters in one accord).

In the first verse, it is seen that he uses ecocritical elements and makes use of four similes and metaphors, which are *Kâwl eng* (sunshine), *sirva* (birds), *tlaitla* (sunset), *zankhua* (night). In the past, people spent their days together without a care in the world and never imagined they would have to separate. Like how the birds chirp happily as they draw nectar and ripened fruits, they would spend all night in perfect harmony. He relives such moments in the first verse.

Aw, ka vul lai hring nun hi pialleiah,
 Sen lai nau ang tah ni a tam ngei ang;
 Ka nghilh lo'ng che khuarei chan thleng pawhin,
 Chham ang dairial piallei ka chan hma chuan. (9-12)
 (O! In the grave my booming life,
 Will meet days where like infant weeps;
 I shan't forget much as old days turn,
 Till I go the way of all flesh).

In the second verse, he speaks of his sadness over the eventual death of people and old age will separate him from his peers. He compares youth to flowers in full bloom. But because of time and old age, the beauty and attractiveness of human beings will eventually have to lie in graves. He thinks of his loved ones and his friends and how they would also be growing old someday and the thought deeply saddens his heart.

Thinlai a vai riakmaw valeng iangin,
 Saisen nau ang min dawm thiamtu an awm lo;
 Par ang vul lai rel thiam awm tak ang maw?
 Khuarei lunglen zun zam a tho leh thin. (13-16)
 (Confounded like Riakmaw (great eared nightjar) bird.
 None could cradle me like a tot;
 Can one construe the prime of life?
 The allure of yesteryears aroused a new).

In the third verse, he looks back to the past once more, and the more he thinks about it he becomes more saddened that he does not know what will heal his heart. He wanders around like a bird, not knowing where to land and where to rest his feet. He requires a comforter like a young child who is caressed by his caring mother. He wishes that there would be a way to be young forever and not have to grow old and even poses the question of whether or not there is someone who knows how to stay young and not wither away. If he grows old, he will only be left with memories from the past that will make him miserable, hence, he expresses his desires to hold on to youth.

In their poems, Patea and Damhauhva poignantly express the beauty and allure of life and nature, both emphasizing the sadness that comes with longing for the past. In *Hmanah nun hlui a chul tawh hnu*, Patea longs for the past and highlights the same by using an element from the course of nature. He calls to them although he is aware that the only place he can reunite with his friends is in the afterlife in the kingdom of heaven. In his poem, *Hmangaih lenrual dar ang kan lenza hian*, Damhauhva relates his sadness over getting old and compares youth to elements of nature. Unlike Patea, he does not look towards the time when he will be able to reunite with his friends, rather he wishes that their youth would last forever and expresses his desires to spend their youth with one another. Both poets use elements from nature to convey their feelings and desires. From this, it is evident that during their lifetimes, their experiences were quite similar and such experiences narrate the importance and value of nature in their poems.

Siamkima has stated, “Not only was Patea able to view things positively in this world of loss and sadness, but it was also as if he saw everything as being in full bloom. We see the word flower (*par*) in forty places in all of his poems ...” (Zalenna 87).

In light of what Siamkima said about Patea’s poems, B.Lalthangliana has commented on how Patea and Damhauhva looked through the lens of ecocriticism to write their poem.

While Damhauhva did not mention flower (*par*) as often as Patea, we see the word flower (*par*) 13 times in his poems. In Patea’s poems, the word flower (*par*) is seen mostly in the context of his imagination. In Damhauhva’s poem, the mention of flower (*par*) and flowers are those that are seen in reality. In Damhauhva’s poems, *Ṭuahpui* (coral trees) are blooming which makes the edges of the jhoom vibrant and are sometimes covered by mists. *Chhawkhlei* (Rhododendron) are also flowering in redness. And so are *Chawnpui* (Lythraceae), *Ainawn* (Scarlet ginger), *Phunchawng* (Bombacaceae), and *Pâng* (Bombax flowers) which are all blossoming (Patea leh Damhauhva 151).

As B.Lalthangliana has stated, the flower (*par*) that is stated in Patea's poems exist in his mind and imagination. Not only such type of blooming flowers, he also mentions flowers that cannot be seen by the human eye which are: *Kalvari par* (Flower of Calvary), *Lalna ram pangpar* (Flower of God's Kingdom), *Eden pangpar mawi rimtui* (Scented flower of Eden), *Zion lili par* (Lily of Zion), *Lei pangpar* (Flower of earth), *Nunna parmawi* (Flower of life), *Van pangpar* (Flower of heaven), *Kanan pangpar* (Flower of Canaan), *Kum thar par* (Flower of the New Year), *Lal nunnem par* (Gentle God's flower) and others. Even though such flowers cannot be seen, it does not mean their beauty is any less. Hence, the word *par* (flower) and the concept of flowers in full bloom is what Patea commonly uses to describe places of great joy and beauty. He, thus, describes such places as being very enchanting and appealing. John Keats has stated in his poem 'Ode on a Grecian Urn' that poems heard in the mind are more beautiful than those that can be heard, "Heard melodies are sweet, but those unheard are sweeter;" (Poetry Down the Ages 60).

Similar to what Keats has said in his poem, the flowers in Patea's imagination will appear more beautiful to those who can see them as opposed to the flowers found on earth which will inevitably wither away. Siamkima has commented on Patea's vision of these flowers, "Patea, amid poverty and hardships, always had a positive outlook on life . . ." (Zalenna 87), and "Patea was someone who did not look back on the past nor did he look upon earthly things, but instead he looked towards the heavens . . ." (88). Patea's continuous reference to flowers in their state of blooming is thus, quite understandable.

Damhauhva's mentioning of flower (*par*) in thirteen different places is equally beautiful as he makes references to the most enchanting flowers of the Mizos. Damhauhva's mention of different flowers of the world can be said to give a glimpse of his perspective on life. He greatly admires and treasures life and he does not look forward to the future where he will become old, hence, he uses the image of flowers blooming to exemplify humans in their youth. Such elements emphasize his reverence for nature and highlight how nature plays a significant role in the lives of people.

The elements of nature are what Patea most commonly uses in his poems for metaphor. When describing the next life, he often makes use of nature that they see on earth to emphasize the beauty and joy that awaits in the hereafter. It can even be seen from his poems that his heart resonates mostly with *Chatuan thlifim lenna* (eternal fresh air that blows). It is also noteworthy that he has used an example that is not to be used elsewhere which is *Lawngchawlhna tlang thianghlim* (Port on a holy mountain).

His other examples are also often taken from nature where the elements that cannot be found in the living world such as vibrant mountains (*vul*). Such are: *Bethlehem tlang vul* (Vibrant mountain of Bethlehem), *Israel tlang thianghlim* (Holy mountain of Israel), and *Lung tileng tlang* (Wistful mountain) which are all poignantly used to convey his messages.

In the meantime, Damhauhva creates a strong connection between life and nature. He makes use of the beauty of other living things to bring to light the magnificence of life. He places nature on the same pedestal as human life. They can witness that he deeply values all his humanly encounters. He does not dare look too far into the future; instead, he looks back on the past and thinks of how his ancestor spent their lives. By doing so, he sees the value of life and tries his level best to uplift his own life and the things that he is currently going through. He views the world where his heart belongs, he hears the echo of birds and animals as they shriek and cry. Amongst the mist and flowers of all kinds that bloom, the hazy wintry paths, and the stars that twinkle, he wails in agony as he thinks of life and its inevitable end. The use of natural elements is complete and appropriate in his poem. Even relating his desires to share his feelings with them, they see that he longs to communicate his nostalgia and loneliness with the different forces of the natural world.

Glossary

1. *Lengkhawm Zai*: Group singing, gathering poem, communal singing; act of singing together.
2. *Lenglawng Zai*: Secular poem, any folksong having no specification of religious leanings/tune.
3. *Lengzem Zai*: A love-poem; romantic/sentimental composition, poem for beloved one.

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Chapter V

Conclusion

In this dissertation, a study has been carried out in selected poems by Patea and Damhauhva in the context of ecocriticism theory. However, all of the poems under their name have not been selected for the purpose. The poems included have been selected based on the elements of ecocriticism and theory present in them. The selected poems have highlighted the lives of the poets; nature and the course of time and have also explored the past and how people used to live their lives in the olden days.

Lalthangliana stated “Patea is one of the first Mizo poets to introduce the poem style of *lengkhawm zai*”. His contribution is greatly significant in bringing about a type of music that allows Mizo people to sing of the gospels in their original way. One may state that his poems, which deeply resonated with the Mizo man and provoked melancholy, greatly lifted the spirituality of people during his time. The study reveals that his use of ecocriticism elements, to a great extent, relayed his contemplations. Not only did he speak of the relationship between nature and human beings, he profoundly looks into the connections between humans, God, and other creations which he poignantly displays through his poems. His use of elements of ecocriticism can be viewed in many ways, which are.

It can be seen that he lays focus on the past and the livelihood of the bygone Mizo people and uses their ways of being as significant examples. These are also able to witness the difference in Mizo societies before and after the adoption of Christianity. In his first poem, he writes,

Ka ropuina tur leh ka himna hmun,
 Ral hlauhawm leh ÷itna awm lo chu;
 Thlaler atang hianin ka hmu rinin, (1-3)
 (My place of glory and my hiding place,
 Devoid of all frightful enemies and fears;
 I can picture the place from this desert through faith).

From the above lines, they can get a glimpse of departed societies. For poverty-stricken, backward families, chiefs, and authority figures were most fearsome. Such people, because of their poor conditions, would often be found guilty of crimes they did not commit. Patea understood such circumstances and he, therefore, communicates them in his poem.

It can also be that Patea, in many ways, conveys his yearning for heaven and the afterlife through the nostalgia that he feels during his lifetime. The studies from Chapter II highlighted. Let us look in brief at the points mentioned.

- i) At the sight of the *tlazawng* flower, he goes on to speak of the birth of Jesus Christ and his salvation. Hence, he relates his melancholy throughout nature to his longing for heaven.

Lal pian hun pangpar a vul leh ta,
 Thinlai mu hnu lunglen a kai tho ve;
 Van hnuai mi hril Bethlehem tlang chungah,
 Rinin thlain mi an thlawk kai. (1-4)

(Christmas flowers are blooming again
Awakening our gloomy hearts
Upon the mount of Bethlehem which the world proclaims
They glide over there with wishful wings).

- ii) When he sees the sunset, he forms a connection between the sight of the sun setting and his wistfulness and parallels them with the birth of Christ in Bethlehem.

Ngaih a na e, Bethlehem tlangpui,
Tlai ni tla eng lenkaw! a khum riai e;
Bawng in tlawmah ka Lal riangvai tak saw,
A chun riang Marin a chawi e. (9-11)
(The pining is deep for mount Bethlehem.
Dipping sunbeam over sunbeam soar;
Lowly manger my destitute King,
Cherished by his poor mother Mary).

Not only this, the sight of the sunset makes him envision the face of his Saviour and his imagination travels to paradise:

Tlai tla enga ka lal hmel leh
Rauthla vangkhua a lang.
(My Lord's visage on dipping sunbeam,
And after the world in view).

iii) Whenever he sees nature and all of God's creation, it makes him long for God and the kingdom of heaven which he speaks of in his poems. He employs the use of metaphors among which the stars are greatly frequented.

Bethlehem Arsi a eng leh ta,
 Eden thlan kawngkhar chhung a rawn chhun eng;
 Harhin tho r'u, Eden khua a var ta,
 Kan tum ram chu i pan zel ang. (12-15)
 (Star of Bethlehem once more gleam,
 Illuminating all of Eden's tomb,
 Awake and rise as the day of Eden dawns.
 Let us make for our journey's end).

He uses the metaphor of the star to speak of Jesus Christ and God. And his other poem, he also uses the star as a means to guide Christians if ever they lost their way.

Ka vahvaihna lui dung sei mah sela,
 Hruaitu Hmar Arsi chu thlir zel ila;
 Lawng chawlhna tlang thianghlim chu min thlen ngei ang.
 Tah chuan hmangaih lenrualte an kim tawh ang. (9-12)
 (Though this valley of wandering prolong,
 I will watch it on the boreal lodestar.
 Twill lead me to the harbor on the holy mount.
 And all the beloved kindred shall there be).

Patea's nostalgia can be studied into three parts, chiefly:

(i) Nostalgia for heaven

What coalesces his written works of nostalgia is his nostalgia for heaven and is perhaps manifested most in that particular poem. He thus expresses that nostalgia in the first poem,

Ka ropuina tur leh ka himna hmun,
 Ral hlauhawm leh ÷itna awm lo chu;
 Thlaler a÷ang hian ka hmu rinin,
 Chu hmun hlun chuan min tuam vel vangin (1-4)
 (My place of glory and my hiding place,
 Devoid of all frightful enemies and fears;
 I can picture the place from this desert through faith
 For such an eternal place surrounds me).

Patea often uses nature as a metaphor to symbolize heaven. *Lui kam mawi zawk* (Greater seashore), *Luipui luang ri rehna* (Where big river hush), *Lawng chawlhna tlang thianghlim* (Harbour on holy mount), *Lung mawi tuallai* (The jeweled streets), *Israel tlang thianghlim* (Holy Mount of Israel), *Jaion tlang* (Mount Zion), *Tlang thianghlim* (Holy Mount), *Rangkachak khawpui tual nuam* (Peaceful street in Golden city), *Chatuan tlang chhip* (Peak of eternal mount), *Nunna thing daihlim* (Shady tree of life), *Ram ni tla ngai lo* (Land of eternal sun), *Saron par leh lili par vulna* (Where bougainvilleas and lilies bloom), *Lui ral khaw mawi* (Charming village beyond the river), *Ni tla senglo ram* (Land where the sun never set). His metaphor for heaven is easy to picture and is perspicuous.

The relationship between other created things, the Creator, and mankind is apperceived through his poems. His nostalgia for heaven made him envision it, as pleasant as can be, and through the seen and celebrated, he, within the compass of mind; expresses it in a most longing and delightful terms.

(ii) His longing for other believers of faith is one aspect of his poems. He sees the affection between human beings, the communal relation, and the severance brought on by death, and in his poems, it notices how heaven is the only place where they will reunite.

Lenrual kima i par kan lawm,
 Ka va ngai em, aw ka Lalpa;
 Hmangaihthe nen i hming fak hun,
 Ngai hian ka fam ngang dawn em ni? (13-16)
 (Times that we rejoice your wonders with friends
 I deeply long for it O Lord
 Am I to die with deep yearnings?
 For day to praise thee with beloveds).

In the second stanza of his poem, *Damlai luipei dung fang mah ila* (Though I fare about the valley of a lifetime), it shows how heaven is the place of reunion with the departed loved ones. And also notice that he uses nature as a metaphor in ways that have not been used before.

Ka vahvaihna lui dung hi sei mah sela,
 Hruaitu Hmar Arsi chu thlir zel ila;
 Lawng chawlhna tlang thianghlim chu min thlen ngei ang,
 Tah chuan hmangaih lenrualte an kim tawh ang.

(Though this valley of wandering prolong,
 I will watch it on the boreal lodestar.
 Twill lead me to the harbor on the holy mount.
 And all the beloved kindred shall there be).

The inter-relationship between nature and man is not only what Ecocriticism encompasses. It also includes the administration of Government, how they look after their environment, the reliance between humans, and that of nature and humans; all by their culture. In the analysis of Patea's poems, it scrutinizes the link between nature and literature, the communal life of humans, the way of life, and decorum in human beings.

In the poem *Hmana nunhlui a chul tawh hnu* (Of the passed life of yesteryears), shows how he often recollects the sense of forlornness induced by death and parting.

Chung khua a lo ri thinlai a nghawr,
 Nun hlui ka ngai zual thin. (9-10)
 (My heart shook as the sky roared.
 The pining deepened for days gone by).

Thlafam ka ngai nau ang ka tap,
 Min hnemtu an awm lo;
 Zarva ianga hlim lai ni kha,
 Hmuh ni awm leh ang maw? (13-16)
 (For the departed I pine and weep,
 There are none that comforts;
 Will there ever be a day I reclaim?
 Days when I'm blitheful like a bird).

They can observe his recollections of the old life and days of the past when thunder roar; his apprehension of the cries brought about by death, and the realization he will never relive the days of joy on earth.

(iii) He often unveils the secrets of the soul through the sublunary:

Most of the metaphors being used by Patea is taken from the Bible. As seen in the Bible, Aigupta/Egypt, *thlaler ram* (land of deserts), Israel *te vahvaihna* (The lost land of Israel), *Kanaan leh Zion tlang* (Mount of Canaan and Zion) are skilfully employed by Patea as metaphors to compare the lives of the faithful.

In one of his poems, *Lal pian hun pangpar a vul leh ta* (Christmas flowers are blooming again), the creativity of Patea in portraying earthly things as spiritual things can be truly observed. It is a mere cherry blossom tree at the outskirts of Khawbung village that stirs up his suppressed sentiments and makes his soul fly over the mount of Bethlehem. It is indeed interesting to note how he has mentioned the beautiful sunset at 'Puanvawrh *tlang*' and the comparison of the dark cemetery of the garden of Eden with the stone pillars at the entrance of a village and also with the abandoned cemetery. The comparison between the trees of the kingdom of Jesus with the beautiful banyan tree near the deserted house of a village chief is also indeed remarkable. His merit lies in drawing a deep connection between nature with the spiritual world.

Patea has composed fifty-five poems, but all these fifty-five poems are not individually taken into study. This dissertation mainly focuses its attention on the poems in which Patea has incorporated nature as metaphors and poems that mainly deals with the theme of nature.

Lastly, it can be seen clearly that in all of Patea's poems, the theme of nature and its course always remains central. As a whole, his fifty-five poems generally contain the subject of nature which undoubtedly reflects the amount of deep connection that he builds between God and nature. He firmly grasps the wondrous of God from other creations. Also, Patea's poems present aspects of life, the way of life of Mizo people in the past, and the societal relations of Mizo ancestors. Hence, the poems of Patea provide us with significant viewpoints into life, the past, and the history of the Mizo people.

From what has been gathered and analyzed in the Damhauhva, they can comprehend that, similar to Patea, the concept of nature continues to remain a dominant premise. However, unlike Patea who connects nature with the relationship between humans and God, Damhauhva uses the elements of nature to highlight the relationships between human beings, and this aspect is frequently seen throughout his poems.

In Damhauhva's poem, human beings and nature are portrayed as going hand in hand. Damhauhva highlights his view that human beings are not greater creation than nature, and that all of God's creation is of equal value and none is higher than the other. He often asks other creations to share in his feelings of melancholy.

Zawtin hrilh theih chang se, chungleng huiva,
 Berhva hram thiam, thing tin zar awi lelte nen,
 Zun ngai chhawl ang uai ve ang maw hril zain lunglen hi. (11-13)
 (If I could ask the lofty green pigeon,
 The songster bulbul, cicadas from each bough sings.
 Do they for yearnings bend like twigs and lift their songs of blue).

In his other poem, they again witness how he views to nature and the environment as sharing his feelings and emotions,

Thal favang kawl eng leh turnipui hi,
 Lawm an tam e, lelthang zai mawiten zun zai lo sa;
 Lungleng chuang leltepa'n lenbuang zar a awi,
 Thlang kawrnun leng nen sen nau ang kan tap e,
 Sen nau ang kan tap e. (1-5)

(Autumn's dawning and the glowing great sun.
 Many celebrate, songster cicada shrill songs of love,
 Wistful cicada from tree branch let sing,
 With an unknown lass, we like an infant bawl.
 We like an infant bawl).

Damhauhva feels strongly nostalgic about the past. He often looks back on the past and reminiscences about how people used to live which he relates in his poems:

Hmanah pi pu len lai chulhnu awmhar ka dawn changin;
 Suihlung ruala zamual an liam tinkim ka dawn ngam lo ve;
 Zaleng dawntuai sensiar par Sai ang an lo ngirna;
 Dawnlung run hmun leh ram loh zalam tluang a chul zo ta. (1-8)

(As I wistfully reminisce of forbearers passing prime.
 And I could not bear the thought of them biting the dust as one.
 The folks, youth like red creepers blooms were like elephant spoiled.
 The village thresholds, dwelling, and trails to virgin forests vanish).

He greatly sees the value of life and the worth of the lives of human beings. As life is short, he wishes that there would be peace and love, no discrimination or conflict and that people would be united and unified in love. He feels very strongly about his longing and pining for his fellow human beings which he relates often in his poems:

Hmangaih lenrual dar ang kan lenza hian,
 Then nan kawl eng leh reng hian a mawi lo ve;
 Khawtlang sirva par tlan kan iang tawh hnu,
 Lungrual tlaitla zankhua hi varzain. (1-4)
 (As we while away with beloved folks,
 Dawn of severance seems out of chance.
 Like birds of vicinity on nectar frequent seem.
 Pulling all-nighters in one accord).

Damhauhva's consciousness was enfolded by nostalgia and grief. Instances of his cries were to be seldom found. His expression of grief or lamentation can be divided into three strains: His lamentation because he longed for God, for the old ways of life, and the lamentation out of a general sense of nostalgia. Among such lamentations, his lament as a result of his general sense of nostalgia is to be found most. His lamentations for the old ways of life, his deep regard for life is remarkable. He alluringly phrases it as:

Aw nun hlui i chang tur hi,
 Sen lai nau ang tah ni a tam ngei ang (5-6)
 ("Hmangaih lenrual dar ang kan lenza hian").
 (For you to be a thing of the past,
 There'll be many days of crying like an infant).

And in one of his poems,

Nun hlui ngaiin thlir mah ila,
 Kei zawng rairah nau ang tapin,
 Ka thlir bang lo hnutiang chang hnu kha, (1-3)
 (“Nun hlui ngaiin thlir mah ila”).
 (Much as I yearningly revisit the past,
 Like a destitute child, I weep,
 I am not weary of harking back at the past).

In another poem,

Zantiang tlai tin chhun ni lenin,
 Ka dawn nau angin ka tap, (15-16)
 (“Awmlai ral a lo lian e”).
 (On every night, night falls and through the day,
 I wept like a child as I ruminate).

His main concern and interest are on the general sense of nostalgia. The beauty of nature has left a deep impression in his mind and because of nostalgia, he weeps over the beauty of created beings.

Fur khaw thiang thing rihnim,
 Chhawl lii liai hi a mawi mang e,
 Ka tap hmar thlang chhim hlei thlang len,
 Chhak tiang deng zel la aw; (23-26)
 (“Hmanah pi pu len lai chul hnu”).

(Trees in clear monsoon weather,
 Fine is their lush leaves,
 My cries are cast north and southbound,
 Be cast to the east too).

How nature evokes his nostalgia and the nature of his lamentation is expressed.

Lunglen zual leltepan lenbuang zar a awi e,
 Thlang kawrnun leng nen sen nau ang kan tap e. (3-4)
 (“Thal favang kawlang”)
 (Wistful cicadas from *lenbuang* branch let sing,
 And with a cicada, we like an infant bawl).
 (Autumn’s Dawning and the Great Glowing Sun)

In another poem, animals and natural landscape bring him to tears.

Tlang tin awi lelte a kiu ve, zun ngai riang te,
 Ka tah nan mual rihnim tlang lii liai., (4-5)
 (“Zun phur thing tin par”)
 (Cicadas that sing from each bough for the wistful destitute,
 Along with the trees on the hills are for my lament).

he thus expresses solemnly. He perceives the beauty and value of nature and other created beings. Nature speaks volumes to him and being an agent in his expression of nostalgia, his lamentation over it denotes how his life confides nature. Though instances of his laments are to be found, he yearns to live and adores it dearly. He envisions his senectitude.

Ṭahna pialrem thlafam an zalna lelten ṭah e,
 Thlang har dar tui luan ngai lo leng kan la chûl ve ang. (14-17)
 (“Kum a thar e”)
 (Cicadas cry over the mournful ground where departed rest,
 This lovely youthfulness shall one day grow old).

Aw ka vullai hringnun hi pialleiah,
 A la zal ang maw dairial chang turin;
 Lungduh par lai tuaidawn a chûl tur hi,
 Dawn chang reng hian thinlai a dam thei lo. (9-12)
 (“Hmangaih lenrual dar ang kan lenza hian”).
 (Oh! This heyday of life to six feet under,
 Will one day recline to sleep evermore,
 For youthfulness to wither, cherished flowers of fancy,
 The heart is perturbed as I ruminate).

he expresses in other instances, denoting the transience of humans and since we are fated to die one day, he asserts the deep loss felt in such tragic circumstances. The crowning point, the source of his nostalgia, and the desire of his heart which are unparalleled are deeply expressed in one of his poems.

Hnutiang hmatiang ka dawn changin,
 Dar tui ang ka luang ral tur hi, lung a awi lo ve., (10-20)
 (Zun Phur Thing Tin par)
 (I behold the bygone and morrow days,
 I find no pleasure in being fated to trill away).

In Damhauhva's poems, there is a juxtaposition of two worlds; different cicadas sing in a high shrill, a world where a certain cicadas cry passionately is also conceived to be his land of nostalgia and lamentation and we dualistically notice how it is a site which is entwined by haze (*romei*) and multifold flowers, where milky ways are visible with its haze, where the stars twinkle and the moon luminescent brightly; where the young lasses, unweds, infants, and the coddled children hang about on the streets. The true nature of our earthly life is finely penned into poems through the agency of nature and other created beings.

Lastly, it can be seen that Damhauhva's reminiscent feelings towards nature and human beings remain a central element in his poems. Hence, he makes use of nature and otherworldly creations in his poems to give a distinctive view and understanding of the world that we live in.

In all of the poems written by Patea and Damhauhva, it can be seen that nature is the dominating subject. In fifty-five of Patea's poem, the word flower (*par*) is mentioned in forty places. And in the case of Damhauhva, flower (*par*) is mentioned thirteen times in thirty-two of his poems. The flower (*par*) mentioned in Patea's poems are those that are seen in the imagination. Meanwhile, Damhauhva's flowers (*par*) are actual flowers that are seen in real life. Thus, nature is seen blossoming not only in reality but they are seen to be vibrant and greatly budding in both the poems of Patea and Damhauhva.

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ABSTRACT

AN ECOCRITICAL READING OF SELECTED POEMS OF PATEA AND DAMHAUHVA

A DISSERTATION IS SUBMITTED IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF MASTER OF PHILOSOPHY

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An Ecocritical Reading of Selected Poems of Patea and Damhauhva

(Abstract)

The dissertation is about the study of ecocriticism in Mizo poetry. The poetical works of the two poets, Patea and Damhauhva are selected for the study. Ecocriticism is one of the youngest literary approaches. This kind of literary approach was started to be observed only in the 1970s, first in the United States of America and the United Kingdom. Yet apparently it remained inactive in critical vocabulary until the 1989 Western Literature Association (WLA) meeting when Cheryll Glotfelty not only used the term 'ecocriticism' but worked for its use in the critical field which hereafter had been used as 'the study of nature writing'. Glen Love, a Professor of English at the University of Oregon, too seconded the call for 'ecocriticism' at the same WLA meeting in 1989 the usage of the term 'ecocriticism' has been popularised. Meanwhile, it is a rather fresh field in Mizo literature studies, there is still very little study of the concept at the intellectual level and academic circle. The dissertation is divided into five chapters as follows:

Chapter - I: Introduction

The first chapter is an introduction; it deals with the meaning and definition of ecocriticism. Ecocriticism has become one of the most popular fields of research in the present scenario. There are many views and there are different definitions and understanding of the term ecocriticism. "Simply put, ecocriticism is the study of the relationship between literature and the physical environment" (Glotfelty xviii).

Ecocriticism is the study of literature from an ecological or environmental perspective. “William Ruekert may have been the first person to use the term ecocriticism. Ruekert published an essay titled, *Literature and Ecology: An Experiment in Ecocriticism*” (1978), in which he focused on “the application of ecology and ecological concepts to the study of literature” (Chandra and Samy 136). Other terms that relate are ecopoetics, environmental literary criticism, and green studies. Many early works of ecocriticism have their bearings in British Romanticism and American Transcendentalism, focusing on Romantic poetry, nature writing, and wilderness narratives. Today it has progressed towards a more inclusive study focusing on “the broad range of cultural processes and products in which, and through which, the complex negotiations of nature and culture take place” (Garrard 4).

The field itself can be multidisciplinary studies. It is related to different branches. ““Ecocriticism” was a term coined in the late 1970s by combining “criticism” with a shortened form of “ecology” - the science that investigates the interrelations of all forms of plant and animal life with each other and with their physical habitats” (Abrams and Harpham 98).

“William Howarth traces the etymology of the term ‘ecocriticism’ to the Greek words *oikos* (meaning ‘household’) and *kritis* (meaning ‘judge’). *Oikos* is nature, our largest homestead, and *kritis* is the arbiter of taste who wants the house kept in good order, no boots or dishes strewn about to ruin original decor” (163).

“Ecocriticism can further be characterized by distinguishing it from other critical approaches. Literary theory, in general, examines the relations between writers, texts, and the world. In most literary theory “the world” is synonymous with society - the social sphere. Ecocriticism expands the notion of “the world” to include the entire ecosphere” (Glotfelty xix).

Ecocriticism is the link between literature and nature, in the words of Cheryll Glotfelty “ecocriticism is the study of the relationship between literature and physical environment” (xvi). “But we should call it ‘ecocriticism’ or ‘green studies’? Both terms are used to denote a critical approach which began in the USA in the late 1980s, and in the UK in the early 1990s, and it worth briefly setting out its institutional history to date” (Barry 248).

Ecocriticism is the critical approach used to study how the physical environment has been conceptualized and ideologically appropriated in various cultural and literary contexts and the implications of this conceptualization for the natural environment, especially as to its degradation in this modernized world. It is an environmentally oriented study of literature and arts, it undertakes to study the relationship between humans, literature, and the physical environment.

So, there are different definitions of ecocriticism. “Slovic points out that there is no single dominant worldview defining ecocritical practice since ‘it is being re-defined daily the actual practice of thousands of literary scholars around the world’” (Rangarajan 5).

Patea was born in the year around 1894 at Tualte village and his birth name is Zaliana, his parents were Selbawnga and Sinmawii (usually called Sini). “During his childhood days he was found to be malnourished and his mother was afraid that he might not be able to survive for long. Tiny, thin, and fragile, he was often called ‘Patea’ by most people” (Lalthangliana 3).

Most of his songs were composed at the historic place of Khawbung, namely ‘Pathian *veng*’ (Meaning God’s Locality’, where only the christians used to reside), ‘Bengkawmsena *tlang*’ and ‘Zuang *tlang*’ where sepoy have settled from the time of Mizoram’s Insurgency.

Lalthangliana wrote that “Patea has composed fifty five songs” (32), these can be generally categorized into six genres:

- i) *Khawhar Hla* (Songs of Mourning and Lamentation)
- ii) Good Friday *Hla* (Good Friday Songs)
- iii) *Thlarau Thianghlim leh Rawngbawl tura Sawmna* (Spiritual Songs)
- iv) *Krismas Hla* (Christmas Songs)
- v) *Chanchin Tha Puandarhna Hla* (Gospel Songs)

It can be noted that even though the theme of his songs greatly varies, the elements of “ecocriticism” can be located almost in all of his songs. Thus, Chapter two is a close analysis of the nature of “ecocriticism” in the works of Patea. It can be gathered that all the fifty-five songs of Patea were composed during a span of seventeen years which lasted from 1920-1937.

Damhauhva was born in the year 1909 at Khawbung village, his parents were Laikunga and Thanghnuni. As his birth was prenatal, his health was quite poor. Khawbung chief Lalbika's first wife Lalzami who was a close relative has named him 'Lallianchhunga'.

As three of his elder siblings has passed away, by the time he was born his relatives wanted him to survive. "Pi Tuahkhawli, who mainly took care of him often said, *A dam ka hauh ber mai*/I mostly wish that he survive" and so she used to utter, "Damte, Damte" as she shook him to sleep. Thus, he was jokingly called 'Damhauhva' which he continued to be called" (117).

"It is written on his tombstone that Damhauhva composed fifty-one songs but only thirty-two songs were recovered up until the year 1986. As far as we could collect till 2003, we were told that four other songs which were recovered were composed by Damhauhva and these four songs were added to this collection of his songs. As of today, thirty three songs of Damhauhva are known to us" (123).

It is a difficult task to point out the exact date and time Damhauhva composed his songs and it is really difficult to arrange his songs in chronological order. "However, on the first page of a nondescript book, he had written down, "these songs that I have composed belong to the year 1920, 1930, 1940". The writings is believed to be his own handwriting without any doubt, thus it can be assumed that his songs were composed during 1920-1940" (123).

The thirty three songs of Damhauhva can be categorized as follows:

- (1) *Fakna Hla* (Songs of Praise/Hymns) - Nine songs
- (2) *Khawhar Hla* (Songs of Mourning and Lamentation) - Ten songs
- (3) *Khawvel Mawina leh Lengzem Hla* (Nature Songs and Love Songs) - Fourteen songs.

Chapter - II: Ecocritical Perspective in Patea's Poetry

This chapter deals with the study on ecopoetry of Patea. The way he portrayed ecocritical elements in his poetry. Most of his songs are govern and interweave by the ecocritic elements. So, this chapter will be studying and trace the relationship between nature and his poetry, the relationship between the Mizo society and his poetry.

In a closer analysis of Patea's songs, it can be quickly identified that the early Mizos ancestors were warring tribes and were mostly in fear of their opponents. It can also be seen that it was not an easy task to live in peace and there was no actual hiding place. His first song indeed reflects the picture that he draws about the situation and how their ancestors lived in fear.

One can picture the historical past of the Mizos as the song depicts the lives of Mizo ancestors and how they used to live a tormented life which he even compared to living in a desert. It is a well-known fact that they were not only afraid of their opponents but were also afraid of wild animals.

Ka ropuina tur leh ka himna hmun,
 Ral hlauhawm leh țitna awm lo chu;
 Thlaler ațang hianin ka hmu rinin, (1-3)
 (My place of glory and my hiding place,
 Devoid of all frightful enemies and fears;
 I can picture the place from this desert through faith).

Patea's materials for his songs are often drawn from nature. It is generally believed that almost impossible to rejoice in the name of God at the valley of death according to the rules of life. Especially in Mizo culture, a deceased person is mourned not only by relatives but also deeply mourned by neighbors, people of the same locality, and relatives. This practice is deeply rooted in Mizo cultures.

Ka lawmna tuifinriat angin a liam a,
 Thih lui kamah zaiin i hming ka fak ang.
 (My joy is like an overflowing ocean,
 I will rejoice your name even at the valley of death).

In analyzing how Siamkima has observed the songs of Patea, it can be seen that there is a great amount of nature and other creations embedded in his songs. "It can be felt that Patea cannot only view things in a joyful mood even at times of sorrows and at an hour of death, instead he sees almost everything as ever blooming forty of his songs contain the word flower (*par*). . ." (Zalenna Ram 87).

In closely examining the statement made by Siamkima, it can be easily identified that Patea has drawn together nature and other creations as the main materials of his songs. He usually incorporates 'flowers' and 'brightness' as 'symbols' and 'metaphors'. It is beyond doubt that nature serves as the most significant material while composing his songs. He has observed the wonders and beauty of the world created by God and can express what heaven would look like and how pleasant it would be to stay in heaven so that others can also imagine in this manner.

Patea often uses nature as a metaphor to symbolize heaven. *Lui kam mawi zawk* (Greater sea shore), *Lui pui luang ri rehna* (Where big river hush), *Lawng chawlhna tlang thianghlim* (Harbour on holy mount), *Lung mawi tuallai* (The jeweled streets), *Israel tlang thianghlim* (Holy Mount of Israel), *Jaion tlang* (Mount Zion), *Tlang thianghlim* (Holy Mount), *Rangkachak khawpui tual nuam* (Peaceful street in Golden city), *Chatuan tlang chhip* (Peak of eternal mount), *Nunna thing daihlim* (Shady tree of life), *Ram ni tla ngai lo* (Land of eternal sun), *Saron par leh lili par vulna* (Where bougainvilleas and lilies bloom), *Lui ral khaw mawi* (Charming village beyond the river), *Ni tla senglo ram* (Land where the sun never set). His metaphor for heaven were easy to picture and were perspicuous. The relationship between other creations, the Creator and mankind is apperceived through his poems.

It was highlighted in B. Lalthangliana's, *Patea leh Damhauhva Hnuhma* that Patea has composed fifty-five songs (Patea leh Damhauhva 32), but all these fifty-five songs are not individually taken into study. This paper mainly focuses its attention on the songs in which Patea has incorporated nature as metaphors and songs that mainly deals with the theme of nature. As a whole, his fifty-five songs generally contain the subject of nature which undoubtedly reflects the amount of deep connection that he builds between God and nature. He firmly grasps the wondrous of God from God's other creations.

Chapter - III: Ecocriticism in Damhauhva's Poetry

The chapter studies the ecocritic elements of Damhauhva's poetry and the way he depicted ecocriticism elements in his poetry. Out of extreme nostalgia, Damhauhva imagined the tree as longing for someone or something as human beings do. His emotion over time,

intertwining it with nature and imagining that the tree and flower too were sharing his emotion.

It could be rightly said that Damhauhva and nature are more closely attached as the theme of nature is found throughout his poems. In one of his poems, *Zun phur thing tin pār* (Flowering trees bearing wistfulness), trees and other forms of nature are seen and conceived as bearing wistfulness just as humans do. This can show that he did not regard them as inferior to humans.

Zûn phur thing tin par leh khawtlang lii liai

Hi, han hawi vel ila ÷ah zai min rel tir e,

Ka dawnin suihlung a leng e, khuarei ka ngai ngam lo e (1-3).

(Flowering trees bearing wistfulness and the pleasant village,

When I behold it brings me to tears.

The rumination makes me wistful and I cannot endure its slipping by).

Damhauhva, who realize the value and beauty of life, is also aware of man's temporality. We have to part through the agency of death. So yearnings for the departed soul occupy the deepest recess of the mind. Because of his desolation out of wistfulness, he yens to know how others endure and wonders how people cope with the wistfulness they bear. He exclaims that it is he who finds it hard to bear the brunt of longings for the departed soul and the general nostalgia; how such longings are too much for him to bear. He laments over the state of humans who are bestowed with life only to breathe their last and which can reflect that his discontent in the last stanza of the poem.

“The pinnacle of Damhauhva’s nostalgia in his songs must be in *Zûn phur thingtin par leh khawtlang lii liai* (Flowering trees bearing wistfulness and the pleasant village). The word *lunglen* (nostalgia) is used four times and it must be the most ardent exclamation of nostalgia (*lunglenna*) for Mizo's. All the trees are perceived to bear nostalgia or wistfulness” (Damhauhva Hlate 52), claims Vanpeka in his assessment of Damhauhva through the poem *Zûn phur thingtin par leh khawtlang lii liai* (Flowering trees bearing wistfulness and the pleasant village).

Damhauhva seems closer to nature and it is perceivable that he feels attached to it. He loves nature, closely associates with it, and is apparent in his poems that they are the expedient foundation of his works. It is evident from his poems that nature is the crucial medium, the foundation of his poems, and the source of his poetic diction. When he himself attests, “We cohabit with these beautiful flowers and they bloom exquisitely at the outskirts, so I deem that we cohabit indeed, and therefore I indite it as entwining” (Lalthangliana 132);

Damhauhva never distances himself from nature. The hills and plains in Mizoram, *romei* (haze), *farṭuah* (coral trees), and *vau* (variegated trees) are part of nature that thrives in his heart. Changes in seasons often rouse his nostalgia. Flowers of manifold and *romei* (haze) bestows him with poems and are the source of his poems. He portrays his nostalgic state and the value of life, not through the affairs of humans, but the glamour of nature:

Khua lo ṭhal thing tin an par vul leh e,

Ṭuahpui, vau, romei zam tur hian,

Ka nghilh hnu puan ang a thar leh ṭhin. (9-11)

(As the weather be serene all trees bloom,

Coral trees (*farṭuah*), Variegated (*Vaube*) and haze,

Revived are the things forgotten)

Chapter - IV: Comparative Ecocritical Study of Patea and Damhauhva

The personal lives of Patea and Damhauhva are already highlighted in Chapter I as they were both lived in the same village, within the same settings, details of their earlier lives must be dealt with to a significant degree. Although Patea was not born in the village of Khawbung and was born in Tualte, he was accepted and viewed as a native of the village Khawbung; in fact, most of his songs were composed while he was a resident of Khawbung. He was born around the year 1894 and was older than Damhauhva. Meanwhile, Damhauhva was born in the year 1909 in the village of Khawbung. Hence, Patea was 15 years older than Damhauhva.

Although there was some gap between their ages, they were exposed to the same environment as they both lived in the same village, hence, their experiences regarding societal affairs, nature, and wildlife around them were mostly similar. However, the way their experiences are reflected in their respective songs is quite different. It is the differences that stand out as their perspectives and examples used are dissimilar. They both compose their songs by taking inspiration from the different courses of nature, but what moves them emotionally is also different. Their perspective on life is also distinguishable, but both reveal the elements of yearning for heaven and loneliness on earth in both of their songs.

According to B.Lalthangliana, “Patea composed a total of fifty-five songs”, which are all gospel songs. “Damhauhva composed thirty-two songs” (Patea leh Damhauhva 32, 123).

The gospel songs composed by Damhauhva are lesser popular when compared to his *Lenglawng* and *Lengzem* songs (folksongs and love songs). He is mostly known for his love songs and folk songs. Although the classification of his songs is highlighted above, those that are not gospel in nature can be categorized under love songs and folksongs.

It is known that Patea and Damhauhva secluded themselves in private areas and forests when they were in the process of writing their songs as has been highlighted in the previous chapters. Patea even made the habit of packing food for himself and going into the wilderness in search of inspiration for writing new songs. Damhauhva would also wander into the forests exploring old places of human activity while writing songs. Patea's song *Ka dam lai thlipui a ral hunin* and Damhauhva's *Hmanah pi pu lenlai chulhnu* are similar in their origin and the imagery used in both songs are also mostly the same. Both the song-writers went into the forests to write their respective songs. However, what they found through their songs and the angle in which they were written are different. Thus, while basing nature as their main source of inspiration, their perspective as expressed in their songs tend to be completely different.

The forces of nature are what Patea most commonly uses in his songs. When describing the next life, he often makes use of nature that others see on earth to emphasize the beauty and joy that awaits in the hereafter. It can even be seen from his songs that his heart resonates mostly with *Chatuan thlifim lenna* (Eternal fresh air that blows). It is also noteworthy that he has used an example that is not to be used elsewhere which is *Lawngchawlhna tlang thianghlim* (Port on a holy mountain). His other examples are also often taken from nature where the elements that cannot be found in the living world such as vibrant mountains (*vul*). Such are: *Bethlehem tlang vul* (Vibrant mountain of Bethlehem), *Israel tlang thianghlim* (Holy mountain of Israel), and *Lung tileng tlang* (Wistful mountain) which are all poignantly used to convey his messages.

In the meantime, Damhauhva creates a strong connection between life and nature. He makes use of the beauty of other living things to bring to light the magnificence of life. He places nature on the same pedestal as human life. He was able to witness which he deeply values all his humanly encounters. He does not dare look too far into the future; instead, he looks back on the past and thinks of how his ancestor spent their lives. By doing so, he sees the value of life and tries his level best to uplift his own life and the things that he is currently going through. He views the world where his heart belongs, he hears the echo of birds and animals as they shriek and cry. Amongst the mist and flowers of all kinds that bloom, the hazy wintry paths, and the stars that twinkle, he wails in agony as he thinks of life and its inevitable end. The use of natural elements is complete and appropriate in his song. Even relating his desires to share his feelings with them, reflect that he longs to communicate his nostalgia and loneliness with the different forces of the natural world.

Chapter - V: Conclusion

In this dissertation, a study has been carried out in the selected song by Patea and Damhauhva in the context of ecocriticism elements. However, all of the songs under their name have not been selected for the purpose. The songs included have been selected based on the elements of ecocriticism and theory present in them. The selected songs have highlighted the lives of the poets; nature and the course of time and have also explored the past and how people used to live their lives in the olden days.

“Patea is one of the first Mizo song-writers to introduce the song style of *lengkhawm hla*” (Lalthangliana 50). His contribution is greatly significant in bringing about a type of music that allows Mizo people to sing of the gospels in their original way. One may state that his song-writing, which deeply resonated with the Mizo man and provoked melancholy, greatly lifted the spirituality of people during his time. The study reveals that his use of

ecocriticism elements, to a great extent, relayed his contemplations. Not only did he speak of the relationship between nature and human beings, he profoundly looks into the connections between humans, God and other creations which he poignantly displays through his songs. His use of elements of ecocriticism can be viewed in many ways.

It can also be observed that Patea, in many ways, conveys his yearning for heaven and the afterlife through the nostalgia that he feels during his lifetime. This was highlighted in the studies from Chapter II. Let us look in brief at the points mentioned.

- i) At the sight of the flower, he goes on to speak of the birth of Jesus Christ and his salvation. Hence, he relates his melancholy throughout nature to his longing for heaven, which was reflected in his song *Lal pian hun pangpar a vul leh ta*.
- ii) In the same song, in the second stanza. When he sees the sunset, he forms a connection between the sight of the sun setting and his wistfulness and parallels them with the birth of Christ in Bethlehem. Not only this, the sight of the sunset makes him envision the face of his Saviour and his imagination travels to paradise. This was observed in his song *Chuan ila, Kalvariah Jaion a lang em?*
- iii) Whenever he sees nature and all of God's creation, it makes him long for God and the kingdom of heaven which he speaks of in his songs, *Lal pian hun pangpar a vul leh ta*. He employs the use of metaphors among which the stars are greatly frequented.

He uses the metaphor of the star to speak of Jesus Christ and God. And his other song, *Dam lai luipei dung leh vang fang mah ila*, he also uses the star as a means to guide Christians if ever they lost their way.

From what has been gathered and analyzed in the songs of Damhauhva, it can be comprehended that, similar to Patea, the concept of nature continues to remain a dominant premise. However, unlike Patea who connects nature with the relationship between humans and God, Damhauhva uses the elements of nature to highlight the relationships among their fellow human beings, and this aspect is frequently seen throughout his songs.

In Damhauhva's song, human beings and nature are portrayed as going hand in hand. Damhauhva clearly highlights his view that human beings are not greater creation than nature, and that all of God's creation is of equal value and none is higher than the other. And also reveals that he often asks other creations to share in his feelings of melancholy. This was reflected in his song, *Zun phur thing tin par leh khawtlang lii liai*. In his other song *Thal favang kawl eng leh turnipui hi*, again reflect the witness how he views nature and the environment as sharing his feelings and emotions,

Damhauhva feels strongly nostalgic about the past. He often looks back on the past and reminiscences about how people used to live which he relates in his songs. This was highlighted in his song *Hmanah pi pu len lai chulhnu*.

He greatly sees the value of the life and worth of the lives of human beings. As life is short, he wishes that there would be peace and love, no discrimination or conflict and that people would be united and unified in love. He feels very strongly about his longing and pining for his fellow human beings whom he relates often in his songs, this is reflected in one of his song *Hmangaih lenrual dar ang kan lenza hian*.

An instance of his cries was seldom found in his poems. His expression of grief or lamentation can be divided into three ways: His lamentation because he longed for God, for the old ways of life, and the lamentation out of a general sense of nostalgia. Among such lamentations, a great number are about his lament as a result of his general sense of nostalgia. His lamentations for the old ways of life, his deep regard for life is remarkable. He alluringly phrases it as *Hmangaih lenrual dar ang kan lenza hian*. His general sense of nostalgia was observed in his poems, *Nun hlui ngaiin thlir mah ila* and in another poem, *Awmlai ral a lo lian e*.

His main concern and his interest are on the general sense of nostalgia. The beauty of nature have left a deep impression in his mind and because of nostalgia, he weeps over the beauty of created things in his song *Hmanah pi pu len lai chul hnu*.

How nature evokes his nostalgia and the nature of his lamentation is expressed and this was found in *Thal favang kaw l eng*. In another poem, animals and natural landscape bring him to tears. So, his feelings were reflected in *Zun phur thing tin par* song, he thus expresses solemnly. He perceives the beauty and value of nature and other created things. Nature speaks volumes to him and being an agent in his expression of nostalgia, his lamentation over it denotes how his life confides nature. Though instances of his laments are to be found, he yearns to live and adores it dearly. He envisions his senectitude in his song *Kum a thar e*.

He expresses in other instances, denoting the transience of humans and since humans are fated to die one day, he asserts the deep loss felt in such tragic circumstances. The crowning point, the source of his nostalgia and the desire of his heart which are unparalleled is deeply expressed in one of his poem, *Zun phur thing tin par leh khawtlang lii liai*.

In Damhauhva's poems, there is a juxtaposition of two worlds; different cicadas sing in high shrill, a world where a certain cicadas cries passionately is also conceived to be his land of nostalgia and lamentation and we dualistically notice how it is a site which is entwined by haze (*romei*) and multifold flowers, where milky ways are visible with its haze, where the stars twinkle and the moon luminescent brightly; where the young lasses, unwed, infants, and the coddled children hang about on the streets. The true nature of the earthly life is finely penned into poems through the agency of nature and other created things.

Lastly, it can be seen that Damhauhva's reminiscent feelings towards nature and human beings remains a central element in his song-writing. Hence, he makes use of nature and other worldly creations in his songs to give a distinctive view and understanding of the world that we live in.

From the greater number of the songs written by Patea and Damhauhva, it can be seen that nature is the dominating subject. In fifty-five of Patea's song, we find that the word *par* (flower) is mentioned in forty places. And in the case of Damhauhva, flower (*par*) is mentioned thirteen times in thirty-two of his songs. The flower (*par*) mentioned in Patea's songs are those that are seen in the imagination. Meanwhile, Damhauhva's flowers (*par*) are actual flowers that are seen in real life. Thus, nature is seen blossoming not only in reality but they are seen to be vibrant and greatly budding in both the songs of Patea and Damhauhva.

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