

**ROMANTICISM IN MIZO POETRY WITH REFERENCE TO THE
WORKS OF P.S. CHAWNGTHU, LALSANGZUALI SAILO AND
V. THANGZAMA**

**A THESIS SUBMITTED IN PARTIAL
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CERTIFICATE

This is to certify that the thesis entitled ‘**Romanticism in Mizo Poetry with Reference to the Works of P.S. Chawngthu, Lalsangzuali Sailo and V. Thangzama**’ submitted by Remlalthlamuanpuia has been written under my supervision.

He has fulfilled all the required norms laid down within the Ph.D regulations of Mizoram University. The thesis is the result of his own investigation. Neither the thesis as a whole nor any part of it was submitted to any other University for any research degree. It is also certified that the scholar has been admitted in the department through an entrance followed by interview as per UGC regulation 2016.

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DECLARATION

I, Remlalthlamuanpuia, hereby declare that the subject matter of this thesis is the record of work done by me, that the contents of this thesis did not form basis of the award of any previous degree to me or to the best of my knowledge to anybody else, and that the thesis has not been submitted by me for any research degree in any other University/Institute.

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Dated Aizawl,

the 28th December, 2022

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CHAPTER – 1
INTRODUCTION

1.1. Introduction to the Poets

1.1.1. Life and Works of P.S. Chawngthu

1.1.1.1. Birthplace and Residence

Pahlira Sena Chawngthu, better known as P.S. Chawngthu was the third son to Ch. Pasena (his full name is Chawngnghilhlova) and Chawntuahi, was born on 1st December, 1922 at Mission Veng, Aizawl. Since both his elder siblings were boys, Lalkhuma, father to Rev. Chuauthuama, named him Pahlira (Vanlallawma 69). He has since adopted his pet-name Sena Chawngthu as was addressed likewise since childhood. They are siblings of eight (8) of which two are girls and the remaining six, boys.

P.S. Chawngthu, in his earlier childhood days was, “an active child, thin physical built, healthy and extremely fast paced. He was quick in learning...” (Lalmuankima, 165). Chawngthu was a likeable man, a person good in conversation, jolly and brings joy to many people. “His legendary talent of being a musician is parallel to his talent of being a humorist” (*Thu leh hla* 20), mentioned R. Lallianzuala. Chawngthu, as he himself has said, “Although I may be older and my years declining, my interest in music has never faded. My hobby though, would be humor. I do not spend much of my thoughts on profound words and philosophy instead, I indulge in clean humor and conversations,” (*Thu leh Hla* 23) it is true that he was always a good company for the people around him.

Chawngthu was a healthy and physically active man, Laltluangliana
Khangte writes, “He was very healthy and alert, at 'Ziakmite kawmna' (meet the

author programme) organised by Mizo Academy of Letters, on August 27, 1999, he was still the center of attraction to everyone around him and made them happy. He was knowledgeable, a man of antiquity, very friendly and it was a pleasure to be with him". (Mizo Hla leh Chhamhla 107) But by the end of 2003, his immune system started to weaken. He had often dizzy spells and started to have difficulty breathing. Although declining in health, he was not hospitalized immediately.

As his health was deteriorating, he was taken to Durtlang Hospital on 5th February 2005. He was not recovering despite treatments and the doctors had in fact said that his kidneys were failing so he was referred to Greenwood Hospital on 2nd March 2005 (2).

Though his life was short lived, his works would forever be embedded in the heart of the Mizos as long as the Community exists. He passed away on dt. 3rd March, 2005.

1.1.1.2. Education

P.S. Chawngthu was not education institutionalized for long, he is said to attend the ME School for boys in Aizawl up until middle school. Although his earliest schoolings are not accurately recorded, he is said to have passed out from lower primary school (School Sen) in 1931 and passed his Middle English (Class VI) in the year 1935. B. Lalthangliana has commented that during his schooling, P.S. Chawngthu was above average in his classes. (*Thu leh Hla*, April 2005, 1)

He was admitted to Teacher's Training Class in the year 1936 as his father felt that he was yet too young. For the former half of 1937, he was still studying in Middle Vocational School in Aizawl and then proceeded to join Class-VII in Shillong.

He then finished his Class-IX in the year 1939 at Govt. High School, Shillong. He was unable to pursue his academic line further as he had problems regarding his health, more specifically his lungs. A condition medically termed 'Pleurasy' but he held jobs in different states and travelled frequently due to work. He never was a boarder to friends and family in his travels. An interesting fact about him is the fact that he is both right and left-handed. He is even said to be able to write two different topics with both his hands at the same time. (Lalrawna, 406)

1.1.1.3. Career

The Burma Oil Company, in their search for Kerosene entered the scene in 1940 and the year following it, he was employed as a translator for around two months. He then became a translator for the Guerilla Warfare Force in 1942. After he was done with his training in Karachi, he sat for the exam of the post of Commission Officer. Although he was ahead in his marks in comparison to five English Soldiers, the latter were favored on grounds of discrimination against being an Indian citizen. He was unable to attain promotion because of the discrimination and this has angered him. With the permission of his officer, he, along with two Indian soldiers quit the army and this was treated as a soldier who had abandoned his duties and ran away hence, he was punished with an 'Unhonourable Discharge' and was imprisoned in 1944 at Calcutta Jail.

One day, after he has left the Royal Indian Air Force, he was approached by a Phillipino who was a popular conductor of a choir named 'Roman Francisco' as he thought P.S. Chawngthu shared similar physical features at Briston Hotel. As they were indulging in conversation, Francis quickly learnt how musically inclined and talented P.S. Chawngthu was and went on to offer him to be a member of his choir.

He then joined the music and dance band ‘Roman Francisco and his Hawaiiin Sereneders’ in 1944 for a duration of ten years. During this, he was not only the lead guitarist and artist but also occasionally fill in for the double bass and jazz drums when needed.

For all the thirteen years that he spent as a roadie with the band, he visited many places like Karachi, Bahrain, Kuwait, Teheran, Baghdad, Beirut, Damascus, Rome etc. Performing live at hotels and restaurants of aforementioned places, he had a good source of income to live comfortably. P.S. Chawngthu was known for his active and lively spirit and had a high level of extraversion and qualities that attribute to it. He was highly skilled in dancing and was said to win first place in a dance competition with his partner, Rachel Abraham, A Jewish lady (Chawngthu xii). Besides this, he won second place in a guitar solo competition during his stay at Pakistan. (Lalmuankima 167). Although he did not receive a salary like his bandmates, he was used to be given pocket money of 300 rupees.

He returned to Aizawl in the year 1955 but was unfortunately met with Tuberculosis. He was hospitalized at Durtlang hospital from December of 1955 till May 1956. He then recovered and went on to be an All Indian Radio announcer from 1st April 1975 till the time of his pension in November of 1982. “He was the first among the Mizos to be an AIR announcer” (Lalrawna 406)

1.1.1.4. Awards and Achievements

Chawngthu has won several awards in the Mizo Writers Association hosted program “Thu leh Hla Kutpui’. He has won awards for the years 1987, 1990, 1993, 1996 and 1999. He was an audience favorite when it comes to interviews as well.

He has received the Lelte Lifetime Achievement award in 1998, and he has also been awarded the ‘Certificate of Appreciation of Arts and Culture Department’ by the Mizoram Government in 1993 as well as 1999. In the year 1998, he was also awarded the ‘Certification of Appreciation of YMA’ by the Young Mizo Association, Mission Veng North Branch.

“His talent for song writing reflected in his art was greatly received and it led to his winning of the ‘Academy Award’ prepared by the Mizo Academy of Letters (MAL) in 27th April, 1989. In the year 1999, owing to his contributions to the enrichment of literature, he also received an award that was held in high accord for Indians, the ‘Padma Shri in Literature’”. (Khangte 107)

1.1.1.5 Taking to Poetry

Chawngthu, in 1940 embarked upon his first poetry writing venture and wrote the poem ‘Aw ka ngai bang dawn lo’ at Aizawl Mission Veng (Near PC Girls School). (*Thu leh Hla*, July 1989, 24). He continued with this quest of poetry writing and finally wrapped up with the poem ‘Kan Ram tan’ which translates to “For our land’ as his last piece of work.

Lalthangliana has said that Chawngthu, within a span of ten years i.e 1940-1950, has written and composed about fifty poems. His poems comprised of Gospel Hymns, Contemporary poems, Love songs and Ballads. (*Thu leh Hla*, April 2005, 3). 48 poems among his works were grouped in a collection and released in 1989 by Lallianzuala titled “P.S. Chawngthu Hla phuahte” which translates to ‘P.S. Chawngthu’s Written Poems (*Thu leh Hla*, June 1989, 23).

Chawngthu himself said, “A poem, despite its profound and lyrical genius tends to fall short when it comes to popularity because of the less emphasis given to the

importance of the tune which carries the song. In simple terms, it is first the tune of the song that captures our attention and then only comes the appreciation for the lyrics.” (*Thu leh Hla*, June 2002, 23). Accordingly, Chawngthu in his own works tend to prioritize the tune and rhythm of his songs first and then the lyrics. Because of this very nature, his songs are widely sung and popular.

When composing songs, his main interest lies in the fact that the melodic tunes of the song match the words of lyrics as well as opting not to use other languages. He frequents the use of Poetic Diction as well as Prose song writing. He uses sentimental tunes and music for his songs and it is because of this meticulous planning on his part in the creation of his songs that his songs are always a hit with the people. He uses words and their actual meaning by the Mizo Elders for his lyrics hence his songs are near to perfect for critics. (Lalmuankima, 168).

Lallianzuala has said, “P.S. Chawngthu was a great role model when it comes to the construction of a song, how the tunes and lyrics are made to blend beautifully. The words and tunes of his song seem to blend well together, and this holds true to almost all of his composed songs”. (*Thu leh Hla*, June 1989, 18) To justify the aforementioned statements, he uses poetic license in his poems.

Lalrinfela has commented that, “His poems comprised of everyday human life, nature, the human mind – love, melancholy, happiness and joyfulness and intertwines these elements to compensate one another. He even paves a way for the things he has not literally said in his songs”. (Chawngthu xiv) In his poems, he romanticizes the life of lovers, he also writes in a didactic manner the love of God upon his creations. Keenly observing his works, it is evident that Chawngthu had a great talent for poetry writing and articulating the beauty of nature.

The majority of Chawngthu's works focused about God's creation, and the biggest muse for his poetry seem to be nature. H. Lalrinfela is of the opinion that "the nature that he praises in his poetry come second only to the most superior creation of God, human beings" (xv). Whether be it orchids or any other flower, if it is not tied to the hair of a lady, the beauty of the flower will not have reached its full potential. Although he romanticizes nature and holds it in high accord, there is nothing more beautiful than the most superior living beings in the world. On the other hand, it is because of nature that P.S. Chawngthu was able to birth many of his masterpieces as they were the inspiration hence, it can be concluded that it was due to the beauty of nature that his poems were written. R. Lalrawna has quoted P.S. Chawngthu highly and said "P.S. Chawngthu, the waltz beat poet" (*Mizo*461).

He was an eloquent and jolly person who had many people appreciating him. His musical skills include playing the violin, strumming the Hawaiiin Guitar and the Spanish Guitar, Playing the double & jazz drum and if need be, was skilled in these enough to make a profession out of them. He had depth and profoundness in writing and poetry writing. He is equally skilled in the realm of love songs as that of Lalzova, and similarly, in the realm of nature he is considered to be one of the greats like Vankhama.

1.1.2 Life and Works of Lalsangzuali Sailo

1.1.2.1 Birthplace and Residence

Lalsangzuali Sailo was born on 15th May 1956 between Vanchhuma and Sapthangi Chawngthu to be the first born among 11 siblings in Thingsai village, Mizoram.

Unfortunately, she had some difficulties in her early age, a birth defect in her legs and she was a leaper. It was only because of her mother's unwavering faith and assistance that she was able to walk, but to walk long distances was still a challenge she had. In the words of Thanmawia "A person born with physical disabilities who, inspite of these hindrances performed her responsibilities as a loving wife, a great mother, a trusted friend for many, shows how strong willed, powerful and a respectful woman she was and her legacies will linger on" (*Thu leh Hla*, October 2010, 20).

She was a lovable, sweet and obedient child. Even in her middle years, Mr. R. Vanlawma had said "Her looks, if her husband would pardon me, it is too that in terms of looks no one could be perfect, but even her imperfection was overshadowed by her dreamy eyes and mesmerizing personality" (*Thu leh Hla*, November 1996, 24). She was soft and sweet and a great lover of nature. Her deep love for nature and her passion for environmental conservation can be seen in most of her literary works, besides her love for nature, she was a passionate advocate for society reconstruction.

In the words of T.C. Jonunsanga, "She was humble, considerate, had good sense of humor, cheerful, open-minded, cared deeply for the underprivileged and had a respectful personality and we have a lot to learn from her" (*Thu leh Hla*, July 2010, 23).

She was diagnosed with Aneurysm and died on 14th October 2006. Her death was a great loss to the Mizo Community as a whole, and deeply mourned. Her funeral was conducted the day after she died on 15th October 2006.

1.1.2.2. Education

Sailo was a product of St. Paul's High school, Aizawl, St. John Bosco Convent, Cherpunji and St. Mary's College, Shillong. In 1972, she completed her

Bachelors degree in Arts (Honors in Education), in 1981 she completed her B.Ed. In the year 2005 she completed her master's degree in history from Himachal Pradesh University.

1.1.2.3. Career

On 1st February, 1973, she entered government services 'Teacher for Secondary School in Mizoram' where she stood first rank in DPC. On completion of Hindi training from Agra, she worked for 6 months at Government High School, Hnahthial as a teacher. After this, she worked at Govt. JL High Secondary School as a regular teacher for a long period of time, on 21st August 2002, she was promoted as Headmistress and remained in this position for the next 3 years. Later, on 19th May 2005 she joined Govt. Aizawl High School. She was transferred to Govt. Comprehensive Model School, on 17th February 2006.

She was an 'A' grade artist in All India Radio and recorded over 450 songs out of which 297 were composed by her. About 86 songs composed by her were sung by different artists. She has released 29 audio albums and was the first Mizo to release an audio album in the year 1977 (Lalmuankima 201).

“Sailo is not only a great composer, but a great singer as well. She was the most popular pop singer of her time” (Khangte 178). Due to her vast literary works, she was awarded the Padma Shree in Literature on 26th January 1988 by the President of India. She was the third Mizo woman to receive such award.

On 27th June 1978 she married Laldinliana at Mission Veng(area) Church, with whom she shares three children (1 son, 2 daughters).

1.1.2.4. Social Work

It is unclear as to when Lalsangzuali Sailo took part in Mizo Academy of Letters, but she is believed to be among the first Mizo women to take part in it. From 6th December 1983 she took active part in Mizo Academy of Letters Executive Council. She was the Treasurer in MAL for more than 13 years.

1.1.2.5. Taking to Poetry

She composed a number of poems in different genre and theme. Such as – Children Songs, folk songs, Patriotic poems, poems of cleanliness and hygiene, poems concerning conservation of environment and wildlife, mourning songs, love songs, songs concerning physically/mentally challenged persons, poems dealing with social evils i.e, alcoholism, drugs and substance abuse, prostitution, theft, corruption etc. Many of her songs are included in school textbooks.

She spent 32 years of her life composing poems and recording her songs. (Lalthlamuana203). B Lalthangliana who carefully studied her literary works classified them into 4 main themes:

- 1) Folk song and funeral songs
- 2) Children poems
- 3) Disabled children poems
- 4) Other's interpretation of her poems(*Thu leh hla*, September 1992, 5-10)

1.1.2.6. Awards

She received numerous awards due to her innumerable contribution in literary fields, her participation and contribution in different social work groups and her rigorous work for environmental conservation.

In 1975, she was named “Woman of the Year 1975” and received a certificate and shield, in the first ever Award in the hunt for the most famous woman in Mizoram.

She held the number one position for best female literary works for 10 consecutive years. She received awards for best composer in the year 1991, 1992 and 1996. She also received the second position award numerous times. In 1994 she received a trophy for best Mizo female composer and in 1998 she was awarded *Writer of the Year*.

She was awarded *All India Radio Outstanding Artiste* in the year 1998, she was also awarded the *Greatest Singer of the Century*, an award organized by Zolentu in the year 2000. Her song ‘Kar a hla’ was named *Best Song of the Year 1992*.

She was the first to receive Mr Buanga Award held in 2000 at Lunglei, organized by *Mizo Academy of Letter (MAL)* Jt. Headquarters. In addition, she received many *Cup* and *Shield* as awards for her talent in singing.

1.1.2.7. Publish Works

Lalsangzuali Sailo published 25 books and 3 journals. Prominent among them are – *Thuthlung Thar Hmeichhiate* (1991), *Sakhming Chullo* (1995) and *Ka Hringnun Lamtluang* (Autobiography) (2004) were all in MAL Book of the Year top 10 list.

Her Book *Khuangthli* (1998) was in the top 20 list of MAL Book of the Year and *Tlawm ve lo – Lalnu Ropuiliani* was awarded MAL Book of the Year 1999.

Aside from her works that are mentioned above, she wrote about 400 *articles* (Lalmuankima 205). Works that contain her autobiography were published as well.

As she is a prominent figure in enriching the realm of literature, she was awarded the ‘*Padma Shri in Literature*’ in the year 1998, January 26th by the President of India.

Keen observers of her literary works are well aware of her unique and astonishing talent in the field of literature. As such R.L. Thanmawia said ‘God has given her a unique talent, in her times she was one of the best singers and song composer, one of the best writers in addition, she was a great speaker and extremely influential. It is rare to find all these qualities in a single person’. (*Thu leh Hla*, October 2010, 26) This clearly shows what a remarkable person she truly was. Joseph Jaute said ‘Great singer, great composer, great writer, charismatic and funny, great philanthropist, active member and plays a crucial role in many church activities, a working mother under government service, a wonderful mother and wife to her children and husband, hence she is nothing less than extraordinary" (27).

She also contributed a lot for the conservation of wildlife and forest. K Lalmuansanga had said, "Zualbawihi was genuinely filled with overflowing love, compassion and goodwill for all creatures living in nature. As far as environment conservation goes, she is one of our brightest stars" (72). It is because of her friendly and humble nature that she is deeply missed and mourned by many. Speaking about her funeral C. Chhuanvawra said, "If life and death depends on the number of mourners, she would live eternally. She is truly loved and cherished by many" (40).

1.1.3. Life and works of V. Thangzama

1.1.3.1. Birthplace and Residence:

Mizo poet and songwriter V. Thangzama was born at Ngopa, on 23rd March 1935. His father was an elder in church, Upa Vanthuama Vanchhawng and his

mother, Laichhungi. His father Vanthuama was great friends with the educated Sailo Chief Lalzodinga, who encourages him to continue his education. He is an active member of the church, and he passed his exam to be a Synod Preacher. He also passed his intermediate from Pi Zaii in Solfa. He was both singer and songwriter.

1.1.3.2. Education:

Thangzama went to Aizawl after completing his studies in his village to pursue higher level of education, and in Aizawl he passed his Matric exam from Mizo High School. He graduated his Bachelor of Commerce degree from Calcutta. Between the years 1959 and 1961, he was a Commerce teacher at Govt. Higher Secondary School, Aizawl. He got a seat at Assam Civil Service in the year 1963. He then quit his job as a teacher to pursue the government job of Assam Civil Service.

1.1.3.3. Work:

Working for the Assam government after he held office in 1962, entails him to work as an Officer in different States and he further became an MCS (Mizoram Civil Service). Since the Mizo National Front, in the year 1966 fought for independence against India, Mizoram entered the insurgency. Thangzama by this time was the Block Development Officer (BDO) of Saitual but since the government was unable to function properly, he was transferred to another State. He labored at Nowgong and Garo Hills with work and also became the Sub-Divisional Police Officer under Meghalaya.

In the year 1972, Mizoram became a Union Territory which paved a way for Thangzama to return to his hometown. He returned to Mizoram in 1973. He

exercised his knowledge and capabilities for the people of Mizoram and held many positions under the government of Mizoram like Under Secretary, Deputy Secretary as well as a Director for different Departments.

Including the aforementioned posts, he also held office at Lunglei as District Commissioner Officer. Mizoram Public Service Commission was established in the year 1991, and V. Thangzama was the Secretary, he became the first Secretary under MPSC and became a pensioner in the year 1994. In 'Mizo Hla leh Chhamhla – 2', Laltluangliana Khiangte writes, "He is a very sincere and hardworking Government Officer" (135).

1.1.3.4. His interests

Thangzama is most well known for his song writing and composing rather than his work and position in Govt. jobs. He was genuinely interested in singing and song writing, and since he was a student of Pi Zaii and an Intermediate pass at Tonic Solfa, he grasped the technicalities of music. His songs carry melodious tunes that are different from the general. It is also known that when he composes songs, he tends to first construct the tune with which the lyrics follow. He prioritizes the tune more than the lyrics and if there arises a problem where the lyrics become incompatible with the tune, he changes the lyrics instead of the tune. His priorities being his tunes, his composed songs often become sung frequently and become popular.

Thangzama, after composing his first song in 1954 called 'Thlangtiang Thlifim', continued composing songs but since his priority lies on the tune instead of the lyrics, his composed songs were few in number. He tends to take more time with his composing but since the standard measurement for a good writer and composer

lies in their ability to compose songs of quality instead of quantity, he occupies a high place in Mizo literature.

H. Lalrinfela wrote in his book 'Chawlhna Tuikam' about how P.S. Chawngthu praises Thangzama, "V. Thangzama is hard to measure up to; He has the ability to transform the most simple lyrics into an emotion evoking song and the song 'Tho La, Ding Ta Che' is a great example," (Chawlhna Tuikam, 127). H. Lalrinfela himself opines that, "Among the poets who wrote in Mizo during the war and insurgency (war poets maybe?) V. Thangzama is the most talented if not second only to Rokunga. Had he composed as many songs as Rokunga, he would surely come first place," (ibid, 127) mentioning how talented of a song writer and composer Thangzama is.

His songs mainly comprise the genre of folk songs, Christmas songs, Young Mizo Association (YMA) and Sports songs. He wrote and composed around 70 songs and became very popular among the masses. His songs 'Sem sem dam dam, ei bil thi thi', 'Tho la, Ding ta che', 'Rual tin khum YMA', 'Thlang tiang Thlifim', and many more are still sung till date and have become a part of the Mizo culture.

He lent his best efforts to the growth and development of the Mizos. He was interested and highly involved in the Young Mizo Association (YMA), and was the Vice President of Central YMA during the years 1980-1983 (Tute Nge? Mizo who's Who 2005, 226). He was also a pivotal figure for the establishment of five different groups of YMA during his stay at Lunglei.

He was also a prominent contributor towards the church. Following the footsteps of his father, he became an ordained elder for the church and he resides at Dawrpui Vengthar Presbyterian Church. He has held many important seats under

Mizoram Synod Presbytery Committee and many branches of committees under Mizoram Synod.

Thangzama is not the the most eloquent person but his words have a likeability to them, as if he were telling a tale where one seldom gets bored or irritated. During his position as a DC at Lunglei, the Presbyterian Church denomination came into existence from the land where the Baptist Church was centered in Mizoram. He became a member of the office of the Presbyterian church.

In terms of his family, he was a responsible head of the house whereby with his wife Vanlalengi, raised their children to become responsible adults. They are currently living at Dawrpui Vengthar, Aizawl with their family.

1.2. Romanticism

1.2.1. Introduction to Romanticism

Most of the studies that attempt to conceptualize the socio-cultural phenomenon called Romanticism begin by acknowledging the complexity of the movement in the cultural history of England popularly known as Romanticism. This feeling is manifest in Lovejoy's writing, "no man can say what 'the meaning' of the word "Romanticism is... " (Lovejoy, *The Meaning* 258). Lovejoy concludes that "the word "romantic" has come to mean so many things that, by itself, it means nothing" (232).

The term 'Romanticism' confused scholars from the very beginning. Glen Levin Swiggett, one of the critics to discuss the matter, acknowledges the confusion without any hesitation: "There is a certain something that serves to join these men (the Romantics). The fact of their differentiation is not more patent than that of their

conjunction. It would be folly and sheer conceit for us, in fact of what has been said, to presume to say what this may be" (Swigget 152).

Parker, in his "Reflections on Romanticism" (1918), states that "no two persons have exactly the same conception of what romanticism is" (307). Kaufman also stated that, "No more persistent problem forces itself upon the student of literature and the historian of thought at the present time than the interpretation of the term romanticism" (Kaufman 193). Burgum shared the same view that, "He who seeks to define Romanticism is entering a hazardous occupation which has claimed many victims" (479).

Henri Peyre makes it clear that he is also frustrated in fixing a definition of What is Romanticism? He said:

The title of the book presents us with a question that has been repeated. There have been attempts to respond to it but the answers have been inconsistent. It would be fruitless to make yet another effort to invent a unique formula to explain a group of phenomena that frequently vary considerably from country to country and generation to generation (vii).

As Kravitt suggests in his article "Romanticism Today", one "must tread cautiously in hazarding another encounter with that misleading term romanticism" as the field "is strewn with snares and pitfalls that thwart investigation" (93).

Schueller states that "one may safely conjecture that anyone who at this late date uses the word "romanticism" for literature or who even attempts to struggle with a definition of it can be accused of temerity indeed" (359) for answering Clement's question "Why the description of what romanticism possibly is but the avoidance of the term?. As early as 1965, Peckham contended that 'Romanticism' is the most

vexing problem in literary history, "even more irritating than the problem of the Renaissance" (Clubbe ix).

Halsted depicts the endless debate of the definition of the words 'Romantic' and 'Romanticism' by opening his book 'Romanticism' with the following interesting statement:

We all feel we know what 'romantic' means: the word conveys notions of sentiment and sentimentality, of a visionary idealistic lack of realism, of fantasy and fiction. It has been associated with distant places and times-the island of Bali, the world of the Arabian Nights, the age of troubadours. Advertising links it with the effects of lipsticks, perfumes, and soap. Such a range of implication causes little trouble in common parlance, but scholars have been quarreling over the meaning of "Romanticism" for nearly 150 years (1).

It is difficult to clearly understand Romanticism looking for help the Europe-specific strands of Romanticism for non- European scholar, Romanticism as an epiphenomenon of the changing economic relations, and the 'universal' ones, Romanticism as the response of a group of people to the major shifts in their cultural landscape. The problem of Euro-centrism, the reluctance to see Romanticism as anything other than the European society's nostalgia for the past or as a critique of the present which is the ideological reflex of the changing relations of production, gets in the way of seeing Romanticism as a human response to the radical changes in any society.

Morse Peckham (1951), who hoped for a theory of Romanticism, has confined himself to the Western Romantic Movements in his attempt to build

Romanticism as a theory. Although he believes that Romanticism has two primary referents:

- 1) a general and permanent characteristic of mind, art, and personality, found in all periods and in all cultures;
- 2) a specific historical movement in art and ideas which occurred in Europe and America in the late eighteenth and early nineteenth centuries;

He quickly declares that he is concerned with the second of these two meanings.

1.2.2. The Origin of the Word

The identification of the Romantic in the later seventeenth and eighteenth centuries was stimulated by the increasing trust and by the appreciation of classical values and forms:

The OED has an engaging seventeenth-century example of simple outrage in 'The romantic visionary scheme of building a bridge over the river at Putney'; but it goes on to quote from the mid-nineteenth century, 'A romantic scheme is one which is wild, impracticable, and yet contains something which captivates the fancy'. Such a softening of rational disapproval to a kind charmed indulgence seems to characterize the word in the later eighteenth century. (Wu, 5)

The first distinguished between the classical and the Romantic was prepared by the famous German writer Wilhelm Schlegel in his lectures. Rene Wellek has summarized Schlegel's ideas as follows:

In the Berlin lectures, given from 1801 to 1804, though not published until 1884, Schlegel formulated the contrast, classical and romantic, as that between the poetry of antiquity and modern poetry, associating romantic with

the progressive and Christian, He sketched a history of romantic literature which starts with a discussion of the methodology of the Middle Ages and closes with a review of the Italian poetry of what we would today call the Renaissance. Dante, Petrarch, and Boccaccio are described as the founders of modern romantic literature, though Schlegel, of course, knew that they admired antiquity. But he argued that their form and expression were totally unclassical. They did not dream of preserving the forms of antiquity in structure and composition But the most important formulation was in the in the Lectures of A.W. Schlegel delivered at Vienna in 1808-09 and published in 1809-11. There romantic-classical is associated with the antithesis of organic-mechanical and plastic-picturesque. There clearly the literature of antiquity and that of neoclassicism (mainly French) is contrasted with the romantic drama of Shakespeare and Calderon, the poetry of perfection with the poetry of infinite desire. (*Concepts*, 6-7)

As a matter of fact, the word 'Romantic', as it applies to the literary history of England, is a post-humous invention: the Romantics did not know that was what they were. "Writers of the time were certainly classified by contemporary critics, but as the 'Lake School' (Wordsworth, Coleridge, and Southey), the 'Domestic School' (most notoriously, Byron), the 'Cockney School' (Leigh, Hunt and Keats), and so forth - often to the disgruntlement of the writers concerned, predictably" (Wu 4).

Hippolyte Taine was the first person who describes the English poets of the early nineteenth century, especially the 'Lake School', forming a 'Romantic School', in 1863, who made an analogy with the French 'Romantics' of the early nineteenth century. John Murray published 'A History of English Literature' in 1864. It was a reprint, revised and enlarged by William Smith, of Thomas B. Shaw's 'Outline of

English Literature', published first in St Petersburg in 1846 and again in London in 1849. The title of one of its chapters was 'The Dawn of Romantic Poetry' which opens:

The great revolution in popular taste and sentiment which substituted what is called the romantic type in literature for the cold and clear-cut artificial spirit of that classicism which is exhibited in its highest form in the writings of Pope was, like all powerful and durable movements, whether in politics or in letters, gradual. The mechanical perfection of the poetry of the age of Queen Anne had been imitated with such success that every versifier had caught the trick of melody and the neat antithetical opposition of thought; - and indications soon began to be perceptible of a tendency to seek for subjects and forms of expressions in a wider, more passionate, and more natural sphere of nature and emotion. (Day 87)

By the end of the nineteenth century, the term 'Romantic' had become relatively commonplace as a means of referring to writers of the late eighteenth and early nineteenth centuries who had reacted against eighteenth century Neoclassicism. In 1885 W. J. Courthope in his book *The Liberal Movement in English Literature* grouped them as 'The Romantic Movement in English Literature'. He was apparently interested in what he saw as the political associations of the literature he was dealing with and analyzed the correlation between sociopolitical revolution and Romanticism (88).

In the beginning of the twentieth century, the term 'Romanticism' has negative connotations, which can be traced back to the hostile reaction toward literary Romanticism by some realist and modernist writers, poets, and critics like Henry James, Mark Twain, T. S. Eliot, Irving Babbitt and others. They consistently pointed

out what they considered to be the defects of Romantic literature. Russell Noyes explains this negative connotation as follows:

The most hostile anti-romantic criticism has come from those who have assumed that modern science has made it rationally impossible to maintain romantic beliefs about man and nature. They have concluded that science has proved nature to be wasteful, cruelly savage, and brutal. They have seen man as the mere product of matter, as prisoner of blind chance without choice and without will in a horrible prison house. In such a world the Romantics appear to be childish dreamers; their picture of natural beauty, mere illusions; their moral values, utter emptiness. (Alsen 2)

In his criticism of Byron, T.S. Eliot attacked Romantics as an immature. He considered the symbol for Romanticism in general, Eliot argues that Byron added nothing to the language, that he discovered nothing in the sounds, and developed nothing in the meaning of individual words. Shelley's ideas is differences to Eliot ideas of 'adolescence' and thus, 'repellent'. According to Eliot, Shelley was humorless, pedantic, self-centered, and sometimes almost a blackguard. In his "The Function of Criticism" (1923), Eliot express his ideas of the difference between the classical and the Romantic work as being "the differences between the complete and the fragmentary, the adult and the immature, the orderly and the chaotic" (26).

1.2.4. Meaning of Romanticism

Romanticism, according to Encyclopedia Americana, "grew from the rejection of the 18th Century doctrines of restraint, objectivity, decorum, and rationalism as well as the use of fixed forms for artistic expression" (Grolier 680). It further stated that, "Romanticism are reaction against forms and rules, against classicism and

neoclassicism, against rationalism and fixed genres, and that they are new modes of imagination and vision, which especially value freedom of form, spontaneity, self-expression and subjectivity” (680). The basic aims of romanticism were various: a return to nature and to belief in the goodness of humanity; the rediscovery of the artist as a supremely individual creator; the development of nationalistic pride; and the exaltation of the senses and emotions over reason and intellect.

The Oxford Concise Companion to English Literature defined Romanticism as “the triumph of the values of imaginative spontaneity, visionary originality, wonder and emotional self-expression over the classical standards of balance, order, restraint, proportion and objectivity. Its name derives from *romance*, the literary form in which desires and dreams prevail over everyday reality” (Drabble 610).

Joseph T Shipley defines that, "The adjective 'romantic', from which the modern noun 'romanticism' is derived from France word 'romanz', a romance or novel; but its first attested uses are in England, ca. 1654. The meaning is 'like a romance,' usually with the derogatory connotation of fanciful, chimeral. Increasingly in the 18th century, the word was used in favourable sense, and came to be applied to palces with the additional meaning of agreeably melancholy." (Shipley 351)

Aidan Day also say that, "The English use of the term 'romantic' to describe medieval and Renaissance writing that did not derive from classical origins passed over in the latter half of the eighteenth century into Germany" (74).

The basic aims of romanticism are: a return to nature and to belief in the goodness of humanity; the rediscovery of the artist as a supremely individual creator; the development of nationalistic pride; and the exaltation of the senses and emotions over reason and intellect.

“Perhaps, more useful than definitions will be a list of characteristics of romanticism; though romanticism was not a clearly conceived system. Among the aspects of the romantic movement in England, the following may be listed: sensibility; primitivism; love of nature; sympathetic interest in the past, especially the medieval; mysticism; individualism; romanticism criticism; and a reaction against whatever characterized neoclassicism” (Hartman 3).

To [William Wordsworth](#), poetry should be "the spontaneous overflow of powerful feelings, recollected in tranquility"(Sastri 14). In order to truly express these feelings, the content of the art must come from the imagination of the artist, with as little interference as possible from "artificial" rules dictating what a work should consist of. The concept of the artist, who was able to produce his own original work through this process of ‘creation from nothingness,’ is key to Romanticism.

1.2.5. Emergence of Romanticism

Jayapalan, in his “History of English Literature” writes, “The age of Wordsworth is the age of the Revolution in the history of politics and of what is broadly called the romantic triumph in that of literature, though, when we speak in this way. We have to remember that the triumph of romanticism was accompanied by that of naturalism. It is generally supposed that the English Romantic Movement began in 1798, with the publication of the *Lyrical Ballads*.” (192) The English romantic movement was both a ‘revival’ and a ‘revolt’. It was a revival of interest in the old English masters like Chaucer, Spenser etc., as well as a revival of a number of metres which had fallen into disuse during the classical era. It was also a revolt

against the artificial poetic diction of the 18th century classics, as well as against their pre-occupation with classical rules of literary composition. It was also a revolt against the domination of reason and intellect in favour of emotion, imagination and inspiration.

Romanticism was an ideological and artistic trend in European and American culture from the late 18th century through the first half of the 19th century. The French term *romantisme* was derived from the Spanish *romance* (the medieval term for a genre of Spanish poetry and later, the term for chivalric romances), by way of the English word “romantic.” The latter was rendered in French as *romanesque* and later, as *romantique*. During the 18th century the term meant strange, fantastic, picturesque. At the beginning of the 19th century the term romanticism designated a new literary trend counterposed to classicism.

The foundation of the romantic world view and romantic aesthetics was laid by German writers and theoreticians of the Jena school—W. H. Wackenroder, Novalis, the brothers F. Von Schlegel and A. Von Schlegel, and Tieck. The romantic philosophy of art was systematized in the lectures of A. Von Schlegel and the works of Schelling, who was closely associated with the Jena group. The first examples of romantic art were created by members of the Jena group.

English romanticism was characterized by concentration on the problems of the development of society and mankind, as well as by a keen sense of the contradictory, even catastrophic nature of the historical process. In works by poets of the Lake School, Wordsworth, Coleridge, and Southey, the principal themes are a rejection of contemporary industrial society; an idealization of the past and particularly of pre-bourgeois, patriarchal relations; and a celebration of nature and simple, natural feelings.

Romanticism also became popular in the literature of other European countries, including Italy (U. Foscolo, A. Manzoni, Leopardi), Spain (J. de Espronceda, J. Zorrilla y Moral), Austria (dramas by Grillparzer and poetry by N. Lenau), Denmark (A. Oehlenschläger), Sweden (E. Tegnér), Hungary (Petöfi), and Rumania (M. Eminescu). Polish literature went through a romantic period, represented by A. Mickiewicz, J. Słowacki, Z. Krasiński, and C. Norwid.

The development of romanticism in the USA was, to a large extent, the result of the winning of national independence. American romantics, and especially early representatives such as W. Irving, Cooper, and W. C. Bryant, were closer to Enlightenment traditions than their European counterparts. Romanticism also developed unusual features in the literature of some Latin American and Asian countries.

The Romantic movement was not a sudden outburst but a result of a long and gradual growth and development. The poets of Romantic School like Wordsworth, Coleridge, Shelley, Keats etc. – were not even the first romantics of England, for the Elizabethan period is essentially romantic in spirit.

The first glimpse of romanticism can be seen in the Elizabethan period as its literature is essentially romantic in spirit. It is also full of sense of wonder and mystery, love of daring and adventure, curiosity and restlessness, which was associated with the poets of the early 19th century. But during the Pseudo-classical age, the romantic spirit suffered a total decline, it dealt exclusively with the artificial life of the upper classes of the city of London, and its form and diction were artificial as its theme. It had no feeling for nature and no feeling for those who lived outside the narrow confines of fashionable London society. The romantic movement began as a reaction of revolt against the dry intellectuality and artificiality of the Pseudo classic.

'Return to Nature' played a very prominent part in the revival of romanticism. They wanted to return to the free and invigorating life of the world of leaves and flowers. It was James Thomson's "The Season" published in 1730, the first really important poem in which nature, instead of remaining subordinate to man, is made the central theme. The seed sown by Thomson grew and flourished in the poetry of such poets as Gray, Collins, Burns, Cowper and Crabbe. These poets, who have been rightly called the precursors of the romantic movement, show a genuine feeling for nature and for the simple humanity living in her lap. But the dead hand of the past restraint them from giving free and frank expression to their feelings.

William Blake was the first to introduce the romantic note of mysticism in English poetry. His poems are extraordinary compositions, full of unearthly visions, charming simplicity and baffling obscurity. For him, all nature is a window to God.

The Middle Ages were essentially romantic, full of colour and pageantry, magic and mystery, and love and adventure. They stirred the imagination of the romantics who turned back to these ages for theme and inspiration. Hence, a very important phase of the romantic movement was the medieval revival. Not only were the ancient masters studied, but old English metres and poetic forms were revived.

A long step forward in the history of romanticism was taken up with the publication of "The Lyrical Ballads" in 1798. Till 1798, the movement had no unity, no fixed program, and no aim. It was not a conscious movement at all. It was then for the first time that the two friends – William Wordsworth and S.T. Coleridge – emphasized the aims and objective of the new poetry. Coleridge pointed out that he would treat of objects and incidents supernatural, but in such a way as to make them look real and convincing;

William Wordsworth, on the other hand, was to deal with subject taken from ordinary and common place life, but also so as to cast over them by the magic power of his imagination the charm of novelty. The former would make the unfamiliar, look familiar, and the latter would make the familiar, look unfamiliar. In this way, they enunciated and the theory and the methods of the new poetry, gave a new consciousness and purpose to the movement, and thus open a new chapter in the history of English Romanticism. For this reason the “Preface to the Lyrical Ballads” has been called the manifesto of the English Romantic movement.

The development of English romanticism cannot be considered complete without a mention of the impact on it of the French Revolution and German Idealistic philosophy. More specially the French revolution and the writings of the makers of the revolution fired the imagination of the English romantics. A reawakening of the love of the real and wild nature and of the simple humanity living in her lap, had been there even before the revolution. But now it acquired a philosophical basis and a fresh stimulus. Jayapalan states, “The return to nature and the democratic spirit were nourished and fostered by the revolution. It also fed and strengthen the revolutionary idealism of poets like Byron and Shelly” (*History*194).

Keats, Shelley and Byron belong to the second generation of the romantic poets. They began to compose mainly after 1815, by which the elder romantics had given the best which they had to give while the poets of the first generation attained respectability and social acceptance in their life time, the poets of the second generation remained outcast till the very end: their fame grew only after their death. All the three were rejected by the society; this rejection caused them much sorrow and suffering, and there are those who attribute early deaths of this fact.

Keats is a unique phenomenon in the history of English romanticism, in more ways than one. For one thing he represents a unique balance of classicism and romanticism. Highly imaginative and emotional matter is enclosed in forms of perfect beauty. The music and melody of the romantics is combined with the wild chiseled and highly wrought expression of the classics.

The romantic philosophy is based on freedom. Neo-classical poetry was subject to fixed guidelines. The abandonment of rules and regulations is the first element in new age poetry. "The romantic movement was marked and is always marked by strong reaction and protest against the bondage of the rule and custom, which in science and theology, as well as in literature generally tend to the fetter the free human spirit." (Long 45.)

Romantic poetry emerged as a response to "rationalism." Absolute spontaneity, sincerity, and creative freedom are the goals of romanticism. Romantic beliefs usually criticise genres and are generally opposed to rationalism. The romanticists disagree with neo-classical demands for objectivity, imitation, inventiveness, clarity, and the separation of prose and poetry and instead advocate for the use of lyrical writing in novels, essays, and criticism as well as useful rather than democratising imagery.

Romanticism's guiding philosophy is "Return of Nature." The poetry of clubs and coffeehouses was the poetry of the eighteenth century. It primarily depicted events in political circles and drawing rooms. It has nothing to do with rural living or the natural world. The interest of the poets in Romantic Revival poetry shifted from urban to rural life, and the artificial furnishings of the drawing room were replaced by the natural beauty and elegance of the world. The romantic poet, the shepherds, and the cottagers left the novelist to take care of the valiant lords and gay butterflies

of fashion. Wordsworth, Shelley, and Byron all infused their poetry with a strong humanitarianism.

The romantic movement tried to flee the harsh realities of existence. They found the materialistic lifestyle to be too much and sought to stay as far away from it as they could. As a result, the majority of romantic poetry turned out to be an attempt to escape the woes and pains of everyday life during the mediaeval centuries. They had access to enough joy and beauty throughout the Middle Ages. They discovered sources of romantic effect in the overcharged atmosphere of the Middle Ages, of a weird beauty to be earned by a strong imagination out of odd or faraway things. The Middle Ages appealed to the romantics' emotional as well as intellectual senses of curiosity.

The romantics valued imagination highly. For them, the ability to imagine was a supernatural talent that allowed one to penetrate reality. A romantic saw the invisible forces at work behind the apparent world through the strength of his imagination, and he attempted to share with others his view of the mystery and things through his poetry. He believed that there are more things in heaven and on earth than people can possibly imagine, and he uses romantic poetry to communicate this belief. As a result, romantic poetry is more enigmatic and unusual than poetry by other poets. The best writers of the supernatural are romantic poets because of their vivid imagination.

Romantic literature is mostly subjective. It is an outward manifestation of the artist's deepest desires. The poet expresses his emotions freely and does not worry about the laws and restrictions. Instead than stressing following predetermined norms, emphasis is placed on inspirations and institutions. The poet expresses himself through his writing. And frequently engages in outrageous excesses.

Romantic poetry is imaginative, introspective, and frequently characterised by extravagance. As a result, it has been criticised for being irregular and wild. The enormous variety of romantic poetry results from the poet's freedom to write on any subject and in any form.

Romantic poetry is the uncontrolled outpouring of intense sentiments. A strong "organic sensitivity" is a talent bestowed upon the romantic poet. He perceives more than is possible to perceive and feels more than is possible to feel. Even ordinary events and objects spark his imagination and ignite intense feelings in him. He sings in spontaneous, artistic tones when the mood is right. He views poetry as more of an inspiration than a craft. The poet is not concerned with the precision of his words or the perfection of form because he is carried away by his intense emotions and enthralled imagination. As a result, there is a great deal of ambiguity. For him, substance is more significant than form.

A romantic is a dissatisfied person. He might not be happy with his own life's circumstances, his age, the literary conventions and customs of the time, or the state of humanity as a whole. Thus, the mood of romantic poetry frequently leans negative. A romantic might rebel against the existing condition and attempt to change it, or he might want to flee into the past. He is particularly drawn to the Middle Ages because they not only offer him a respite from the grim realities of the present but also delight his heart with their colour, spectacle, and magic. He like the vast, distant, and unknown precisely because of this. A large portion of romantic poetry is visionary in nature and is characterised by revolutionary idealism. In other words, romantics imagine what might have been and yearn for what is not.

All romantic poetry was filled with zeal for the wonders of the outside world. Romantic poetry transports its readers out of the stuffy atmosphere of cities and into

the energising companionship of nature. It not only sings of the seductive beauty of nature, but also penetrates reality and discloses the hidden soul. The romantics were drawn to the beauty of women, of works of art, of literature, and of mythology in addition to the beauty of nature. The romantics are drawn to and strangely fascinated by everything exotic and new. Romanticism's core component is "strangeness added to beauty."

In the literary world, treatment of nature, as a discipline, first established resonance in the Romantic period with the sonnets of Wordsworth and Shelley, who "established a particular myth of man in nature ... see[ing] in Nature the revelation of divine nature as well as the subject of the most primitive and pure of arts" (Lundin 214). As Anne Lundin notes in her essay "In a Different Place: Feminist Aesthetics and the Picture Book," the tradition of "romanticism is based on freedom to explore, to move beyond the community, to encounter Nature in its rough-and-ready form, to commune with this Nature for personal revelation" (214). The Romantics celebrated the rawness of nature while simultaneously upholding the belief that nature represented a pure and tangible ideal.

The Association for the Study of Literature and the Environment (ASLE), an American professional organization that organizes lectures, conferences, and discussions in the area of literature and the environment notes that its earliest interest was primarily in Romantic poetry, within the British tradition, among other initial areas of ecocriticism including the wilderness narrative. While there were of course traditions of nature writing prior to the Romantic period, researchers from the literary world and specifically the ASLE note this era as the first to be studied through a specifically ecocritical lens (Garrard 4).

The two components of nature, organisms and their environment are not only much complex and dynamic but also interdependent, mutually reactive and interrelated. Ecology, relatively a new science, deals with the various principles which govern such relationships between organisms and environment. Today ecology is defined as the way in which plants, animals and people are related to each other and their environment. In this relationship they are so much interdependent on each other that any disturbance in one disturbs the other. History has proved this every now and then that with every change in the civilization the relationship of animals and human beings have also changed and the effect on civilization of the changes in environment has been so acute that sometimes it has wiped the whole civilization from the face of the earth. Therefore, concern for ecology is one of the most discussed issues today. It is the concern of every country to replenish the diminishing factors of ecology which threatens human beings the most.

Literature well known for reflecting the contemporary issues could not have remained unaffected from this theme. The world of literature throngs with works dealing with beauty and power of nature. However, the concern for ecology and the threat that the continuous misuse of environment poses on humanity has only recently caught the attention of the writers.

1.2.6. William Wordsworth Theory of Romantic Poetry

As Fox observes, the revolution of French in 1798 was the greatest event that has ever happened in the world and how much the best. William Wordsworth and almost most of the Romantic poets were influenced by this revolution. During the early period of William Wordsworth, he strongly opposed the French revolution but from his middle period, he supports that revolution. He makes his own principle and

he also follow the good principles and characteristics of the French Revolution. In this way, B. Prasad and many other critics said that William Wordsworth was influenced by the French Revolution.

William Wordsworth sets down the origin, nature and purpose of poetry. He has said in his “Preface to the Lyrical Ballads”:

I have said that poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility; the emotion is contemplated till, by a species of reaction, the tranquility disappears and an emotion, kindred to that which was before the subject of contemplation, is gradually produced, and does itself actually exist in the mind. The clear spring of poetry must flow freely and spontaneously – it cannot be made to flow through artificially laid pipes... Poetry is born, not in the mind, but in the heart overflowing with feeling. Poetry is produced by a man, who being possessed of more than organic sensibility, had also thought long and deeply (19).

William Wordsworth claimed that writing poetry is a process. Every experience must go through several stages before it can be turned into poetry. The poet first experiences a real sense event that stirs his emotions. He has a certain set of experiences. When the exhilaration is genuinely there, the experience is tied to time, place, and the odd, unintentional characteristics of the poet.

The second stage is one of tranquility when he recollects the previous emotional experience. This recollection also involves contemplation. In the process of recollection, the temporal and spatial features are distorted and transformed. The accidental features are no longer present. Instead, there is a sane state of feeling which arises out of thought, and which is called contemplation.

According to Wordsworth, an experience has to pass through at least four stages before successful poetic composition becomes possible. First of all, there is the observation or perception of some object, character or incident which generates powerful emotions in the mind of the poet. Secondly, there is recollection or contemplation of that emotion in tranquility. A considerable time is allowed to pass between the impulse and its recollection. At this stage memory plays a very important part... Thirdly, the poet's memory revives the emotion in 'the mind itself' (Sastri 48).

The third stage caused emotions to surface "in the mind itself." Excitation is an emotion that is "kindred to" the first. Although they are not exactly the same, they are "qualified by varied pleasures" and they both represent a condition of satisfaction. The initial, personal emotion now becomes impersonal or universal. The poet feels compelled to share his "overbalance of pleasure" with others as a result of this.

The fourth stage then emerges, which is the creation stage that is three times away from the first. Sensation, thought, and imagination so come before the real composition. The following words of Wordsworth's Daffodils make reference to this process.

*When Oft upon my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And they my heart with pleasure fills
And dances with the Daffodils.*

The same thought is expressed in a more suggestive and effective manner in the closing lines of *The Solitary Reaper*:

*The music in my heart I bore
Long after it was heard no more.*

Wordsworth pronounced that poetry is a spontaneous overflow of powerful feeling. This obviously meant that poetry is the product of powerful feeling, it does not mean poetry cannot be made, it flows spontaneously. Poetry takes its birth from the heart and not in the intellect. "Poetry is born, not in the mind, but in the heart overflowing with feeling" (44). Thus, deep feeling is the fundamental condition of poetry according to Wordsworth.

On the basis of the above sentences, William Wordsworth think that a poet plays a very important role and their status is highly from the common people. So, he said that, "He (Poet) is a man speaking to men' a man, it is true, endowed with more lively sensibility, more enthusiasm and tenderness, has a greater knowledge of human nature and more comprehensive soul, than one supposed to be common among mankind, a man pleased with his own passions and volitions and who rejoices more than other men in the spirit of life that is in him" (45).

1.2.7. Conclusion

The phenomena that evolved in Europe in the late eighteenth and early nineteenth centuries is the focus of much of the time spent by critics. They struggle to deal with Romanticism as a trend that cannot be contained to a specific place and time, trying to escape its universal dimension or global relevance. Due to this, their understanding of Romanticism, which is largely based on European Romanticism,

may not be entirely applicable to other romanticisms, such as American, Chinese, Indian, and so forth.

Second, the Industrial Revolution had a significant impact on the emergence of Romanticism. The main goals of the Industrial Revolution and Romanticism share similar traits. Therefore, it may be claimed that a cultural revolution in Europe contributed to the rise of Romanticism. The neo-classical standards and methods of poetry are just one example of how the Romantic poet's rebellious attitude drives him to a strong belief in liberty, individuality, and revolt against established political, cultural, and religious institutions.

Third, Romanticism had literary roots and was especially connected to poetry. Later, it had an effect on other subjects such as philosophy, music, and art. In this regard, viewing it through the poets' eyes, who enjoy the experience without wasting time thinking it, is the greatest way to deal with its essence.

Fourth, Romanticism has a fundamental quality that always draws academic attention, despite the widely accepted opinion that it is indefinable. It is adaptable to new readings and analyses. It is therefore more effective to concentrate on the basic ideas of Romanticism rather than its unintentional, culturally specific elements.

Fifth, prominent Romantic poets such as John Keats, William Wordsworth, and PB Shelley are not constrained by the conventional guidelines for composing poetry. They are free to depict anything they wish, and they are not limited to using poetic language; William Wordsworth in particular preferred using rustic language. However, because each romantic poet has a different brain, they cannot all agree on the same idea. Most often, Wordsworth's book "Preface to the Lyrical Ballads" has an impact on romantic poets.

Rebellion against the accepted standards, a return to nature, and an idealised vision characterise the reconciliation of the Romantic critics. These three features come first, and all other features flow from them. The inherent force that propels the poet to exalt emotions over reason and the spirit over intellect, to venerate nature, and to recollect metaphysical and supernatural components is invoked by the return to nature. Finally, the Romantic poets' pursuit of life's goals drives them to creativity, a sense of the past, and a keen interest in non-European cultures, which are viewed as the exotic "other."

In this respect, it is crucial to select three of the major English Romantic poets and show how they dealt with the main features of Romanticism: revolution, nature, and imagination.

1.2.7.1 Revolution

The spirit of revolution characterizes the poetry of most of the English Romantics; amongst them Shelley is the major outstanding figure. Besides being one of the finest lyric poets in the history of English literature, his long and political poems have shown the most problematic aspect of Shelley's character, "the revolutionist". Unfortunately, this caused him a lot of sufferings during his life. Paul Foot, who traces the revolutionary thoughts in Shelley's writings in his book *Red Shelley* (1984), refers to some of these difficulties. He complains that English scholars, for more than hundred years after Shelley's death, intended to ignore the fact that he had been expelled due to the rebellious ideas reflected in his late writings, particularly his pamphlet "The Necessity of Atheism" which was the first attack on the Christian religion ever published in English. Worst of all, Foot argues, was the treatment of his writing as few of the Shelley worshippers of

the nineteenth century or twentieth century have bothered to explain how it was that the "greatest lyric poet in English history" had the utmost difficulty in getting anything published during his lifetime. Prometheus Unbound sold about twenty copies. The original edition of Queen Mab didn't sell any. The string of political poems in which Shelley wrote about the massacre of trade unionists and their families at Peterloo in 1819, were not published-for fear of prosecution for seditious libel.

Shelley attacks what he considers the threefold alliance of tyranny: monarchy, aristocracy, and religion. He bravely condemns the court as being a shelter for the imposters:

*Yes! Smooth-faced tyrants chartered by a power
Called kings, who in the castellated keep
Of a far distant land wears out his days
Of miserable dotage, pace and quay
And by the magic of a dreadful word,
Hated though dreadful, shield their impotence,
Their lies, their murders and their robberies. (Shelley Poems 82)*

In Queen Mabb (1812) a spirit of a young girl is wafted into the stratosphere by a Fairy Queen. The Fairy Queen shows her the earth with all its horrors. Chief among the horrors is:

*The King, the wearer of a gilded chain
That binds his soul to abjectness, the fool
Whom courtiers nickname monarch, whilst a slave
Even to the basest appetites--that man
Heeds not the shriek of penury; he smiles*

At the deep curses which the destitute

Mutter in secret, and a sullen joy

Pervades his bloodless heart when thousands groan ... (Shelley, *Complete*,
762)

Around the king is the aristocracy:

Those gilded flies

That, basking in the sunshine of a court,

Fatten on its corruption! (763)

Though Shelley belongs to a noble family, he dedicates most of his poetic life to defend the poor and show their miserable conditions. His poem about the Starving Mother, which he called simply 'A Ballad', shocks the high-class people with the fact they try to ignore about the tragic situation of the poor:

A woman came up with a babe at her breast

Which was flaccid with toil and hunger;

She cried: 'Give me food and give me rest

We die if we wait much longer.

The poor thing sucks and no milk will come,

He would cry but his strength is gone-

His wasting weakness has left him dumb,

Ye can hardly hear him moan.

The skin around his eyes is pale and blue;

His eyes are glazed, not with tears

I wish for a little moment that you

Could know what a mother fears.

Give me a piece of that fine white bread

I would give you some blood for it

Before I faint and my infant is dead!

O Give me a little bit! (Foot 82)

The labor of the poor, Shelley believes, was organized, not to meet their own needs, but to extend the luxury of the rich. He explains how this injurious exploitation work in the notes on Queen Mab:

The poor set to labour,-- for what? Not to food for which they famish: not the blankets for want of which their babes are frozen by the cold of their miserable hovels: not those comforts of civilization without which civilized man is far more miserable than the meanest savage; ... no; for the pride of power, for the miserable isolation of pride, for the false of pleasures of the hunderdth part of society. (Shelley, *Complete* 795)

Shelley declares his refusal of the established religion which, as he thinks, has always been friendly to tyranny. The danger of established religion is that it shapes and guides the people's behavior in society and thus could easily be persuaded that the supernatural power they believe in determines what is right and what is wrong, what should be done and what should not. By 'established religion' Shelley means that is adopted and enforced by governments. These governments, he notices, none of which were elected, were then able to determine the moral and social behavior of their subjects. And very often this morality bore no relation to the morality of the founder of the religion like Jesus Christ in the case of Christianity.

In Queen Mab, Shelley sharply criticizes the government, the war and the squire; but when he comes to the priests who defend all three, he could not control his temper:

*Then grave and hoary-headed hypocrites,
Without a hope, a passion, or a love,
Who, through a life of luxury and lies,
Have crept by flattery to the seats of power,
Support the system whence their honours flow
They have three words: - well tyrants know their use,
Well pay them for the loan, with usury
Torn from a bleeding world! - God, Hell, and Heaven.
A vengeful, pityless, and almighty fiend,
Whose mercy is a nick-name for the rage
Of tameless tygers hungering for blood.
Hell, a red gulf of everlasting fire,
Where poisonous and undying wonns prolong
Eternal misery to those hapless slaves
Whose life has been a penance for its crimes.
And Heaven, a meed for those who dare belie
Their human nature, quake, believe, and cringe
Before the mockeries of earthly power. (769)*

1.2.7.2. Nature

Of the English Romantic poets it is perhaps Wordsworth who is best known for his love and admiration of nature, a feature of his poetry that has been remarked

upon many writers and critics. Wordsworth describes himself as a worshiper of nature and announces that his love of it is "holy love":

*We stood together; and that I, so long
A worshiper of nature, hither came
Unwearied in that service: rather say
With warmer love---oh! With far deeper zeal
Of holier love. (Poems 169-170)*

William Wordsworth is, indeed, the epitome of a nature poet. He has a pantheistic view of nature in which he believes that God present not only in plants, animals but also in inanimate objects as well. He is said to have seen and to have had a man see nature as she really is, more truly than any other poet:

*I called on both (earth and sky)
To teach me what they might. (Prelude 3, 112)*

He expresses his belief that nature is the best guide and teacher, the best "book" to read and the sweetest music in this life:

*Books! 'tis dull and endless strife:
Come hear the woodland linnet,
How sweet the music! on my life,
There's more of wisdom in it.

And hark! how blithe the throstle sings!
He, too, is no mean preacher:
Come forth into the light of things,
Let nature be your Teacher. (Poems 330)*

Nature taught him and he taught the world that it is endowed with a spirit and a life of her own; therefore a living presence speaking to all those who were able to enter into intimate relationship with her and understand her language.

In fact, Wordsworth, at one time or another, either explicitly or implicitly, expresses in his poetry all of the ideas and sentiments of a worshipper of wild, animistic, pantheistic nature. He tells the world in "Tintern Abbey" that in his love for nature at first he was more like one:

Flying from something that he dreads than one

Who sought the thing he loved. (Poems 168)

Nature, to him, was a great and wonderful passion, beautiful in itself alone. It seems to have been absolutely perfect except what has been corrupted by man:

I heard a thousand notes,

While in a grove I sate reclined,

In that sweet mood when pleasant thoughts

Bring sad thoughts to the mind

To her fair works did nature link

The human soul that through me ran;

And much it grieved my heart to think

What man has made of man. (Poems 176)

Wordsworth pleases himself with the beauty of each detail of nature. To him, the gorgeous sunset, the wonderful castle, imposing mountains, the unfinished sheep-fold, the daisy in the field, the little patch of stars above, are all parts of God's wonderful world, each important in its way. In "Tintern Abbey" he declares:

*A lover of the meadows and the woods,
 And mountains; and of all that we behold
 From this green earth; of all the mighty world
 Of eye and ear, ... (Poems 169)*

Concerning this feature of Wordsworth's poetry, Bloom (1970) states that Wordsworth "loves nature for its own sake alone, and the presences of nature give beauty to the poet's mind" (132).

1.2.7.3. Imagination

In imagination, Coleridge was the leader among all the English Romantics both in theory and practice. Through his theory of imagination which seems to be his greatest contribution to literary criticism, Coleridge revolutionized the concept of artistic imitation. To him, poetry is not imitation anymore, but creation- a creation based on the sensations and impressions received from the external world. Such impressions shaped, ordered, modified and opposites are reconciled and harmonized by the imagination of the poet and in this way poetic creation takes place. In fact, Coleridge introduced philosophy and psychology into literary criticism in order to study the process of this poetic creation and the very principles of the creative activity. He considered the mind not as a passive agent, but as an active and creative power. According to this view, art is not a mere imitation of nature, it is re-creation. Beauty is nothing objective; it is imparted to the external world by the observer. In the apprehension of beauty, the soul projects itself into the outward forms of nature. In this way, the external is made internal, and the internal is made external. The soul of the artist fuses with

the external reality and transforms and recreates. It is the idea which fuses and unites.

One of the major manifestations of Coleridge's theory of imagination is the reconciliation of opposites. This is exquisitely embodied in his poem *The Rime of the Ancient Mariner* in which we find an ambiguous marriage between an uncanny universe and Christian symbolism. In the poem there are contradictory elements of atheism and religion which create an atmosphere of uncertainty to its world. It, perhaps, reflects the dilemma of the modern man and his constant questioning: Is this world set in an ordered cosmos, governed by Providence? Or is it at the Mercy of mere Chance, a game of dice? The poet's use of Greek mythology leads to notions of chaos, chance and changeability to the poem. The Christian images, on the other hand, introduce the religious standard of sin and punishment to the world of the poem and the events, in the end, will inevitably emerge as unified, purposeful and harmonious.

Another aspect of reconciliation of opposites is between sea and land. The sea stands for volatility, imagination, and dreams. It does not follow the rules of reasoning. It further indicates feelings of isolation, alienation, and loneliness, detached from anything like home. On the contrary, the realm of land represents the world of stability, common sense, rules, harmony, and logic. The anxious and unexpected meeting between the Wedding-Guest and the Ancient Mariner images the unavoidable contact between the two realms of world. In this confrontation Coleridge, wittily, reflects the inner conflict of human soul; a conflict between reason and imagination, order and random, thoughts and dreams, real and metaphysics, atheism and religion.

The end of the poem indicates that the only solution is to merge these two poles of life. The Wedding-Guest, who is initially the representative of land, after knowing the Mariner's story, is finally being able to envisage, and consequently accept, the mysteries and out-of-control sea life and thus represents the merging point between the two worlds of sea and land. Only at this point, the Wedding-Guest gets the power of a greater vision:

*The Mariner, whose eye is bright,
Whose beard with age is hoar,
Is gone; and now the Wedding-Guest
Turned from the bridegroom's door.
He went like one that hath been stunned,
And is of sense forlorn:
A sadder and a wiser man
He rose the morrow morn. (Shelley, Complete 209)*

Likewise, 'Kubla Khan', the unfinished ambiguous poem, reflects Coleridge's powerful imagination. It is, by many critics, viewed as imaging the creative imagination. Interestingly enough, most of Coleridge's contemporary critics underestimated it as a meaningless poem, just a product of opium. Hazlitt, for example, remarks that it proved Coleridge was one of the best writers of nonsense poems in English. But later scholars rejected the old view which says that the poem is below criticism confirming that it is, in fact, beyond criticism. Therefore, it was open for a large number of interpretations from various perspectives; one of them, of course, is that it embodies the poetic creativity and Coleridge's theory of imagination. The first part of the poem (1-36 lines) symbolizes the unconscious stage of creativity, 'a vision of dream' as Coleridge called it. He was fascinated by the

nature of dreams and referred in many occasions to the relationship between poetry and dreams. As a dreamer passes no judgment and accepts with full faith all that is happening within the dream, so the aim of the poet is to create a state of illusion for the reader akin to dreaming:

The poet does not require us to be awake and believe; he solicits us only to yield ourselves to a dream; and this too with our eyes open, and our judgment perdu behind the curtain, ready to awaken us at the first motion of our will: and meantime, only not to disbelieve. (Coleridge 310)

With a spontaneous fluid of images in this part (a 'stately pleasure-dome decreed' by Kubla Khan in the midst of a landscape at once seen and unseen, the 'sacred river' that flows through all, the 'bright' gardens 'with sinuous rills' ... i.e.) the poet tempts the readers to a dream. The conscious stage of creativity is depicted in the second part of the poem which shows a shift from a pure dream to what O'Connell calls a 'dream-like state' or 'the waking dream experience of imaginative fiction' (29). Here shows the 'I' of the poem:

A damsel with a dulcimer
In a vision once I saw;
It was an Abyssian maid
And on her dulcimer she play'd,
Singing of Mount Abora (Shelley, Complete 298)

Longing for the lost vision in part one, the 'I' is confident, as O'Connell comments, that if only he could 'revive within me, her symphony and song', he could create in poetry a vision of that creation:

That with music loud and long,
I would build that dome in air,

That sunny dome! Those caves of ice! (298)

So, it can be considered the unconscious part of 'Kubla Khan' as primary imagination and the waking-dream part as secondary imagination.

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CHAPTER – 2

ROMANTICISM IN MIZO POETRY

2.1. Romanticism in Mizo Folksong

“When we refer to Mizo folksong, we mean the songs that we had before 1894 which could not be documented in written form,” (22) said R.L. Thanmawia. When briefly view, these songs contain a lot of elements of *romanticism*. Although it doesn't quite measure up to the strong themes that reflect *romanticism* like the contemporary Mizo songs and the English songs, Mizo ancestors seem to incorporate this element to the best of their understanding and ability. The Mizo ancestors do not seem to intentionally incorporate the element of *romanticism* into their art but there are many traces of it in their poems.

When talk about romanticism, the first thing that comes to mind is freedom, the kind of freedom which entails the breaking of the literary constructs that classicists were keen on following. The poet had literary freedom in their art, an example is the *elegy* by the Greeks who came up with the *elegiac metre* and conclude it to hold true for every poem and work of literature thereby making less sense. But as the *romantic period* emerged, the *elegy* became a theme more than it did the defining structure and meaning. They defied the literary laws that was constructed during the Greek period and explored their new found freedom in the literary realm.

In Mizo folksongs, it is evident that the composers wrote with much freedom. They composed their songs in ode to the things that surround them and paid no heed to the rules. They were not concerned with *rhyme, metre* leh *rythm*

but instead the content of the song and the meaning of the lyrics. Since the elements that make up the themes are evident in their songs, it is easy to differentiate them and categorize them in different genres. Salu lam zai (a celebratory song for beheading animals), Chawngchen zai (celebratory song for a success in life), Chai hla (festival song), Lusun zai (funeral songs) and others can be easily categorized and identified. This proves the creative freedom the Mizo ancestors had when they are composing songs and they cover a wide range of genres and themes.

Romantic poets write and compose their poems from their authentic feelings and thoughts, what can be termed as a *spontaneous overflow of powerful feelings*. Hence their poems often roll off the tongue easily and there is less need for making up a tune because the tune that comes along with narrating them, compliment the song itself. A brief look at the classic Mizo songs would reveal that a prior narrative follows the tune. Since the Mizo ancestors were not skilled in the development of the tune and rhyme of a song, they look to other songs for tune and the new song that has the tune of the old song does not bear credit to the writer but to the owner of the tune of the song.

When in a festival, the young bachelor leads the songs by narration. After this, he would request the people who were rich in vocabulary and skilled in song writing to narrate improvised songs of which the audience would follow. The songs that were sung out of this kind of conduct would reflect what they hold dear in their hearts, their authentic feelings tend to overpour in song, and these were greatly received by the public. Reading and articulating the songs that was born out of these times were indeed easy and joyous.

Lelte kiu kiu lo la bang mai rawh

Kei anga di ngai i nih ve chuanin

Zuanguin lo tum la, i hril dun ang.

Be silent, O ye Cicada! Shout no more

If like me, long for thy beloved

Let us share our loneliness.

Proving how from the heart these songs were born and reading it is peaceful and well as genuine.

The view of the poets from the Romantic period of the world is pessimistic, and they seem to be unable to find any joy or happiness in the world, so they look to nature and other factors for happiness, they get overwhelmed by their search for consolidation. They do not find happiness among their fellow human beings and so they look to nature that might provide the pleasures of life, they even want to transform into nature in their search for happiness. Their desires to transform into nature as a way of escapism is reflected in their works.

When looking at the Mizo folksongs, one can find elements of escapism as they feel that they would be unable to bear their loneliness. They come face to face with death, and their concept of the afterlife is short and had no hope of having any future, the only thing that made sense to them about the afterlife is the transformation into nature and this is why they seek solace in nature. Their vision of the afterlife is clouded by ignorance, and this is seen clearly in their works.

The hopeless visions that they had of the spirit world can be clearly seen in the Chawngchen Zai (Hla tluang).

Hmanah chuan Rihli kan tling ve ngai

Tunah Bualtui ang kan kam ta e.

A comparison between the glorious days of the past and how they were as great and as big as the *Rih Dil* lake was drawn as well as mentioned how inferior and little they are now. In the lines that follow, it talks about how they went from riches to rags,

Bualtui kan kam, ka zua thla lo fam

Keini tan hrin ni a awm lo ve.

These lines mentioned how they have been reduced because of the demise of his father. He narrates his misfortunes at the hands of death and his hope for the afterlife and the spirit world can be seen in his 'Khawhar Zai'.

Ka nu tap tuk hlah law

Zankha hri ang sei e

Kei ni riak kan fam lo

Mi lai an fam zo ve.

(Mother, stop your grieving that prolong the cold night. We are not the only one that this tragic fate befalls upon but everybody else.)

When death befalls them, their only consolation is that it is universal and other people experience is as well. Christians believe in the concept of going to heaven after death whereas the Greeks believe in *Elyssium* and these are believed to be for everyone. Hence, their beliefs make them able to bear the thought of losing loved ones to death as a paradise is awaiting them. Mizo ancestors also believe in the concept of 'Pialral' a paradise where their souls will

find rest, but this was only limited to the legends of their community hence they often become hopeless in their view of the spiritual world after death.

Although they were said to believe in the concept of ‘Pialral’, their believe in the reincarnation of the souls also exist. Folktales like Chawngmawii leh Hrangchhuana, Siaia, Khiangte Zawngzim and some stars in the night sky are believed to be a reincarnation from the soul of the deceased body. Other tales like siblings that turned into cucumbers, Zawlpala leh Tualvungi and other stories where spirits do not take the human form but other forms of nature. In a song from ‘Lianchhiari’,

I hming sawi ni reh lo

I ngaih, dai hlen lo ve

I rauthla tuangtuahpar

Ni tin khal lai ka rel

Saying that the soul of the dead is transformed into a flower ‘Tuangtuah’. This shows how she imagined life after death would be like.

Mizo ancestors lived their lives in a tiresome vain because they had to work manually for food as they were poor. They labored all through their prime and even when they find people to court and develop affection with one another, they seldom had time to spend with each other as they worked day in and day out. During the Victorian period when the British people were fully occupied with accumulating wealth and leaving no time for leisure, made the colonized Mizo ancestors laboured without leaving them with a choice. This treatment gave rise to the feeling of wanting to transform into nature.

Ka lungdi nuam che maw

Thangvanah kai i la

Si-arah to i la

Khua zain sel rawh se.

How I wish, my sweetheart,

That we both be stars in the sky,

And let people say what they will.

And they composed the above lines accordingly. He wishes to transform into a star so that he would be able to be with his beloved. Although people would judge and criticize, he wishes to transform into nature with his beloved where they will finally be able to spend time together. Similarly, Darlenglehi wrote,

Suihlunglenin ram loh zarva

Limngha-ah chan nuam ing e

Leng der der e, Thangngo runah

Ni rei cham awl mang e.

When she feels lonely, she wishes to transform into a bird (Vazar) and a fish (Nghalim). When she visits her beloved in her house, she overstays her welcome most times.

Lunglen ni chuan vateah chang ila

Kan khaw zawlah leng der der ila.

In the above line, when she feels lonely, she wishes to turn into a bird and soar on top of her village. It shows that Mizo ancestors wish to escape from the

human life and fly far away from it, and in that they wish to transform into nature rather than to go to paradise in the afterlife.

The inclusivity of the writer's experiences in the input of a work makes the art, a contribution to romanticism. The Greeks, in their writing rarely incorporate their personal feelings and experiences to their work, and even when they do, they do so vaguely. But as the romantic period came about, the writers did not hold back their feelings and wrote with passion. They included themselves in their work and their work is a reflection of them as a person.

When look at the Mizo folksongs, specifically the 'Bawh hla' and 'Hlado', they do not only incorporate themselves in the song that they wrote, but they give life and take ownership of the poem as it was made to call out and challenge the opposition whilst reporting of their own capabilities. They give importance to only their perspective and do not listen to other people's perspective in these poems. They directly say what they feel without any vagueness and enjoy the freedom of speech.

The most prominent form in which romanticism is approached is through nature. Some view nature as a friend, whereas some view it as a teacher. They emphasize on how they get their necessities from nature and how co-dependant they are with nature. Some romanticize about the beauty of nature and for others it evokes a sense of loneliness. These are relevant when we take a look at Mizo folksongs,

Lelte kiu kiu lo la bang mai rawh

Kei anga di ngai i nih ve chuanin

Zuanguin lo tum la, i hril dun ang.

Be silent, O ye Cricket! Shout no more

If like me, long for thy beloved

Let us share our loneliness.

As mentioned above, he expresses how he desires to befriend nature, and tell each other tales of their loneliness while consoling one another. Even in 'Thuthmun Zai',

Thlohmu leng der der e, a khi thangvan sangah

Hnuaiiah lo tum teh la, ngaih zawng khua fang che maw?

(The poem calls upon the eagle flying in the sky, asking for it to land and seek for its lover's place)

It clearly shows that the Mizo ancestors were authentic in their approach to nature and how they incorporate it into their poems. They did not plagiarise ideas from others and wrote from their heart. The connection that they had with nature was profound and as they wish to have nature as a friend and find it to be a confidant, they had advanced thinking about nature. Their main source of income was the paddy fields, and although they indulged in many deforestation and environmental hazards, they hold nature to a high accord in their hearts. Though they may seem sadistic toward their livelihood, they carry in their hearts the value of nature.

Aside from viewing Nature as a friend, they are co-dependent on each other and need one another for survival and this is seen in the Mizo folksongs. One of the Mizo folksong, 'Naupang hla' reads,

Ka huana theihmu, theihmu

Vacha lu kawngin tlan e, tlan e.

It shows how appetizing the fruits are for the birds, in a 'Pawnto hla',

Ser a hmin

Bai tlanah

Serfang a hmin, ser a hmin

Bai tlanah

It clearly reveals how co-dependent on each other with nature they are. It is quite astonishing to find such emphasis and value of nature that the Mizo ancestors had by looking at their poetry. Unaware of what *romanticism* is and stands for, the Mizo ancestors had created many a literature pertaining to the elements that make up a romantic poem.

The lyrics of Mizo folksongs seem to be interlinked thereby proving how nature and human beings are co-dependent on one another.

Chipte tlangah awk tawih hni hne-Mu in la, mu in la

A mu-a chu khawiah nge?

Thingah fu, thingah fu

A thing a chu khawiah nge?

Meiah tuah, meiha tuah

A meia chu khawiah nge?

Tui-in leih, tui-in leih

A tui-a chu khawiah nge?

Sial-in dawt, sial-in dawt

A siala chu khawiah nge?

Kei-in seh, kei-in seh

A keia chu khawiah nge?

Man ngam loh vin mualah a liam ta.

Little bird in a trap, eaten by an eagle

Where is the eagle?

Sitting on a branch of a tree

Where is the branch of a tree?

Placed in the fire

Where is the fire?

Extinguished by water

Where is the water?

Drank by Mithun

Where is the Mithun?

Bitten by a tiger

Where is the tiger?

Escaped because men fear it.

This folksong shows how the Mizo people were aware of the food chain\ecological balance and gave great importance to it and meticulously study it. This folksong, as well as other songs like 'Pi buh deng' has similar elements.

What it can reveal in the above-mentioned statements in how natures are reliant on nature themselves without human beings. Human beings need nature for their basic necessities, and it can be said that human might be the ones who most need it. Their houses, the water that they drink, the air that they breathe are

all dependant on nature and knowing this, the Mizo ancestors romanticized nature in their poems. A song, 'Buangkhaw Zai' reads,

Fiara tui hman chun kilin a chawi

Lamsial zalengin va dawn rawh u.

(Fiara tui is known to be fetched by his mother and the poet encourages the people of Lamsial to fetch water from Fiara tui as well)

This highlights the necessity of water for human beings.

Khisa tuk chhuak chhumpui zing hnuaiah

A ki riu riau riang lo thlawh nan a tha.

(The poet wants the horns of the deer that comes out in the misty jungle for use in the paddy field)

The above lines highlight the importance of animals for food and how their horns are still of great use even after feasting on the meat. Romantic poets feel the need to conserve and preserve nature and on the other hand, find efficient use for them. This is reflected in many folksongs.

From their analysis of nature, which is equal to human life, with not one being superior to the other, it becomes an important element of romanticism. Romantic poets often use it as a central theme to their poetry. Even in Mizo folksongs, this consideration of nature being equal to human beings is seen. In the 'Tingtang Hla', a guitar composed song, it reveals how nature and human beings are considered equal,

Lam leh kawiah sap pangpar a tla

Ka di sakmel a iang e, chei raw.

Mentioning how the flower and the human face are similar. And the human comparison he uses here is his beloved, whom he deems more special than any other person. He does not however, make his beloved or nature superior from the other.

The songs that deal with these themes of where nature is equal to human beings is found in Chawngchen Zaia 'Zai lam hla pui'.

Ai che, len in tlangah

Len in tlangah e

Tharsa kan hawl a, chhawkhlel lo par

Chawngi hmel lo ang.

Comparing his beloved to the flower that Mizo's find most beautiful, 'Chhawkhlel' the rhododendron and finds the face of his beloved in the flower. Similarly, in the song 'Neihlaia Zai',

Buk tualah zamzo ka phun

A par a tha Neihlaia hmel lo ang e.

Finding the similarity between the 'Zamzo par', the cockscomb flower and the appearance of Neihlaia. He believes that the beauty of flowers is equal that to human beings. In the song 'Thlek Zual Zai' the poet sees the similarity between a bird (vakul) and his beloved.

Tawng tin lei ang theitu

Phunchawng zara kulva reng nen hian

Liandang an in iang reng e.

(The poet talks about the similarity between handsome Mizo men and what is considered by them as 'the king of birds' Greater racket-tailed drongo)

The Mizo ancestors hold nature to a high accord and see them as being equal to human beings. They disregard the fact that God created human beings superior and to rule over all nature. They consider nature to be their equal and have the same amount of value in life.

The melancholy and loneliness that is brought about by Nature is one of the most prominent themes of romanticism and it is this feeling that prompts the romantic poets to write. As times change and days go by, the more intense they feel the loneliness, and this inspires them to compose songs. They even sometimes think that nature would reflect their feelings and feel lonely as well. A Mizo folksong 'Darzakhawli Zai' has said,

Lung a leng e, thangvan thlir ning law e

Liani tuanna tlang va thlir ning law e.

It shows how the sense of loneliness is evoked and in other songs like Lianlunga Sakhal zai,

A hram leu leu thangvanah a di a au

Chuti suihlunglen chu Thanghniangi te.

And others like,

Zai tin kan chhiar nan tlai ni a tla

Lungruni ngai lo anga rual ang kan fin.

These poems reveal the arousal of melancholic feelings put forth in human beings by nature. In the chirping of birds, the scene of the sunset and mist in the atmosphere triggers a sense of loneliness in the song Thanghniangi zai.

Khua lo thal e, romei a kai chiai e

Khaw lungpui leh ka di ngai ing e.

(The spring that brought with it the misty atmosphere brings feelings of longing and loneliness to the poet)

There was a believe among the Mizo ancestors back in the day that the mist and fog that prevailed in the air was a doing of the smoke left in the coffin of the deceased.

Khua a ṭap e, romeiin tlang a bawm e

Keini'n then lo nang e

Ṭapin hnutiang ka vuan e.

(The misty atmosphere brings feelings of longing and loneliness of the past to the poet)

One of the most prominent people that can be credited for the emergence of romanticism is William Wordsworth and due to his value of nature, he was even sometimes termed as a nature worshipper. Darchuailova Renthlei also gives the title of nature worshipper to Vankhama because of his values of nature. Although they do not hold nature as high as these poets, the Mizo ancestors were no stranger to valuing nature. In the Darpawngi Lusun Zai,

Thlangah maurua a dawng thar leh e

Pialleia vai ang tham tawh hnu

Bawihbanga dawng thar thei lo.

(Tress and Bamboos rejuvenate themselves after a while but for human beings, there is no second chances as their time cannot be reversed after they die)

She sees nature as being superior to human beings. She thus, wanted to protect and conserve nature. In Saikuti Zai, she mourns the fact that the tree 'Keifang kung' was going to be cut and expresses how the tree did not pose any threat to the civilians.

Tu lawr suh u, lungdi lenna khawtlang a hlah nem maw

Kan chhuahtlang thing lenbuangpui hi lelthang di ngai a tahna.

These lines shows the elements of *Romanticism* is incorporated in the songs and literature of the Mizo ancestors. Mizos are the tribe that derive their necessities from nature and who lives co-dependently with nature. Their songs and literature encompass the period of *classical* and *victorian* and have elements of *romanticism* from the very start. Although they were previously unaware about the elements of *Romanticism* and what it entails, their writings unconsciously incorporate this element. Their co-existence with nature makes for their inspiration. Hence, it can be concluded that the Mizo folksongs are written and composed with the elements of *romanticism*.

2.2.Romanticism in Mizo poetry

In the year 1869, Thomas Herbert Lewin (Thangliana) published a book called ‘The Hill Tracts of Chittagong and the Dwellers Therein; With Comparative Vocabularies of the Hill Dialects’ when he held the position of Deputy Commisioner of Hill Tracts. It was published and distributed by Bengal Printing Company, Limited. The contents in the book are a translation of many dialects of the hills into English. Since there are fragments of content written in Mizo language, this can be regarded as the first 'written literature' that the Mizos have.

After the release of TH Lewin’s book, following his footsteps, there came many writers who publish books written in Mizo language and of the ways of the Mizos. Especially after the year 1894, FW Savidge leh JH Lorrain made the Mizo Alphabets ‘A, Aw, B’ and this gave rise to the literacy rate in the Mizo community.

These two English missionaries then established a school and wrote and composed many songs and literature which they translated. They opened Mizo minds and perspectives through their teachings and were pioneers in paving a way for the Mizo to have great literature of their own.

At the beginning, they were taught a certain way by the English missionaries, and this was received in a counter way of how they had their songs and literature. They thought the way they were taught were the absolute truth for Christians and the old songs that they had seem to counter this new method. But, as time goes on, they were able to think for themselves and have their unique analytical thinking of how the world works and there is drastic change in them as their perspectives broaden.

After the entrance of the English missionaries, they shaped and changed the way that they thought and wrote. As they transition, before the drastic change they have popular poets like Awithangpa (Hmarlutvunga) leh Hrawva. Awithangpa wrote more than three hundred stanzaic poems, but the flow of his poems follows the traditional verse form. Similarly, Hrawva composed around 13 poems and to Siamkima, who studied these poems termed him to the title of 'Father of Mizo Poetry'; As Hrawva was the first Mizo to finish his Bachelor's degree, he was a product of the English missionaries. (Awithangpa (1887-1965) and Hrawva (1893-1956) were contemporary poets, but their poems seem to be the products of different ages. Awithangpa may be said as the last traditional poet while Hrawva may be regarded as the first modern poet. (Thanmawia, *Mizo* 104)

Mizoram experiences gospel revivals and of this, in the year 1919 there was a rise in the revival which becomes an important factor for Mizo literature. Between the years of 1920-1950, R.L. Thanmawia commented that it was the 'Golden Period'

(106). This revival brought with it many Christian literature and songs and was a prominent cultural insight for the Mizo. Siamkima has said, "C.Z. Huala has mentioned that 'If I am not mistaken, the composing of Christian songs came about from the year 1922'," (Siamkima 179). These times birth many of the 'lengkhawm zai' that Mizos have.

Of what mentioned in the above sentences of the new way of writing literature, there exists the element of 'romanticism' in many of their poems. The traditional verse form from the Mizo ancestors become disregarded as they adapted to the English way of verse form to articulate their feelings and thoughts. Keeping in mind the new traditions and new Mizo world, they employ many poetic words in their songs and literature.

One thing to remember about the songwriters and poets of this time were not assertive in their art and fear to produce anything that defies the Gospel literature. But this had its short comings because the songs did not reflect the lives and people found it hard to relate to them and this gave rise to an important genre in Mizo songs called the 'Kaihlek Zai'. This kaihlek zai employed many elements of romanticism.

After their time comes poets like Vankhama and Rokunga, they were responsible for the enrichment of Mizo literature and their works reflect elements of 'romanticism'. Their songs are timeless and are still widely popular.

2.2.1. Vankhama

Vankhama wrote around 50 songs, and these songs are considered to be one of the best Mizo lovesongs. Looking closely at his work, his talent for songwriting and making the tune of his songs cannot be denied and can be seen as one of the

greats. "Three of Vankhama's characteristics go hand in hand, such as sincerity, feeling and depth of thought. His poetry lacks humour... Vankhama had two main methods of poetic creation, spontaneous and laborious processes. But his spontaneous compositions are very few in number. He was a conscious artist who polished his poems using the best possible words. He was noted for his poetic style and decorative praises," (Thanmawia *Mizo* 114)

A prominent figure for the birth of the 'Romantic Movement', William Wordsworth not only appreciates the beauty of nature but even compares nature to being equal to the creator, God. He was dubbed a nature worshipper because of this. He feels that Nature is an almighty that can do things and even believes that his wishes could be granted by nature. Vankhama writes,

Thlangtlai zamual a liam dawn maw
Mualpui nuar lang kal lai kham rawh.

And considers nature to be almighty and wishes for nature to stop time for his beloved who was about to die.

Aw ka ngai kher mang e Valnema'n
Lung kan rual ni kawla liam tawh hnu
Tur nipui chhuak leh la di tawn nan
Tawnmang lungmawl maia a chang tawh hnu.

He begs for the sun to rise so that his beloved could rise along with it. Since he considers nature to be as powerful as he expresses in his writing and holds it to a high place, Darchuailova Rentlei has said, "He can be considered a Nature worshipper as well" (111).

The most prominent theme of the Romantics in their art is love. Popular Romantic poets like John Keats, William Wordsworth, William Blake and others test the waters when it comes to the concept of love. They put into their songs their personal experiences and they greatly differ in their outlook on life. Most of Vankhama's songs were birth by the experience of love. R.L. Thanmawia even said, "Vankhama may be the greatest love lyricist among the Mizos," (Thanmawia *Mizo* 175).

William Wordsworth has a way of writing and composing poems and songs and wants for the artist to follow this concept. This is found in his book titled 'Preface to Lyrical Ballads'. Poetry should be, "a spontaneous overflow of powerful feeling and, an emotion recollected in tranquillity," (43). He also included the importance of using pleasing lyrics and rhymes but as time progresses, he became more infatuated with the simple words that convey beautiful meanings rather than using hard intellectual words.

He feels that rustic language is the best option to write lyrics of songs as the very nature of rustic language is constant and does not change overtime. Hence hard words that cannot be easily deciphered like simple, rustic language is less preferable.

P.S. Sastri, learning the songs of William Wordsworth, was able to categorise the nature found in his work into three. The elements of nature incorporated in his works differ from each other, 'It was extending from childhood to manhood. The Prelude and Tintern Abbey trace the growth of the poet's conception of Nature.'(20). The different categories are as follows,

The first stage: In the first stage, Nature served only a background to the poet's boyish sport. In his poem, he says,

"But secondary to my own pursuits

And animal activities, and all

Their trivial pleasures

The Second stage: In this stage, he treats nature as a mere sensibility, devoid of thought. He was under the spell of his despotic senses, as is evident in the following lines of 'The Prelude', Book XII:

I roamed from hill to hill, from rock to rock

Still craving combinations of new forms

New pleasure, wider empire for the sight

Proud of her own endowments, and rejoiced

To lay the inner faculties asleep

The Third Stage: The third stages of his love of nature marked with a communion with nature. In this stage, the poet sees the nature by the eye of soul, and not by the physical eye. This is clear from the following lines,

In which the burthen of the mystery

In which the heavy and the weary weight

Of all this unintelligible world

Is lighted : that serene and blessed mood

In which the affections gently lead us on,-

Until, breath of this corporeal frame

And even the motion of our human blood

Almost suspended, we are laid asleep

In body, and become a living soul:

While with an eye made queit by the power

Of harmony, and the deep power of joy

We see into the life of things. (Tintern Abbey, Lines 39-50)

William Wordsworth wrote his poetry and songs that can be categorized into stages. Looking closely at his works, they seem to mature as the writer himself ages in life. As he progresses in life, his works take a mature form and by the time he became much older, his take on nature was that he worships it. Hence, many critics term him as a 'nature worshipper'.

Similarly, one of the most popular Mizo poets, Vankhama's songs can be grouped into three stages, mentioned Darchuailova Renthlei. Most of Vankhama's songs are inspired by the concept of love. In his songs, his take on love differs from the other and can be categorized into different stages and they are,

The first stage: In the first stage, Vankhama's views on love is premature and pessimistic. Darchuailova Renthlei even commented that 'love is blind' in this stage. This stage occupies the year 1940 and the years before that.

Tawngmang emaw lung lem ka nei lo

Ka hawi vela ka tawng si lo

Zunleng erawh a cham tanglaiah

Luah loh lung di nghilh ni i awm dawn lo.

(The poet talks about how he will never forget his lover and will always have feelings for her)

The second stage: The second stage starts from the year 1940 up until 1950. In this stage, his views on love became more patient and believes that he would be able to wait for his beloved.

Keizawng ka tan Aitenawn, sui hlunghnemi

Chhak senhri par ianga leng Zawlkhawhermawii...

A run sang kai mah i a dawn lungrukah

Zaleng dang doral ang an lian zel a

A chhingmitah ngaih melh reng ka tawng nem maw

Khuandimin zamualpui pawh liam mahsela

Kei ka thinlai her chuangin a mawi nem maw

Nghak zel nang len lai dinthar Zawlkhawhermawii.

(The poet talks about how his lover, in their unrequited relationship, has other options but is patiently waiting for the day that she might reciprocate his love for her)

The third stage: In the last stage, his views on love became mature and optimistic. He made peace with the fact that even if he cannot be together with his beloved forever, he feels happy and calm if he gets to spend even the shortest amount of time with her. Darchuailova Renthlei believes this stage to be from the year 1950.

I sakhmel tawn changin thinlai a eng a

I sakhming an sel leh kawl ang ka hnim a

A tha par tin kha bawihthe i tan ka ti

Theih chang se i tan siar lak ka huam e

Ka thai chang mah lo la khiangawi mi tawnah

Hmangaih lung i dum phawt chuan lawm zel ta'ng e.

Seeing of your face my heart does shine,

But gloomy as the belated horizon when libelous tongue twists;

Wishing all the best for you, I say, my love,

Even willing to pick the stars for if not, may possible,

Tho' wedded you may be, to someone else,

Ever happy I shall be to see you both merrily. (Thanmawia, *Mizo* 176)

Just as the prominent literary figure of the Romantic period William Wordsworth, Vankhama also has his own set of style and methods of writing and composing songs. His works, when traced can be seen to have development in view as he himself became more mature as he ages.

From the above sentences, it is clear that aside from the methods that Romantic literature follows and incorporates into written literature, Mizo have their own unique style of writing. Darchuailova Renthlei even considers Vankhama to be a nature worshipper just as the critics do William Wordsworth.

2.2.2. Rokunga

R.L. Thanmawia states, "Rokunga was awarded the Poet of the Century by the Millennium Committee held between the years 1900-2000, and he even wrote a whooping amount of 121 songs" (Thanmawia *Mizo* 115). Of the songs that he wrote, it was compiled into a book titled 'Thalai Hlabu' and was released in the year 1952. R. L. Thanmawia has said that these songs include both love songs and hymn songs.

H. Lalrinfela has said, "Before he was consciously aware of the beauty of music, Rokunga was attracted to the melody of his surroundings and had a keen ear that listens to every melodic transcendence (Hauhnar 105). This is agreeable as Rokunga seems to be blessed with the talent of a sharp ear that picks up the melodic beauty of nature. In his song 'Favang khaw thiang',

Thing tin hring zar hnuaiah

Va tinrengte'n zai an vawr

Hun thiang leh mawi an lawm a

Rengchal, dawlremten zaiin an awi.

(The poet mentions the melodic chirping of the birds and other animals)

What critics often find in the work of Romantic poets is the beauty of nature and destiny. The beauty of nature is not limited to their own but transcends the whole world with its beauty. William Wordsworth, John Keats, Vankhama and even Rokunga view nature in a similar way and in their similar views could be what relates them in soul. Rokunga in his poem 'Lei Mawina',

Tlang sang thing zar mawi leh phai zawl a

Suanglungpui leh luipui luang ri

Van rang chhum leh thlifim leng velin

Khawvel mawi hi hla mawi an pe.

The waving trees on hills, pleasant noise

Of rocks and the flowing rivers

The trailing cloud and the blowing breeze

Provide this world with a new song.

Says that the branches of trees, the plain lands, the big boulders and the flow of river all sing praises of the beauty of nature. This comparison would be hard to comprehend for the person who does not value nature like the 'romantic poets'.

Rokunga often times expresses the beauty of nature, but the beauty of nature is not meant for human beings and rather their purpose is to praise the almighty.

Khua thal lenkawl ni chhuak eng rii riai
Tuahpui par leh vau, phungchawng par
Chungtiang len thiam kawlngo thla khawng ri
Lei rawngbawl kum siam an lo ni.

The beautiful ray of a spring sunrise
The great flowers basking in the sunlight
The flapping sound of the bird's wing
They all are a blessing from mother earth.

The common element for Romanticism is the use of simple words to express emotions and their denouncing of the rules of the Classicists. William Wordsworth expresses the need for using rustic language to write poems because it was constant and not subject to changes. It has the ability to tend to people in their needs and it lasts for a long time. Similarly, Rokunga feels that simple language had the ability to win more hearts than hard words; hence, he used simple words that are easy to understand.

Rinawm leh huaina hi, A chul thei lo
Mahni hma sial lo hi, A mawi ber fo
Chutin kan ramah zung kai se
Thang lian zela sang zualin
Angelte'n veng him se, Kan ram nuamah.

He uses simple words that could be deciphered by the most illiterate of people and in his works, he does not use any poetic words. He does not make much

use of rhyme, rhythm, and meter. He freely articulates his feelings and thoughts in simple free verse which was easy for everyone to understand and comprehend.

Although his lyrics tend to be simple, Rokunga's poems are easily narrated and recited and the meanings behind the words have a profound nature. H. Lalrinfela has said, "In Art, real talent lies in the simplest creation of a profound nature, and this is how Rokunga differs from all other Mizo poets" (Hahnar 107)

Romantic poets often use their works to tell tales of how human beings have a lot to learn from nature. They unintentionally write about the praises of nature because they are consumed by nature. The romantic poet John Keats do not want any ulterior motives hidden in his poems and that his poems should be free from didacticism hence, he wrote 'Ode to a Nightingale'. Critics, however, draw similarity between the nightingale and human beings and still find reasons to learn from the nature of nightingale. Rokunga expresses the beauty of the world through his lens,

Aw enchim loh, thlir ninawm lo

Lei rawngbawla her liaiin

Lei mite hun bi an chhiar e

Au rawl reng awm si lovin

Biahthu tinkim min lo hlan. (Rokunga 79)

(He brings out the beauty of the stars and how much the stars can be a teacher for human beings as stars help in the counting of time)

William Wordsworth has said "He (a poet) is a man speaking to men: a man, it is true," (English Criticism and Theory, 80) likewise, Rokunga too is speaking to men about how the stars can be important teachers for human beings.

In the poem, 'Raltiang I kai ve ang', Rokunga writes:

Raltiang ram saw thlir teh u
Hriatna thiamna finna ram saw
Leng dang mi chu lai lai partlanin
Min ngai lo ten hlimin an leng si.

Look at the advanced countries,
The land of knowledge and wisdom,
The people enjoy the luxurious life,
Evying not of us. (Thanmawia. Mizo 118)

Rokunga loved his state and urged his fellow Mizos in his poems.

As mentioned above, the Mizo contemporary poets follow the elements of romanticism in their works and just like the English romantic poets, they express the need to learn from nature and employ the same type of language when expressing their feelings.

2.2.3. Serkawn Concert Hlate

During the time of Vankhama leh Rokunga, located at the south of Mizoram, H.W. Carter organized a 'Serkawn Concert' at Serkawn School, Lunglei. "After the year 1932, it became a tradition to have the concert every year during the time of leisure, before people had to go back to labour in the fields. With every concert, there were always ten new songs that were introduced. By 1938, one of the first teachers, Lalmama became a Headmaster. Even after new Headmasters were appointed, the concert was still celebrated as part of the tradition and it continued till 1946," mentioned R. L. Thanmawia. (Zoramdinthara 19)

The main objective of this concert was to encourage writing songs that were not controversial in nature and to bring joy by it. The songs that were to be sung in the Serkawn Concert were written and composed by the faculty of the school - Liandala, Lalmama, Chhuana, Selthuama and others. They initially taught their students and they proceeded to perform it in the 'Serkawn Concert' for people to follow. These 'Serkawn hlate', songs from the festival have many elements of 'romanticism' and is sometimes the main theme of the songs.

In this 'Serkawn Concert', new songs are introduced every year and because it deals with the romanticism of nature, many people cherish it. Since it was a performance that reached the general public, preparations were taken seriously by the teachers and students alike. They gave their greatest effort in the molding of the songs, hence this festival was responsible to a great extent, for the enrichment of Mizo literature.

R.L. Thanmawia said, "The central theme of the songs composed in the Serkawn concert is the romanticizing of nature. We can find many praises for the beauty of the environment upon which our hills have provided for us to live, we can also find many other themes in this genre," (22). A poet of the time Lalmama in his song 'Virthli leng' has said,

Suihlungruala nuam ve ang hian,

Thing tin, mau tin hnuhchhawl zawng nen,

Sulzui tum kalsiam an sawidim e;

Nghah rel lo hian I liam,

Tawn loh sakawl I hlau em?

Virthlipui leng, khawiah liam che maw aw!

The swaying trees, bamboos and weeds,

In one accord bent down their heads,

As if they're yielding to follow

Wherever you chance to blow;

Undeterred of you went, whither?

Are you scared of an unseen monster? (Translated by Mafaa Hauhnar)

He kept talking to the wind. Just as P.B. Shelley in his 'Ode to the West Wind' where he confronted the air that blew from the west, Lalmama too said,

Aw khawiah liam che maw aw?

Virthli, khawiah liam che maw aw?

O, Whither have you gone?

Tell me, O Wind, whither have you gone?

He called out to the wind that blew past him. In this song, he uses the literary element of an 'apostrophe' (a non living thing that is conversated as a living being), this was done by William Wordsworth, John Keats, P.B. Shelley and Vankhama as well. Hence, they can be grouped as the poets whom romanticism gave birth to.

Aside from Lalmama, a poet of the same time, Liandala has written many poems about nature. He wrote about the beauty of nature, how it can evoke many feelings in human beings like loneliness and also, the importance of nature. In his poem 'Zoram Pangpar',

Tuah, Vau, Chhawkhlei, Senhri Par

Chawnpui, Pang, Samtlang, Dingdi

Par mawi thang vulna

Zoram hmun zauah

He wrote about the beautiful flowers of Mizoram in a free verse and, he put the names of flowers at the right time at the right places. *Phunchawng* is a thorny species of cotton tree, *Nauban* is an orchid, *Ainawn par* is a beautiful flower in Mizoram. *Ṭuah* is the bear name of *Fartuah*, that is arythrina tree. *Chhawkhlei* is a rhododendron, *Senhri par* means the red orchid. *Chawnpui* is the blossom of the *Thado* tree, *Pang* is the species of cotton tree, *Samtlang* is the poetical word of *Tlangsam*, that is shrub which blooms in winter; *Dingdi* is the flower which bloom in Mizoram. Besides this, in his poem, 'Kan chuanna tlang',

Raltiang ram mawi chamdel zo lentupui

Khua ṭhal romei kai lelthang zai remna

Kawlah turni var siauvin a eng leh ṭhin

Kawlah virthli leh chhemdan thli a leng

Sirva partlan lungrual zai vawrin an awi.

(The beauty of Mizoram lies on its jungles, the misty atmosphere of spring, the songs of birds and insects, the glorious light from the sun, the refreshing breeze from the wind and the overall ambience of nature)

He mentions that Mizoram owes its beauty to the nature that surrounds it and how it evokes the senses of the people. He skillfully wrote about the beauty of nature in Mizoram.

Aside from him, the poets and song writers for the Serkawn Concert seem to always take the approach of romanticizing nature and one can ask themselves if their emotion towards nature is what inspires them the most.

Not long before the Serkawn Concert faded into obscurity, there emerged a great deal of popular poets and song writers. In this new era, there seems to be a shift in the approach to nature whereby focus was on the fondness to nature, how human beings and nature are related, and how human beings view nature. Unlike before, where they felt praising the beauty of nature, how nature evokes feelings in human beings and how co-dependent they are, were enough. Taking steps to progress in our writings.

2.2.4. Mizo Contemporary Poetry

As Mizo literature progresses, they become more aware of the techniques used by other people in different parts of the world. The techniques they used to compose songs and the themes start to have a great impact of the Mizo poets and writers. Although the group of poets that came with the ‘Serkawn Concert’ became obsolete by the year 1946, there came from time to time, poets from different parts of Mizoram.

As there emerged poets and song writers from different parts of Mizoram, the themes that they generally take in their poems became to differ. But what they struggle to stray away from is the fact that nature and human beings co-exist and what has existed from the Mizo ancestors from time immemorial, the theme of ‘romanticism’ in their poems.

In this new era, there came a shift in the focus of what song writers wrote about and with the ever-changing world and its modernity, there came a disdain for it. In those times, the song writers mention nature in their songs, and it started to take a shift from the approach taken by Mizo songs that came out earlier.

The poems of Mizo contemporary poets like Roliana Ralte and Zirsangzela Hnamte can be used to trace the change in the use of romanticism for poetry.

Roliana Ralte was born in the year 1951, March 1st at Lunglei Rahsi, and he wrote about 41 poems (Ngirtling 90). Roliana Ralte in his song, 'Zan Lalnu',

Chhak lenkawlah chhawrthla hai ang thovin

Khawvel zan thim eng mawirawn hawnin

A her sang zel, aw a eng mawi zel

Hringfa leng tan thlir nin a har ngei.

(The moon that rises from the east provides light to the darkness of the world and as it ascends higher, it magnifies its beauty)

He mentioned the beauty of nature. Just as the people that came before him wrote about the beauty of nature and how it evokes a feeling of loneliness, he too followed this route. Had he been done at this, he would not have bore much difference to the song writers of today. He continued,

Nungcha leng pawn an thlir ning lo'ng che

Hlimin an zai aw i eng mawi lawmin

Par mawi tin leh siahthing vul zawng pawn

I hliap hnuaih tuan tul an rel e.

(The beautiful light of the moon is abundantly enjoyed by the animals and the trees and flowers bloom under its influence)

And mentioned how nature is not only necessary for human beings but also for itself. They complement each other, and are dependent on each other, and these types of themes can also be found in his earlier poems. In the other lines of this poem, he talks about how he and his friends used to celebrate the moonlit nights, but

this has become only a memory that evokes a feeling of loneliness in him. In the last verse of his song,

Mahse, zan mu i chhing rei thin e

Zan thim nun rawng lal lai an lian thin

Khartung sawn zai rel kan zuam nem maw

Lung dam tea zan mu chhin a har thin

(The absence of the light from the moon at night paves way for the darkness and sins)

And mentions how human beings need nature and without it, human would cease to exist. Nature does not only control the human emotions but also how human beings can usefully utilize it. Without nature, human beings cannot be at peace with themselves.

Aside from Roliana Ralte, how Zirsangzela Hnamte views nature is quite different. In his song 'Phengphe nunnem',

Chhun nipui sensa hnuaiah,

Thlir chang thinlai tihlimtu;

I sakruang ze tin tial mawi,

Par zawng nen a mawi mang e.

Even under the scorching sun,

Seeing you filled my heart with joy;

Your whole beautiful curves colours,

With all the beauties of flowers.

He wrote about the beauty of nature but does not end here,

Theih chang ve se len thiaman

Tuangtuah par an vul lai ni

Chhun rawlah va ring i la

Hringnun sual hnutiang chhawnin

If possible I long to visit while the tree tuangtuah still blossoms

During a day time I would feed on it

While the sinful human world are not there to be found.

And has brought new light into the perspective of nature. He not merely mentions the beauty of nature but also profoundly mentions how much he wants to transform into nature.

As Zirsangzela Hnamte desires to transform into nature, and the lot that he got as a human being made him dissatisfied with nature. In his song 'Ainawni',

“Kum sawm tal chauh koh kir,

A rem lo maw?

Chutin chhai nang e - Ainawni”

If only for ten years I could call you back

O would seek for your love – Ainawni

He mentions how he dislikes the swift passing of time. He wishes to call back at least ten years of the time that has passed but the laws of nature do not allow such. Hence, he took to nature, his dissatisfaction.

Romantic poets have a tendency to be satisfied with nature and think of nature to be able to grant their wishes and desires. They want Nature to turn over a

new leaf along with their loved ones. This is how elements of romanticism exist in songs and it was adapted through the years following 1970 as well.

As it was mentioned above, how William Wordsworth feels rustic language is the ideal language for poetry because it does not change overtime and lasts for a long time. Zirsangzela Hnamte also is of this opinion and in his song 'Bang Ziakina',

Hawn hilhin, hawng gelin

Bang ziak ina, ziakina

Min hrilh ve la

Engvang nge maw sui lung i her tak le?

Tell me the reason

Why do you turn away from me?

He uses *zo hnahthlak* (Paite) language,

Hawn hilhin, hawng gelhin

Bang ziak ina, ziakina.

As he uses the *zo hnahthlak* language and not the regular Mizo language, it can be said that he uses William Wordsworth's ideal language for lyrics.

What we can find in the poems that have been mentioned, Mizo poets, unaware and unintentionally use the concept of 'Romanticism' in their works. In the poems of the Mizo ancestors, they mention the importance of nature for human beings, how nature is exploited and how they are related to nature. They use simple words in and it is easily comprehensible.

As time went on, Vankhama and Rokunga spoke of the beauty of nature and how it evokes human emotions. In this, the similarities between Vankhama and

William Wordsworth can be found, a poet that is crucial for the Romantic movement, in their works. Rokunga uses simple words than he does complicated poetic verses can also be found. This is an important element of romanticism.

As the Serkawn concert approaches, their poems took flight in the freedom that was afforded to them, and many free verse poems written from the heart were born. They wrote about the beauty of nature, how nature is worshipped and how nature evokes emotional feelings.

As time went on, progress was in the realm of Mizo poems. In the year 1970, Mizo poets did not only write about the beauty of nature but also wrote the relationship between nature and human beings, how nature is a necessity and how the lives of human beings will cease to exist if not for nature. Just as the Romantic poets are unsatisfied with the world around them, so was the Mizo poets who sought for an escape and find solace in nature.

They also adopted the ideals of William Wordsworth in their songwriting and had romanticism elements. Generally, the lyrics of Mizo poets tend to lean to the simple side as these are more easily comprehended. They maintain a good flow and they express the innermost desires of their heart without any constraints.

Hence, all Mizo poets seem to have attended the school of romanticism when studying their works as they all seem to have incorporated elements of romanticism.

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Chapter – 3

TREATMENT OF NATURE

The literature of different countries is greatly connected to nature, but it differs greatly due to different tradition. The theme of poetry in different countries and culture varies and their reference to nature, which although, mostly similar, have slight differences.

The relationship between literature and nature was a great subject matter since the period of the Romantic Movement. The main theme during this period is about the beauty of nature and desire to return to basic living. Change in living standard has led to deforestation and ecological disturbances, giving rise to literature concerning the importance/necessities of conserving our ecosystem. Critics have defined these type of literature as, 'ecocriticism'. It is the study of relationship between nature and literature, how human action has great impact on nature and our role as caretakers.

During the Romantic period, several romantic critics discuss about the nature and, 'return to nature' is one of the most important characteristics. But as referred to Donald Worster, "Romantic literature speaks to our troubled environmental times because its central theme is humanity alienation from nature and the concomitant 'search for holistic or integrated perception, an emphasis on interdependence and... an intense desire to restore man to a place of intimate intercourse with the vast organismism that constitutes the earth". (Worster 82)

In the romantic period, there was also a powerful writing on the rights of animals. Any kind of violence on animals in slaughterhouse, kitchen etc was

strongly opposed and animal enjoyed legal protection. In this case, Jean Jacques Rousseau declared that animal must be considered part of the natural law. But, Anthropocentrism was the central ideas in Romantics, on this way Beiser said that, "it is possible to say both that man develops for the sake of of nature as well as nature develops for the sake of man". (146). In this period, the non-human world was reduced to unmitigated monetary value, nature was equal/treated like a raw material, and human relations to nature were commercial and ruled by the needs of the industry.

During the Romanticism, from the instrumentalist perspective of nature, nature is there to serve human needs. After the 18th Century, a lot of writers and environmentalists request them to have a revisionary view on nature. They think that the human-nature relationships as one of care by humans of nature, the kind of exploitative capitalist development and the value wilderness.

From a new view on nature, many writers want to preserve the nature. They started to write their works based on a preservation of nature and awarness on nature. In the early 20th century, the world has more developed, but unfortunately, they also destruct the nature more and more. Due to this destruction, environmentalists make a petition on the preservation for nature by the developed countries and some critics like *Aldo Leopold*, *John Muir* and *Rachel Carson* started to make a research based on the important of nature and role of man on nature. And, during this period, they began to use the word 'ecocriticism'.

But 'Ecocriticism' was not popularised for a theory. In the conference of *Western Literature Association* in 1989, Cheryl Glotfley proposed the word 'ecocriticism' for a critical theory. So, the conference approved and, the term 'Ecocriticism' became a new theory on literature. "The term ecocriticism was first

used by William Rueckert in his essay 'Literature and Ecology: An Experiment in Ecocriticism' (1978)" (Rangarajan 4).

William Howarth traces the etymology of the term, "*ecocriticism* to the Greek word *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 the original decor'" (Howarth 163) Both terms 'ecocriticism' and 'green studies' are used to denote a critical approach which began in the USA in the late 1980s, and in the UK in the early 1990s. (Malik 159).

There are so many definitions of ecocriticism, one of the most well-known definition is made by Cheryll Glotfelty in his 'The Ecocriticism Reader', she defines it as, "the study of relation between literature and the physical environment... ecocriticism takes an earth- centred approach to literary studies" (xviii).

Greg Garrard defines ecocriticism in his book 'Ecocriticism' as, "the study of the relationship of the human and the non-human, throughout human cultural history and entailing critical analysis of the term 'human' itself" (5). K. Thomas Dean said that, "...although ecocriticism touch virtually any discipline, when it translates into action, it generally comes back to its home ground - the human relationship with the earth". (4)

'Eco-criticism' is considered to be the latest theory. In the 20th century Aldo Leopold, John Muir and Rachel Carson wrote about the relationship between literature and our ecosystem, their works could be considered the birth of *eco-criticism*. But it became a mainstream field of study due to rapid deforestation and environmental pollution which cause great alarm.

Eco-criticism is also known as *Green Romanticism*. Poets and writers during the Romantic period have greatly criticized the government leaders for the destruction of forest and ecosystem due to their policy of development which has a great impact on natural environment. Their works mainly stress the importance of ecological conservation and emphasized the interdependence of all life forms. This new type of theme gave rise to a new kind of study/theory which is known as *eco-criticism*.

3.1 Characteristic and Development of Ecocriticism

Ecocriticism is said to have a different set of characteristics, but in the field of literature, it is difficult to have an exact term/definition. The same goes for eco-criticism as it deals with a vast field of study. Hence let us try to define the most commonly accepted characteristics of eco-criticism as:-

a) Ecocriticism is the study of the influence and relationship between environment and culture. How human culture and tradition are shaped by the natural environment reflected in their literature.

b) Ecocriticism rejects the assumption that the natural world be seen primarily as a resource for human beings. They instead greatly emphasized how all organisms in our environment are dependent on one another, that the destruction of one organism has a chain reaction, that humans are not sole owners and rulers of the earth. All living and non living organisms in our ecological system has a role to play in our survival in the ecological chain system.

c) Man does not have the rights/authority to destroy living organisms and our environment. The destruction caused is excessive. They sympathized

nature and environment for their sufferings in the hands of man and greatly stress the need for their protection and conservation.

d) It also highlights the importance of a place in the field of literature. How a specific/significant place played a role in the birth of a song or a story.

e) Apart from literature it studies the role played by nature on man's livelihood and behavior, how greatly important it is and comparing and contrasting the effects on other cultures and traditions.

Apart from those mentioned above *Eco-criticism* would have many more characteristics. As it is a new theory, its nature and characteristics would be studied in broader perspective and would undergo many more changes in the future, as people would understand the importance of the subject matter.

Due to a different view of nature and treatment of nature, there is a different type of ecocriticism. They are:-

3.1.1. Eco-Feminism

Ecofeminism is one of the most important approach within ecocriticism and ecological activism. Some writes like Vandana Shiva, Mary Mellor, Ariel Salleh are an important writes in this perspective.

Ecofeminists argue that patriarchal society's values and beliefs have resulted in the oppression of both women and nature. It ignores women's work, knowledge and 'situatedness', her immediate location in nature, where the relationship with the environment is far more intimate than that of a man's. (Nayar 249)

Due to confusion in this ideology as it is a vast concept, it is sub divided into two main ideologies for a clearer study i.e., *radical eco-feminism* and *cultural eco-*

feminism. Radical eco-feminism talks about the oppression of women and nature in a patriarchal society. How they are treated only as a commodity and helper and they occupy a very low position. Their rights and freedom are restricted and have to bow down to men.

On the other hand, *Cultural eco-feminism* talks about women's physical and mental set up in closer accordance with nature compared to man. Nature and the principal characteristics of a woman is that they nurture and serve others. Hence women play a very small role in the destruction of nature.

3.1.2. Eco-Marxism

Garrard defines it as a study of the "structural conflict between workers and owners in which the owners gain undue benefit" (*Ecocriticism* 5). Marxist environmental said that social inequalities is caused by nature. They think that the wealthier class used nature for they need.

Marxist ecologists argue that nature has become a commodity with a capitalist production. Nature is, therefore, internal to capitalis mechanism as a source of profits. (247).

Marxist economist believe that it is nature that brought distinction between men. The rich exploit natural resources for their businesses and accumulating their wealth by over utilizing natural resources, which caused ecological disturbances and global warming. But it is not the rich people who could afford air conditioner and other luxurious items who suffer, but the poor who bears all the consequences of the irresponsible action of the rich people. Hence in this way, nature broadens the gap between the rich and the poor.

3.1.3 Deep Ecology

One of the most influential philosophical view of nature in the worldwide is Deep Ecology. Arne Naess define Deep Ecology as, "rejection of the man-in-environment image in favour of the relational, total-field image" (Ecology, Community and Lifestyle, 7)

Deep ecology believes in the fundamental interconnectedness of all life forms and natural features. It believes that anthropocentric thinking has alienated humans from their natural environment and caused them to exploit. (246)

Deep ecology can also be termed as *ecosophy*. Norwegian philosopher Arne Naess was the first to use the term around 1972. It was popularized by American environmentalist George Sessions.

Deep ecologists believe that every organism on this earth depend on one another, the extinction of one have a great impact on the characteristics of others. All organisms living or non living be it their physical or emotional characteristics are important and their value lies in the difference of their traits. Human greed and insensitiveness had led to the destruction and depletion of ecosystem. Due to population growth and development, human exploitation of nature is at an alarming rate, and at the same time our need and dependence on nature for our survival remain the same. Hence inorder to conserve nature, we need to change our ideology and lifestyle.

3.2. Ecocriticism in Mizo Selected Poetry

A good deal of Mizo poetry contains some characteristics of *ecocriticism* and does not fall short when compared to poetry of different countries. It is only recently that we learn about *ecocriticism* and as it is closely related to the characteristics of

Romanticism, there are not many studies which are conducted on our poetry using *ecocriticism*. Nevertheless, let us try to analyze the presence of *ecocriticism* in some of our Mizo songs/poetry.

Human Life and nature are inseparable and dependant on one another. The poetry of melancholic Culture and society contains more reference to nature. The passage of time unveils the beauty of nature that arose melancholic feelings in the hearts of many which is evident from the poetry of every culture. Albert Einstein said, "Look deep into nature, and then you will understand everything better". Hence anyone who has a clear understanding of the beauty of nature, has better understanding of life.

Many old Mizo songs are about the need for conservation of nature, most notable amongst them would be a song written by Saikuti 'Keifang Kung' expressing her sadness when member of her community chopped the branches of a tree.

In the song she strongly objects the chopping of the tree branches as she feels that it did not provide any hindrance to the community and moreover it served as a home for the birds where they sang happily.

Tu lawr suh u, lung di khaw tlang a hlih nem maw le,

Kan chhuahtlang thing lenbuangpui hi:

Lelthang di ngai a tahna.

(Refrain from cutting down those trees for one of them provide me solace in my sorrows)

Some poetry talks about how man and nature are inseparable and express man's desire to have nature as a companion.

Development brought about changes in our lifestyle which brought about change in the style of writing. There is a slight difference on how nature is depicted

by Rokunga in his poem when compared to older Mizo poetry. In addition to expressing the beauty of nature he also emphasized their usefulness.

*Fiara tui thiang te luang del del,
Lengi nena luia lengnnga kan denna:
I sirah thing leh maurua an zing riai e,
Luang dem dem rawh piallei a ral hma loh chuan.*

(Let your river flow with reminiscence of fishing and sights of evergreen eternally)

Meanwhile, Kaphleia in his poem ‘Thal’ talks about his surrounding environment, man’s relationship with nature and the relationship between different organisms. He also narrates interesting occurrences during winter season.

*Dang lote’n thal nuam a thleng leh,
Khua romei leh tlang a zam;
Tuahpui, vau, partin a vul leh,
Nun thar lelte’n a din leh a,
Zai a vawr siahthing zar nuamah.*

(When Spring arrives, it will bring the misty clouds between the hills, flowers bloom and will once again bring life to nature)

Rokunga expressed joy in his poem when he beholds the beauty of nature. He narrates in his poem how the beauty of nature especially the night sky lit up by the stars and moons filled him with such joy and happiness. Among Mizo poets, he is the one who composed the largest number of poetries about nature. Apart from him Mizo poets such as Zikpuii-pa, Liandala, Damhauha, Vankhama, Lalsangzuali Sailo etc also composed a number of poetries about nature.

In regard to Vankhama, it could be said that he placed nature in a higher position than human beings. Apart from expressing his desires to have nature as a companion, he believes that nature possesses superpower. He even begs the sun not to set in his song.

Thlangtlai zamual a liam dawn maw

Mualpui, nuar lang kal lai kham rawh

Apart from those mentioned above, there are many Mizo poetry which narrates the beauty of nature. As Mizo society has close connection to nature, we find innumerable mention of the beauty of nature in most of Mizo songs and poetry.

3.3. Treatment of Nature and Elements of Ecocriticism in P.S. Chawngthu's

Poetry

Looking at P.S. Chawngthu's poetry, nature plays a significant role and without which his poetry can be said to be meaningless. He found peace in nature; in the melodic sounds of nature, in the beauty of nature which he composed in his songs. He differs from other poets in that he expresses the beauty of nature using the beauty of nature as an example. Looking at his songs it could be said that nature led to the emergence of those songs due to the crucial role played by nature in his songs.

P.S. Chawngthu not only expresses the beauty of nature but looks upon it as a companion by highlighting how men and nature are dependent on one another. At the same time, he places nature highly and believe that the world and human beings are beautified by nature's beauty. He also believes that the beauty of nature is the main source of joy and happiness.

On the other hand, H. Lalrinfela never placed nature above men (God's greatest creation). He said that any flower be it a rose, an orchid etc is not as

beautiful by itself as it is when it is clipped on the hair of a beautiful maiden. Even though in many of his poems P.S. Chawngthu placed nature above men, in some of his poems he said that nature appears beautiful only because of man. On actual comparison between nature and man he placed man far above nature.

As mentioned before P.S. Chawngthu considered nature very highly. He said that nature provides peace and shelter to man and also sometimes expressed his desire to transform to nature. He said that human beings often caused sorrow and disappointment to God while nature always glorified God. He considered nature as a teacher for human beings and feels that humans have a lot to learn from nature in this regard. When referring to nature, P.S. Chawngthu mainly talks about trees, plants and animals and there is not much mention of other organisms.

As mentioned above, let us try to analyze P.S. Chawngthu's take on nature, how nature is depicted, the importance of nature, nature as a teacher and his treatment of nature as a whole in his poetry in the following ways:

3.3.1. Nature as a Teacher

How to live a life is an important lesson which human learns from nature. It can be claimed that nature is a teacher since it reveals different secrets of life. William Wordsworth states in his 'Preface To The Lyrical Ballads', 'Poetry is the image of man and nature'(9). Essential examination of nature's meaning in romantic poetry. Nature tells us about the life cycle from birth and beginning, growth and development, death and ends, rebirth and renewal. Nature teaches us how strong life is, and how fragile life is.

Humans are not perfect by themselves, they need a teacher and a guide, and spend their whole life learning. Some learning takes place from other human beings,

the things they learn from their parents, from their elders and their school teachers are some of the most common medium of learning. Hence for most people the main medium of education/learning is from other human beings. What sets poets and writers apart is their ability to learn from the natural behavior of organisms surrounding them. Mizo poet Zirsangzela Hnamte, in his song ‘Darthlalang’ talks about how nature is like a teacher and humans have a lot to learn from nature. A mirror does not lie and present/shows things as they are. And in this way, he notes down all the qualities man can learn from nature in terms of their principles/morals.

Mahse nang chu danglam ngai lo Thudik tan tu I ni si a.

Khawvel mawina inbumna thil mai maite hian ,

Chatuan an tling zo dawn si lo, chawilai darmawi,

Hmuh tira fiahtu I ni e.”

But you are unchanged and stand firm with truth.

For the mortal beauty of this world last not for long

You showed this truth, and proof this truth.

Likewise, P.S. Chawngthu feels that humans have a lot to learn from nature, not content to keep his feelings bottled up, he narrates it in his poems. In one of his poems ‘Zawngte pipu uai’, a monkey was playing on his swing, screaming loudly and happily and the noise woke up a bear sleeping nearby, the bear got angry and snatched the swing from the monkey. The lesson we can learn from here is that while doing the things we love/enjoy, we should be mindful of others, so as not to cause disturbance and hardship to others, which in turn to lead us into big trouble. In the 6th stanza of the poem

Nang phiangsen maw rawl tawp tawp a,

Pipu leng uai lo kiu che chu;

Khawi nge chhuk teh ka uai ve dawn,

Nang chauh uai tur i ni bil lo.

(The bear snatched the swing which was made by the monkey from the owner forcefully using his superiority in terms of strength and size and swung on it. Cunningly the monkey chewed the rope and the bear fell to the ground.)

This is a good example to show that when we wrongly exploit and oppressed people who are less privileged than us, it would eventually lead to our downfall. Hence, he expressed clearly the moral lesson men can learn from nature from the story.

When someone cunningly plot others' downfall and have treacherous mind, it often comes back to bite them, he expressed this through the character of the monkey in the poem, the monkey was busy plotting how to kill the bear, but all his plans failed and, in the end, it was the monkey who had to run away to save his life leaving behind his beloved possession, the swing.

Zawngte lungkham thleng thei si lo,

Fam ta si lo phuaivawmpa chu;

'Huk huk' tiin phi ta ruai e,

Zawngte thlabar tlan bo ta e.

What we would perceive as just a normal occurrence in nature, P.S. Chawngthu was able to grasp the valuable moral lesson from the incident and explained it clearly.

In his poem 'Uṭawk leh Choak' he narrates an argument between a frog and a crow regarding their nature and structure/physical set up, difference in their color,

their hunting style and dwelling place. They were boasting and belittling the other. They were judging the other from their own nature, habits and surroundings and was finding faults everywhere. Not able to understand each others perspective, they angrily parted ways. From the song, one can see that humans have a lot to learn from nature. Humans tend to judge others from their own perspective, life and experiences without any knowledge of what the other person has gone through. They tend to form judgements from their limited experience and narrow perspective leading to misunderstanding and hatred. He cleverly uses the story of the frog and the crow to set an example for people to understand their mistake and learn from it. He depicts nature as a great teacher and use it as an example to show the things they can learn from nature.

3.3.2. Relationship of Man and Nature

Nature poets often talk about the relationship between man and nature in their poem. How nature and man are interdependent and interrelated to one another. Human over exploitation and irresponsibility has led to the extinction of many organisms, which in-turn has an impact on man himself due to ecological chain system. Hence, they stress the importance of conservation and protection of ecological system.

C. Chhuanvawra in his poem 'Dawi ang I dawm ang u' stresses the need for wildlife conservation and points out how valuable and significant they are for human beings. He also talks about how men and animals depend on each other in his song, Mizo ancestors believe that in order to enter heaven (pialral) they have to kill large number of animals. Hence in this sense they need animals not just for food but to secure their place in heaven, according to their belief.

*Khua lo rei e, kum ram sul lo vei hnuin,
 Sakhawnun puan ang a lo thar e;
 Dam lai zahawm thih hnu pialral chang turin,
 Zua leh val zawngin hranlai an rel;
 Phulraw thalin khisa, bualdim an sai a,
 Zun feiin nghalhriama an chhun.*

(As the seasons change, so too will the animals when hunting season comes)

P.S. Chawngthu also expressed the relationship between men and nature in many of his poem. In one of his poem ‘Arsa’ he talks about a chicken. He said that he would kill his fat hen and would eat it to quench his hunger. He believes that nature and human beings depend on one another for their survival and killing out of necessity is not a crime but a basic need for both nature and human beings.

*Ka puah dawn ka arpui tui lai,
 Zanriah belah ka chhum ang;
 Belthlengah ka thet hmui ang,
 Dul hmul khat phuarin ka ei mai dawn.*

(We will slaughter the chicken, cook it in a pot, spread it out, and eat it with pleasure.)

In his poem ‘Nghilh Lohna Par’ he expresses the importance of nature to console his loneliness and sadness. He expressed his sadness and loneliness over his lover departure to another place and presented a flower to her as remembrance.

When he came across *kawldai – hling*, 'forget me not' flower, he experienced the same joy/happiness felt by William Wordsworth when he saw

Daffodils. He was filled with great joy, happiness and excitement. He used that flower to convey his love to his beloved in the poem:

*Nghilh loh ngaihhrui thu di thlun nan lo par chhuak e,
 Inthenni lo her chang lunglen dam te'n thawi nan;
 Vangkhaw sira saw dai theuva pal kara'n,
 Thliah lai nghakin a lo par pawl riai.*

(Meaning: It is blooming again for our remembrance, in time of loneliness, it is blooming near our village to comfort us)

Similarly in the poem 'Nuaithang Par', he used the flower to symbolize the time they pledged their undying love and to reaffirm their unbreakable bond. He is of the opinion that it is acceptable for man to utilize and consume nature if necessary if not done in excess.

*Lenrual lawma'n duhte'n par la kumtluangin,
 I par mawi thliaka hel lai leng hla vein;
 Kumtluang biahthu di thlun ka nuam ngei e,
 Kum tam pawh vei se, lenlai hril reng a'n,
 Nuaithang par mawi, chuai lo te'n vul zel ang che.*

(The poet wants the flower to bloom forever to please everyone, he wants to use it as a remembrance. Years may pass, to remember the olden days, he wants *nuaithang par* to be everlasting)

3.3.3. Comparison Between Man and Nature

Nature poets often made a comparison between man and nature; hence they are often dissatisfied with humanity. They want to escape from their life and exchange their life with nature, to transform into nature. In Mizo society, there are a number of such poems. Zirsangzela hnamte in his poem 'Ainawni' talks about his sadness due to a huge age gap between him and a lady who he is smitten to and he lovingly named her to lovely flower 'Ainawn'. In the song he narrates how a particular flower 'vau' and 'tuah' blossomed at the same time and wished the same for him and his 'Ainawni'.

*Lentu romei zing hnuaia,
Thlir ni-chhingmit thawi damtu;
Tuah, vau vul mawite u,
Rualte'n vanglai tawng bik che u.
Ka pian a hma lua kei zawng,
Tleitir sakhmel ainawn par iang;
Vul lai ka vel ve lo e. Ainawni.*

*Zawng zel ta'ang ka tawng mahna,
An sawi fam Thasiama iangin;
Zawlnu khuavang siali ngei kha,
A rem mahna – Di thiangan, Ainawni.*

He mentioned how the age gap between his lover and himself has not made him completely hopeless and continues to carry out hope, thinking that he would meet the same fate as Thasiama with the fairy.

Similarly, P.S. Chawngthu in his poem 'Par Thing Ang Vul Leh Rawh' reflects back on his life, and he is haunted by the sweet memories and wished he could turn back the hands of time, which is impossible and that made him very sad.

Han dawn kir chang ni hian hmana kan nun,

A hlui lo, biahzai nem leh la;

Hai lote'n sen lai nau ang nuh zai relin,

Ka tan par thing ang vul leh rawh.

Rokunga in his poem 'Aw Ka Thinlai Tiriangu' express his devastation due to death and longed to transform into nature, which is untouched by death. Nature degenerate and then regenerate depending on their time and season every year, which is not the case with human beings, once we are dead, we are gone forever. His younger brother died, and he wished that he would come back to life.

P.S. Chawngthu in his poem 'Tleitir Lenlai' unlike his previous reference to nature, which is limited to trees and plants, talks about nature in terms of climate. He compared his reminiscence of the past with winter, which would turn up every year. But his past life, unlike winter would never come around again. In this sense he found human life unsatisfactory when compared to the laws of nature. Hence, he expressed his desire to transform to nature, which is filled with beauty and satisfaction.

In his poem 'Bei Nge Sei Run Dung' in the 3rd Stanza, he talks about how a flower 'Senhri Par', red vanda would wait a whole year for its season to bloom, even though he spend many years longing for a chance with his lady love, he got determination from the flower that his years of waiting would not go in vain no matter how long he waited, that his time would come.

*Senhri par vul mah hian vanglai chuain,
Vul leh chang ni kum thar nghak e;
Nang ngaia kan nghah kum tluang sei reng hi,
A thlawnin a duai bil lo'ng e.*

(Even red vanda (senhri) used to be withered, they are waiting for the new year to bloom; as the poet waits for his lover all year round)

In the 4th Stanza his desire to transform to nature can be seen, to escape the sorrow of human's life. Zirsangzela Hnamte in his poem, 'Kar Hla Di' expressed his desire to transform to a bird and fly over forest and valley, believing that this would relieve his sorrow.

*Tlang tin chuanin ka hawi vel a,
Saw raltiang ka di lenna;
Theih chang se chungmu iangin,
Len thiam ila.
Fan ka nuam kan tuanna tlang,
Suihlunglen a nem mahna.*

(The poet looked at the place of his beloved in the distance from a mountain top, he wished to fly like an eagle and visit places of his lover to ease his loneliness.)

P.S. Chawngthu on the other hand desired to transform into an eagle, to be able to spend more time with his ladylove, which he believes is the only cure for his loneliness.

Theih chang se nang nena leng dun lehin,

Hal lote'n kan nuh leh nan maw;

Chung muvanlai iang van sanga lengin,

Tum ka nuam in dawh sangpara'n.

(The poet wished to fly like an eagle and court his ex-lover)

Apart from the above-mentioned poem, in his poem 'Nunhlui' he not only expressed his desire to transform to nature, but he believe that nature could grant his deepest desire and begs nature to make the time stand still so thSat their happy moments would not turn into just a sweet memory, he wished to stay that way forever. And his melancholic feeling due to his past makes him wish that he could transform into a star and shine forever. Hence from his poem, we can understand his dissatisfaction in human life and his desire to transform into nature.

3.3.4. Melancholy in View of Nature

The main reason for melancholic feelings in a poet, especially those of romantic poets seem to be due to nature. Often they shed their tears because of their loneliness due to nature, as nature is the main reason for their sadness and loneliness. Looking at human life, and the unpleasant circumstances faced by man beyond their control, makes them grumble. And when they look at nature, they feel everything to be perfect.

Similarly, P.S. Chawngthu's main reason for melancholic feeling is nature, and nature is the main reason why he misses his past. In his poem 'Tlai tla eng ri riai hnuaiah' he talks about his loneliness during the time of sunset. When he saw

couples enjoying the sunset together, he wishes to do the same with his ladylove, but it is not possible, hence he experiences great sorrow and loneliness during sunset.

*Tah te saw Ainawpar nen,
Lungrualte'n nau ang nuiin;
Biahthu di tinkim hril ka nuam e,
Tlai tla eng rii riai hnuaiah.*

Apart from sunset, starry nights and moonlight filled him with loneliness. Under the night light, he often reflects to the time he spent with his beloved, but now he gazed at the night light alone, and it is nature in the form of stars and moonlight that made him remember the past.

The Ocean is the most common reason for lonesomeness of the English poet. But in the case of the Mizo poet, it is the galaxy, the sun, stars, moon and the fog/mist. Thal romei (winter fog/mist), tlang bawm romei (mountain mist/fog) are commonly mentioned in Mizo poems. P.S. Chawngthu in his poem 'Sam and ka then hnu' talks about how mountains covered in mist/fog makes him feel lonely and sad as it made him remember the love he lost.

*Tlang tin bawm romei a zam kai chiaie,
Tlai tla lenkaw! eng a sen ruai e;
Kei ka tan chuanin lunglen a na e,
Sam ang ka then hnu ngaih ni bang lo.*

The mountains are filled with mist,
The red evening sun is setting in the horizon;
My loneliness is killing me,
How I miss my past beloved.

3.3.5. Similarity Between Nature and Human Being

Poets of the Romantic period placed nature in such a high position that they sometimes place it above human being in terms of power. They felt that unlike human beings, nature truly glorified God, the creator of all things, hence they are disappointed with humanity and wished that humans would serve their purpose the way nature does. On the other hand, some poets place man on the same level with nature and believe that both are equal in terms of value and superiority.

Similarity between both nature and human being is their short lifespan. Death presides over both human beings and nature. In the words of William Shakespeare ‘if thou art rich, thou art poor, for like an ass, whose back with ingots bows, thou bearest they heavy riches but a journey and death unloads thee’. God governs both nature and human beings similarly in the sense that death presides upon all living being, hence neither one of them is superior.

Zirsangzela Hnamte in his poem ‘Dawn Lo’ talks about how the beauty of human life and a flower, fades in a short span of time. Their lifespan is short.

Hring nun par leh zo bawm,

Senhri par mawi zawngte;

An mawina zawngte nen piallei-a'n,

Chul leh uai mai tura ruat an ni.

Similarly, P.S. Chawngthu in his poem ‘Kan Damchhung Ni’ talks about how fleeting the beauty of human life and nature is, hence for both nature and human being, the peace from God is the only one that can provide rest.

Hringnun zawng a ral thuai a, par ang a chuai,

Hlim te'na kan nuh lai nite;

Lunngaih ni hrualhrui anga sei reng tur hi dawnin,

Thlamuanna Pa hnenah dil rawh.

From what mentioned above P.S. Chawngthu, even though at times he placed nature above men, but more or less considered them to be on the same level. Both nature and human being blossomed and enjoyed their life for a short span of time after which they wilt away and die. Hence there is a similarity between both of them, which is, their life span is short and death is inevitable.

3.3.6. Nature in a High Status

Nature's poets placed nature in a very high position in their poems and they have great desire to preserve/conserve it. Hence, providing a great boost for the rise and popularity of eco-criticism. Especially after Romantic period poems were mainly filled with boredom of city life. They had the urge to escape from the materialistic world. It witnessed the rise of English poet such as William Wordsworth, John Keats and many others, who placed nature very highly in their poem especially William Wordsworth who is referred to as 'nature worshipper' due to his treatment of nature in his poem.

Even in Mizo poems, nature increasingly occupied a very high position. Compared to previous poems, poems composed in recent times have placed nature significantly higher. Prominent Mizo Nature's poet are Zikpuii-pa, Vankhama, Zirsangzela, Rokunga and others. According to Darchuailova Renthlei, "Looking at his poem, it appears that Mr Rokunga worshipped nature as a god". Rokunga writes:

Aw lei mawina thinlai tihlimtu,

Zantiang chhawrhthla leh si-ar eng mawi;

Aw zing eng mawi leh tlaitla eng mawi,

Dam lai khuavel nunkhua tinuam a'n lo vul rawh.

Beauteous Nature, source of happiness,
 The shining moon, glittering star at night
 O, orient ray and the setting sun
 Bloom on to make this world a better place for us

P.S. Chawngthu also regarded nature very highly and placed it above human beings, he said that he found peace and happiness from nature. In his song 'Parmawi tin bawm' he mentioned that Mizoram is a lovely place covered by beautiful flowers and the sight of beautiful flowers made him feel peaceful. The beautiful scenery of Mizoram filled him with peace.

*Parmawi tin bawm damna zo lurah,
 Chhem dam thli hiau kara 'n;
 Lenrual kimten perhkhuang tingtang nen,
 Hlim ten zai kan vawrna.*

(Mizoram is a lovely place covered by beautiful flowers and peaceful wind, where we sing our hearts out with friends)

Chawngthu regarded nature's beauty very highly. K.C Lalvunga in his song 'Sikni eng' (sunshine) talks about how the most beautiful face on earth is nothing compared to the beauty of sunshine. Rokunga shared the same thought and in his song 'ni leh thla leh arsi hote' (the sun, stars and moon) he talks about how humans enjoy the moonlight, but the main purpose of the stars and moon light is not the happiness of man alone but to proclaim/reveal the glory of God.

*Entu ropui zan lalnu-chhawrhthlapui khi,
 Eng tualin zan tlai bawrah kai a rawn deng a;*

*Ka chung thangvan zawl tual nuama leng turin,
 Chhawrhthla eng ruai zam vel hnuaiah lai kan leng thin,
 Hringmi lai len vena tur- chhawrhthla eng ruai.
 Thangvan zawla eng no nghial chhawrhthla pui khi,
 Hringmi lawm nan mai em ni? A ni si lo;
 Siamtu ropui chung Pathian mawina tur rengan,
 Piallei thim a rawn chhun eng, chhawrhthla pui khian.*

The great queen of the night - the moon,
 The light of the night came upon him;
 To walk in the heavenly courtyard,
 Under the moonlight we walk,
 The moon is shining in the sky,
 Is it just for a human being? No, its not;
 For the glory of God, the great Creator,
 The darkness of the earth lit up, the moon is shining.

Similarly, it could be said that P.S. Chawngthu placed nature above men in his song ‘Siamtu Pathian tan’ (For God, the creator), he talks about how nature exist and function for the glory of God in the chorus.

*Thangvan sang chung si-ar leh chhawrhthla, turnipui eng,
 Chhemdam thlifim leh khuangruah sur;
 Siahthing hring,hnah nem, par mawi, luikawr, suanglungpui nen,
 I hming mawi nan an lo ni e.
 Engah nge hringmi reng hi thilsiam chung a lengin,
 Mal tin sawmsaka par tawnin;*

I kutchhuak sulhnu para lal lai nuam tinchenin,

Duh te'n I lo siam ni ang le ?

The moon and the stars in the sky,

The wind and the rain;

Green trees, soft leaves, beautiful flowers, streams, rocks,

They are for the beauty of your name.

Why does man rule over these nature?

Being blessed by it and

Enjoy your creation to the fullest,

Why did you make them so special?

He talks about how nature glorified their creator God, and they exist in the way designed for them, on the other hand human beings instead of glorifying God, hurt and bring him sorrow although He places us above them, hence in this sense, the poet places nature higher.

Mi zawnng hian hre ve thiam se Siamtu sakhming ropui,

Lawmin fak zai rem kan awm e;

Mahse, Pa tilunghnurtu, thinlai tina reng a'n,

Kan piang keini hringfa leng hi.

Let everyone know the great name of the Creator,

We should sing in praises;

But to make the Father sad and discourage,

We are born as human beings.

Hence, he felt that even Jesus Christ used nature as a medium from which he delivered his sermon.

*A khua mipui sangsawm zingah,
Thangvan sang lalfā Nunnema'n,
Ram hring khan thuam mawi tlang lal chhipah,
A hril damna thu hlu ngei kha.
Doral rial ang a daih hunin,
Tukram parmawi a lo vul leh ang;
Dar ang ka tawng leh ang che Lungrun,
Sakhmel mawi par ang lawmin.*

Among the tens of thousand people of his town,
Son of the king of heaven,
In the mountain dressed in beautiful greeneries,
The precious message of healing he preached.
When there are no enemies,
When the flowering trees blossom again;
I'll be there for you *Lungrun*,
Gladly seeing your beautiful face.

P.S. Chawngthu believed that peace and happiness would be achieved when nature blooms again, it was world war period when he composed the song, and it is clear that it is a time of great sorrow, fear and bloodshed. Due to the disruption of life, he feels that he would be reunited with his love only when war ends and nature which is torn apart due to war is revived under the peace. Hence, he signified happiness and joy with the condition of nature. In his song 'Chhaktiang chhawrthla',

he pours out his love and longing for his ladylove, and his greatest desire is to enjoy the moonlight with her.

Hmana suihlung khamtu par leng zawng kha,

Thuam ang do nang e nang vangin;

Len ni awm ve ang maw hlimte'n nangnen,

Chhaktiang chhawrthla eng ruai hnuaiah.

The greatest hardship suffered by human beings apart from death might be heartbreak. When we are heartbroken, we try to drown out our sorrow in many ways, but find out that those escape mechanisms only serve for a short span of time and do not really fill the void in us. Chawngthu on the other hand, when his relationship fell apart believed that the flower used to symbolize their bound /relationship would console him.

When lovers who are deeply in love, break up due to irreconcilable problem and unavoidable circumstance, he understood the pain and sorrow they felt as he himself has experienced it. In this sense we can see how highly he regarded nature, as he has faith in a flower to offer him comfort during his lowest time. Hence it is easy to place Chawngthu as a member of 'Romantic School of Poetry'. (Lalrinfela 136-137)

From what has been mentioned above, it is clear how Chawngthu regarded nature. He considered nature as a great teacher for human beings, he said that nature and man are interdependent and interrelated. Sometimes he placed nature and man on the same level, but when examined closely he sometimes places nature above man and hence had the desire to transform into nature. He believed that nature glorified God more than human beings, and often wonders why God placed man in a higher position than nature, who according to him served and glorified God more

than human beings. He even questioned God regarding this matter in one of his poems. In this way, we can see how highly P.S. Chawngthu regarded nature, and how nature deserved to be conserved and safeguarded at all cost.

3.4. Ecocriticism in Lalsangzuali Sailo Poetry

Lalsangzuali Sailo composed 365 poems, which may be broken down into sub-categories in accordance with the type of poems. They vary from poems for children, love poems, folk poems to poems of patriotism, cleanliness and preservation of forests, poems of lamentation, nationalism, romanticism, nature, poems for the disabled, against drugs and even gospel poems.

Lalsangzuali Sailo composes a significant number of poems depicting the beauty and mystery of nature, especially of the preservation of nature. She also writes which entail her desire to express the emotions that nature possesses and even wished to become an animal to do so. Writers and poets often inscribe their thoughts and emotions into words using their literary works subconsciously, or even unconsciously. Individuals such as Capt. LZ Sailo gives thought into the unification of the indigenous Mizo people, which can be found in a number of his poems. Rokunga also imparts his views on Mizo nationalism in his poems and prose works. Similarly, Lalsangzuali Sailo also uses poems to express her thoughts and emotions, where a significant number of her works relate to nature.

K. Lalmuansanga comments, “Lalsangzuali Sailo sincerely loves nature, and shows it throughout her life. She would speak of it whenever it is relevant... Zoram lelte, a person of great depth, she is one of our biggest stars in the preservation of the environment...” (72) using her poems to speak out for nature, and also indulges in various steps to preserve the forests. She also uses her poems not just for the

preservation, but also to inform the people of the uses of natural products, that humans are co-dependent with nature and also writes poems of their beauty and romance.

Further categorizing her poems of nature for easier understanding, the study may further analyse them under the Eco-criticism analysis.

3.4.1. Poems of the beauty of Nature.

Due to the rise of the Industrial Revolution in England during the 18th century, the increasing establishment of industries had led to deforestation and a decline in the purity of nature. Many Environmentalists were opposed to it and condemned the personnel behind the inhumane act, taking a stand for nature. This led to a very significant literary movement which is known as Romanticism. Under the movement, many writers contributed a significant amount of literary works depicting the preservation of nature. The analysis of such literary works in relation to nature is known as eco-criticism.

The preservation of nature is largely sought upon in the analysis of these literary works under ecocriticism, and also the themes of the beauty of nature is also similarly a contemporary as well. Romantic poets like William Wordsworth and John Keats compose many a great poem of the beauty of nature with profoundness. Without any knowledge of this, many Mizo writers and poets have also composed literary works expressing the beauty of nature. Vankhama, Rokunga and Zirsangzela Hnamte are the more contemporary among the romantics. Rokunga writes,

Aw lei mawina thin lai tihlimtu

Zantiang chhawrthla leh si-ar eng mawi

Dam lai khuavel tinuam a'n lo vul rawh.

Beauteous Nature, source of happiness,
The shining moon, glittering star at night
O, orient ray and the setting sun
Bloom on to make this world a better place for us.

in his poem expressing his happiness which the Earth, moon and stars provide him, and calling upon them to always be everglowing.

Sailo also expresses her perception of the beauty of Mizoram, also agreeing with the words of P.S. Chawngthu, 'Par Mawi Tin Bawm'. Her poem, 'Zoram Mawi Hi' introduces Mizoram having an abundance of flora and fauna with mountains and hills beautifully covered by white mists, and clear water flowing down the valleys, the green forests are also a beautiful sight to her.

Tlang tin, mual tin a mawi mang e,
Romei chhum a kai chia e;
A khu ruam a ðha phaia'n,
Siktui thiang luang cham del e,
Asaw raltiang thlir teh u,
Ram tuk loh lentupui saw,
Ram zawng laia mawi ber mai,
Zaiah an chawi- kan awi zel dawn e.

How beautiful every mountains and the hills are,
Covered with the winter mists;
Down in the valleys,
Stream of water flowing peacefully,
Look at the distant land,

Where the untouched forest bloom,
 The most beautiful of all lands,
 Poets sang its beauty- we will continue to sing its praises.

Lalsangzuali Sailo skilfully expresses the beauty of Mizoram in her poems, the geography, the hills and rivers and high cliffs covered with green fields have become a beauty in her eyes. P.S. Chawngthu in his poem 'Par Mawi Tin Bawm' writes "*Rangkham sen thang bawm nen*" expressing the walls of a cliff which people would not have found it to be anything but beautiful, finds it rather a beautiful sight. Similarly, Lalsangzuali Sailo writes

Par mawi tin thang vul, romei zing riai kara'n,
Asaw rala'n a lang - kaw/ram tha dam duai;
Zofaleng chawi Phawngpui par tin bawm nen,
Chhaktiang mawitu Lurhpui nen.

mentioning the mists covering the hills. Flowers covering the mountains of *Phawngpui* and *Lurh* are a lovely sight which beautifies Mizoram with its nature. This poem particularly expresses the beauty of nature in the hills, rivers and valleys all in one poem, which is a testament to the profound literary skills she possesses.

She also expresses the beauty of Mizoram exceptionally well in the poem 'Aw Kan Ram Mawi' stating that nature is a clear indicator of the beauty of Mizoram.

Aw kan ram mawi - Zoram hi thlir ve teh u,
Thing tin, par tin, thangte vulna ram nuam hi,
A khu a ruam tha phaia'n siktui thiang a luang cham del e,

Zaiah chawi nang e.

(We should sing praises of our beautiful land Mizoram, where every trees, flowers and grasses blossomed and stream flowing peacefully in the valley.)

It can also be observing the different perception of these romantics from the laymen in terms of beauty. She comments that she does not compose them out of spite but is keen on contributing more poems of nature.

It can observe a profound defense of nature and its beauty in her poem 'Thal Favang Lenkaw!'. She elaborates that nature is beautiful in its own existence and it is a self-sustaining form of beauty. She states that spring is the most beautiful time for nature, where flowers bloom the brightest, birds and animals sing praises of worship to God with their existence. Mist covering the hills, and the moon and stars express their illuminating beauty at best during spring.

3.4.2. Co-dependence of Human and Nature.

Scientific research have studied the lives of all living organisms in the world, and they have come to a conclusion that in order to survive, they all are dependent on one another. Survival is impossible with the absence of even a single variable. Thus, it is imperative that there exists a perfect balance in nature, which they call '*ecological balance*'. And the phenomenon of dependency of different natural beings is called the 'ecosystem'.

Humans depend a lot more than others on the products of nature, although other organisms are also dependent on nature. Keeping in mind the condition, nature poets compose poems of human dependency. Lalsangzuali Sailo also adds into it by composing various poems of man being dependent and expressing the importance of

nature in one's life. In the poem '*Chung Pathian Eden huan mawiah*,' she writes of the time of Adam and Eve, where God places them in the garden of Eden being dependent on the food nature provides them.

Chung Pathianin Eden huan mawiah

Dunte'n a duang, thlahtu bul Evi leh Adama

Thing tin rah leh par mawi tin zu

Dawnin an tlan, an puar- an tlai.

This states man's direct dependence on nature. Moreover, it also shows that nature's by-products can be used as a means of survival for human beings. Her poem '*Thiam hmanga eizawna*' postulates the abundance of bamboo in Mizoram, where it can be produced for economical uses, stating the fact that nature can be a source of income for human beings.

Van hnuai leng dang thiam loh, Zofate thiam thil hlu,

Phurhhlan chi tin, t̄ingthul, herhsawp, arbawm chenin;

Thlangra, t̄hutthleng, fawng leh hnam, pate chenin,

Zofalengte'n uar zel ila, rosum hnar t̄ha a ni.

(Meaning: The traditional Mizo handicrafts are a very good source of income. It needs special skills to craft these materials and only the Mizo people have the skills. Therefore, we must continue to produce these traditional handmade materials.)

Consequently, from the earlier statements, Lalsangzuali Sailo can be portrayed as a poet who shares a high appreciation for nature, expressing the vitality of nature and that humans are heavily dependent on them in order to survive in this world.

Apart from this, she also postulates nature's dependence on humans as well in the poem 'Aw, Zoram', "*Fiara Tui luang cham del, luipui su dim/Lenggha,*

nungcha laitual lenna” stating the importance of water for aquatic survival. She also writes in the poem the dependence of animals on nature for their daily food. In her poem ‘Lentu Zing Riai’

Lungmawl hianin ka hril seng lo,

Hram thiam sirvaten an bel a;

Siahthing parzu thlum dawnin

Chhunrawl fak- an tlai ṭhin e.

(Meaning: I can not express how the birds dependence on nectar of flowers to quench their thirst.)

Humans have damaged forests for personal gains and have degraded their value. Lalsangzuali Sailo expresses her opposition on this matter, requesting her fellow humans to preserve the forests and its nature for the survival of the animals.

From the above postulations, Lalsangzuali Sailo gives importance and priority to nature, along with the co-dependency between nature and humanbeings, it is imperative that human preserve nature and seek out solutions for different problems related to nature. This may be one of the important goals that *ecocriticism* offers. Moreover, it can be said that Lalsangzuali Sailo is not merely an *environmentalist*, but also one of the most prominent romantic poets in the Mizo domain.

3.4.3. Poems of Nature Preservation

The preservation of the environment may be one of the main objectives under ecocriticism. The vast amount of deforestation done by the *Industrial Revolution* has given rise to romantics in prioritizing the preservation of forests. Men motivated by greed has resulted in a low chance of survival for nature, and they

know that it would be a hard fought battle to side with nature for survival. The animals' source of food and shelter have been depleted by humans. Thus, the romantics stand against deforestation and destruction of nature using words in their poems.

William Wordsworth, John Keats and a number of romantic poets have written literary works to inform the people of the importance and relevance of nature in the lives of human beings and how they are a source of comfort for them. These cries for help may be written under romantic poems. The Mizos have also been influenced under the importance of nature in their lives. Although the majority of the Mizos indulge in farming, it can be observed through their folktales and poems that they have a fondness of nature in their hearts.

Even though the people are perceived to hunt, burn down forests or damage forests, they live in a state where farming is the only means of survival. Hence they would carefully leave trails for the fire to burn certain parts of land while preserving the rest. If such accidents happen the community would help in extinguishing the fire and the culprits would be made to submit a fine for doing so. They would only kill wild animals like deer, boars and bears which often tend to damage their crop cultivation. They also kill livestock only on religious occasions, under the condition that these animals have become a nuisance for their daily needs or if they have become harmful to others.

The Mizos have practiced preserving the wildlife even in the earlier times and do not hunt animals unless it is necessary. Individuals like Saikuti, Lianchhiari, and Darlenglehi as well as a few others fought for the preservation of nature, which were written in folksongs and folktales. With the passing of time, romantics like Vankhama and Rokunga continued in the contribution of these types of poems, and

were a contemporary in Serkawn as well, composing poems of the importance of the preservation of nature.

Lalsangzuali Sailo also contributes to the best of her abilities in writing romantic poems of the preservation of nature. Her husband Laldinliana also comments, “She should be considered as one of the pioneers of the few Mizo environmentalists.” Following such prominence, let us focus on the poems of Lalsangzuali Sailo and the statements on preserving nature in her poems.

Lalsangzuali Sailo is confident in the fact that the youth will hold the power over the nation in the future. Since she is a teacher, she encourages children to support the idea of preserving nature. In the poem ‘*Thing leh maute*’ she writes,

*Thing leh maute an va hlu,
Boruak thianghlim min petu;
Kit suh ang u, ram rohlu,
Enkawlin, i veng ang u.*

(Trees and bamboos are the best source of air for our lungs, let us not cut down the treasure of the land, let us protect it.)

Stating the necessity to preserve our treasure i.e. our nature, she also requests through her poems to avoid cutting down trees. These trees are essential for our survival since they produce oxygen, thus the youth are made aware and are taught to preserve nature.

Similarly, the birds and animals also are dependent on nature, which may result to her request to preserve nature since humans are the most capable. In the poem ‘*Savate*’ the melodious crips of the birds give praise to its maker (God), thus she requests not to harm them.

Savate mawi takin an hram thin,

Ka perhin ka vawm lo vang;

Siamtu faka zai vawr an ni,

Lungmuang te-in zai vawr rawh se.

(The poet teaches children not to throw stones or shot down birds by telling them that birds are peaceful and are singing beautifully in praise of God)

The more one acquires knowledge of nature, the more they express their significance; to become a source of serenity, one longs to be at peace with nature and desires to befriend nature. R.L. Thanmawia also expresses his appreciation of nature in his works, God's creation of the sunlight and rain, and also the different species of wildlife. Lalsangzuali Sailo also sees the beauty of nature in Mizoram, consequently leading her to the idea of the need to preserve it.

Kan Zoram tinuamtu an ni a,

Mizoram an timawi a;

Ralpui leido an tling ne'm maw,

Dawi ang dawmtu an ngai mang e.

(Birds are the one that makes Mizoram beautiful, they are not our enemies and we have to take care of them.)

Lalsangzuali Sailo claims that the environment around us has helped in making Mizoram a positively habitable land, and that the forest play an important role in maintaining and preserving nature.

Lentupui an tualchaina,

Va tinreng an lawmna;

Parzu thlum muang tea dawnna,

Suasam suh u - an siang lawina.

She not only advocates for the forest but also for wildlife and informs and teaches fellow humans that nature is a habitat for wildlife and that our sources of food come from them. Thus, she writes in her poems the need to preserve nature.

Lalsangzuali Sailo states her reason that she wants to protect the wildlife is because she is able to put herself in their situation. She believes that it is important for man to understand that nature may also feel pain and sorrow, which will give a sense of empathy. As a result to this thought she composed '*Nungchate au rawl*', presenting the dire condition of the damaged forests, becoming a voice for them and having a desire to protect and preserve the nature of wildlife, written down exquisitely in the poem.

She also states a few incidents of the Mizo people where they were portrayed to be underdeveloped, even with the advancement and development of their knowledge. She explains why nature was still in fear in her poem "*Nunrawng Kristian tia koh ka nuam mang e*". She declares that the behavior of the Mizos is still the same when she compares it to the Pagan as well as after the conversion into Christianity.

The animals live in peace within the forest. But the rising sun has indicated fear for them since humans would use slingshots, guns and other weapons to hunt for food while they sleep peacefully in the woods. Moreover, men would cut down trees for cultivating their crops leaving the birds homeless and killing them. She writes in her poem the cries of the birds:

Khaw'nge ka hrai duhlai leh belh lai bu lu?

Luaithli nulin ka au ka au mai dawn e, ni chhunah;

Hetieng reng renga rianghleihluan tur hian,

Khuanu lengin min lo ruat bik em ni le?

The above lines indirectly inform us of the importance of nature and the necessity to preserve these forests. She sympathizes the lives of these animals who are just used as mere amusements, disregarding their importance in the ecosystem. Animals are killed without any consideration which induces sympathy to the writer.

Humans would kill any animal in their sight, whether in land or in water. They would use poison which would lead to more fatalities than their estimate. She says that the animals would consider the life outside of Mizoram in desperation

*Thlir teh - anpai thlangkawrvai lenna zawl zau khu,
Nungcha leng zawng lungmuang hlimte'n an leng e;
Chungleng hram thiam Parva, Thuva, Akpa chenin,
Hringmileng nen hal lote'n tual an leng si.*

(The poet talks about how different kinds of animals and birds living peacefully with humans in the foreign countries.)

Pondering the freedom and peace in other parts of the country, where man and animals live a life of cooperation. Whereas in Mizoram, man and animals have become enemies in a place where they consider themselves to be Christians.

Consequently, awareness have been organized in Mizoram for the preservation of wildlife. *Radio* transmissions were put into use to inform and educate the people of the importance of nature and the encouragement of afforestation, hoping it would give hope for the future of the inhabitants of the forests. This has imparted a ray of hope for the animals living in Mizoram, to live in peace and harmony. They long for the day where their homes would be left for themselves. Lalsangzuali Sailo also agrees to the opinion of when the people would realize the importance of nature in our lives, fearing that our ignorance would

destroy our environment and consequently lead to an uninhabitable place for both wildlife and human. She writes about this in her poem ‘Lentu Zing Riai’ :

Aw, kan chheh vel boruak a vawng dai,

Turnipui sa a tinem duai;

Siahthing maurua tel lo chuan,

Chenna tlak loh khuavel zau.

(Forest makes the atmosphere around us calm, it eases the hotness of the sun;
Without tress and bamboos, the world is not worth living in.)

The intentions Lalsangzuali Sailo tries to convey in the poem mentioned above can be seen. She considers that the preservation of nature would not only benefit humans, but also the flora and fauna of the region. She believes that if we become ignorant of it, this would not only cause chaos and become an inhabitable place just for Mizoram but also consequently the whole world.

3.4.4. The Sound of Nature

Poets of the Romantic period give a significant priority to nature. They would roam the wild to find inspiration to write their literary works by listening to the sounds of nature, finding sentiment in nature and producing such literary works. A prominent Mizo poet Damhauva also practices roaming in the woods all day to find sentiment in nature which would inspire him in writing. He writes ‘*Zun phur thing tin par*’ which became a contemporary. B. Lalhangliana comments, “Damhauva’s poem is the epitome of human sentiment” on the poem.

A famous poet John Keats wrote ‘*Ode to nightingale*’ by romanticizing the sound of the nightingale singing near his house. He analyses the nightingale, pondering on its life and comparing it to the lives of man. He wishes to be as

carefree and have the ability to fly, out of the human body and just listen to the beautiful singing of the nightingale.

A number of Mizo poets also practice this art of observing music nature provides, and expresses their emotions through poems. The screeching of the cicadas may be one of the most sought out among the Mizo poets. Vankhama states that Mizoram is a place where the sound of nature is abundant, naming it as a ‘State of Music’. Lalsangzuali Sailo also adds to this by saying that the music of nature- the birds chirping, which becomes a melody to praise the Lord the creator of them all. She writes “*Hram thiam sirvate, lelte a kiu ve, / Siamtu khuanuleng an awi bang lo*” (*The singing birds and cicadas, never ceased to praise their creator*). Humans also sing praises of worship, but she believes that the music of nature has more impact personally, and shares this idea in a number of her poems. One such poem ‘Zoram Mawi Hi Thlir ve Teh u’ says:

Zoram mawi hi thlir ve u!

Thing tin, par tin an lo vul;

Hram thiam huiva tin, nungcha leng,

Sennau ang an nui, zai tin an vawr.

express the beauty of Mizoram filled with trees and flowers, never ceasing to listen to the beautiful melodies that the birds sing aloud happily, and the flowers blooming to support the ambience of the beautiful nature.

Her perception of nature gives her joy and peace. She is saddened by the wrongful deeds of deforestation and wishes she could always be able to hear the music projected by nature. She writes in her poem that Mizoram is made beautiful not by man but by nature, and the music it produces.

3.4.5. Poems of Passion in Nature

Nature has been utilized by poets like William Shakespeare, John Keats and William Wordsworth. They write such poems by expressing their sentiment towards nature, which results in a subconscious process of comparison between nature and man in their poems. They would write of their extraordinary confrontations with various emotions as they romanticized of the beauty of nature, and the existence of an exquisite connection between man and nature.

Lalsangzuali Sailo also acquires this sentiment towards nature, she cries her heart out by reminiscing the past. She gets emotional as fate moves the hands of time forward. In ‘Hmanah Chuan Hlimte’n Nui Zain’:

*Kawl a ngui zankhua a lo tlai,
Kei zawng mahriakte'n ka vai;
Ka dawn ṭhin hmana kan nun te,
Tawng leh hian ka mawi si lo.*

(As the sun is setting in the evening, I am feeling lonely thinking of the past which I could never bring back again.)

She ponders her past as she notices the sun setting over the horizon and gets sentimental as night time arrives. “*Zantiang chhawrthlapui a lo en hian / Aw! A zual e, Ram ngaih chu*” (*When the moon is shining in the night, Aw! How I long for heaven.*)

The Mizo have certain types of emotional feelings which may be projected towards their parents, friends, the deceased, spouses or even of our environments. This may be the result of the changing ambience of nature. The sun rising at dawn, the sound of poultry clucking in the silent noon, sunsets and the twinkling clusters of stars and the bright moon; all seem to strike our sentiment one way or the other.

These warm sensitive emotions also remain in Lalsangzuali Sailo, in which she writes in '*Phairam Chulhnu*' how she imagines her former lover while strolling the old plains, wondering his whereabouts during the bright sunny noon. She indulges in reminiscence of the times she shared with him and feels a lonely sentiment because of nature.

The Mizos have a certain time to attain this type of sentimental feeling i.e., during the different seasons like spring, winter and summer. Winter may be the most sentimental period among them, for instance Christmas can be regarded as an emotional period. It is a time where flowers tend to bloom beautifully, the sunrise having a sparkling reckoning, and people preparing for celebrations and staying at home with their families. These times may be an emotional period for families whose members have deceased. She also reminisces her demised loved ones and writes in her poem 'Lal Pian Hun Champha'

Vangkhaw dai mawia hawi-Ni parte,

Samtlang par leh thing tin chhawl zawng nen;

Kum sul hai lo hian an vul leh ang a,

Ar ang vaihna khua a sei dawn e.

(The flowers that blooms in the winters has made me feeling lonely.)

where the beauty of nature causes her sentimental feelings in the poem.

It can be considered that most of the reason for Lalsangzuali Sailo's feelings of sentiment may be caused by nature. Alas, she still wishes to protect and preserve nature, she does not dislike her feelings; she wishes to take good care of nature. She believes if everyone could understand her perception of nature and the beauty of it, then people would be more appreciative of nature and would take actions to preserve it.

3.4.6. Desire to Become Nature

Human beings often reject and become unsatisfied with themselves, which may be caused by the presence of evil and death. One perceives humans to be sinful, filled with evil and greed and a slave to vices. Comparing themselves to nature, which is independent, peaceful and joyful in life, they desire to become one of nature and often write this feeling in their poems.

One of the Mizo poets Zirsangzela Hnamte describes his encounter with a butterfly in his garden, observing the selflessness of it while consuming the nectar of the flower, along with the ants and bees simultaneously. He observes their life in harmony, without conflicts with one another living together in a positive state of mind. He compares the evil lives of humans filled with hatred, insecurities and greed. Thus, he writes his desire to fly away like the butterfly in 'Phengphe Nunnem':

Theih chang ve se len thiaman,

Tuangtuah par an vul lai ni,

Chhun rawlah va ring i la,

Hring nun sual hnutiang chhawnin.

If possible I long to visit while the tree *tuangtuah* still blossoms

During a day time I would feed on it

While the sinful human world are not there to be found.

becoming a part of nature, away from the evils of the world. Sailo, on the other hand writes of her desire to turn into nature because of her sentimental feelings,

along with the wonders and the abilities that nature has which humans do not.

In her poem ‘Zan Tlai Khaw Thiangah’:

Vansang mu ang khian,

Thlawkin leng thiam ila,

Hawi vel ka nuam mang e;

Mual tin tlang khumin aw,

Nun hlui liam hnu te kha,

Kan va tawng dah lo'ng maw?

Vanglai par mawi leh

Lenrual fam hnute kha,

(Meaning: Wish I could fly like an eagle, visiting places over the mountains where I might be able to visit my past life of my beautiful youth and of my deceased friends.)

she writes of her desire to transform into an eagle because of her nostalgia of the past, of her youth, and to seek her deceased friends once more. She seeks in desperation a cure to heal her nostalgic heart in nature by becoming one.

She states that her desire to become a part of nature is not because of her dissatisfaction in the life of humans but her desire to have a greater ability than humans. She only desires to transform into nature for a short period of time, and then return to her normal self again. She expresses her feelings in ‘Chung Mu Iangin’: “*Chung Mu iangin leng ila, / Thlawkin Di siang lawina run fan ka nuam e*” to transform herself into an eagle and to fly into her lover’s home. Lalsangzuali Sailo misses her lover and becomes emotional, being aware that it is controversial to go to a man’s home and may also be a distant place to travel. She

considers that by becoming an eagle she would not have to worry about such trivial things.

As mentioned earlier Lalsangzuali Sailo desires to become a part of nature by transforming into an eagle, the feelings of sentiment in her heart being the reason for it.

3.4.7. Companionship with Nature

When one acquires a feeling of nostalgia, and the wings of evil shadow upon them, one tends to have a desire to seek for refuge to a utopian place. The evils of the world being acted upon one human to another, and observing nature thrive peacefully without such obstructions, one finds a sense of belongingness into nature. There exists a desire to establish a companionship with nature. Zirsangzela Hnamte in his poem 'Phengphe Nunnem' writes

Phengphe nun len thiami,

Lo leng leh la kan runah;

Kei ariang leh par mawite,

I ngaiin ka kiu vawng vawng.

Please come back you butterfly

To my humble abode

You would find me an ever lonely man

Longing for you O beauty!

expressing his desire to befriend a butterfly similar to that of the relationship with a flower and share his thoughts and sentiments of nostalgia. Lalsangzuali also gives a

similar approach in ‘*Kiva leng nunnem te*’ writing about her conversations with the parrot.

*Kiva leng nunnem te! kan runa'n,
Siang lawiin kan lunglai lawma'n maw!
Zaleng naunawn lawma'n a her liai liai e,
A chang mawi enchim loh hring nghial e.*

(Our pet parrot living in our house is making us happy, it is dancing to make everyone happy, its wings are beautifully green.)

She elaborates on the beautiful details of the parrot, and how this bird has the ability to spread happiness and laughter to anyone. In similar relations man is amused by nature and produces a desire to befriend and conversate with it. This type of feeling is strongly attributed to the Romantic period; to be friends with nature and share all their deepest secrets. They wish to express those crucial moments to the best of their abilities using words. Lalsangzuali Sailo also states her conversation with her pet parrot,

*Ka chung sirva i chan lai khan e,
Hawihte'n kan siang bela'n i mawi lo;
Mahse tuna'n kan run timawi bil renga'n,
Valeng dang zawng i khum chuang mang e.*

(While you are a free bird flying over us, it does not suit you to pet in our house. But to make our house more beautiful, you rise above all other birds.)

expressing the beauty of the parrot living in her home to be more beautiful than other birds. This conveys a sense of great relationship with nature, she believes that being at home with her family, the beauty of their environment is only possible with

the help of nature. She feels that the parrot, being a creation of God is a perfect fit for their home.

3.4.8. Prioritizing Man:

There are different nations in the world, thus each opinion and desires may be different. This may also result to a person having different sets of opinions. Although Lalsangzuali Sailo gives priority to nature as compared to humans in a number of ways, she also gives priority to man in certain aspects and expresses her opinions in many of her poems. She also gives man made products a higher priority than nature in some poems as well.

Charles Lamb describes London to be a city clouded with sound and air pollutants, causing the inhabitants to form different opinions and be rather unfriendly or hostile. However, he takes pride in becoming a member and citizen of London with utmost regard which he comments on a piece in his essay ‘The Londoner’. Lalsangzuali Sailo also gives a similar opinion that even though she prioritizes nature, in her heart she regards human beings highly as well. In her poem ‘Kum Kha Leh Chen’:

Lei pangpar mawi, rohlu tinreng hnehin,

I hlu ber mai, Bawih-te-i mawi hluan e;

Sakhmel sensiar nui ri anka zawng te

Chun leh zua tan rimawi a tling sia.

she regards her daughter which she calls ‘*Bawih-te-i*’, her daughter more beautiful than any flower and valuable than all the wealth in the world. Zikpuii-pa expresses his amusement of the beautiful winter sunrise in ‘Sikni Eng’: “*Tleitir sakhmelin a cho lo che; / Partin mawina pawh i zar a ni*” appreciating nature

with high priority, and even disregarding the beauty of the youth of the fairest maiden, stating that she is the reason for the flowers that bloom. He also wonders why she chose to be born during the winter coinciding with the birth of Jesus Christ. On the other hand, Lalsangzuali Sailo does not consider anything more beautiful than her daughter, saying that the worldly views of beauty could never compare to the beauty of her child, which is human.

Vankhama gives priority to love; like the verse in the Bible that says in Roman 13:8, “Owe nothing to anyone except to love one another, for the one who loves his neighbor has fulfilled the law.” (WC). He expresses his desire of man to believe in the word of love stated by Jesus Christ, composing a poem ‘Hmangaihna Bak Lei Chhinah a Awm Lo’. Lalsangzuali Sailo shares this opinion, saying that the love amongst men and that of God is not a matter which nature can tamper with. In the poem ‘Thlan Nung-II’,

Kum hei leh chen mahtea zalin,

Khuangruahpui sur hawktui luang te;

Turni sa virthlileng paw'n

A len zo lo-a thleng zo lo ve

Chun hmangaihna a ril, a fiah - hlu ka ti.

she stands on her belief that her mother’s love exceeds all, saying love cannot be drenched, nor be affected by heat, winds, and any natural phenomenon. Even after the demise of her beloved mother, she believes that the love a mother has for her daughter is eternal, implying her appreciation for love.

3.4.9. Similarity Between Nature and Man:

A famed poet Vankhama writes in his poem ‘Tlaizawng Par’, “Tleitir sakhmel ianga Tlaizawng par” comparing the beauty of a fair maiden with a *Tlaizawng par* (*cherry blossom*). He states that there is no superior of the two and that both the maiden and the flower represent utmost beauty. The cherry blossom provides food for different living organisms as well as a beautiful view for the people. Sailo also writes in her poem ‘Khawvela Thil Awm’, that God created everything equally, and that everything and everyone is equal in the eyes of Lord. She expresses her opinion of the equality even with nature.

Khawvela thil awm zawnzawngte hi,

Chung Pathianin kan tan A siam a ni;

Ni leh thla leh arsi zawnzawngte hi,

Siamtu Ropui kutchhuak an lo ni!

(Meaning: God created everything in this world for us, like the Sun, the moon and the stars.)

From the above mentioned, we may have a good understanding of Sailo’s point of view. God even created those which may not be visible to the eyes of man. In the verse of the poem, we find that she is grateful to God for her existence, and she wishes people to give praise to God. She believes that the God who created her also created the Sun, moon and stars in the sky; that we are all equal since we all are His creation. In the second stanza she writes,

Khawvel ram zau- tlang leh phaizawl nuam,

Tuifnriat leh Luipui luang zawnzawngte nen;

Parmawi tinreng vul leh hmun hring del,

Siamtu Ropui kutchhuak an lo ni.

(God created the plains, oceans, rivers, and the vast species of flowers and plants.)

It is for this reason that she says that all creations have the similar qualities to God.

Hringmi leng, ramsa leh nungchate,

Nunna nei zawng zawngte pawh A siam an ni;

Kan thlarau boral tur chhandam nan,

A fa neih chhun thisen a luang ta!

(Man, animals and other living beings are all created by God equally. And He sacrificed his only Son to give human beings salvation.)

postulating her belief that everyone is equal in God's eyes.

This concludes that man does not have the authority to tamper with the other living creatures around him. There is no creature that is superior or inferior to the eyes of the Creator. Hence human can further develop a better relationship with those around them and help each other in times of need, and preserve and look out for one another, which may be the idea that the poem attempts to pose.

3.4.10. Inclusion of Places in the Poem:

The method in which places are elaborated plays a crucial part in ecocriticism. These places may be significant for the existence of such prose and poems of the matter. In several Lalsangzuali Sailo's poems there are mentions of places and villages which may be subjected to certain literary terms, which may be the source of inspiration for their poems and poems and wishing for their preservation.

Lalsangzuali Sailo mentions JL School, a school where she teaches, as well as Thingsai village quite frequently in her poems. She also mentions well known places like *Lianchhiari lunglen tlang*. In her poem '*Lianchhiari Lunglen Tlang*' she

mentions the geographical view of the place and its surroundings with elegance that it entices a desire into one's heart to visit the place. In addition to this, she also wrote another poem 'Sibuta Lung' in which she skillfully gives a detailed description of the famed lord Sibuta's memorial stone, and how it was carved and mould and the story behind the existence. She also mentions the process of hunting for food, and the lives led by their ancestors. They consequently may be considered among the realms of ecocriticism.

3.5. Treatment of Nature in V. Thangzama's Poetry

V. Thangzama often mentions Nature in his poems, the beauty of it, the attractiveness of it as well as its importance for human beings. Besides this, he uses Nature as a symbol, metaphor and simile in his poems. Taking a closer look at his poems reveal different perspectives of Nature.

V. Thangzama in his poem titled, 'Chunnu leh Hrai' personified India, and mentions that it was a 'mother' who had bore children. In his personification of India as the mother, the states of India become her children and she has said that she cared for them equally, although Mizoram bears the brunt of poverty out of all her children, she will not let her child starve.

Chunnu India'n biahthu ka hril dawn e,

Ka hraileng state tinte ka thlauthla lo;

Zoram, nang hi i riang hleihluan ber e,

I rilꠞam tuihal reng ka phal dawn lo.

Aside from the above poem, his poem titled, 'Ka Di Chhawrthlapui' accounts for his interaction with the moon as if it has a life of its own. He speaks of the moon as being a person with mesmerizing looks and even says that he does not feel

deserving of such beauty "Sakhmelah ka cho lo che". He feels the urge to pursue such beauty and is even willing to stay up for the entire night. Were it possible, he desires to befriend and share similar sentiments with the moon. He realizes that the path that the moon takes is different from the path that human beings take and is greatly disturbed by this and becomes unable to understand why it is so 'Lungmawla'n ka tuar thiam lo'.

Thangzama held Nature in high regards, and he recognizes how nature is essential and useful for Human Beings aside from their beauty. In his poem 'Ka Di Chhawrthlapui', he writes:

*Ka di chhawrthlapui, i no kher mang e,
Lei thim en la, muan ang che,
Lenlai chena leng zawnge min hnem la,
Liam lul suh la, ding reng rawh.*

(Meaning: My beloved beautiful moon, light the darkness of the earth, be there for us and comfort humans all the days of our life.)

The above-mentioned poem portrays how he considers nature to be able to fulfill his wishes of exuding light in midst of darkness for human beings. He wishes for it to shine and provide aid to human beings. In the third stanza,

*Ka di chhawrthlapui, hlei nga chu zuan la,
Lo let leh la kan tawnah;
Sakhming ko che i, "Zan Lalnu," tiin,
Tuanrel lo la, cham reng rawh.*

(The poet wishes his beloved moon to comeback after completing its cycle and wish it to not disappear again and stays forever. He even calls her 'Queen of the night'.)

He calls upon the moon. Just as the English Romantic poet William Wordsworth considers nature to be able to provide for human beings in need, and even known as being a ‘nature worshipper’ by critics, Thangzama shares similar sentiments and considers the moon to be able to provide for human beings and wishes the same. He desires the moon to provide light and calls upon it as it passes.

Although his poems bear the rich praises being sung for nature, he considers human beings to have the greatest beauty bestowed upon them among all creations, and the most beautiful thing about human beings, he continues, is the prosperity between the individuals. Zirsangzela in his poem ‘Phengphe Nunnem’,

Phengphe nunnem leh zaidam,

Vahkhuai, tho leh hmiri pa,

Parzu dawn za thlir chang hian,

Hringnun hi ka tahpui thin.

The tender and meek butterfly

Seeing them feeding merrily with their fellow flies and insects

I would cry for the human world

He becomes deeply saddened by the fact that other creations (butterflies, bees, fly and ant) live in harmony with each other and suck the nectar from flowers with each other whereas human beings fail to live in harmony with one another. Similarly, Thangzama expresses melancholy over human beings that do not live in harmony with one another. Basking on the joy of nature, he finds beauty the most in human beings that unite and live in harmony.

Thilsiam tinreng tun hnu tun hma ka thlir a,

An awm dan rengah chuan an mawi ka ti;

Hringmi zaleng thilsiam engkim chung a leng,

An mawi ka ti, suihlung an rual ni chuan.

(I look upon all creation, I think they are beautiful in their way. Man, who rules over all creation, I think they are beautiful, when they live in harmony.)

As mentioned above, V Thangzama holds human beings superior than any other creature. He opines that nature is incapable of wreaking havoc to human beings, and that human beings have no obstacles that they have to overcome. In his poem, 'Rual Tin Khumtu YMA': "*Khuangruah sur hal a awm lo, / Turni hrang a paw i lem lo*" holds human beings in high regards, and superior to all creation. He, however, holds God to the highest accord, even more so than human beings. God can be acclaimed to be of a 'supernatural element'. V Thangzama in his poem, 'Nupa Tuak Ni'

Hringmi leng, thilsiam zinga ropui ber hi,

Nang chauh fak turin i zirtir kan ngaih hi;

Zaia fak loh hian i ropui reng tho si,

Mahse lo pawm la, i fak hla kan sak hi.

(Human beings being the most superior out of all creation and that they are the only one among creations who need to be taught to sing the praises of God.)

God is almighty, holy and righteous, and he pleads God to accept human beings in their worship of Him as they are destined.

He measures riches by the blood of Jesus Christ, and that the most expensive of all things was 'being human' because human beings are cleansed by the blood of Christ. What this statement proves is that V Thangzama in his poem 'Zanriah Hnuhnung', he holds human beings in high regard and the creator of these beings, God must be held at the utmost regard.

Man to ber mai chu kei ka man hi,

Pathian thisena lei ka lo ni;

Krista thihna chu kei ka thihna,

Tho lehin a tiam kan thawhlehna.

He desires to sing praises for God and dreams that every living thing on earth would join in the glorious preaching of His name. He destined human beings to preach the word of God and sing his praises and even opines that there can never be an end to such praises of glory.

3.5.1. Nature as a Symbol:

In his poem, ‘Tho la, ding ta che’ he uses nature as an example, wherein the stars in the night sky follow their own given paths and that even in a matter of a day, things can turn around. The Mizo ancestors believe that good fortunes could be gained by a person who has formerly been exposed to the harsh reality of the world and vice versa. Life as we have come to know can turn around.

He uses this example to inspire his fellow Mizo people as the world that has come to be is a change. What once was a war affected land has morphed into a peaceful area and the poet urges the Mizo people to move forward with their lives. Just as the stars follow their own paths where they are met with change that await them, the Mizos should also follow their paths, and this will lead them to a destination of good fortunes. In his poem ‘Tho la, ding ta che’:

Si-ar leng mah khian lamtluang an chhui a,

Si zangkhua a bungbu e;

Kan tan khua a var, khawfing lo chat e,

Tho ru le, i kal ang u.

Though stars disappear, they'll fain repeater,
 Our turn will be coming soon;
 Forward with your race, there's no one to fear,
 We'll soon sing another tune.

In his other poem titled 'Hnam Tin Kan Chhing Ngei Ang' he uses nature to encourage his fellow human beings. He believes and opines that Mizo people are capable of everything and that they are able to overcome any obstacle at any point of time. Though times of sadness, melancholy and hopelessness linger from time to time, just as the darker the night, the brighter the stars, these turmoil and turbulent times prove to be the source that sharpens success.

V. Thangzama in his other poems like 'Rual Tin Khumtu YMA' echo sentiments that finds similarity between the beauty in human beings and the beauty in nature,

Lanu leng leh kan val rual,
Zoram par chu nangni hi;
In par tin vul mawi zual,
In parzu lah a thlum si.
Hnam tin dawnpui ka nuam e,
Khuai ang lawiin lo leng se,
Dawnin an ma bil lo'ng e,
Kirzai reng an rel lo'ng e.

He sees the young men and women of the society (YMA members) to be as beautiful as the flowers of Mizoram. Their humility, loyalty and lifestyle exude something as beautiful as a flower that produces sweet nectar. The essence of their beauty is addictive to all ethnicities of the world. He compares the beauty

of nature to human beings, and that the good qualities of human beings are reflected in the beauty of nature, the poet sees selflessness in human beings.

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CHAPTER - 4

POETIC IMAGERY

In the preface, the word 'imagination' occurs only twice because Wordsworth was more interested in 'observation'. According to Robinson, Wordsworth believed that imagination is "the faculty by which the poet conceives and produces - that is, imagines - individual forms, in which are embodied universal ideas or abstractions". In this light does he speak of the "modifying colors of imagination." Such an imagination is,

Absolute strength

And clearest insight, amplitude of mind

And reason in her most exalted mood

"Fancy does not require that the materials which she makes use of should be susceptible to change in their constitution, from her touch: and where they admit of modification, it is enough for her purpose if it be slight, limited and evanescent" (58)

Imagination is the transforming or transmuting power. It can take a fact and present it as a truth. Fancy, on the contrary is concerned with facts as facts. (58)

According to Wordsworth, imagination is the creative principle. But it is not true with imagination only. Fancy is also creative. Imagination confers, abstracts, modifies, endows. It "shapes and creates". Wordsworth says that imagination is, "that intellectual lens through the medium which the poetical observer sees the object of his observations, modified both in form and color; or it is that inventive dresser of dramatic tableaux by which the persons of the play are invested with new drapery, or placed in new attitudes or it is that chemical faculty by which elements of the most different nature and distant origin are

blended together into one harmonious and homogeneous whole,". Imagination modifies the given, creates the new, or presents a synthetic unity of the manifold. both the powers are, "processes of creation or of composition,". (59)

Imagination is a visualizing power. The poet according to William Wordsworth, has "to treat things not as they are, not as they exist in themselves, but as they exist to the senses, and to the passions." That is, imagination is a form of visualizing, a process of creating through visual images. It has its firm basis in observation. (59)

Imagination is also a universalizing power. In this regard, Crabb Robinson observes, "The poet first conceives the essential nature of his object, and then strips it of all casualties and accidental individual dress, and in this he is a philosopher; but to exhibit this abstraction nakedly would be the work of a mere philosopher; therefore, he re-clthes his idea in an individual dress which expresses the essential quality and has also the spirit and life of a sensual object. And this transmutes the philosophic into a poetic exhibition." Imagination strives to go beyond the given, and the imaginative expression has a great power of suggestion. Wordsworth did not always retain this distinction. When he said that the poet has "a greater promptness to think and feel without immediate excitement," he is actually talking of day-dreaming, of fancy, not of imagination. (59)

In his book 'Walt Whitman Selected Pomes: A Critical Evaluation', Dr. S. Sen defines, "Imagery is the sensory content of a literary work. Images involve any sensations (of eye, ear, touch). In Keats's Ode to a Nightingale for instance, the bird addresses are an image, and so is the incense of flowers (not visible but olfactory) and so too is the dryal to which the bird is figuratively compared." (86)

Chris Baldick also define imagery in Concise Dictionary of Literary Terms as follows:

A rather vague critical term covering those uses of language in a literary work that evoke sense-impressions by literal or *figurative reference to perceptible of 'concrete' objects, scenes, actions, or states, as distinct from the languages of abstract argument or exposition. The imagery of a literary work thus comprises the set of images that it uses; these need not be mental 'pictures', but many appeal to senses other than sight. The term has often been applied particularly to the figurative languages used in a work, especially to its metaphors and similes. Images suggesting further meanings and associations in ways that go beyond the fairly simple identifications of metaphor and simile are often called symbols. The critical emphasis on imagery in the mid 20th century, both in New Criticism and in some influential studies of Shakespeare, tended to glorify the supposed concreteness of literary works by ignoring matters of structure, convention, and abstract argument: thus Shakespeare's plays were read as clusters or patterns of 'thematic imagery' according to the predominance of particular kinds of image (of animals, of disease, etc.), without reference to the action or to the dramatic meaning of characters' speeches. (121&122)

R.L. Thanmawia writes "*Imagery* can simply be introduced as a visual projection of thoughts. The lyrics of poems that have the capability to invite the reader to induce a visual connection with their imagination at a moment's notice are what impart beauty and value, which constructs imagery. Aside from this, imagery can be observed in similar receptors of - sound(auditory), smell(olfactory), taste(gustatory), muscles and joints(kinesthetic) and body friction(tactile). Poetic

imagery constitutes of simile, metaphor, symbol and allusion. No singular word does not necessarily form an imagery; hence they are known as figurative languages." (*Chuailo* 136) as his definition of *Imagery*.

H. Laldinmawia briefly describes imagery as, "a visual representation of thoughts." (*Literature* 88) "Thoughts, ambitions and wishes can be categorized under it." (Zoramdinthara 117). In a poem written by V. Hawla,

Ka Lal ram chuan Ni a ngai lo

A hmelthatnain khawpui chhung a en

Rorelna Lalthutthlenga thuin

Fakna rimawi tena bawm.

(Meaning: My kingdom need no sun, the presence of the Lord lit up the whole city) he uses the above-mentioned lines as an example. V. Hawla wields his imaginative abilities and puts it into use to envisage Heaven on how he perceives it and elegantly writes it down in the form of a lyrical piece. Imagery can be described as a phrase or lyric, that points out a particular place or event in time, which expresses an ideal world that the proposer may agree or be on his opinion of it.

4.1. Imagery in Mizo Poetry

It is without doubt that every race in this world, with its own values, culture and norms in their respective societies, has its own individual ideologies wherein their souls in the afterlife, are in search of a safe haven or 'paradise' to rest, with respect to their own religion. A renowned English poet John Keats on his 'Ode to a Nightingale' writes,

Thou was not born for death, immortal Bird!

No hungry generations tread thee down;

*The voice I hear this passing night was heard
In ancient days by emperor and clown:
Perhaps the self-same poem that found a path
Through the sad hearth of Ruth, when, sick for home,
She stood in tears amid the alien corn;
The same that oft-times hath
Charm'd magic casements, opening on the foam
Of perilous seas, in faery lands forlorn.*

Expressing his desire to leave this wretched Earth, he finds himself dwindling in his thoughts of escaping his mortal body by imagining himself turning into a nightingale, where his soul would be able to leave all the problems of the world. He dreadfully wishes of turning into a nightingale for the purpose that his yearning would become a reality. A well known critic and poet of the Victorian period, Matthew Arnold in his poem 'Dover Beach' illustrates his vision of an ideal world,

*Ah, love, let us be true
To one another! for the world, which seems
To lie before us like a land of dreams,
So various, so beautiful, so new,
Hath really neither joy, nor love, nor light,
Nor certitude, nor peace, nor help for pain
Swept with confused alarms of struggle and flight,
Where ignorant armies clash by night.*

using the above piece. His postulation of an ideal world being bright and joyful, with nothing less than that of a fresh and divine abode, a place where love, truth and

peace reigns with no sight of hatred, evil and corruption. He expresses his desire for an 'Imagery world' profoundly within his poems.

It can be implicated that 'Imagery' is rather used frequently in Mizo poems. A poem called '*Mizo pi pute hla*' written by R.L. Thanmawia is one good example. However, these older Mizo poems tend to portray a façade of the imagery since the people of that particular era had a rather flat belief to the newly introduced religion, similarly resulting in a mediocre belief and imagination of the afterlife.

Looking into their visual representation of images they seek, let us try to determine an explanation to these imaginations by illustrations in their poems. There is not much to enunciate in the minds of the early Mizo people in the case of the afterlife. It is their sole belief that their spirits embark on a journey to a passage after death, and reach the top of a hill, where the land of the dead awaits on the other side of the hill. Probably so, these allegations were just a means of a cultural superstition and people were even skeptical about it.

Lurhpui a sang khi e, khua tin thlir nan a tha

A chhipah chuang i la, fam ka ngaih khua lang maw

(Meaning: From the mountain of Lurhpui, will i be able to see the city of the dead.)

Even so, their hopes have still not become solid. They would only beg to wonder if the departed souls who have reached the 'Land of the Dead' would be in sight, still being skeptical of the presence of 'Paradise'.

Thlohmu leng der der e, a khi thangvan sangah

Hnuaiah lo tum teh la, ngaih zawng khua fang che maw?

The author expresses in the above lines that one would have been keen to inquire the eagle in the sky if it had came upon the place where their deceased beloved abode,

implying that these people are still very simple minded and do not have much hope of the afterlife. He writes a mourning poem,

Ka nu tap tuk hlah law

Zankhua hrui ang a sei e

Kei ni riak kan fam lo

Mi lai an fam zo ve

(Meaning: Mother don't cry, its not just us but everyone lost their dear ones.)

Due to their lack of hope of the deceased ending up in paradise, they become oblivious to comforting the pain and sorrow that befalls the family. "Everyone is bound to die someday. We must not let ourselves be held by sorrow and grief over a lost soul forever" were the only means of comfort uttered.

In cosequence of their pagan beliefs, their knowlege of the afterlife is rather vague as compared to other religions. "Is there a possibility of a land of immortals? Seeing that this land offers only death to the weak?" They would ask themselves owing to their misfortunes and desperation.

Thi lovi khua awm maw

Fam lovin khua awm maw

Lai a suanglungpui e

Fam lo ten awm na ngai

(Meaning: There will be death everywhere except for this rock lying in the courtyard.)

That being the case, R.L. Thanmawia postulates the limited awareness of the earlier generations, "In the olden days, the people were unenlightened of a world beyond their own territory, and this spawns a shut-in perception in the aspects of

many of their poems. They are unable to induce literary works such as idioms and folksongs relating to a foreign or a domain beyond that of their knowledge."

The introduction of Christianity in 1894 have proven to evolve the philosophy of the people, and led them to the consideration of Christian ethos from their former pagan beliefs; alternatively reforming to certain principles- from the longing of 'Pialral' (may be referred to as paradise) to the hope of making it to Heaven, similarly, those that sought to reach 'Pialral' through 'thangchhuah' (exaltation) can now have hope to reach Heaven through Salvation. They can now rely upon and have faith in Jesus, consequently becoming devoid of the fear of death seeing that they have found solace.

In addition to the newly introduced philosophies of Christianity, people have started to understand the notion of what to look forward to in Heaven, in contrast to a reckoning of the vague and irregular myths of '*Pialral*' or Land of the Immortals. This conception has also paved way to a new perspective in many of their literary works, which ushered the Mizos to an original composition of novel Gospel poems called 'Lengkhawm zai' during the later part of 1919. These compositions were borne of the fantasy of Heaven and ultimately the Christian beliefs.

Going to more depth on the essence of the poems by the Mizo composers during the 1920s, this is traceable to the commencement of the Gospel Revival across the state of Mizoram in 1919, ergo bringing forth a novel composition of songs called 'Mizo Lengkhawm Zai'. Prior to this, English songs were then translated into the Mizo language while having the same melody which was fairly unpleasant and burdensome to be sung in churches. The Revival of 1919 has given rise to new ideas to prominent songwriters and lyricists like Patea, C.Z. Huala, R.L. Kamlala

and a few others, to compose new authentic poems with a flare of Mizo poetic words relating to the Mizo culture and philosophy thereby, furnishing a monumental disposition of imagery.

One of the first-hand composers Patea in his poem 'Hmanah Mosian Kanan a Thlir a', he writes

Lung tileng tlang ka ngai em a ni

Lal nan a mawi reng e, chu ram chu

Tah chuan hnehtu Beramno Lal a ðhu a

A sirah lalna parin a bawm

(Meaning: How I long for that mountain, where the savior sits on his throne encircled by flowers.)

which represents a Mizo perception of Heaven. He conjures up an image of Heaven as a place on a hilltop where he finds Jesus settling there, encircled by flowers; and transcribes it into a poem.

In addition to this, in his other poem 'Chung lam Jerusalem' he writes:

Lei hmuna ai zawnga nuam zawk chatuan ram chu

Ni tin mi an thleng, thla tin an tam, kum tin an pung zel

Zion tlang chungu Beramno awm chu zaiin an fak.

The eternal kingdom is better than the earthly kingdom

People arrive every day, more every month, more every year

They praise the Lamb on Mount Zion.

stating the joyous environs of Heaven and that everyone desires to end up there. He dare says that he caught sight of the masses increasing with the passage of time, and that the Lord is exalted with choirs of worship.

Likewise, Saihnuna has also composed many a great poem of his episodes of Heaven. He postulates that this world is a paradigm of sorrow, grief and misery, thereby provoking a yearning for Heaven,

Ka tap khawvel ram zauvah hian
Hmun in, ram loh fan chang lunglen ni hian;
Khuarei hnu tiang ngaiin kan rum,
A tho leh thin, ngaih chang ni zawngte kha.

(Meaning: I weep in this world of sorrow, it makes me long for the land of destiny.)

He constantly fails to cease himself lamenting the vile and wickedness of the world, inevitably generating a desire for Heaven filled with joy and peace.

Saihnuna implies that the world is only a realm where death separates one from their loved ones, leaving one with nothing but grief. Consequently, he becomes disinterested in living on this mortal world and longs deeply for Heaven. His poem 'Khawvel chhuahtsan ila'

Lal Imanuela khawpui Zionah chuan
Thenna reng a awm lo
Chutah lungngai fate zawng chu
Intawh khawm ka nghakhlel.

(Meaning: We shall meet in the land of Zion and we shall not be separated.)

apprises a vivid distinction of the world and Heaven in which the mortal world is only a domain for separation while Heaven is set off to be the union of those separated. In the poem 'Thihna Jordan Kamah Lungngaiin'

Ka chenna tur ram nuam ka ngai khawvelah hian
Tah chuan Lal nunnem par tlanin zai an sa
Bang lovin saron par an thliak

Ka thlir lungngaih hnuaiah hian.

(Meaning: With sad eyes, I see the land of destiny where the beautiful flowers of Saron blossom.)

He precisely writes of his imagery of Heaven within the lines. Accordingly, V. Hawla adds to the depiction in his poem 'Khawvelah Hian Mikhual Ka Ni'

Ka Lal ram chuan ni a ngai lo

A hmel thatnain khawpui chhung a en

Rorelna Lalthutthlenga thuin

Fakna ri mawi ten a bawm a.

(Meaning: My kingdom need no sun, the presence of the Lord lit up the whole city.)
sharing his own perception of Heaven.

The Revival of 1919 has created a revolutionary path to their fellow beings for the revelation of their prediction of Heaven and its elements. The transition of their belief with respect to the afterlife have been acknowledged and thus enhanced to an undeniable extent. Their insight on the transcription of the divine, has resulted to be in par with those of other foreign Christian composers.

With the passage of time, Serkawn School in 1932 organised an event called 'Serkawn Concert' under the guidance of H.W. Carter towards the Southern region of Mizoram, which was continued till the later period of 1946. "The main aim of this Concert as told by C.S. Zawna, one of the teachers and organisers of this Concert since 1936, was the popularisation of secularism in poetry" (Mizo Poetry, 110). Folkpoems were promoted to a higher degree in comparison to poems concerning religion, whilst embodying imagery in their poems as well.

Selthuama in his poem 'Lui Thim Ral Ram' uses imagery in accordance to it on the third stanza

Kanan nun par thing leh tui thiang reng chu

Hmangaih lenrual then lohna ram chu

(Meaning: The city of Kanan where there will be no more death.)

and mentions his comprehension of Heaven as a realm where death is no more.

Nuchhungi in expression of her ideal world,

Fan ka nuam ngei

Siar leh Chawrthlapui lenna

Mahse, hringmite len nan

Thangvan sang kai a har lua e

(Meaning: How i yearn to visit Heaven, but that seems far fetched so long as I am in this world.)

uses imagery in her poems in envisioning and conceptualizing Heaven. Particularly in those of worship and the after life, it can be remarked that Imagery has been applied to a considerable extent.

Adding to the ever-advancing world, Mizo composers have consequently developed a notion of their own perception specifically designated to imagery of poems of mourning and the possibility of reaching Heaven.

Likewise, poem composer V. Thangzama expresses his own comprehension of his visions and philosophies using imagery in his poems. A significant amount of these were based closely upon the Bible and the ethos of Christianity as compared to his contemporary poems.

4.2. V. Thangzama's Imagination

4.2.1. Imagination of an Ideal Nation

Composers have a tendency to transcript both a vivid and transparent, as well as an indistinctly dim form of imagery in their poems. Let us go into more depth with reference to the poems of V.Thangzama wherein he conveys his objective on the possibility of an ideal Mizoram.

The Mizo National Front (MNF) won the battle of independence against the oppression of the Indian Government in 1966. This has resulted in the Mizo people becoming victims of murder, rape and plague. Moreover, there were personnels such as 'Kawktu' who exposed the plots of the rebels to the Government in exchange for an acknowledgement, and these rebels were imprisoned, some even killed. Suakliana in his poem "Ka hun tawng zingah" writes:

Kan hun tawng zingah khawkhawm a pawl ber mai,

Zoram hmun tin khawtlang puan ang a chul zo ta.

Tlang tina mi kal khawm nunau mipui tan,

Chhunrawl a vang riakmaw-va iangin kan vai.

(Meaning: Village grouping has drastically affected the whole of Mizoram.)

in elaboration to the hardships and crisis faced during the rebellion.

It is crucial to be notified that the Mizo people suffered not only the wrath of the Indian Government, but also the MNF. The MNF eventually threatened and even shot down a number of their own blood, and evidently both sides were a source of terror for the Mizo people. In consideration to the rebellion, the MNF and the Indian Government came to an agreement to sign a treaty in 1986 to vote

for a ceasefire, but this has not, in any way provide a reassurance of peace in the hearts of the Mizos. V.Thangzama ponders on the issue and contemplates

Aw ka pianna leh ka seilenna ram

Engvang nge i lo rum le?

Duhthuleng i sam sual vang em lo ni,

He tikauva a nat le?

Oh dear Motherland, my sole sestenance

You're pining and moaning long

Not ever to dream, thus give not a chance

How weak you're to sing your poem.

on the condition of whether Mizoram made the right resolution or not. He portrays in his poem an innocent wish for his fellow Mizos to walk away from the horrors of the past. He observes the stars aligning in a pattern signifying a reversal from a bad omen to a good omen.

V. Thangzama executes a pleasant demonstration by dictating that a ray of hope, a day of freedom and peace has prospered amidst the chaos thus inspiring the people to move forward. He also acknowledges the past events and describes his vision

Hmanah chuanin maw thinlai zing riai e

Min chimtu chu darfeng rual

Chenrang rawl a au, min muanpui si lo

Zanmu chhin a har ngei e.

Now gone are the days of grief so grave

Fright-stricken the people flew
 Gun-fires rent the nights, no sleep we could save
 So tired all the people grew.

exquisitely revealing an imagery of his heart through his poem. This stanza denotes the numerous amounts of soldiers firing their guns which had a distinctive sound as compared to the guns of the Mizos, which induces a notion of terror and fear to the people; infants, mothers and fathers crying hopelessly and shrieking to the horrifying sounds.

One can consider the resemblance of his notion of sorrow with the works of Suakliana's own. V.Thangzama puts into consideration that the sounds of guns and war have stricken fear into the people. Similarly, Suakliana elaborates on his hesitation to give thought into the desperation of the people,

*Ka dawn sei ngam lo kan ram lungngaihna hi,
 Hnampui lungfing mingo valin hnutiang min chhawn.
 Kan ram riangvai boral tur tungding turin,
 Rairah chhantu chung Pathian ka ngai mang e.*

(Meaning: The people we hoped have turned their backs on us. Now, God is our only hope.)

where he finds it heartbreaking to hear the shriek and agony of the people. He contemplates to the fact that God is the only way to move forward from the crippled nation.

Rokunga, in his poem "Ka Pian Ka Seilenna" denotes the magnificence of Mizoram

*Aw ka pianna ka seilenna ram nuam,
 I awmna piallei zo hmun sangah;*

Thing zar mawi leh pangpar vulna ram nuam,

Ram zawng laiah i mawi chuang mang e.

(Meaning: O, My homeland, where the beautiful trees and flowers perish, you are the most beautiful.)

elaborating on the surplus nature of the landscapes, admitting to its superiority in beauty in comparison with different places of the world.

Thang leh thar tan parin lo vul chhuak la,

Hmatiang sawn lai puan ang bang lovin;

Hriatna pangpar mawi a lo vul hun tur,

Thal tui ang ka lo nghak ve asin.

(Meaning: The flower of knowledge shall keep on growing for the upcoming generations.)

He believes his nation deserves to be acknowledged highly, motivating it to aim for a higher and more respectable status, hoping to see a growth of knowledge and bear its fruition.

However, V. Thangzama gives sight and attention to the negative aspects of the nation. He has a different vision for the nation to rise above and beyond, and to dust off the problems of the past, in contrast to Rokunga's declarance of the nation already seeking glory. He motivates the people to strive for a greater development and compare themselves with foreign nations that have already achieved a greater advancement. He proclaims that the tables will turn and that the present is the ideal time to step foot in the path of eminence.

H. Lalrinfela exclaims,

"We find a literary work of 'Poetic Idealism' in the poem of V. Thangzama

"Tho la, ding ta che", a poem of inspiration for the upcoming days."

(Chawlhna Tuikam, 125). " A brand new day, penetrating the dark night to light up a ray of hope; shall we bide one's time correspondingly as we wait for a town bus? The stars above align in search of a significant pathway and therefore the idiom 'si-zangkhoa a bungbu' is brought into existence. Likewise, we have a goal to reach if we want our nation to prosper. We have to 'rise up and start walking', 'start walking now' and take necessary steps!..." (*Chawlhna* 125).

V.Thangzama exquisitely describes his account of Mizoram during the rebellion for the purpose of providing a vivid imagination of being a first-hand witness. This has proven to set off a motive for nationalism, and consequently altering the psyche of the Mizo mindset. V.Thangzama contradicts to this as he writes

Hnutiang hawi lovin, nghilh zai rel i la
Kan hliam hluite dam rawh se
Khua a sang ta hle, khaw kan tlai ang e
Tunah hian i kal ang u.

Tread forward to-day, and heed not the past
 Forget every painful sore
 It's high time to strike hot iron to the last
 A best chance to make our score.

on an attempt to inspire the people to long for the future ahead to be in par with the foreign nations in terms of advancement.

Rokunga contributes to this by composing 'Kan ram nuamah' with the purpose of reminiscing the virtues of valor, loyalty and courage of the Mizos and expand them to different parts of the country.

Aw Zoram, nghilh lo la, I hming tha zawng,

Harhin Zo ram, tho la, Insiam ve rawh.

Chhuihthang val rual, leng rualite u,

Dan sual thim chu vai kiang r'u,

Tin, kan zalen tawh ang, Kan ram nuamah

(Meaning: Zoram, it is a high time for you to rise up and shine. Wipe away the wrongdoings and we shall be set free.)

He wishes for the enlightenment of Mizoram and take steps to development. He also wishes the people to work on creating a prestigious and peaceful nation and let go of past wrongdoings. V.Thangzama comforts the victims of the rebellion, while Rokunga motivates the people to move forward from their present state.

V.Thangzama and Rokunga have similar opinions of a nationalist ideology. They inspire the people or even force them to reach new heights to witness their ideologies of a nation they hold of great value, undergo development. Rokunga in his poem 'Raltiang i kai ve ang' writes:

Aw Zo ram, lo ding chhuak rawh,

I tan khua a var dawn ta,

Hun sul ang a liam zel e;

Zantiang kawl a liam dawn ta,

Lenkawl a lo eng e.

(Meaning: O, Zoram, time has swept away your dark days and you are now entering the light.)

to be a witness of his beloved nation setting on a new dawn, believing that time will be a good fortune as he motivates the people to move forward.

V.Thangzama also conveys a message to the people

Kan tan khua a var, khawfing a chat e,

Tho ru le, i kal ang u.

(Meaning: Dawn is breaking, it is a high time to rise and move on.)

through his poem. He envisions his beloved nation attaining enlightenment and urges the people to move forward in the hopes of witnessing the ideal state of the nation. He pushes and requests them, "We must move now".

A poem of unity by Capt. L.Z. Sailo called ' Insuihkhawm leh Zai i Rel ang u',

Aw thang leh tharten eng nge kan tih ang le?

Kan chanvo kan bil neihna kawng chu;

Thawk chhuak turin eng nge kan tih ang le?

Insuihkhawm leh zia i rel ang u.

(Meaning: What is our sole purpose? How will we achieve our goal? The answer is unification.)

he invites the different clans to unite once more, stating that the only means to glorify the Mizo ethnicity and acquire an identity is through unification. Henceforth they will be able to comprehend God's destiny for them.

Renowned poet Rokunga also elaborates on the topic of unification, mentioning the presence of *doral*, (enemies) which causes a number of separation between the different clans, considered to have brotherly bonds. Even so, he is still in high hopes of the unification after the passing of *doral* (enemies).

*Doral lian chhumpui zing a kian hun chuan,
Rual duh kan then takte nen khanin,
Hlim leh lawmin kan insuihhawm leh ang,
Zo ram nuam kan pianna ram ngeiah.*

(Meaning: We shall reunite on this land once this cloud of darkness shall fade.)

Similarly, Thangzama is of the approval of the unification and its motives. He advised the people to execute the best of their abilities for the unification by writing

*A then thlang tiang, a then hmartiang an tuan a
Keini zawngin, insuihhawm zai kan rel ta.*

(Meaning: Many have fled in all directions, but for us, we choose to unite.)

revealing the dispersion of different clans of the nation. He proclaims that although Mizo people have dispersed into different directions, they have now attained unification. The Mizo have wandered about for an exceptionally long period of time. In his poem 'Hnam Thar Min Vuah Tak Hi', he portrays the part of reality like,

*Hun tiam a thleng e, hnam sokar a ding mek e
Chi a chhiar loh hnam thar min vuah tak hi.*

(Meaning: We now have a new government which unites us all.)

In this poem, he said that the people called 'Lushai' by the foreigners have been changed to 'Mizo' birthing a new status, and the establishment of the Government of Mizoram were flawlessly mentioned.

Thangzama admits having premonitions of a reunification and does give it to thought. He visualizes the Jews returning to the capital Jerusalem, referring to it with the case of the Mizo, he wishes for the return of the Chins back to Mizoram and exalt the Mizo nation.

*Lo fuan khawm ru, kha chen unau hmelhaite,
 Khuavel zawngah kan thang dawn- a leh zualan;
 Thuam ang do ru mahni hmasial, hlemhlet nen,
 Jerusalem kan din mek, kan BUZAWLAN.*

(Meaning: Come together everyone, we shall make a name for ourselves. We shall build our own Jerusalem right here.)

V.Thangzama tends to tap into his imaginative world, and rather than writing literary works in human form, he imagines himself of an element of either natural or artificial. The purpose being the ability to perceive events through another element. In his writing of 'Chunnu leh Hrai':

*Chunnu India'n biahthu ka hril dawn e,
 Ka hraileng state tinte ka thlauthla lo;
 Zoram, Nang hi, i riang hleihluan ber e,
 I riltam tuihal reng ka phal dawn lo.*

(Meaning: I am India and i shall not abandon Mizoram, I will not allow you to starve.)

he imagines himself to be India and despises Mizoram. This triggers the nationalist ideologies within him, where they comfort Mizoram saying, "I will not accept any form of hunger."

4.2.2. Imageries Found in His Love Songs:

P.S. Sastri says that, "In writing his poems, Wordsworth's aim was to select incidents and situations from humble and common life and make them look beautiful and uncommon by throwing over them a colouring imagination," (William Wordsworth Preface to Lyrical Ballads, 58). Imagist poets do have the ability to

conjure scenarios and portray it exquisitely to the people, which then become a relatable visualization.

V.Thangzama also imagines a world beyond people's concept. In the poem 'Ka Di Chhawrthlapui', he sees that people assign names like *Zan lalnu* or *Chhawrthlapui* which represent the Moon. Consequently, he expresses the beauty of the moon in the form of it being a lover, rather than just simply coining words without relating to it.

Theih chang teh se lang, lamtluang chhui dunin

Suihlung ka rualpui tur che

Mahse rauthla leng lamtluang em ni i zui?

Lungmawla'n ka tuar thiam lo.

(Meaning: If only we could walk the same path you could be my lover. But, to my dismay you chose the other route.)

He wishes to roam around with the moon but is yet separated by distance and other physical factors. The reason may be attributed towards the points that he imagines the moon as a personification of a very beautiful woman he had wished to get together with.

He goes to further lengths than other poets and calls the moon as his lover *Ka di chhawrthlapui* as compared to the typical *Chhawrthlapui* or *Zan lalnu*, proving that he has a more distinctive level of imagery in his work.

4.2.3. Imagination of Heaven in Mizo Poetry

It can be agreed upon that all the nationalities of the world have an understanding of where souls are likely to end up, and tend to live lives based on those principles. *Hindus* believe in resurrection where a person is only able to find or

reach a paradise for eternal rest if he lives a life of good deeds. Similarly, Christians believe in the teachings of Jesus Christ and that people who live a virtuous life would end up in Heaven, while those of evil would be banished to Hell. Greek mythology also mentions the significance of the *Elysium* as the resting place for their souls. Muslims were also taught to believe that a martyr would be rewarded in Heaven where seven virgin women would await their arrival.

As a result, to different types of philosophies, the Mizo culture also has a strong belief in the afterlife, where people who have been successful in attaining *thangchhuah* would have reached *Pialral*, which is heaven. And the others would have reached the Land of the Dead. Thus, they have are serious about these legends and are rather superstitious about it, and these religious acts are rather distinct and practiced within the families.

4.2.3.1 Imagery of Mizo After Life in Pre-Christianity:

The pre-Christian Mizo had several religions based on their clan. "The word *sakhua* (religion) is derived from a combination of two words *sa* and *khua*, where *sa* denotes the maker of different clans, and *khua* denotes an entity that watches over and protects them." (Hmanlai Mizo Kalphung,26) James Dokhuma explains. He also notes that these religions are merely used and not interacted with.

This religion also provides knowledge of the afterlife, turning oneself to be administered by it. The early Mizos were on the belief that the soul detaches from the human body in death, and these souls would find its way to paradise, or the city of the dead. Another postulation is that the souls that detach from the mortal bodies reincarnates into a new being to continue life on earth. Rev. Liangkhaia writes, "The followers of Buddha have introduced the concept of *karma*, which has been a topic

of discussion in the history of the culture" indicating that many folktales contain certain cases of reincarnation through *karma*. In the folksong of *Lianchhiari Zai*:

Rauthlalengin kan run khuai ang a vel,
Fangfa lo chu ka nu, chhunrawl a belin hun u.

The soul wander about near our house,
 He will be hungry, give him lunch with the pot.

(Translated by R.L. Thanmawia)

the soul of her beloved Chalthanga was believed to have reincarnated to a bee, that flies around her house, and requesting her mother to prepare food for him.

In similar cases, in Mizo folktales, Tumchhingi reincarnate to a mango, Rahtea into a cicada, Tualvungi and Zawlpala into butterflies, and a handful of other stories and folktales that presents an event of reincarnation.

Reincarnation is not a postulate of the Mizo religion of that era, but nonetheless is present in our folktales. In consequence to this, B. Lalthangliana proclaims, "On studying the norms and values of the Mizo paganism and its effect on the people, their morals and beliefs are rather similar, if not equal, to that of the teachings of Buddhism. The irony is that there is no clear and precise postulation of Buddhism in these teachings." (Pi Pu Zunleng, 258). It is safe to say that these beliefs of reincarnation, from souls to stars are not the sole principles of the Mizo religion.

In an attempt to discover more in-depth information of the people's perception of the afterlife, moreso the spirit world, it is a strong arguement of the Mizos in favor of their belief of spirits and anything associated with it in the poem,

*Kei ka zuapa'n thlir ve maw hringlang tlangah;
A hrai riangtualah kan leng.*

Will my dad watch me from Hringlang tlang;
See his children who are very lonely.

(Translated by R.L. Thanmawia)

where a deceased father is asked by his son if he ever watched over him in his spirit form, to see his son living a life of pity and poverty. This provides confirmation of their belief in the spirit world and that there is in fact a place where spirits can rest and are able to see the living world from there.

Many of the Mizo poets dream of reaching the world of the spirits and leave the mortal world. A pioneer of Mizo poetry, Pi Hmuaki writes,

*Ka tak fam se, ka zai fam lo se'ng,
Thlang kawr mi lal chungah chuang rawh se.*

(Meaning: Even if my body is laid down to rest forever, let my verse live on. Let it spread far and wide, let it be known in the far western kingdom.)

describing her ideals that even if her physical body is to rot and die, she wishes her poetic works to be immortalized, and stand out among the other foreign poetry.

'Hlado', an old form of Mizo warcry paints the visual of an ideal scenery of the afterlife. It reads:

*Sailian e, nang hmasa aw,
Kawla fungtial a zuitu e;
A sa e, hrangkim thiau ve,
Vawmphuai e, hnutiang ka daltir e.*

Great elephant you go first,

Mithun will follow;

All the animals are present

Bear will beat the end.

(translated by R.L. Thanmawia)

The Mizo paganism believes in the presence of 'Pialral', an afterlife where one can only reach it through a form of exaltation called 'thangchhuah', where it is required for a person to hunt specific wild animals. They believed that by succeeding in this, they would be eligible to reach Pialral.

The Mizos believed that the soul detaches from the tip of the body in death, and follows the *tungchaw* (rack), and flows to the *liang* (ceiling) and exits towards the *kawmchar* (backyard) (Dokhuma 54). The soul does not direct straight for the land of the dead, instead it is believed to linger about their residence for a period of approximately three months. The people believe the spirits to thirst or hunger as they linger, consequently leaving food for them to consume on the outskirts of their homes.

Moreover, as the occasional festival of Mim kut approaches, the people bid their last wishes to the spirits and offer their farm produces. The spirits then head out for Rih lake and see off the world from Hringlang hill with tears of reminiscence. Picking up the Hawilo flower, and drinking the water from Lungloh, they ascend into the dawn to present themselves to Paul. He then opens the path to Pialral for those who have achieved thangchhuah, and those that have not achieved it were shown or led to the Land of the Dead. Paul would hit bachelors, those who have not

sinned and bachelorettes who had sinned with his slingshot, a painful punishment that may last for three years.

The people's imaginative visualization of the land of the dead is quite exceptional. They imagine the land of the dead be the same as that of the living with the same tasks. They have been led by the stories of Tlingi and Ngama that it is more degrading than the world of the living. Fish have degraded to leaves, bears into worms, and their households have also been degraded in comparison with the living world.

On the contrary, Pialral is rather a peaceful realm where they consume readymade foods, and those who had achieved 'thangchhuah' do not need to work no more. They are believed to lead a more comfortable life because every soul that they have executed or hunted down become their slaves in the spirit realm, thus obtaining twofold of their glory.

From the above postulations one can understand the perceptions the Mizos have of the afterlife, and that they use these theologies of religion for the sake of reaching a better end after death. F. Lalremsiama wrote an elaboration on this topic,

Death can be described in two ways. Life ceases in the flesh, the human stops its breath and the spirit eventually leaves its vessel which is called death... and they believe in a life after death, where the spirit is assumed to live a rather mocked-up life. (Pialral 177)

presenting the opinions of the Mizos, that they in fact have a prediction of what the afterlife would be like. Rev.Liangkhaia also adds into this by saying that the people have considered the ideology of reincarnation introduced by the Eastern foreigners, since there have been no records to be seen on the basis of religion during the pagan era. Lalremsiama explains that the ideology of reincarnation had been introduced

only in their folktales, but never been considered to be a part of their religious beliefs.

This affirms to the fact that the Mizos have only believed in the concepts of reincarnation in folktales, while they are convinced of the existence of the land of the dead and PIALRAL. They also believed that those who failed to achieve *thangchhuah* during their lifetime are held back in the land of the dead and live a life similar to that of their life on the living world. They are believed to continue working as hard as they have done in their past lives, while those who have passed the lake of PIAL and have reached PIALRAL would feed on the ready-mades and live a more peaceful life. This is the religion widely accepted by the Mizos during their time, where they have their own ideologies supported by their norms and culture, an exceptionally indigenous religion to say the least.

According to researchers who have put in work to give meaning to the philosophies and beliefs of the Mizos, they have come to a statement that the Mizos have lived a life in search of religion, and that mysteries of the afterlife are deeply rooted in them. They have been under the influence of karma introduced by Buddhism as well as Hinduism and have portrayed similar reflections of it through their folktales. But after the shifting of their habitats Southward, they have seen a development in their religious views thus creating a new religion from the influences of foreign teachings. There exists PIALRAL in their religion, thus they strive to get there during their lifetime.

With the passage of time, their perception of paradise changes, accordingly, altering their very beliefs in religion. In a poem by Zirsangzela Hnamte called 'Phengphe Nunnem',

Theih chang ve se len thiaman

Tuangtuah par an vul lai ni,

Chhunrawlah va ring ila,

Hringnun sual hnutiang chhawnin.

If possible I long to visit while the tree tuangtuah still blossoms

During a day time I would feed on it

While the sinful human world are not there to be found.

he writes with great enthusiasm about his desires of transforming into a bee or a butterfly, having the ability to fly and feed off of beautiful flowers.

From the exceptional works of poetry by the above-mentioned pioneers, we see their compositions of their imagination. Their perception of an ideal world changes with the passage of time, as well as their beliefs and imagination. Their idea of the afterlife also changes with the alterations in the system of society.

The Mizo ancestors held onto their beliefs firmly until the Christian Missionaries arrived in the year 1894, and many commotions and outbreaks took place within the followers of the new and old religions. After a short period of time, the people were convinced of a new religion that included everyone, which did not discriminate between the good and the evil, and where they could find common ground on the existence of a peaceful afterlife and abolished their superstitious beliefs, which was known as Christianity. Christianity became the religion that accommodated everyone, which people had been yearning for. They could easily detach from paganism, and within a very short period of time, everyone was considered to be a Christian.

4.2.3.2. Imagination of Mizo After Life in Post-Christianity:

As mentioned before, in consequence of the arrival of the Christian missionaries teaching and enlightening the people with the foundations and beliefs of Christianity, their views and imagination of the afterlife which they have held onto for so long, had finally changed. Many people instantly converted into Christianity and accepted its teachings.

Rev. Zairema noted down a record of the conversion of the old religion to the new below:

Year	No of Person
1899	12
1900	15
1901	24
1902	40
1903	36
1904	57
1905	90
1915	9,168
1925	24,893
1935	63,872
1945	83,858
1955	1,08,141
1965	1,44,516
1983	2,18,503

(Random Notes, 65)

One of the most significant causes to why Christianity became popularly accepted among the Mizo people was the Revival. The Revival began in 1901 in Mizoram. But it is fair to say that the Revival of 1919 was the steppingstone of the real growth of the Mizo literature.

The Revival of 1919 enlightened the Mizo poets, consequently creating a number of poems of Mizo Lengkhawm Zai. These poems were very different from what the Zosap foreigners introduced, which had an odd melody; the new poems were rather easy to sing aloud due to a new form of tune. It can be considered to be in between the Mizo folk poems and the newly tuned poems. These types of poems were fonded by the people and became popular instantly.

One of the most important creations of the Revival can be said of 'Lengkhawm Zai'. R.L. Thanmawia said that,

Just after the great Revival of 1919 broke out, three great Mizo poets appeared which soon turned the Mizo Christian poems to the traditional way. The founder and fore-runner of this movement was Patea (1894-1950). In those dark days when the light of nationalization of poetry had not yet been visible on the horizon of the Missionary Age, Patea anticipated the Mizo taste, and the Mizo mind... A new poetic revolution started by Patea was soon followed by C.Z. Huala (1902-1944) and R.L. Kamlala (1902-1965). These two poets were the learned men of the time, and they translated few poems before Patea. (*Mizo* 79-82)

mentioning the names and works of the three pioneers of Mizo poetry caused by the Revival. These three individuals who composed poems of Mizo Lengkhawm Zai, portrayed similar views and imagination of 'Vanram' within their poems.

Looking into a few works of Patea and R.L. Kamlala, Patea is recorded to be the first Mizo poet to compose Mizo Lengkhawm Zai. He composed approximately 55 poems. A researcher of his poems, Siamkima Khawlhiring states, "In a world of agony and death, Patea tends to portray a positive mindset and always looks on the brighter side of life, as if he was in a field surrounded by flowers." (*Zalenna* 87). The reason and motive behind it being his yearning of Heaven.

Patea composed a number of poems relating to his yearning of Heaven, where he writes about his imagination of Heaven. The world which is full of sorrow and grief saddens and frustrates him, but when he thinks of 'Zion', he realizes that he will present himself to the Lord.

Lungngaih buainaten min nang,

Mahse Zion ka ngaihtuahin

Lawmna Lal hmaah ka ding thin.

Sorrows and troubles trouble me,

But when I think of Zion

The King of joy comforts me.

Because of his compositions regarding his imagination and expectation, Siamkima Khawlhiring writes:

" Patea rarely looks beneath or even down at the ground, he always tends to look up... we see a lot of 'ressurrection' and a calling of 'a beautiful day of Pialral', we instantly see words of comfort and dominance over the words of dark and difficult roads of sorrow." (88-89)

The reason of his sorrow and cries converting into happiness and joy is because he expects to see Heaven.

Patea feels uncomfortable in this world of sorrow and grief. But he tends to look on the brighter side of life by imagining a world. He believes that these hardships and agony will be the reason for his joy when he reaches the promised land,

Tunah lungngaih tah leh buaina hi,

Ka lawmna pangparah a la vul ngei ang.

(The poet believes that these hardships and agony will be the reason for his joy when he reaches the promised land.)

writing a few poems about it. In a world that provides nothing but pain and sorrow, he does not have any expectations. Yet, he dreams of reaching Heaven and knows that he will be happy, and his joy will blossom like a flower. The imagination of him going to Heaven alone comforts him, thus his imagery can be considered as precious as having good fortune.

R.L. Kamlala is another who expresses a number of ideas of an imagery world through his poems and poems. Siamkima Khawlhing describes the poet's ideologies as,

Kamlala's hope is the Christian hope, which is a very different from the understanding of the worldly people. He has hope in the decisions and creations of God, much so like Abraham. This hope that Kamlala describes is one that everyone can achieve, which can prevail within the boundaries of the world. It also gives a realization that one is merely a guest prolonging his stay in this world. (Siamkima 97)

As mentioned above by Siamkima Khawlhing, the poems of R.L. Kamlala where he describes his hopes and imaginations, his visions, which is shown are not

of this world; they are of the afterlife. Similar to Patea, Kamlala declares that the world is filled with desperation, tragedy, chaos and sorrow. But when he reaches the arms of the Lord, they would have caused nothing but joy, and he expresses this in his poem with enthusiasm. His imagination does not have any concern to the lifetime he spends on this world. He only dreams of when he will present himself to the Lord after his death, and that his sorrows on this world would have become poems of joy.

Kamlala is a well-known Christian, and in the teachings of Christianity, this world is merely a journey. They hope to transcend to their eternal home after a short period of time. This home can be considered to be as peaceful as what the paganist Mizo would refer to as Pialral. The poems of their imagery of Pialral during the pagan era, where they hope to arrive at, can be said the same thing about the Christians' hope and eagerness to get into Heaven. They firmly believe that God has prepared this Heaven for them, and that they are in great anticipation of it,

Leiah riangin hmun nei lovin,
Thlaler hrehawm hrut vel ila;
Ka chawl ngei ang luipei kamah,
Lalpan ka tan a buatsaih e.

Without a place on earth,
 As I walk around the scorching desert;
 I will rest by the river side,
 Where the Lord has prepared for me.
 with a longingness for their supposed haven.

These two individuals were the successful products of the second Revival. The poems composed during the second Revival had a frequent content of the Mizo's perception of Heaven. We can also find a change in their speculations of a place apart from this world since the arrival of Christianity. The principles and teachings of Christianity warmed the hearts of the people; those who attempted to reach Pialral through means of thangchhuah have now relied on the guidance of The Bible where Jesus stated, "I am the way, the truth and the life. No one comes to the Father except through me." (John 14:6) and have completely accepted this.

The arrival of the two English missionaries F.W. Savidge and J.H. Lorrain in 1894 brought about a significant change in the speculations of the afterlife by teaching the principles of Christianity. They have gone past the phase of their desires of transforming into another form, or their desire to leave the mortal world and postulating their imaginations. They now have a new desire to reach Heaven, and cry for the land that they long for. Hleithangpuia describes the land they so long for in his poem 'Ka Va Ngai Em Lal Ram Ropui':

Aw ramhlun, ka ram ropui,

A ngaiin ka riang lua e;

Aw, ramhlun, ka ram ropui,

A ngaiin ka riang lua e.

The poem describes their longingness of the promised land, and wait patiently to reach there, leaving them with a life of poverty. Suakliana in his poem 'Kanhak reng che kan Lalber' he writes,

Kan nghak reng che kan Lalber,

Khawvel hreawm thim hnuaiiah hian;

*I buatsaih Salem khawpui, aw, ka ngai tawh mang e
Khawvel hreawmna leh thim hnuaiah leng mah ila,
Hmangaiha min zawngtu chu ka ngai bang thei lo e.*

We are waiting for you, our Lord,
In the darkness of this world;
I long for the city of Salem, which thou hast prepared
Though we walk in the darkness of this world,
I can't forget the one who saved me by grace.

as he waits the promised land created by God. In a world full of sorrow and
desperation, they patiently wait for God who has accepted and found them with love.

The verse gives a depiction on his imagery of Heaven.

*Van ropui Eden thar nuam chu,
Lungngaih awm tawh lohna hmun chu;
Aw engtik nge ka thlen ve ang,
I chatuan lalna ram, eng mawi nuam tak chu?*

The beautiful new Eden of heaven,
The place where there is no more sorrow;
Oh, when shall I come,
Your eternal kingdom, the kingdom of light?

'Eden thar' which may be referred to as Heaven in this context, is believed to
exist up high in the sky, where there is absence of sorrow and misery. He asks
himself "When will we reach there?".

From the above mentions, we can understand the difference between the philosophy of Christianity and that of Paganism in Mizoram. Before Christianity paved its way into the lives of the Mizo people, they did not have a clear and precise speculation of the afterlife nor the promised land i.e., Heaven. Their imaginative capabilities were bounded to how they would reach their destination. At the same time, they gave emphasis on their desires of transforming into other beings like animals or plants and leave the wretched mortal world.

Consequently, their ideologies changed after the conversion to Christianity. Their desires of transforming into other beings and leaving this world, changed into a new desire to reach Heaven, and have a better understanding of the afterlife. They imagine Heaven to be a place of glory and peace, and they ask the maker of time, God, when they will be able to get there. They write many poems of their imagination and desire to reach heaven.

Initially, the people dreamed of turning into nature and wander about in the city of the dead. But after the conversion into Christianity, their views have also changed. They found security in the words of Jesus Christ, "Come unto me, all ye that labour and are heavy laden, and I will give you rest." (Matthews 11:28). They place their lives in Jesus and find comfort and security in it. The poems of Psalms, "Cast your burden upon the Lord, and He will sustain you; He will never allow the righteous to be shaken." (Psalms 55:22) speaks of security within the Lord, thus one is likely to go to Him seeking rest and peace.

It would only be natural to long for a place that grand and peaceful. Heaven is available for everyone, and the only means to get there is through Jesus which requires salvation, thus having a very distinct approach in comparison to their former beliefs. This has resulted to a change in their prose and poetry of their imaginations.

They are anxious to reach Heaven as they believe it to be a grand and beautiful place. Rokunga wrote,

Van reng run chu dar thuah riat,

A sumtual chu dar tui luan,

A kawthler chu lung man tam;

Hmangaihain a chhun en,

Angel varte run kaina.

(Meaning: The Lord's Kingdom, the city of Angels, is made of gold and precious stones. It is enshrined by the light of love.)

and composed a poem 'Van Lal Reng Chu Lal Ropui' where he writes his imagination of Heaven, a place with rivers of gold, filled with the ambience of love and angels to be seen everywhere. He imagined all of this, as if he were actually present there.

He can't help but be in awe and be anxious to reach Heaven on witnessing its glory and peacefulness. In his poem 'Thihna Luipui',

Chu lui thim vawt leh hlauhawm chu,

Engah nge ka hlauh ang le?

Ringtu tan hlauhawm a awm lo,

Lal Kristan a hneh zo ta.

Chu lui ral ka thlen ve hun chuan,

Lawmna ri a fawn vel ang;

Ka lal hmel tak ka hmu ang a,

Ka lung a awi kim tawh ang.

That dark, dangerous river,

Why should I be afraid?

There is no danger to the believer,
The Lord Christ has conquered.
When I reach the other side of the river,
The sound of joy shall be heard;
I will see the face of my king,
I'll be completely satisfied.

he writes that he does not think death to be terrifying, and that there is nothing to be fearful of, since Jesus had defeated all. He knows that he will reach the afterlife happily and peacefully and believes that he will be contented after seeing Jesus.

It is clear that as the above mentioned, the views of death and the afterlife had changed after the arrival of Christianity. Due to the newly introduced religion, they can imagine the beauty of Heaven, and to be patient. Rokunga wrote,

He khawvel aʔang hian,
Rinin ka hmu ka ram;
Chatuan, chatuan Lalpa,
Fak zai an vawrna chu;
Chu mi hmun ngeiah chuan,
Lallukhum chu khumin.
Kan tlantu fak hun tur,
Aw, ka nghakhlel.

From this world,
By faith I see my land;
The place where they sang;
Eternal, eternal Lord,

In that very place,
I shall wear the crown
Oh, how i long for the time
To praise my Redeemer,

in his poem ' Puanvar Sinte Lenna'. He looks for Heaven using his faith, where he finds people worshipping the Lord. And on that exact same place he believes he will wear a crown and join the others in worshipping the Lord.

He also writes about the perspective of the deceased about Heaven and looks at the world through the eyes of the deceased. He believes that the world is merely a place of sorrow. The inhabitants of Heaven stated,

*Aw, ka han thlir van chung sang khi,
Angel lenna ram ropuiah chuan;
Chhandamte'n chawlhna ralmuangah,
"Khawvel ral tawh mai se," an ti.*

Oh, I looked up to heaven
In the great land of angels
Where thos saved by grace abode
"Let the world end," they say.

in the poem 'He Lei Hi Chatuan Ram a Tling Lo' written by Saihnuna (Leng). He believes the souls of the deceased understand that the world is full of sorrow and misery. Thus, the angels also seem to desire a quick passing of the mortal world, and that we will all be in a place filled with joy eternally.

The earlier mentioned statements clearly show that the Mizo ancestors, before their knowledge of Christianity, believed that death was painful and

terrifying. They also believed that reaching paradise was a difficult task and limited for a few, and that this paradise was merely a similar world like the living world and in some cases a place more difficult to live in.

But after the conversion into Christianity and the acceptance of the teachings of Christianity, their ideologies of the afterlife have changed. They now believe that Heaven is available and within everyone's reach. They now have no fear of death, and anxiously wait to reach Heaven, the peaceful abode in the afterlife ruled by love, irrespective of their nation or their race. They are filled with sadness not because of the inevitable death, but because of their presence on this wretched earth; consequently changing their views on the afterlife.

V.Thangzama's most joyful and valued interpretation of his imagination can be seen in his Gospel poems. Here, he emphasizes on his imagination of Heaven in the afterlife. What stands out about him as compared to other Mizo poets is that Thangzama does not write of his longingness of Heaven because of death, nor of the afterlife. His loneliness alone made him think of Heaven and would simply write of his imaginations of what Heaven would look like. He does not write it as it is occurring after death, rather he writes as he imagines during his lifetime.

A majority of the Mizo poets believe that the reason for the people's desperation to reach Heaven is because the world has nothing to offer but pain, sorrow and loneliness. He would dream of leaving earth and reach Heaven. As mentioned earlier, Thangzama does not have the desire as compared to the others although he describes the glory and grandeur of Heaven; he believes that he should not approach it and rather it should approach him.

Speculating V. Thangzama's impression of Heaven, and when one should reach there, in the third verse of his poem 'Ka Zai Chhan Ber' he writes,

Hmangaihna a thar, zing dai ang a thar

Zing tian khawvar ang a var

Isua pek hlu ber, kan tan lawmna ber

Teh kher lova pek lawmna ber

Love is new, like the morning light

The morning light is bright

Jesus' most precious gift, our joy

The most pleasant thing to give without measure

he postulates that Jesus Christ's love is like the morning dew drops, signifying that His love is anew everyday. Being with Jesus feels like a fresh sunrise scenery, we feel rejuvenated, and we feel like having a perfect contentment and peace. He also writes in the poem that while other people may have pride in their riches and wealth, he has nothing to have pride in except in Jesus.

The people would conversate about things of this world, and as the Bible says, "They will turn their ears away from the truth and turn aside to myths" (Timothy II 4:4), the Gospel and the Lord no longer piques their interests in their conversations and would rather talk about smaller matters. But for Thangzama, the love and attraction of Jesus Christ, His goodness for him can compare to nothing else. Thus, he declares that he will not stop preaching the life of Jesus, and He will be the reason for his strength and his singing, his contentment and his security. He describes Jesus in the lines,

Varparh Arsi eng mawia

A ni chu chak lo min tichak tu

Lung min hnemtu ka lawmna ber chu

Ka Saron parmawi Isua a ni

Ka zai chhan ber chu a ni.

He is the morning star

He is the one who strengthens the weak

My greatest joy, the one who comforts me

My beautiful Jesus

The reason I rejoice.

stating that He is as beautiful and attractive as a 'Saron par' (bougainvillea) and bright as the stars.

V.Thangzama desires emphatically to go to Heaven. But since his desire cannot be fulfilled that easily, his expectations knew no bounds. He often ponders of Heaven when he feels alone and sentimental, writing

Kan duh-sam-an chin lem awm lo

Hringnun piah ram va chuan i la

Chhumzin lohna zan thim awm lo

Angel lenna han thleng ila.

There is no limit to our wishes

If I go to the land beyond life

Where there is no darkness of the night

And reach the Angel's paradise.

visualising Heaven with a clear sky, where the angels would gather. Further as he wonders, he realizes the words of the Lord that the souls of humans will gather either in Heaven or Hell, he writes:

Hmana remna hla sa te kha
Tawngin biahthu hril thiam ila
Remna hla thar kan zai pui tur
Aw an rimawi kan chhing ve tur.

Those who sang the song of peace
Only if i could talk to them
I shall sing a new song of peace with them
And share their melodies.

the chorus of the poem. Along with his companions and his fellow worshippers of God, he wishes to meet them in Heaven, where the land is never clouded, and night does not exist. He hopes to worship in the ways of the angels, the melody of worship with his companions.

Saihnuna (Leng) also believes that Heaven is a grand and peaceful place, and that the people who have reached Heaven find it peaceful there. He imagines that these people ask God to let the world end, seeing the agonising condition that their beloved ones are suffering on earth, in his poem 'He lei hi chatuan ram a tling lo', he mentions about it,

Aw, ka han thlir van chung sang khi
Angel lenna ram ropuiah chuan
Chhandam ten chawlhna ralmuangah
"Khawvel hi ral tawh mai se," an ti.

Oh, I looked up to heaven
In the great land of angels

Where thos saved by grace abode

"Let the world end," they say.

Similarly, Thangzama also describes Heaven to be a magnificent and sentimental place, and he wishes all people of every nation that their work be laid down and given a chance to reach Heaven. He requests them to put aside their arms and weapons and join him in worshipping God.

Aw hnamte u lo ngawi ula

Thinlai lunglian hrang luai karah

Ralthuam tinreng ri bengchheng nen

Dahin rem zai min sakpui ru.

Aw, listen you fellow men,

In the midst of this detestation

Set aside thy raucous arms

Sing with me the song of peace.

Mizo poets, specifically those who compose poems of the Gospel, depict beautiful scenarios of Heaven, and the time when Jesus would return, and their anxiousness of reaching Heaven. They apply different views in their imagination.

Rokunga writes,

Van reng run chu dar thuah riat,

A sumtual chu dar tui luan,

A kawthler chu lung man tam;

Hmangaihain a chhun en,

Angel varte run kaina.

(Meaning: The Lord's Kingdom, the city of Angels, is made of gold and precious stones. It is enshrined by the light of love.)

composing a poem 'Van Lal Reng Chu Lal Ropui' where he writes of his imagination of Heaven. He longs for the promised land, and he believes this place which he frequently imagines of is a joyful place, and the time he reaches this place would be a time of joy for him. Rev.Chhawna adds to this by stating that humans are invited everyday, by writing in his poem 'Ni Tinin Min Sawm'. V.Thangzama also believes that the time when he reaches Heaven, the time when Jesus returns, is in fact imminent. He believes that moment when the rich and the poor, the greats and the downtrodden are seen as equals, those having attained salvation, it would be a joyful day to see the return of Jesus; he imagines of this as a vision and writes,

Hun hlimawm ber a thleng dawn ta,

Khawngaih vanga chhanchhuahte tan;

Kan lei hun chhiar a kim dawn ta,

Khualzinte lawma kan chawlh nan.

Kawng tuana min hruaitu ber chuan,

Kawng chin a hria, kawng min hawn ang;

Ka zin hla hlui a tawp hun chuan,

Khawngaih chhandam hla ka sa ang.

The happiest time is coming,

For those who are saved by grace;

The number of our days is finished,
 Pilgrims are welcomed to rest.
 The one who led us along the way,
 He knows the way, and he will open the way for us;
 When the old song of my journey ends,
 I will sing the song of salvation.

For those who attained salvation through God's grace, His return would be a joyful moment, and he says that we are mere guests on this world and we are bound to go to Heaven. He is anxious since he finds a perception of Heaven that is peaceful as we would finish our journey of the world and finally rest. He states that our guide of this journey (Jesus Christ) knows the path clearly, and that there is nothing to fear. And when he reaches Heaven, he imagines himself with a desire to sing melodious poems of grace and salvation, as he declares these imaginations emphatically.

V.Thangzama's perception of Heaven and the poems he imagines they would sing is quite different. One of the first Mizo Pastors, Rev. Liangkhaia writes,

Aw, thisen, thisen hlu,
Van kawng min hawnsaktu,
Van ram min thlen hunin,
Kan hla chuai lo chu tur chu:
"Thisen, Thisen, Thisen, Thisen,"
Tiin bang lovin kan zai ang.

as he composes the poem 'Thisen Hlu, Thisen Hlu'. He hopes of shouting 'blood of Jesus' joyfully in Heaven. On the contrary, V. Thangzama wishes to see Jesus soon, to present himself on the Lord's judgement, and wants to see Jesus' face. He believes

he will understand why the Lord is called as He is when he presents himself to Him. He also wishes to sing poems of salvation rather than simple poems.

Lal hmaah kei ka lan hun chuan,
Min hriat ang hian ka la hria ang;
Chhandamtu hmél ka hmuh hun chuan,
Khawngaih chhandam hla ka sa ang.

In light of Wordsworth's statement that poets are the preachers within their fellow human beings, V.Thangzama feels that his imaginations have almost caught up to him, informing the people that the ending road is approaching. Even though it is far away, he knows the guide well, and that there is and will be none who is as loyal as the one who led him to that path, and there is no other friend or companion.. He loves with all his heart, and a number of people are also walking on the same pathway.

It is the Christian belief that in death, the spirit either ends up in Heaven or in Hell. He believes that the followers of Jesus will end up in Heaven. V.Thangzama is also a strong believer of Christianity, and his imaginations are usually of Heaven and those people who live there. In the poem 'Kirin ka zua ka bel dawn',

Mitthlain ka hmu ka lungduh tiin,
Ngai changin chu ngawt chu ka lo dawn;
Lunglen a tho, aw, ka ngai zual thin,
Kirin ka chhui zel dawn.

he imagines seeing his *lungduh* (dear ones), and makes him think only about it and become sentimental. He wishes to continue thinking the place, and that his companions of earlier times are all there. They wear new clothes, and live their lives happily, which makes him very sentimental, and just hopes in vain if he

could go and be among them, writing his eagerness to join those who have reached Heaven. Although he lost his way, the earlier days before he was lost - the part in time where he followed and obeyed God's desires. He always had a good amount of riches when he had God, but since he is deficient in many aspects, the 'voice' exclaims, "*I zua i pa khan a hmangaih chia, / I hai rei lua ti-a aw ka hria*" indicating his love for God and his confusion about God's love. Thus, it makes him want to reach heaven, with no dark nights or cold weather, even when met with issues or difficulties nothing would stop him. All these thoughts and sentimentality are all products of the imagination of Heaven.

V.Thangzama often sees Heaven through his visual imagination and depicts them in different ways. In his poem 'Abraham Ang Chhung Nuam' he compares Heaven with Abraham's merciful hands,

Abraham angchhung nuam tak chu,

Rinnain thlirin ka han hmu;

Tah chuan then tak ten bang lovin,

Kan thlen hun tur min lo thlir thin.

Ka chhungte an lo tel ve em?

Tiin thleng tharte an zawt thin;

Kimna hun ruat a hnai tawh em?

Tiin vengtute an zawt thin.

(The poet, depicting his imagination of heaven, those who have reached heaven observe those who are still living in the world, asking those new attendees of heaven if their families have also come or not. He wishes his family to reach heaven as soon as possible because he knows that the world is a very

uncomfortable place, and even asks the gatekeeper, "Is it time for the gathering?")

V.Thangzama's imagination tends to tread more on the abstract elements of the world, which are said to be clear with the spirit's eyes. There is no one who confirms he had actually seen Heaven, but yet it is clear in the eyes of belief. V.Thangzama also expresses his imaginations precisely, as if he were actually at the place.

He imagines seeing Heaven, a grand and peaceful place. Those who have reached it would look at the world and see the world as a place of suffering and desperation. Thus, those people wish for the people of the world to reach Heaven, and they would wait for them at the gates of Heaven.

Khawpui mawiah min lo hmuak e,

Thlir chakin daikawm an rawn pel;

An lungduhte min lo nghak e,

Min lawm luh ve hun an nghakhlel.

He believes that there will not be any case of hunger nor thirst. They will acquire newfound joy, and tears will fall no more, and they would attain an ideal happiness. He is anxious to reach there, asking himself "When will I ever reach there?". He longs for the place where all his departed loved ones are imagined to be there, and he wishes to never have feelings of this world.

Riltam, tuihal a awm tawh lo,

Hlimna sawisen loh chu an nei;

Mittui tlak reng reng a awm lo,

Chatuan lawmna famkim an nei.

Engtikah thleng ve ang imaw?

Hmangaihten tual an lenna chu;

Lei lawmna hian min muan nem maw,

Ngai lova kan la then tur chu.

There is no more hunger or thirst,

They have unspeakable joy;

There are no tears,

They have perfect eternal joy.

When will it happen?

Where the loved ones enjoy;

The joy of the earth cannot comforts us,

Which we shall depart without missing it.

Many poets believe that they have something to do to reach their ideal destination, a very famous poet of the Romantic Movement John Keats, wishes to turn into a nightingale and fly away from the problems of the world. Zirsangzela Hnamte wishes to turn into a butterfly and hopes to have the ability to leave the world. Whereas Thangzama does not require nature in order to reach Heaven, he describes what his needs are in the poem 'I Dawn Chiang Ve Em?',

Duh thlang zela Krista ringin,

Siam tharna chu chang zelin;

Tawpna ni-a ka thlen tur chu,

Isuan hmun mi siam sak chu.

Believing in Christ by choice,

Achieving a state of revival,

I will reach the end of the day,

The place that Jesus made for us.

saying that believing in Christ and achieving a state of revival would suffice. He also states that it is upto his actions that will lead him to Heaven.

As the above mentions, we can understand and speculate Thangzama's perception of what Heaven would look like, and what those who have reached there would have felt. His reasons for his desire to reach Heaven, and the methods on how to get to Heaven imagined by him can be seen. We also see in some of his works that he is believed to have actually experienced it. He has a unique skill in fusing his imagination and thoughts and portraying them using imagery.

4.2.4. V. Thangzama's Imagery on the Gospel

Imaginists often ponder on the lives of the characters they write, often to the point of living their lives. Zirsangzela on his poem 'Luahloh Run' writes,

Khuai ang rauhsan run aw nang ang hian

Luah loh Run min chan ka rual duh ten

Hlim ten len laiin kar lam hlaan

Tuan zai an rel ta min dawn lo ten.

Like an old beehive left by the bees

My close friends have left me alone

While I am still happy with their presence and friendship

They turn away without thinking of me.

Comparing himself to an old, abandoned house, saying, he is nothing more than an old empty house. Through imagination, he is able to see himself as an old and empty house which resulted in him writing this beautiful poem.

V.Thangzama too, saw himself in the role of Abraham and imagined what it would have been like during those times. He began to imagine how it would have felt when God called upon Abraham, would he feel like a normal man separated from his kin? He knew that man would whine and get emotional when it is time to part, and so, he lived like what he imagined and wrote in his ‘Van Kohna Thianghlim Chhawn’

Van kohna thianghlim chhawn, Abrama chuan,

Raltiang Kanan a kai ni chuan;

Engtin tak ngai ang maw, rual duh hlui then chu,

Luaithli nulin rum tak ang maw!

(Meaning: When Abrams got a call from heaven, what it would have been like to leave his family, would he have shed tears of sorrow.)

Through imagination, he pictured the events, of what it would have been like or what would have happened when it was time for Abraham to leave his family. Through this, he was able to write this poem.

Thangzama, through his imaginations wrote many other poems. He worked with Rokunga, a famous mizo writer, and wrote a poem. They shared an idea and were able to picture the Birth of Jesus Christ as if they had shared the same senses, body and mind. They were able to see and feel what they had pictured in their minds as if they shared one body. He writes in his poem ‘Khawvelin Aupui Rawh Se’:

Ngai teh, van aw chuan lei a nghawr dim e,

Vanin khawvel a au ve;

Setana ngamtu anchhe fa piang kha,

Van miten an rawn puang ta.

The moment the Angels sang of the birth of Jesus Christ, the earth quaked, he believed that this news was presented in wonderful glory. He even believed that that year was the happiest year ordained by God himself. Thangzama was able to imagine himself there during the birth of Christ. Due to this, he waits longingly for His return. By being able to picture himself during this scene, he was able to convey what he saw and felt through this poem.

Imaginists also tend to convey not only imaginary scenes but also their ideals and they feel, they must convey. One such imaginist Rokunga tried and pictured the birth of Jesus Christ, he saw how lonely and poor he was, and he saw how no one would take them in and that only a stable was what they had. Through this imagery, he wrote the poem 'Bawng In Runpui A Bel' in which he conveyed what he saw:

Hmanah Kaisar lal lian reng pui,

Lal lai ni eng hnuaiah,

An hril van hnuai khuavel chhiarpui hmingthang,

Chhingkhual mipui pungkawm zingah,

Marin riah run a chang ve lo,

Bawng in runpui a bel.

(Meaning: In the kingdom of Caesar, a great emperor, there was a famous census of the world. Among the crowd, Mary did not have a place to stay, so, she stayed at a stable.)

It seems that such ideas and imagination was also shared by Thangzama as he to also pictured the birth of Jesus Christ and wrote in 'Khawvelin Aupui Rawh Se'

A sakmel tunah tawng lo mah ila,

Rau thla-in min vel reng e;

Saisen tet ata riakmaw va iang kha,

Kan zinga'n hnawng tawh suh se.

Saying that even though he is unable to see Jesus, he believes that He is with him in spirit. He compared Jesus with a Riakmaw as he was neglected from when he was a child. He wants Jesus to have a place anywhere and so he advised people to give Jesus a place. Picturing the Birth of Christ gave him wonderful ideas and imaginations, by consulting the Bible. Conveying what his ideas on the birth of Christ. He had believed He was birthed in a stable instead of a manger, through this imagining.

It seems that cattle had only been introduced to Mizos during the rule of the British Empire (East India Company), it nonetheless played an important role in the beliefs and religion of Christianity within the Mizos. Since it is written in the Bible that Jesus was birthed in a manger, they directly thought that it related to cattle. This gave birth to the idea of Jesus being born in a stable. Since then, this idea has been used and seen countless times in poem writing. Rokunga writes:

David a veng khawpui tual nuam chu,

*Tahchuan **bawng in** tlawm tak a awm a.*

(Meaning: In the city of David, there was a lowly stable.)

and many other poems. In those poems, he would use the words stable or manger very often. Even Thangzama followed his trend and also wrote

***Bawng in** tlawm leh ranthleng mawi chu a rawn bel (2)*

This had proven that Rokunga's ideas were also followed by Thangzama. As if they had shared a single body and mind, they would write about how Jesus was born in a stable in their poems.

As it has indicated, Thangzama wrote many Christmas poems. In these, he conveyed his ideas and imaginations very clearly to many people. Through his Christmas poems, we can clearly see what Thangzama saw all those years ago. Now, if we shall proceed to further look into the ideas he came up with during this time.

V.Thangzama could imagine the choirs of heaven, and he wanted others to experience this imagination so that they could also experience it. This had inspired to the point where he was even unable to sleep due to the wonderful choir. Even Rokunga also knew about how heaven's choir sang at the birth of Christ, the voices of the holy choir shook the land as they sang about peace and harmony, this was a clear sign that baby Jesus has been born. V.Thangzama could hear this choir and it had moved him deeply to the point where he would be unable to sleep.

V.Thangzama believed that the choir of the heavens heralded the birth of Christ. He believed that Christ was born to bring us back to God and so he invites us all to praise and worship Him.

Boralte zawnng turin

A lo piang Chhandamtu chu

Amah chibai buk turin

Lawm takin i pan ang u.

To find the lost

The Savior was born

To greet him

Let us approach with joy.

V.Thangzama would ponder deeply into his ideas, and this has led him to writing many poems. Among the Mizo poets, there was a shared idea or picture and that was the place of the shepards. They saw the place from where they came as a lonely and isolated, and when the angels heralded the birth of Christ, they were very surprised and happy. They would often write as if they were one of those shepards.

Rokunga often wrote about the lonely and desolate place from where the shepards came in many of his poems.

Bethlehem thlangtiang kawlah,

Tlai ni tla eng riain,

Zan reh beram rual zingah,

Chham ang an zal lain

(The poet pictured the lonely and isolated night of the shepards and of how the choir of angels heralded the birth of Christ in that very same night.)

V.Thangzama also shared Rokunga's idea of how the shepards spent that lonely and isolated night, he too would often include them in his poems. In his poem 'Berampu Inpe zo' he wrote about how the shepards were diligently guarding their sheep on the outskirts of Bethlehem. But when the angels heralded the birth of Christ, they left their work without saying a word, towards the direction of the stable. In 'Berampu Inpe Zo' he writes:

Berampu tlawm tak an awm a

Bethlehem daijah khan

Hmun khawhar leh hmun ral ti a

Khuavel thawm reh lai khan

An Beramte an riah chilh a

Chanchin tha an dawng ta

Phun lovin an pan ta.

There were few shepherds

In the fields of Bethlehem

A place of desolation

When the world was still

They camp to tend their flock

They have received the good news

And they approached without complain.

Like the shepards, he wanted everyone to look towards Bethlehem and also advised them to keep God in their hearts instead of earthly wealth and that God looks at the hearts and minds of people and not their wealth. He wrote, with a thought in his mind. He wanted his heart to love Jesus the same way Jesus loved him endlessly, and he conversed with his heart, in 'Krismas Kan Nghahfak'

Aw, nang ka thinlai

Ran in tlawm ang khan

Kian la ka Lal ar ang vai

A lo pian ve nan

(Meaning: My soul shall be humbled like that of a manger and shall make room for the baby king.)

Telling his heart to be worthy of Jesus Christ and to be able to accept and to keep him above all else.

Using his imagination, V.Thangzama made Jesus speak to him saying, "I came to save humanity, I advise you not to be fooled by trickery. Make a place for me and we will meet there." Though this was just his imagination, he believed that it was what Jesus would have told him. Through this imagination, he was able to write a poem 'A Tlawm Ngei Mai'

Thovin ka rawn zawnng zel che u,

Dawi-atin awm mah ula;

Ka tan hmun bik min siamsak ru,

Tah chuan kan intawng dun dawn nia.

(Meaning: I rose to save humanity, do not be fooled by trickery. Make place for me and we shall meet there.)

Poets usually convey their ideas through their poems. Every person not just poets have their own ideals and they will often convey these ideals through different means or mediums. While others are satisfied with simply sharing their ideals through speech, others would write about them so that others may hear of it and some convey them through poems

Through poems, V.Thangzama would convey his ideals and imaginations. Since it was the perfect means for him, he continued to write more poems. Conveying his idea of a perfect bride. He wrote about how the bride should live for her husband and about how she should work. He also prays for them to have a happy and prosperous life and also asks God to bless the newly weds.

Thangzama spends his time imagining about what can happen not on earth but what may happen in heaven. He wanted these dreams to be real and believes that they can be achieved. He would wait patiently and when he knew of how to achieve

them, he would also convey them to others as well, about a place where they could all live in eternal peace.

He also wanted to forget about all his earthly belongings and about his past, he also advised people to do the same. He believed that this would heal old wounds and help others to progress towards a better future, he also waited patiently for the day.

Thangzama would also think about the past (especially stories written in the Bible). He would see himself among the people and picture the scenes as they happened. He would later convey them through his poems. This had hence proved that Thangzama was a great imaginist.

4.3. Imagination in Lalsangzuali Sailos Poetry

Lalsangzuali often uses her imagination for inspiration when writing poems, and they can be further categorized. Human beings go through trials and tribulations in life and make them seek their desires, they become immersed in their imagination and often hope that they will get there someday. Their desires and imagery frequent themes of the songs written by poets and songwriters.

Lalsangzuali Sailo often uses imagery and her desires to write songs, and those imageries are going to be further dissected. Lalsangzuali is a Christian and the imagery that most frequent her songwriting is of the Christian imagery. Aside from this, she is concerned with the imagery for her homeland, for her as a woman and her desires are voiced in many of her songs.

4.3.1. Her Imagery of Heaven

Lalsangzuali Sailo looks upon the heaven due to death in hopes of an afterlife being present there. She believes that the world is but a place for sorrow and misery. She looks up to the sky with a hope that heaven is a wonderful place where all the evils and sorrows of the world will cease to exist.

She ponders about the concept of the afterlife in many ways, aside from her own lived experience of the perception of death, she encourages other poets to ponder on this concept and live vicariously through their lens. Lalsangzuali is both singer and songwriter/poet and is often requested to write songs of their woes by other people. She shows altruism by writing poetry requested.

The songs that are requested of her to write, usually deal with personal experiences of loss in death. Skillfully executing all the emotional feelings that her requesters experience when it comes to death, she herself writes of her own views about death and how it does not end when the body is laid down to the ground and in fact, envisions a paradise where all souls of the deceased go.

‘Hope theory’ describes what the Christians hope for and rely largely on the saying by Jesus Christ, “Come to me, all who labor and are heavy laden, and I will give you rest. Take my yoke upon you, and learn from me, for I am gentle and lowly in heart and you will find rest for your soul,” (Matthew 11:28 -29). For Christians, their earthly life is a journey and they long for their eternal life in heaven.

In heaven, misery and sorrow, grief and weeping shall be no more and only happiness will prosper. Christians long for such a paradise and is reflected in many of their songs. They imagine heaven to be paradise where there is no more separation and where they can happily spend their lives. Lalsangzuali Sailo is one such

Christian poet whose longing for heaven when she looks up at the sky is due to the profound lamentations she experiences on earth. In her poetry she conceptualizes heaven to be a beautiful place ‘rammawi’. She believes that she will live in harmony with the God of love ‘Hmangaih Lal’ and feels that she will be in the presence of her deceased parents in heaven “Lalpa Buatsaih Ram”.

Ka ngaih fam hnu lenna RAM CHUL LO chu,

Ka nghakhlel e, kan lenza hun tur chu.

(Meaning: I long for a time when I shall reunite with my dear ones in that place where the land does not fade.)

She voices how much she longs for the kingdom of heaven and even called it a place that cannot aged ‘ram chul lo’.

Lalsangzuali Sailo is of the opinion that heaven is paradise where her deceased loved ones exist, she imagines the soul of the deceased to be in a place ‘Salem thar’ where the earthly troubles and woes have no existence and where they live happily.

Lalsangzuali Sailo conjures up different images of heaven in her imagination along with how the code of conduct from God would be for the deceased soul of believers in their entry into heaven. In ‘Ka Lei Rohlu’

Ka hrai lenna hmun mawi Salem Thar Khawpui khi,

Ni tin ka thlir bang lo, ka ngaih kalte lenna;

Duhte'n a kuangkuah e, Hmangaih Lal Nunnema'n,

An leng e, min ngai lo -Fak Hla mawi an rem e.

(Meaning: I cannot help but stare that ‘Salem Thar’ city where my loved ones have gone. There, they are embraced by God and they keep rejoicing.)

This poem talks about what she thinks will happen at ‘Salem Thar Khawpui’, which is heaven. She longs for ‘Salem Thar Khawpui’ where her deceased child, who loves and enjoys the place they live. Her child is protected by the arms of God ‘Hmangaih Lal Nunnema’n’ who erases the feeling of loneliness and they live happily. Her other songs also deal with the concept of heaven as being a place of joy and where separation does not exist anymore. Her poems confirm her concept of heaven being a place where there is no separation from loved ones exists.

Lalsangzuali Sailo is not only a renowned poet but also a singer and an altruistic person. Her concept of paradise is heaven where she believes that her deceased loved ones are living merrily and singing joyous songs in praise of the Lord God. In ‘Chhungkim Dar Ang Lenna’, she writes:

'Beiseina Lawmawm' - Tlantu Ropui vangin,

Jordan ral mawiah kal ta te nen;

Hlimtea kan len hun tur - Aw! Ka nghakhlel;

Hlim tawp lovin kan zai ang.

(Meaning: How I long to reach the shore of Jordan, where I shall be reunited with my deceased loved ones and we shall rejoice forever.)

The above poem and her other poems like ‘Chun Zawng Laiah’; ‘Dawn Phak Rual Loh’; ‘Hmanah Ka Hrai’ and ‘Chin Lem Nei Lo’ mention the perception of heaven through the lens of Lalsangzuali Sailo who believes it to be a place where the souls that inhabit the land would sing in rejoice, the praises for God and jealousy, lies and deceit would cease to exist. She imagines heaven as a place where there is a worship choir for God.

Christian believe in the concept of Judgement day, when Jesus Christ will once again set foot on earth to gather his followers and they long for this day. The appointment of this day promises believers that they will be welcomed into the kingdom of heaven and accordingly, Lalsangzuali Sailo in her song ‘Hlimin Zai Min Remtir Ta’ opines,

Min lam turin A lo kir thuai ang,

Arsi piah lam hlaah khian;

Thla zarin Khawvel Thar ka chuan ang,

Chu'tah Ro pui kan rel ang.

(Meaning: When Jesus returns to the world to gather his followers, there will be a final state of human souls in the new heavens and new earth ‘Khawvel Thar’ and will live in salvation eternally.)

“He said to them, ‘Go into all the world and preach the gospel to all creation. Whoever believes and is baptized will be saved, but whoever does not believe will be condemned,” (Mark 16:15-16). This becomes a crucial part of a Christian’s life. Lalsangzuali Sailo, being a Christian also regards the preaching of the gospel to be extremely important and wishes to preach the word of God to all countries. In ‘Keini Lalpa Hmangaihna’

Kan piah lam ram hlaah i kal zel ang,

Ṭawngṭai leh buhṭham neihsun pe-in;

Ramthim tan feh chhuakin Chhandamna Thu hril zelin,

Khawvel zawng zawng Lalpa Ram chang rawh se.

(Meaning: Let us keep on preaching the words of God. Let us pray and donate our possessions so that the whole world will be his kingdom.)

Lalsangzuali Sailo's concept of heaven is shaped by her melancholy. Although the world has joy and happiness, it also contains sorrow and misery and due to the latter, she becomes melancholic. The trials and tribulations of life do not go through Lalsangzuali Sailo and instead makes a home in her life.

Lalsangzuali Sailo struggles with the overwhelming feeling of melancholy and has a hard time in managing these feelings. She becomes worse as her feelings become magnified when they visit her old village 'Thingsai'. She struggles to cope with her feelings. She writes in 'Kaina Run A Ngui'

Lung tilengtu chu THIL ENKIM lo ni!

Hawi vel thingrihnim par rah zawng nen;

Nunna Thing par zu kan dawn hunah zawng,

'Hei ang sui lunglen' ka bang tawh ang a.

(Meaning: Everything here gives me melancholic feelings. I shall be healed when I get the nectar from the tree of life.)

She believes that when she gets nectar from the tree of life 'Nunna Thing Par Zu' she will then only be healed from her pain. She believes that she will be healed once she gets to heaven and this can be found in her other poems like 'Hun kal Ta Zawng'; 'Khawvela Hringmi'; 'Damlai Pialral' and 'Lalpa Ropui' as well.

What can be concluded from the above-mentioned poems is the fact that Lalsangzuali Sailo is melancholic in nature and everything seems to evoke this emotion in her. She struggles to cope with such loneliness and longs for the time when she will get to heaven.

4.3.2. Desires for her Country and her People

Lalsangzuali Sailo is very patriotic when it comes to her homeland, Mizoram. She often desires and wishes that Mizoram and its people find progress and even utters her ideas. She wants Mizoram to be home to different ethnicities and tribes, a place that is ever evolving and self sufficient where peace will prosper.

She is aware of the fact that the students are the future of Mizoram and believes in imparting quality education and knowledge so that they may be well equipped. Being a teacher herself, she is interested in the progress of her students and the progress in her homeland and her people. In her song ‘Kumsul Hnih Nga’, She is aware that knowledge and wisdom is not limited when it comes to the progression of a society, and that no amount of knowledge will get a desired outcome when there is no understanding of humanity and living by it. She feels that unity is the key factor to progress and once united, the bonds will be strong enough to resist any danger or enemy that comes their way. She believes that there will be steady progress and her fellow Mizo people will grow.

Inpumkhata ding nghetin,

Min hneh lo'ng doral hrang mah se;

Thlamuang hlimin hma kan sawn zel dawn e,

Van hnuaiah Zo hnam a ropui zel dawn.

(Meaning: No one can take on us if we are united. There will be progress and we will be destined to glory.)

Aside from unity, Lalsangzuali Sailo feels that for Mizoram to have progress, there must be a willingness to enrich the culture by giving importance to our ancestral roots and learning to live by it. If we live altruistically and care for friends, respect our elders and patiently abide by laws, we will get to experience paradise in

our lifetime ‘Damlai Pialral’ and she desires to do so as can be found in her poem ‘Hmanah Pi Pu Lal Lai’,

*Pi pu nun mawi dungthulin thang leh thar zawngte'n,
Rual u zah thiam, thu awih par mawi vul zel se;
Lenrual tawnah kan nun leh hun hlu hlan vein,
Dam lai pialral kan Zoram hi chang teh se'n.*

(Meaning: Let us cherish our ancestors and love our friends, respect our elders, abide by the law. Then, we shall have a taste of Heaven on earth.)

Lalsangzuali Sailo, in her poems, expresses that she wants Mizoram to be reigned over by love and peace. She wishes that the east, west, south and north places of Mizoram live in harmony and willing to help each other in need and often dreams about it.

*Chhak, Thlang, Chhim leh Hmara lengte,
Lungrualte'n Puanzar pakhat hnuaiah,
Lainat, tanpui thinlung puin,
Rin dan leh chetzia dang mah se la,
HMANGAIH, REMNA... LAL BER RAWH SE.*

(Meaning: Eventhough we may be apart, we are all under the same flag. Let love and peace be our torch bearer,)

She wishes for progress for Mizoram and dreams about a time when they would finally be free from their oppression of the colonizers. She longs for the day when Mizo's would overcome other ethnicities and become liberated. She encourages her land and her people to be well prepared for that day when victory shall be theirs and even tries to experience it beforehand.

This proved that Lalsangzuali Sailo's imagery mostly deals with the concept of heaven. She longs for heaven because of the separation of death, loneliness and misery. She believes the world to be a place where there is conflict and sorrow, misery and separation and becomes lonely for it is the place where she becomes apart from her loved ones. She longs for heaven and impatient for the time when she can be reunited with her loved ones, singing songs of praises for God.

Lalsangzuali Sailo is a patriot who uses her talent and skills for the progress of her homeland and her people. She wishes for progress and points out the path that she feels is necessary in achieving progress, like unity, living according to her ancestral roots, abiding by the law and faithfulness which would create an environment where other tribes and ethnicities would thrive and live in peace and harmony, creating a paradise out of a place on earth.

4.4. P.S. Chawngthu's Imagery

Imagery has many definitions and hence pertains to a vast theoretical dissection when learning about it. Imagery does not limit itself to being an imagination but also fantasies and visualizing power. Hence, the poet's vision and fantasies can also be dissected along with his imagination through Imagery.

In the poetry of P.S. Chawngthu, Imagery is often seen to dominate. The most common Imagery that is seen in P.S. Chawngthu's poetry is about desire like the desire to have an opportunity to relive his moments with his past beloved. In his poem, 'Par Thing Ang Vul Leh Rawh' he reminisces his past and tell tales of his past life and how he longs for it, he also recalls the time when he and his beloved were at peaceful bliss. He becomes nostalgic over the past as night falls and begins to miss

it, often resulting in him being unable to fall asleep. He then starts to have desires and his desire is,

Suihlung her leh anka tui ang dam diai,

Lawm lai par ang hlan la ka tawna'n.

(Meaning: Come back to me as calm as a peaceful water and we shall share the beautiful of love again.)

He wants to relive the moments when he and his past beloved were in blissful harmony with each other, before they were met with havoc. His past life is always fresh and new in his heart and it seems to him as if the times never changed, that they were encapsulated at their blissful merry moments. He yearns for their sweet exchanges, their gleeful smiles and their blossoming love. He wishes that he relived every moment he had with her.

Han dawnkir chang ni hian hmana kan nun,

A hlui lo, biahzai nem leh la;

Hal lote'n sen lai nau ang nuh zai relin,

Ka tan par thing ang vul leh rawh.

(Meaning: When i look back into our lives, it still seems very fresh. Let us be happy again like the good old days.)

Chawngthu becomes infatuated with fair maidens when he meets them although his past beloved and the love that they shared deeply saddens him. When he comes across what he wants and infatuations, he is rarely unable to grasp the concept of the appropriate time and space. In his song, 'Chhingkhual Lenmawi' he describes a stranger of a woman that he met and he becomes obsessed with her. Since he does not know who the woman is, he longs for her and wishes to meet her again but he knows that this was impossible.

He then resorted to making a wish, and that if it were possible, he would want to pursue the woman that he became infatuated with. He wishes for another chance to meet her, in ‘Chhingkhual Lenmawi’ he writes

*Liam mah se zalam phei chu, chhingmit thla a ral chuang lo,
Theih chang se a sulhnu hi han zuiin,
A lenna khawtlang an maw ni rei reng ka chan nuam e,
Tawn leh ni her leh se maw ka ti.*

(Meaning: Eventhough she is gone now, her memory still stays. If i could visit her hometown see her face again.)

Chawngthu being completely infatuated with a woman does not imply that he is a womanizer. He is committed to the woman that he falls in love with and vows to live his life with her. He takes the concept of love seriously and falls deeply in love. In his poem ‘Ka Hmangaih Che’, he writes:

*Thinlaia duh kan sam ang ngei hianin,
Ka tan maw a tha par chang la;
Ka ngai lo'ng ami zaleng ngur nun zawn,
Piallei thuam ang ka do nang e.
Lawmlai par tlana suihlung kan rual nan,
Ni thar mawi lenkawla'n chhuak se,
Hrai duh chawi duna, kumtuanga len nan,
Thinlajah aw, ka hmangaih che.*

(Meaning: If only my dreams could come true and you be my wife. I shall not care for anything else but only for you and me to have children and start a family.)

He talks about his heart’s desires and that if the woman that he loves becomes his beloved than he would be satisfied in the world. He even challenges all

the obstacles that might arise out of them being together. He wishes that he would be able to spend time with his beloved and bear children and live happily for the rest of their lives.

P.S. Chawngthu in his poem, ‘A Falte’n Nang Nen’ speaks of his innermost desires to spend time together with his beloved. He wishes that they spend time in the meadows and watch the sunset together. He dreams about how during the setting of the sun, they would tell each other their love for one another and he would pin a sunflower onto the strands of her hair. Similarly in his other poem, ‘Duhlai Lenmawi’ he talks about falling for a woman who is above his standards. He becomes a hopeless romantic and dreams about spending time together with her. He imagines his love happily courting each other like the birds happily chirping beside the flowers Dingdi and Chhawkhei at their village.

Kan chhuahtlang zing riaiah phul bawm dingdi,

Siahthing zar mawi lawhlei par nen,

A kara'n hlimte'n biahthu di hrilin,

Len ka nuam, Duhlai Lenmawi nen.

(Meaning: I long to meet my Darling in my country side where the trees and the flowers bloom.)

P.S. Chawngthu and his beloved was victim to distance relationship due to war. He longs for her and sees her in his dreams, in ‘Tawngmang Mawl Mai A Lo Ni’

Duh te'n tang laia'n buan ang pawmin,

Suihlungrual te'n kan nui za;

Hai ang ka thang ka chul chiam laikhum,

Tawnmang mawl mai a lo ni!

(Meaning: We were so happy and embraced each other but then I realized it was only just a dream.)

He looks forward to the day when the war ended and when he could hopefully return to his beloved.

P.S. Chawngthu has written and composed love songs, gospel hymns and other genres of Poetry. His perception, views and desires are seen as themes even in his hymnal songs. In his song, 'Tlantu Lalnunnema' he imagines the world perceived by Jesus Christ when he was on earth. Prior his journey on earth, he must have lived a joyous and merry life in heaven and he left all the riches and glory to save him from his sins on earth.

*Thangvan sanga lal lai par ang vul lai,
Angel var nen lungrualte'n hlim lai ni,
Ropui rel lai lal tiang puang ang hnawlin,
Riangte'n lo kal pialleiah fam turin.*

(Meaning: He left all his glories and came down to earth to be crucified.)

The Bible reads, 'Teach us to number our days, that we may gain a heart of wisdom,' (Psalm 90:12) which is King David's prayer. King David asked for wisdom in prayer so that he may lead the ways of the Lord God. P.S. Chawngthu also, in his song 'Kan Damchhung Ni' sought for guidance and help from God. He believes that he will get blessings by leading his life in the way of the word of God and reveals his desire. In his poem 'Kan Damchhung Ni'

*Kan damchhung, kan dam lai ni chhiar dan min hrilh ve la,
Finna thinlung neih phah hial nan;
I duh zawng kan zawn vea tih dan kan thiam ve nan,
Malsawmna tinreng min vur la.*

(Meaning: Teach us how to count our days so that we may be enlightened. Bless us so that we may live unto your will.)

In the aforementioned paragraphs, one can notice how P.S. Chawngthu uses his songs to voice his desires. His imagination and desires often dominate the theme in his songs. One of the most prominent of his theme of desire is the image of his past beloved and how much he longs for another chance to be together with her. He even challenges all the obstacles that might disrupt their relationship and willing to fight for her. He frequents imagination about him and his past beloved being together again.

Another scenario that P.S. Chawngthu frequents is living in harmony with nature when he finally attains his beloved. He becomes deeply in love with the woman of his dreams when he meets her and wishes that they would be in love and this is seen in his songs. He pictures falling in love with his beloved in a place where the flowers are blooming, where the birds and butterflies are flying and where the nectar filled animals are joyous.

He also mentions how God sent his only begotten son to earth to rid human beings of their sins. Jesus Christ left all the glory and riches in heaven to save us sinners on earth and hence, his greatest wish is to worship and praise God. He wants God to guide him in his life and show him the way so that he may be blessed. He pleads the Lord to teach him how to number his days so that he may have wisdom.

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CHAPTER – 5

CONCLUSION

The present study has made an attempt to analyse different aspect of Romanticism in Mizo Poetry in general and further, sincere efforts have been given to analyse an in-depth study on the treatment of nature, literary freedom and imagination reflected in them. The study interestingly revealed that a good number of Mizo poetry possessed a significant aspect of romantic elements, this greatly signifies the Mizo sentiments towards life. This study reveals that even though the Mizo poets were not aware of the Romantic Movement, a great number of its influence can be depicted even in the early Mizo folksong as mentioned in Chapter two of this thesis.

In Mizo folksongs, it is evident that the composers wrote with much freedom. They composed their poems addressing the things that surround them and paid no heed to the rules. They were not concerned with *rhyme*, *metre* and *rhythm*; but instead the content of the poem and the meaning of the lyrics. Since the elements that make up the themes are evident in their songs, it is easy to differentiate them and categorize them in different genre. *Salu lam zai* (a celebratory song for beheading animals), *Chawngchen zai* (celebratory song for a success in life), *Chai hla* (festival song), *Lusun zai* (funeral songs) and others can be easily categorised and identified. This proves the creative freedom the Mizo ancestors had when they are composing poems and they cover a wide range of genre and themes. This shows how the early Mizo poetry were romantic in nature.

From the early Mizo folksong, the study reveals that their songs are pessimistic in nature when face with death, their concept of the afterlife is short

and had no hope of having any future, the only thing that made sense to them about the afterlife is the transformation into nature and seek solace in nature. On further investigation, the growth and development of Romanticism reveals that Mizo poets, even though they were not aware of the Romanticism in English Literature, the Mizo folksongs were embedded with many romantic elements. Mizo poets, unaware and unintentionally use the concept of 'Romanticism' in their works. The early Mizo poet mention the important role of nature to human beings, how nature is exploited and how they are related to nature. They use simple words and it is easily comprehensible.

Vankhama and Rokunga spoke of the beauty of nature and how it evokes human emotions. In this, the similarities between Vankhama and William Wordsworth can be found, a poet that is crucial for the Romantic Movement in their works. Rokunga uses simple words against complicated poetic verses which is seen in his works. This is an important element of romanticism.

After the impact of Serkawn concert, their poems took a new turn towards the use of their freedom, and many free verse poems written were composed. They wrote about the beauty of nature, how nature is worshipped and how nature evokes emotional feelings.

The study reveals that Mizo poets did not only write about the beauty of nature but also wrote the relationship between nature and man, how nature is a necessity and how the lives of human beings will cease to exist if not for nature. Just as the Romantic poets are unsatisfied with the world around them, so was the Mizo poets who sought for an escape and find solace in nature.

They also adopted the ideals of William Wordsworth in their poetry and had romanticism elements. Generally, the lyrics of Mizo poets tend to lean to the simple

side as these are more easily comprehended. They maintain a good flow and they express the innermost desires of their heart without any constraints.

The study in chapter three and four reveals the different attitude of the poets towards nature. The works of the three poets have a close relationship with environment. The research shows the relationship between man and nature carried out by the three poets are as follows:

The poets often reflects nature as their teacher, they believed that nature's teaching and influences are so great that nature is alive and providing lessons to be learned. The poets were able to grasp moral lessons from nature and explained it clearly. The poets respected nature as the best teacher, foster of man and extraordinary ethical instructor. For them, nature act as a guide, philosopher and teacher of men.

The three poets are admirers of nature and their poems include many images and ideas of nature. They urge human beings to value nature in order to gain pleasure. These poets, P.S. Chawngthu, Lalsangzuali Sailo and V. Thangzama expressed that natural things bring happiness, joy, and gladness not only for humans. After analytical study, it is clear that songs and tunes cannot be composed without inspiration from nature. P.S. Chawngthu draws inspiration from flowers, mountains and landscape. Meanwhile, Lalsangzuali Sailo was inspired by mountains, hills, valleys, topography, trees, forest, rivers, clouds and greeneries. P.S. Chawngthu in his poem 'Par Mawi Tin Bawm' writes "*Rangkham sen thang bawm nen*" expressing the beauty of the walls of a cliff, which could not have been beautiful in the eyes of others. V. Thangzama compares human life with the moon in his poem "Ka Di Chhawrthlapui". Nature is always a source of knowledge and wisdom to human being. He even got an inspiration from skies, stars, and darkness of the night.

V. Thangzama in his poem ‘Tho La, Ding Ta Che’, he motivates his fellow Mizos to move forward without setback at times of hardship just like heavenly bodies move on in their path. The poets depicted that nature is the close friend to human being. Their love for nature is purely sensuous and they love the beautiful sights and scenes of nature for their own sake. These poets show their love of animals, similes and metaphors are largely drawn from nature and animals in their poems. Some animals denote the closeness of the poet with nature and employed it as a means to convey their feelings.

Large numbers of Mizo poets can be called as regional poets, since they draw their inspiration from their home land, Mizoram which is reflected in their poem. Regionalism can be described as a feeling of pride or devotion that individuals have for that locale. Regional art depicts the landscape, traditions, practices, habits, manners, language and life of the individuals of a specific region. A regional artist or regional poet signifies the distinctiveness of a particular region and pictures it in many ways through their poems. The three poets displayed Mizoram, its landscapes, the people, their habits, traditions, customs and practices in their poems. Lalsangzuali Sailo’s ‘Zoram Mawi Hi Thlir Ve Teh U’, ‘Aw, Zoram’ ‘Aw Kan Ram Mawi’, and P.S. Chawngthu’s ‘Par Mawi tin Bawm’ and V. Thangzama’s ‘Rualtin Khumtu YMA’ are some of the poems which describes the beauty of Mizoram in different ways. These poets appreciate the panoramic beauty of Mizoram; they are the poets of the forest and the rivers, the peasants and their humble job, and the life of the Mizo. They take Mizoram and Mizo as a whole, they choose not only what is real and physical, but also what they think is important and what they want for the region.

Most Mizo folksong were written with the inclusion of elements in their surrounding environment and nature with great admiration and specification. The trees and bamboos, the wildlife, and anything that would contribute to the appreciation of nature, along with their sentimental emotions when the theme of nature prevails were written and composed into folksong. But since after the introduction of Christianity, the pagan interpretations of nature in folksongs has taken a different route.

The different trees, bamboos and cicadas are a few of the common elements found in the Mizo folksong. After Christianity, poems included new elements like deserts, oceans, crosses, etc. which was quite foreign to the Mizos. Folksong eventually faced significant technical changes subsequently. The Revival of 1919 introduced a new form of songwriting called Mizo 'lengkhawm zai' which consequently led to the decline of the inclusion of nature and its appreciation.

However, a concert held at Serkawn in 1946 marked the revival of nature in Mizo poetry. The outcome of this revival gave rise to popularity of secular songs. Hence, the supposed forgotten theme of nature are revived in their poems and this was even thoroughly used and appreciated by the three poets studied in this thesis. Lalsangzuali Sailo in her works writes not only of the beauty of nature or harmony but also writes its significance and how the Mizo people can benefit and earn a living using the different aspects of nature. In 'Thiam Hnang Eizawna', she writes:

Van hnuai leng dang thiam loh, Zofate thiam thil hlu,

Phurhhlan chi tin, thingthul, herhsawp, arbawm chenin;

Thlangra, thutthleng, fawng leh hnam, pate chenin,

Zofa lengte'n uar zel ila, rosum hnar tha a ni.

(The traditional Mizo handicrafts are a very good source of income. It needs special skills to craft these materials and only the Mizo people have the skills. Therefore, we must continue to produce these traditional handmade materials.)

Accordingly, P.S. Chawngthu and V. Thangzama write about the theme of nature profoundly. V. Thangzama personifies the moon as 'Ka Di Chhawrthlapui' in his poem and P.S. Chawngthu in his poems like 'Nuaithang Par' and 'Nghilh Lohna Par' mentions a profound appreciation of nature. This signifies the return of nature in poems which was supposedly lost after the introduction of Christianity, later then revived by the Serkawn concert which immediately reflected in a greater appreciation of the themes of nature.

The neo-classical poetry was governed by set rules and regulations. The first thing in the poetry of new age is the break away from rules and regulation. "The romantic movement was marked and is always marked by strong reaction and protest against the bondage of the rule and custom, which in science and theology, as well as in literature generally tend to the fetter the free human spirit." (Long 45)

As Long mentioned, freedom is a significant factor of Romanticism. Thus, the Romantics are unbounded by the rules and regulations of literary techniques and indulge in free writing. The early Mizo folksong were written in this form of writing, but after the introduction of Christianity in 1894, the method and technique of the Mizo poetry was later transformed. Liangkhaia in his essay 'Hla Thu' wrote, "Our Gospel songs which were initially written by the English missionaries were unaware of the poetic dialogue of the Mizo folksong and wrote them as prose and simply composed melodies to match these. And we old folks were convinced of the notion

that this was the norm in which Gospel songs were to be written, while our original dialogue was more secular:

*Chutah romei a kai vel a,
Vanho thianghlimte zai vawrna chu*

And then it reached the haze,
Where the divine skies sing of rejoice.

which we were hesitant to sing aloud; but alas we have been convinced that we were wrong in doing so.” (Khangte 219-220)

The introduction of Christianity resulted in the change of using poetic words and patterns used in Mizo folksong. The Mizo were convinced that the prose style used by the English in composing songs were more relevant. However, Liangkhaia encountered this new culture of the poets and writes:

The Mizo language has a significant amount of distinct poetical words, even more than the English language. Our own lyrics and our own language is quite sublime. But since these words were used in love songs for youths, we believed that it was a bad influence and most of the earlier Christians detested it. Regardless of this, we should know that now, the poetical words used do not cause offence and that the most important aspect is the matter of the subject which the song tries to convey. (220)

The process of changes in the style of poetry writing caused by the introduction of Christianity was later freed by the renowned ‘Serkawn concert’. The conservative Christian ideology on how poems should be written was finally freed by the Mizo poets, especially the three poets in this study. They were the pioneers of the poets who are not bounded by rules, they write using poetical words with no

boundaries on how to write the subject or idea of a poem. This is a very significant feature of romanticism. These Mizo poets are subjective poets, using free expression to their emotion and do not care for set of rules and regulations. They give importance to inspiration/imagination rather than on the observance of others. They write according to their own fancy and thoughts.

Traditional Mizo imagery is not much to enunciate in the minds of the early Mizo people in the case of the afterlife. It is their sole belief that their spirits embark on a journey to a passage after death, and reach the top of a hill, where the land of the dead awaits on the other side of the hill. Probably so, these allegations were just a means of a cultural superstition and people were even skeptical about it.

During the pre-christianity in the Mizo society, most of the poets imagine about life after death. They believed that there was a better place after dead, which they called 'Pialral'. They think that it was impossible to enter *pialral* in human form, so, they long to transform to some other form of living beings. The reflection of this imagination are largely found in the folksong 'Ṭhuthmun Zai'.

R.L. Thanmawia writes the limited awareness of the earlier generations, "In the olden days, the people were unenlightened of a world beyond their own territory, and this spawns a shut-in perception in the aspects of many of their poems. They are unable to induce literary works such as idioms and folksongs relating to a foreign or a domain beyond that of their knowledge." (22) But after Christianity arrived, the Mizo people started to understand the notion of what to look forward to in Heaven, in contrast to a reckoning of the vague and irregular myths of 'Pialral' or Land of the Immortals. This conception has also paved way to a new perspective in many of their literary works, which ushered the Mizos to

an original composition of a new form Gospel songs called 'Lengkhawm zai' during the latter part of 1919. This form of song came to light upon their imagination of Heaven and the Christian beliefs.

The study reveals that the three poets have great imaginations and desire for the betterment for their people. Many of their songs are motivational songs for the youth to inspire and challenge to move forward without holding back. Since the 1966 insurgency, Mizo people have suffered in different ways, rape, murder and famine. There are many development opportunities for their people. This stirred up V. Thangzama's thoughts and he wanted his people to move forward. That desire and imagination led him to express his dream through his poems.

Lastly, the study reveals that the three poets selected for this study have a great love and affection for their fellowmen, they often call upon nature to reveal this feelings, they wish to inculcate and motivate their fellow being not to give up but move on for a better tomorrow. These feelings and message are embedded in their poetry through the use of their imagination.

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REFERENCE TO THE WORKS OF
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SAILOAND V. THANGZAMA**
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ABSTRACT

**ROMANTICISM IN MIZO POETRY WITH REFERENCE TO THE
WORKS OF P.S. CHAWNGTHU, LALSANGZUALI SAILO AND
V. THANGZAMA**

**AN ABSTRACT SUBMITTED IN PARTIAL
FULFILMENT OF THE REQUIREMENTS
FOR THE DEGREE OF DOCTOR OF PHILOSOPHY**

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DECEMBER, 2022**

ROMANTICISM IN MIZO POETRY WITH REFERENCE TO THE WORKS OF
P.S. CHAWNGTHU, LALSANGZUALI SAILO AND V. THANGZAMA

BY

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Submitted

In partial fulfillment of the requirement of the Degree of
Doctor of Philosophy in Mizo of Mizoram University, Aizawl

ROMANTICISM IN MIZO POETRY WITH REFERENCE TO THE WORKS OF
P.S. CHAWNGTHU, LALSANGZUALI SAILO AND V. THANGZAMA

The thesis is a study of romanticism in Mizo poetry, where three major poets are selected for the study, namely P.S. Chawngthu, Lalsangzuali Sailo and V. Thangzama. The thesis is divided into five chapters, the first chapter has introduced the selected poets and their works, the second chapter has traced the growth and development of Mizo romantic poetry from Mizo folksongs to contemporary poetry. The remaining chapters have emphasized upon the in-depth study of the nature of romanticism reflected in their works. Romanticism is one of the popular elements found in the Mizo poetry.

In the year 1869, Thomas Herbert Lewin (Thangliana) published a book called 'The Hill Tracts of Chittagong and the Dwellers Therein; With Comparative Vocabularies of the Hill Dialects' when he held the position of Deputy Commissioner of Hill Tracts. After the release of TH Lewin's book, following his footsteps, there came many writers who publish books written in Mizo language and of the ways of the Mizos. Especially after the year 1894, FW Savidge and JH Lorrain made the Mizo Alphabets 'A, Aw, B' and this gave rise to the literacy rate in the Mizo community. These two English missionaries then established a school and wrote and composed many songs and literature which they translated. They opened Mizo minds and perspectives through their teachings and were pioneers in paving a way for the Mizo to have great literature of their own.

At the beginning, they were taught a certain way by the English missionaries, and this was received in a counter way of how they had their songs and literature. They thought the way they were taught were the absolute truth for Christians and the old songs that they had seem to counter this new method.

Mizoram experiences gospel revivals and of this, in the year 1919 there was a rise in the revival which becomes an important factor for Mizo literature. This revival brought with it many Christian literature and songs and was a prominent cultural insight for the Mizo. The traditional verse form from the Mizo ancestors become disregarded as they adapted to the English way of verse form to articulate their feelings and thoughts. Keeping in mind the new traditions and new Mizo world, they employ many poetic words in their songs and literature.

After Christian revival songs, poets like Vankhama and Rokunga emerges, they were responsible for the enrichment of Mizo literature and their works reflect elements of 'romanticism'. Their songs are timeless and are still widely popular. During the time of Vankhama leh Rokunga, located at the south of Mizoram, H.W. Carter organized a 'Serkawn Concert' at Serkawn School, Lunglei. The main objective of this concert was to encourage writing songs that were not controversial in nature and to bring joy by it. Although the group of poets that came with the 'Serkawn Concert' became obsolete by the year 1946, there came from time to time, poets from different parts of Mizoram.

As there emerged poets and song writers from different parts of Mizoram, the themes that they generally take in their poems became to differ. But what they struggle

to stray away from is the fact that nature and human beings co-exist and what has existed from the Mizo ancestors from time immemorial, the theme of ‘romanticism’ in their poems.

In this new era, there came a shift in the focus of what song writers wrote about and with the ever-changing world and its modernity, there came a disdain for it. In those times, the song writers mention nature in their songs, and it started to take a shift from the approach taken by Mizo songs that came out earlier.

Chapter – I: Introduction

The chapter has introduced the three poets selected for the study, P.S. Chawngthu (1922 – 2005), Lalsangzuali Sailo (1956 – 2006), V. Thangzama (1935 -), their life, works and different contribution in the field of Mizo literature were also dealt with.

P.S. Chawngthu, within a span of ten years i.e., 1940-1950, has written and composed about fifty poems. His poems can be categorized into Gospel Hymns, Contemporary poems, Love songs and Ballads. His forty-eight (48) poems was published in a collection and released in 1989 by Lallianzuala titled “PS Chawngthu Hla Phuahte” which literarily means ‘P.S. Chawngthu’s poems.

Lalsangzuali Sailo wrote about three hundred (300) poems. She composed several poems in different genre and theme. Such as – Children songs, folk songs, patriotic poems, poems of cleanliness and hygiene, poems concerning conservation of environment and wildlife, mourning songs, love songs, songs concerning physically/mentally challenged persons, poems dealing with social evils i.e.,

alcoholism, drugs and substance abuse, prostitution, theft and corruption. Many of her poems are included in school textbooks under Mizoram Board of School Education.

V. Thangzama's poems mainly comprised the theme of patriotic songs, hymns, Christmas songs, Young Mizo Association (YMA) and Sports songs. He wrote and composed around 70 songs and became very popular among the masses. His songs 'Sem Sem Dam Dam, Ei Bil Thi Thi', 'Tho la, Ding ta che', 'Rual Tin Khumtu YMA', 'Thlang Tiang Thlifim' are still the most popularly sung till date and have become a part of the Mizo culture.

This chapter deals with introduction, meaning, emergence, definition and characteristics of Romanticism. Romanticism, according to Encyclopedia Americana, "grew from the rejection of the 18th Century doctrines of restraint, objectivity, decorum, and rationalism as well as the use of fixed forms for artistic expression" (Grolier 680). It further stated that, "Romanticism are reaction against forms and rules, against classicism and neoclassicism, against rationalism and fixed genres, and that they are new modes of imagination and vision, which especially value freedom of form, spontaneity, self-expression and subjectivity" (680). The Romantic movement was not a sudden outburst but a result of a long and gradual growth and development. The poets of Romantic School like Wordsworth, Coleridge, Shelley, and Keats were not even the first romantics of England, for the Elizabethan period is essentially romantic in spirit.

The reconciliation of the Romantic theorists is marked by rebellion against the existing norms, a return to nature and a vision of the ideal. These three features come first, and all other features flow from them. The poet's intrinsic tendency to exalt

emotions over reason and the spirit over intellect, to love nature, and to recollect metaphysical and supernatural components is evoked by the return to nature. The romantic poet's pursuit of life's goal drives them to creativity, a sense of the past and a keen interest in the past. English romantic poetry is a prime illustration of how earth and life can co-exist when the ordinary is resisted, return to and revise through artistic vision.

Chapter – II: Romanticism in Mizo Poetry

The Romantic elements found in Mizo folksong and some of the most Mizo popular poets are critically studied in this chapter. “When we refer to Mizo folksongs, we mean the songs that we had before 1894 which could not be documented in written form,” (22) said R.L. Thanmawia. It can be seen that these folksongs contain a lot of elements of *romanticism*. Although it doesn't quite measure up to the strong themes that reflect *romanticism* like the contemporary Mizo poems and the English poems, Mizo ancestors seem to incorporate this element to the best of their understanding and ability. The Mizo ancestors do not seem to intentionally incorporate the element of *romanticism* into their art but there are many traces of it in their poems. Mizo folksongs clearly showed that the Mizo ancestors were authentic in their approach to nature and how they incorporate it into their poems. They did not plagiarize ideas from others and wrote from their heart.

In the year 1919, Mizoram experiences a great gospel revival which becomes an important factor for the enrichment of Mizo literature, especially in Mizo poetry. Between the years of 1920-1950, R.L. Thanmawia commented that it was the 'Golden Period' (106). During this period, Vankhama and Rokunga were the pioneer for the

enrichment of Mizo literature and their works which reflect elements of 'romanticism' like return to nature and poetic imagination.

The study in this chapter reveals that 'Serkawn Concert' played a very important role for the upliftment of romanticism in Mizo poetry. The main objective of this concert was to encourage writing songs that were not controversial in nature and to bring joy by it. These 'Serkawn hlate', songs from the festival have many elements of 'romanticism' and is sometimes the main theme of the songs. R.L. Thanmawia said, "The central theme of the songs composed in the Serkawn concert is the romanticizing of nature. We can find many praises for the beauty of the environment upon which our hills have provided for us to live, we can also find many other themes in this genre," (22).

Chapter – III: Treatment of Nature

The relationship between literature and nature was a great subject matter since the period of the Romantic Movement. The main theme during this period is about the beauty of nature and desire to return to basic living, 'return to nature' is one of the most important characteristics.

The third chapter study about the relationship between literature and nature, which have always been a great subject matter since the period of the Romantic Movement, which led to the emergence of 'Ecocriticism'. The chapter defines Ecocriticism, studies elements of Ecocriticism in Mizo selected poetry, treatment of nature and elements of Ecocriticism in P.S. Chawngthu, Lalsangzuali Sailo and V. Thangzama's poetry.

An analysis of P.S. Chawngthu's poetry, nature plays a significant role and without which his poetry can be said to be meaningless. He found peace in the melodic sounds of nature, in the beauty of nature which he composed in his songs. He differs from other romantic Mizo poets in the way he expressed the beauty of nature through his songs.

P.S. Chawngthu not only expresses the beauty of nature; but looks upon it as a companion by highlighting how men and nature are dependent on one another. At the same time, he truly believes that the world and human beings are beautified by nature's beauty, which according to him, is the main source of joy and happiness.

Lalsangzuali Sailo composes a great number of poems depicting the beauty and mystery of nature and its preservation. Lalsangzuali in one of her poem 'Chungmu iangin' expressed her desire to transform into nature for a short period of time, and then return to her normal self again. This is not because of her dissatisfaction in life, but her desire to have a greater ability than humans.

V. Thangzama often mention nature in his poems, its beauty, its attractiveness and its significance to human beings. Besides this, he uses nature as a symbol, metaphor and simile in his poems. Taking a closer look at his poems reveal different perspectives of nature.

Chapter – IV: Poetic Imagery

This Chapter deals with the meaning of imagination, how it shapes and creates poetry in the mind of the poet. The poet, according to William Wordsworth, has "to treat things not as they are, not as they exist in themselves, but as they exist to the senses, and to the passions." (Wordsworth 29). That is, imagination is a form of

visualizing, a process of creating through visual images. It has its firm basis in observation. Thus, imagery means a visual representation of thoughts. This chapter studies how their imagination and beliefs effected earlier Mizo poets in their works. It examines V. Thangzama's imagery of an ideal nation, the difference between imagination of pre and post Christianity in the works of Mizo poets.

V. Thangzama gives sight and attention to the negative aspects of the nation. In contrast to Rokunga's, who is one of the most popular poet of nationalism in Mizoram whose image of the country already seeking greatness, he has a different outlook on how the country might transcend its current circumstances and rise above its historical issues. He motivates the people to strive for a greater development and compare themselves with foreign nations that have already achieved a greater advancement. He proclaims that the tables will turn and that the present is the ideal time to step foot in the path of eminence.

Mizo poets have consequently developed a notion of their own perception specifically designated to imagery of poems of mourning and the possibility of reaching Heaven. V. Thangzama expresses his own comprehension of his visions and philosophies using imagery in his poems. A significant amount of these were based closely upon the Bible and the ethos of Christianity as compared to his contemporary poems.

Thangzama spends his time imagining about what can happen not on during this lifetime but what may happen in the afterlife. He wanted these dreams to be real and believes that they can be achieved. He would wait patiently and when he knew of

how to achieve them, he would also convey them to others as well, about a place where they could all live in eternal peace.

Lalsangzuali Sailo's imagery mostly deals with the concept of heaven. She longs for heaven because of death, loneliness and misery. She believes the world to be a place where there is conflict and sorrow, misery and separation and becomes lonely for it is the place where she becomes apart from her loved ones. She longs for heaven and impatient for the time when she can be reunited with her loved ones, singing songs of praises for God.

Lalsangzuali Sailo is a patriot who uses her talent and skills for the progress of her homeland and her people. She wishes for progress and points out the path that she feels is necessary in achieving progress, like unity, living according to her ancestral roots, abiding by the law and faithfulness which would create an environment where other tribes and ethnicities would thrive and live in peace and harmony, creating a paradise on this earth.

P.S. Chawngthu uses his songs to voice his desires. His imagination and desires often dominate the theme in his songs. One of his theme of desire is the image of his past lover and how much he longs for another chance to be together with her. He even challenges all the obstacles that might disrupt their relationship and willing to fight for her. He frequently imagines about him and his past lover being together again.

Another scenario that Chawngthu reflects in his poem is living in harmony with nature when he finally attains his beloved. He becomes deeply in love with the woman of his dreams when he meets her and wishes that they would be in love and this is seen in his songs. He pictures falling in love with his beloved in a place where the flowers

are blooming, where the birds and butterflies are flying and where the nectar filled animals are joyous.

He also mentions how God sent his only begotten son to earth to rid human beings of their sins. He wants God to guide him in his life and show him the way so that he may be blessed. He pleads the Lord to teach him how to number his days so that he may have wisdom.

Chapter - V: Conclusion

The research has made an attempt to analyse different aspect of Romanticism in Mizo Poetry in general and further, sincere efforts have been given to analyse an in-depth study on the treatment of nature, literary freedom and imagination reflected in them. The study interestingly revealed that a good number of Mizo poetry possessed a significant aspect of romantic elements, this greatly signifies the Mizo sentiments towards life. This study reveals that even though the Mizo poets were not aware of the Romantic Movement, a great number of its influence can be depicted even in the early Mizo folksong as mentioned in Chapter two of this thesis.

In Mizo folksongs, it is evident that the composers wrote with much freedom. They composed their poems while addressing the things that surround them and paid no heed to the rules. They were not concerned with *rhyme*, *metre* and *rhythm*; but instead the content of the poem and the meaning of the lyrics. Since the elements that make up the themes are evident in their songs, it is easy to differentiate them and categorize them in different genre. This proves the creative freedom the Mizo ancestors had when they are composing poems and they cover a wide range of genre and themes. This shows how the early Mizo poetry were romantic in nature.

From the early Mizo folksong, the study reveals that their songs are pessimistic in nature when face with death, their concept of the afterlife is short and had no hope of having any future, the only thing that made sense to them about the afterlife is the transformation into nature and seek solace in nature. On further investigation, the growth and development of Romanticism reveals that Mizo poets, even though they were not aware of the Romanticism in English Literature, the Mizo folksongs were embedded with many romantic elements. Mizo poets, unaware and unintentionally use the concept of 'Romanticism' in their works. The early Mizo poet mention the important role of nature to human beings, how nature is exploited and how they are related to nature. They use simple words and it is easily comprehensible.

The study reveals that Mizo poets did not only write about the beauty of nature but also wrote the relationship between nature and man, how nature is a necessity and how the lives of human beings will cease to exist if not for nature. Just as the Romantic poets are unsatisfied with the world around them, so was the Mizo poets who sought for an escape and find solace in nature.

They also adopted the ideals of William Wordsworth in their poetry and had romanticism elements. Generally, the lyrics of Mizo poets tend to lean to the simple side as these are more easily comprehended. They maintain a good flow and they express the innermost desires of their heart without any constraints.

The study in chapter three and four reveals the different attitude of the poets towards nature. The works of the three poets have a close relationship with environment. The research shows the relationship between man and nature carried out by the three poets are as follows:

The poets often reflect nature as their teacher, they believed that nature's teaching and influences are so great that nature is alive and providing lessons to be learned. The poets were able to grasp moral lessons from nature and explained it clearly. The poets respected nature as the best teacher, foster of man and extraordinary ethical instructor. For them, nature acts as a guide, philosopher and teacher of men.

The three poets are admirers of nature and their poems include many images and ideas of nature. They urge human beings to value nature in order to gain pleasure. These poets, P.S. Chawngthu, Lalsangzuali Sailo and V. Thangzama expressed that natural things bring happiness, joy, and gladness not only for humans. After analytical study, it is clear that songs and tunes cannot be composed without inspiration from nature. P.S. Chawngthu draws inspiration from flowers, mountains and landscape. Meanwhile, Lalsangzuali Sailo was inspired by mountains, hills, valleys, topography, trees, forest, rivers, clouds and greeneries. V. Thangzama compares human life with the moon in his poem "Ka Di Chhawrthlapui". Nature is always a source of knowledge and wisdom to human being. He even got an inspiration from skies, stars, and darkness of the night. The poets depicted that nature is the close friend to human being. Their love for nature is purely sensuous and they love the beautiful sights and scenes of nature for their own sake. These poets show their love of animals, similes and metaphors are largely drawn from nature and animals in their poems. Some animals denote the closeness of the poet with nature and employed it as a means to convey their feelings.

Large numbers of Mizo poets can be called as regional poets, since they draw their inspiration from their home land, Mizoram which is reflected in their poem. A

regional artist or regional poet signifies the distinctiveness of a particular region and pictures it in many ways through their poems. The three poets displayed Mizoram, its landscapes, the people, their habits, traditions, customs and practices in their poems. These poets appreciate the panoramic beauty of Mizoram; they are the poets of the forest and the rivers, the peasants and their humble job, and the life of the Mizo. They take Mizoram and Mizo as a whole, they choose not only what is real and physical, but also what they think is important and what they want for the region.

The different trees, bamboos and cicadas are a few of the common elements found in the Mizo folksong. After Christianity, poems included new elements like deserts, oceans, crosses, etc. which was quite foreign to the Mizos. Folksong eventually faced significant technical changes subsequently. The Revival of 1919 introduced a new form of songwriting called Mizo 'lengkhawm zai' which consequently led to the decline of the inclusion of nature and its appreciation.

However, a concert held at Serkawn in 1946 marked the revival of nature in Mizo poetry. The outcome of this revival gave rise to popularity of secular songs. Hence, the supposed forgotten theme of nature are revived in their poems and this was even thoroughly used and appreciated by the three poets studied in this thesis. Lalsangzuali Sailo in her works writes not only of the beauty of nature or harmony but also writes its significance and how the Mizo people can benefit and earn a living using the different aspects of nature. In 'Thiam Hnang Eizawna', she writes:

Van hnuai leng dang thiam loh, Zofate thiam thil hlu,

Phurhhlan chi tin, thingthul, herhsawp, arbawm chenin;

Thlangra, thutthleng, fawng leh hnam, pate chenin,

Zofa lengte'n uar zel ila, rosum hnar tha a ni.

(The traditional Mizo handicrafts are a very good source of income. It needs special skills to craft these materials and only the Mizo people have the skills. Therefore, we must continue to produce these traditional handmade materials.)

Accordingly, P.S. Chawngthu and V. Thangzama write about the theme of nature profoundly. V. Thangzama personifies the moon as 'Ka Di Chhawrthlapui' in his poem and P.S. Chawngthu in his poems like 'Nuaithang Par' and 'Nghilh Lohna Par' mentions a profound appreciation of nature. This signifies the return of nature in poems which was supposedly lost after the introduction of Christianity, later then revived by the Serkawn concert which immediately reflected in a greater appreciation of the themes of nature.

The neo-classical poetry was governed by set rules and regulations. "The romantic movement was marked and is always marked by strong reaction and protest against the bondage of the rule and custom, which in science and theology, as well as in literature generally tend to the fetter the free human spirit." (Long 45)

As Long mentioned, freedom is a significant factor of Romanticism. Thus, the Romantics are unbounded by the rules and regulations of literary techniques and indulge in free writing. The early Mizo folksong were written in this form of writing, but after the introduction of Christianity in 1894, the method and technique of the Mizo poetry was later transformed. The Mizo were convinced that the prose style used by the English/Christian missionaries in composing songs were more relevant.

The process of changes in the style of poetry writing caused by the introduction of Christianity was later freed by the renowned 'Serkawn concert'. The conservative

Christian ideology on how poems should be written was finally freed by the Mizo poets, especially the three poets in this study. They were the pioneers of the poets who are not bounded by rules, they write using poetical words with no boundaries on how to write the subject or idea of a poem. This is a very significant feature of romanticism. These Mizo poets are subjective poets, using free expression to their emotion and do not care for set of rules and regulations. They give importance to inspiration/imagination rather than on the observance of others. They write according to their own fancy and thoughts.

During the pre-christianity in the Mizo society, most of the poets imagine about life after death. They believed that there was a better place after dead, which they called 'Pialral'. They think that it was impossible to enter *pialral* in human form, so, they long to transform to some other form of living beings. But after Christianity arrived, the Mizo people started to understand the notion of what to look forward to in Heaven, in contrast to a reckoning of the vague and irregular myths of 'Pialral' or Land of the Immortals. This conception has also paved way to a new perspective in many of their literary works, which ushered the Mizos to an original composition of a new form Gospel songs called 'Lengkhawm zai' during the latter part of 1919. This form of song came to light upon their imagination of Heaven and the Christian beliefs.

The study reveals that the three poets have great imaginations and desire for the betterment for their people. Many of their songs are motivational songs for the youth to inspire and challenge to move forward without holding back. Since the 1966 insurgency, Mizo people have suffered in different ways, rape, murder and famine. There are many development opportunities for their people. This stirred up V.

Thangzama's thoughts and he wanted his people to move forward. That desire and imagination led him to express his dream through his poems 'Tho la ding ta che'.

Lastly, the study reveals that the three poets selected for this study have a great love and affection for their fellowmen, they often call upon nature to reveal this feelings, they wish to inculcate and motivate their fellow being not to give up but move on for a better tomorrow. This feelings and message are embedded in their poetry through the use of their imagination.

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